

University Musical Society of the University of Michigan | Ann Arbor

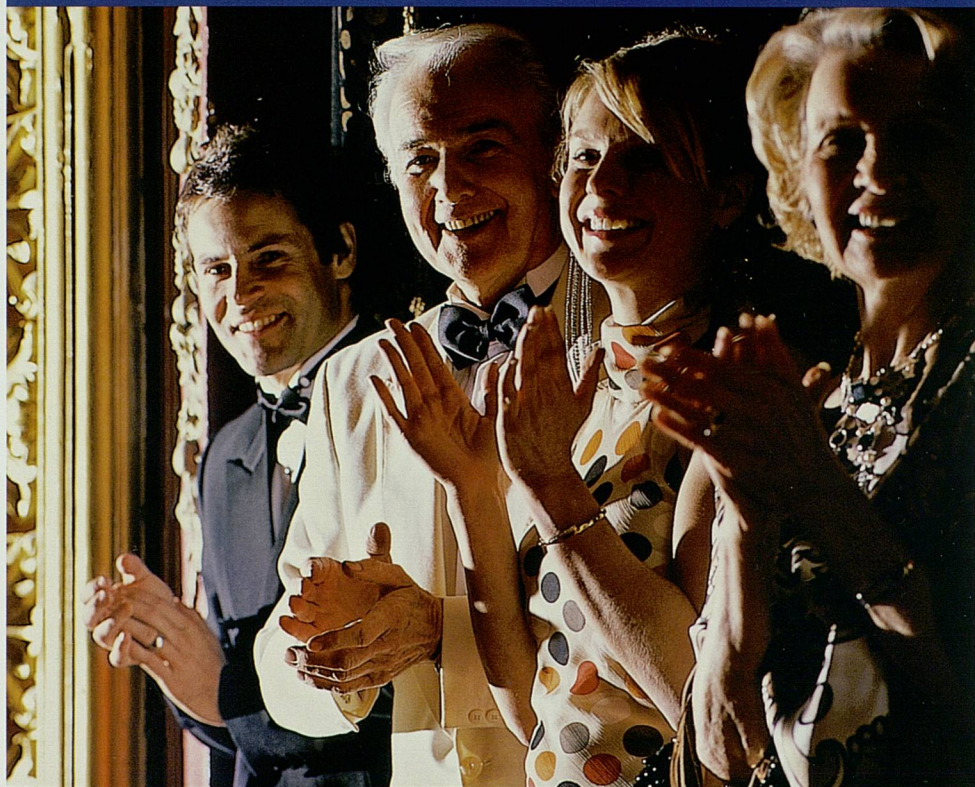
ums 09|10

Winter 2010 Season

UNIVERSITY
ums
MUSICAL SOCIETY



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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.

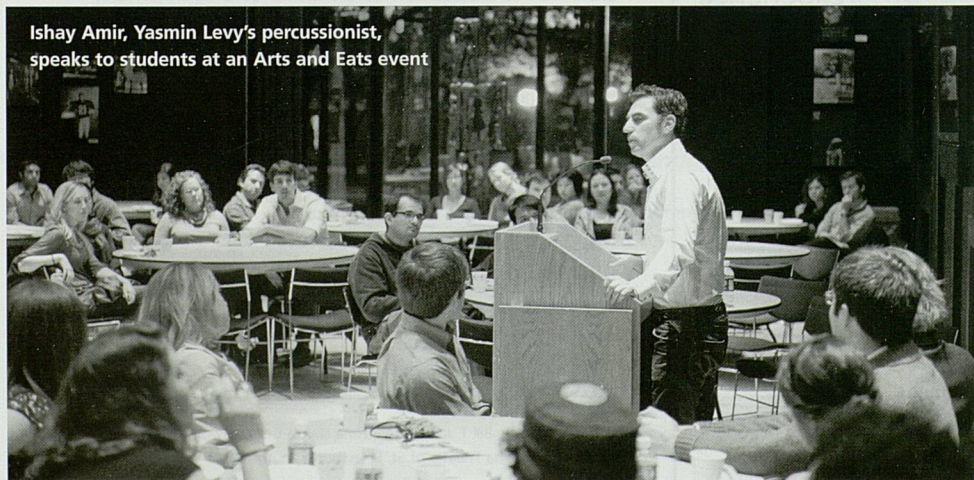
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning. 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.

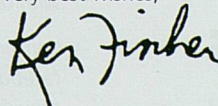
The 15th Ford Honors Program occurs on Saturday, March 20 during the residency of the San Francisco Symphony when we honor both the SFS and its music director, Michael Tilson Thomas, with the UMS Distinguished Artist

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.

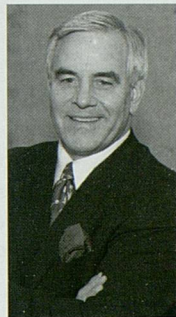
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President





The UMS Lobby

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)



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*

• 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.

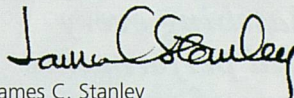
UMS events are presented in many diverse venues, all of which are chosen to create an unusual bond between the performers and the audience. Both the seasoned attendee and the newcomer quickly grasp this unique connection. Lasting ovations and knowledgeable chatter of those leaving the hall let the artists 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





Watch.



Listen.



Learn.

WGTE TV • WGTE FM 91.3 Toledo • WGLE FM 90.7 Lima
WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance
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Detroit International
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Labor Day Weekend
September 3 - 6, 2010

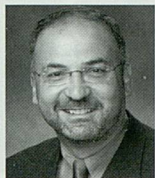
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reserve festival seating, and other great
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UMS/Leadership

• 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*



"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.

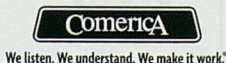
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



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
SUROVELL
REALTORS

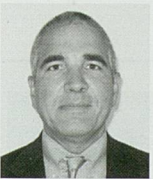


Leo Legatski

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**
INVESTMENTS

Smart move.™



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."

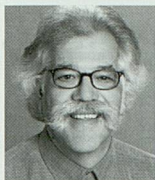


Tim Gretkierewicz

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."

MAINSTREET
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DISTINCTIVE EATERIES.



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."

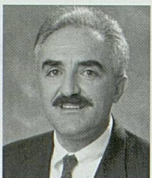
National City
Now a part of  **PNC**


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

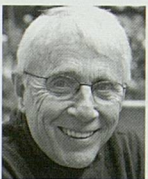
President, Sesi Lincoln Mercury Volvo Mazda

"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:

\$100,000 and above

Doris Duke Charitable Foundation
W.K. Kellogg Foundation
National Endowment for the Arts



\$50,000–\$99,999

Anonymous
Community Foundation for Southeast Michigan
Doris Duke Foundation for Islamic Art
Esperance Family Foundation



\$20,000–\$49,999

Cairn Foundation
DTE Energy Foundation
EmcArts
Maxine and Stuart Frankel Foundation
Charles H. Gershenson Trust
Masco Corporation Foundation
The Mosaic Foundation, Washington DC



\$10,000–\$19,999

Arts Midwest's Performing Arts Fund
Eugene and Emily Grant Foundation
Martin Family Foundation
Michigan Council for Arts and Cultural Affairs
THE MOSAIC FOUNDATION (of R. & P. Heydon)

\$1,000–\$9,999

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Sarns Ann Arbor Fund
Target

• UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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 Marnie Reid, *Manager of*
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 Cynthia Straub, *Advisory Committee*
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 Mary Roeder,
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Technical Director
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Programming Manager
 Carlos Palomares,
Production Manager
 Liz Stover, *Programming*
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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

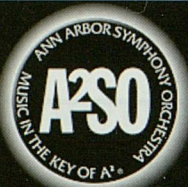
Emily Barkakati	Michael Mauskapf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelson
Tyler Brunsmann	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David Jones Sparks
Jasmine Hentschel	Trevor Sponseller
Jennifer Howard	Bennett Stein
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2009-2010

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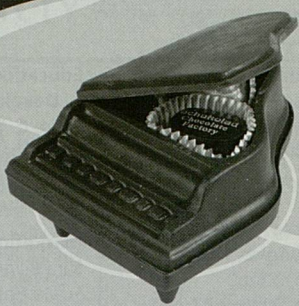
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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

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

Parking

Please allow plenty of time for parking as the campus area may be congested.

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. 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

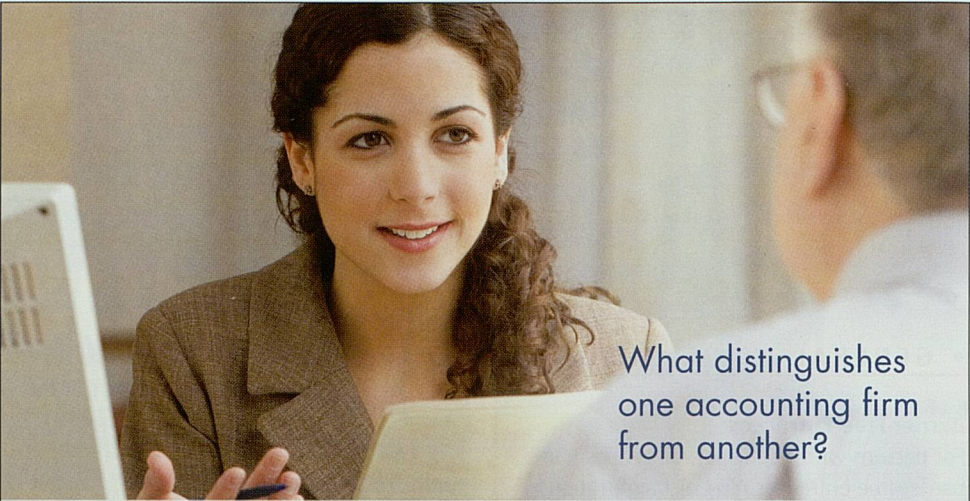
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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.

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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?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

UMS Ticket Office
Burton Memorial Tower
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

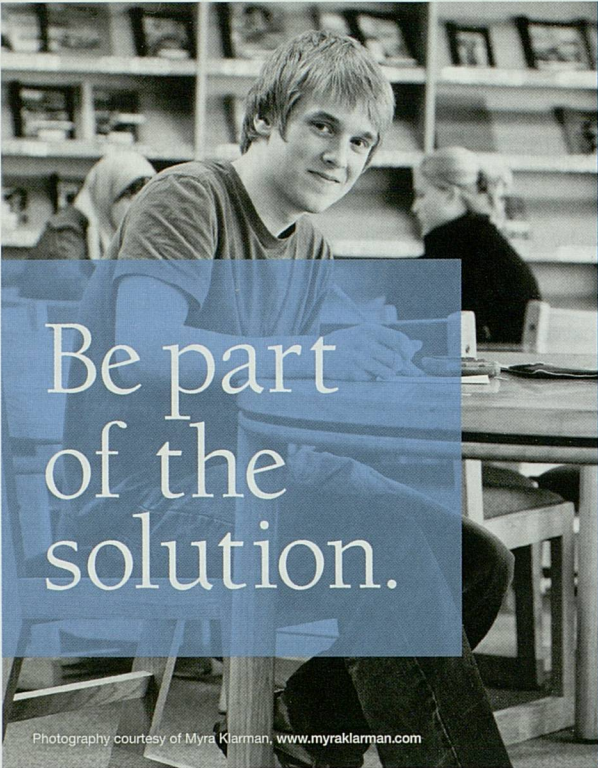
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication,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



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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

Monday, March 15 through Saturday, March 20, 2010

Takács Quartet	5
Monday, March 15, 8:00 pm Rackham Auditorium	
Jazz at Lincoln Center Orchestra with Wynton Marsalis	11
Wednesday, March 17, 8:00 pm Hill Auditorium	
San Francisco Symphony	
Friday, March 19, 8:00 pm	15
Saturday, March 20, 8:00 pm (15th Ford Honors Program)	21
Hill 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 Theatre 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
- 20 Trio Medieval **Canceled**
- 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 Sunday, March 21, 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.

Africa Festival

Screening of Poetry in Motion: 100 Years of Zanzibar's Nadi Ikhwan Safaa

Tuesday, March 16, 7:00 pm
U-M Biomedical Science Research Building
Auditorium, 109 Zina Pitcher Place

As part of its 2010 focus on African performing arts traditions, UMS will host a series of film screenings beginning with *Poetry in Motion: 100 Years of Zanzibar's Nadi Ikhwan Saffaa*, a celebration and history of Zanzibar's oldest *taarab* orchestra. This full-length feature documentary was produced by Kelly Askew, Director of the U-M African Studies Center and Associate Professor of Anthropology and the Center for Afro-American and African Studies. The screening will be preceded by a brief introduction by Professor Askew.

A collaboration with the U-M African Studies Center and the U-M Center for Afroamerican and African Studies.

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Who is Wynton Marsalis?
Tuesday, March 16, 7:00–8:30 pm
Ann Arbor District Library, Downtown Branch
Multipurpose Room, 343 S. Fifth Avenue

Jazz expert Linda Yohn will engage participants in an exploration of modern-day legend Wynton Marsalis, whose notions of what jazz is and should be resonate alongside his incredible artistry as a musician, bandleader, and composer.

A collaboration with the Ann Arbor District Library.

San Francisco Symphony

Lecture/Demonstration: Engaging Young Audiences in Classical Music

Saturday, March 20, 1:30–3:00 pm
U-M Biomedical Science Research Building
Auditorium, 109 Zina Pitcher Place

Targeted at educators, musicians, and students, San Francisco Symphony musicians will lead a musical lecture/demonstration focusing on engaging young audiences and making connections between classical music and the humanities.

Screening of *Keeping Score* and Q&A with John Kieser

Saturday, March 20, 4:00–5:30 pm
Walgreen Drama Center, Penny Stamps Auditorium,
1226 Murfin Avenue

Keeping Score is a multimedia initiative by the San Francisco Symphony to engage participants in musical experiences. Not dependent on prior knowledge of classical music, *Keeping Score* deepens and refines these experiences through interactive websites, digital media, education, and a PBS television series. Join us for a screening of the series episode on Shostakovich's *Symphony No. 5*, followed by a Q&A with San Francisco Symphony General Manager John Kieser.

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TWENTIETH
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131st Season **ums 09/10**

Alex Ross & Ethan Iverson piano

Sun, Apr 25 | 4 PM
RACKHAM AUDITORIUM

The Bad Plus's pianist, Ethan Iverson, returns to join with another of today's most interesting and respected cultural forces: *The New Yorker* music critic Alex Ross. The duo recreates a show they developed for a sold-out performance at the Paris Bar in New York. During this unique exploration of 20th-century music, Ross reads vivid portraits of iconic composers from his universally acclaimed and best-selling book, *The Rest Is Noise: Listening to the Twentieth Century*. After each selection, Iverson performs a piano interlude related to the reading. The performance includes piano arrangements of Debussy, Schoenberg, Bartók, Jelly Roll Morton, Ives, Stravinsky, Gershwin, Webern, Charlie Parker, Shostakovich, Babbitt, and Ligeti.

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Takács Quartet

Edward Dusinberre, *Violin*
Károly Schranz, *Violin*
Geraldine Walther, *Viola*
András Fejér, *Cello*

Program

Monday Evening, March 15, 2010 at 8:00
Rackham Auditorium • Ann Arbor

Ludwig van Beethoven

String Quartet in B-flat Major, Op. 18, No. 6

Allegro con brio
Adagio ma non troppo
Scherzo. Allegro
La malinconia. Adagio—Allegretto quasi Allegro

John Psathas

A Cool Wind

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

Beethoven

String Quartet in F Major, Op. 59, No. 1

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Theme russe. Allegro

46th Performance of the
131st Annual Season

This evening's performance is sponsored by Edward Surovell Realtors.

47th Annual
Chamber Arts Series

Media partnership is provided by WGTE 91.3 FM.

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

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

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

Please visit www.takacsquartet.com for further information on the Takács Quartet.

Large print programs are available upon request.

Now that you're in your seat...

Whenever Beethoven's music shares a concert program with a contemporary work, it frequently leads one to think about the days when Beethoven himself was a modern composer, and one always ends up realizing that he still is. Every composer coming after this genius is, in a very real sense, in his debt, regardless of the style they write in. It was Beethoven who first insisted on the individuality and uniqueness of each and every piece of music; he reached out to and communicated with the audience in an entirely new way. This new approach (or sometimes resistance to it) has driven the numerous stylistic changes seen during the last 200 years.

John Psathas has made the connection explicit when he responded to a question in a recent interview about the experiences that made him want to become a composer: "I remember an old LP of Daniel Barenboim playing Beethoven's 'Moonlight' Sonata—but I skipped the first movement altogether, it was the fire of the last movement that I wanted." He captures that fire in many of his own works, carrying it like an Olympic torch from Vienna all the way to New Zealand.

String Quartet in B-flat Major, Op. 18, No. 6 (1798–1800)

Ludwig van Beethoven

Born on December 15 or 16, 1770 in Bonn, Germany

Died on March 26, 1827 in Vienna

Snapshot of History...

In 1800:

- Thomas Jefferson becomes President of the United States
- Friedrich Schiller's drama *Maria Stuart* is first performed at Weimar
- Alexander von Humboldt explores the region of the Orinoco River in South America
- Alessandro Volta invents the first electric battery
- Jacques-Louis David paints his famous portrait of Mme Récamier

The six string quartets that comprise Beethoven's Op. 18 were composed between 1798 and 1800, precisely at the same time (and in the same city, Vienna) as Haydn was writing his last and greatest works in that genre. Perhaps Beethoven's quartets represent a symbolic passing of the torch: as Haydn concludes the Classical period, Beethoven makes his first steps towards infusing the string quartet with the musical language of emergent Romanticism. By the time he began composing Op. 18, Beethoven already had considerable experience writing for solo strings in

chamber ensembles: he had already completed several string trios and serenades. But the string quartet was a special genre that, by the turn of the century, had assumed a substantial cultural magnitude. It was expected to be genteel and refined, one of the highest expressions of the composer's art. In embarking on such a challenge, Beethoven signaled his readiness to assert his personal voice onto the inherited legacy of quartet composition.

As with his *Piano Sonata, Op. 22*, also in the key of B-flat, Beethoven's *String Quartet Op. 18, No. 6* straddles two worlds. Beginning with a salute to the courtly and aristocratic world of pre-Revolutionary Europe, it concludes with a prophecy and a foretaste of 19th-century Romanticism. Both works, while hardly revolutionary, still demonstrate a level of independence and imagination rarely found in Beethoven's earlier, and sometimes more openly ambitious compositions. The stylistic connections between the early quartets and piano sonatas were made even more clear when Beethoven himself arranged his *Piano Sonata in E Major* (Op. 14, No. 1) for string quartet in 1802, the year after the Op. 18 quartets were published.

The first movement of the *String Quartet in B-flat Major* (Op. 18, No. 6) is a Haydnesque "Allegro con brio" pleasantly vivacious and dance-like. The thematic material in this sonata-form movement is lightweight (similar to that which opens *Symphony No. 2*) and the harmonic procedures are largely unspectacular. But there are odd poetic touches such as the modulation to a momentary D-flat harmony in the second subject, and an unexpected

passage near the end of the development section that has no thematic connection with anything else in the movement. Beethoven's boldest achievement in this movement is that he is able to make the prosaic and conventional sound compelling. The second movement, "Adagio ma non troppo," in E-flat major has a theme that is again rather naïve, although rhythmic and contrapuntal decorations redefine its character with each repetition. A somber central section in b-flat minor, much barer in texture, makes an impressive contrast and is alluded to in the movement's coda.

The third movement is the most humorous and aggressive Scherzo Beethoven had yet devised. Along with its accompanying capricious Trio, it makes much use of cross-rhythms that seem to alternate freely between 3/4 and 6/8. The composer throws in frequent *sforzandi* accents on the last eighth-note of the measure, which are just as frequently tied over the bar-line, adding to the eccentricity of the rhythmic character. Toward the end of the Scherzo an exhilarating climax leads into an abrupt collapse. The Trio is hardly more than a series of flitting leaps in the first violin, and is connected to the repeat of the Scherzo with a blustering mock-tragic passage in b-flat minor. This is comedy of a far rougher and more willful variety than audiences had ever experienced in a string quartet; a far cry from the refined and decorous minuets that had come to be expected at this point in the composition.

The "Adagio" introduction to the Finale is one of the most remarkable passages in Beethoven's chamber music. Entitled "La Malinconia," the extensive and elaborate written directions in the score suggest Beethoven was conscious of writing in an unusually emotional style—the composer directs that this interlude be "played with the greatest delicacy." The opening theme is not developed in Beethoven's usual manner. Instead, an unexpected early modulation leads to a passage of keyless diminished-seventh chords, ornamented with grace notes. The harmonic adventures of this introduction are unprecedented, and look forward to the sound-world of Wagner's music 70 years into the future. After this extraordinary and prophetic introduction, he recalls a much more conventional, charming world for the "Allegretto quasi Allegro" finale. It is an unusual kind of rondo in which the second episode is a recapitulation of the first. The melancholy of the preceding "Adagio" reappears twice in the Finale, but with each appearance

shorter than the previous one: a musical parable of introspection being overcome by innocent joy. The movement ends with a dazzling *prestissimo* coda.

Program note by Luke Howard.

A Cool Wind (2008)

John Psathas

Born 1966 in New Zealand

Snapshot of History...

In 2008:

- Barack Obama becomes President of the United States
- New Zealander Sir Edmund Hillary, who (with Tenzing Norgay) had been the first climber to reach the top of Mount Everest, dies at age 88
- Olympic Games are held in Beijing
- John Updike publishes his final novel, *The Widows of Eastwick*
- Catastrophic earthquake in Sichuan, China, kills more than 68,000 people

"This musical supplication is inspired partly by the playing of world-renowned duduk player Djivan Gasparyan. It is a plea for a balm, a cool wind, to ease anguish and torment."

—*Note on the score of A Cool Wind by the composer*

In my past experiences collaborating with master folk musicians in Greece, I repeatedly came across the same answer when querying them on their ultimate aim when performing: namely that what they try to do is emulate the human voice, whatever the instrument they happen to be playing (even percussion!). I think the inspiration behind this concept is one of eliminating the barrier between the impulse and the sound, to remove the instrument from the equation and—in the way of singing—articulate spontaneously. The duduk is one of the most remarkably voice-like instruments I have ever heard, and it is this quality which inspired me when writing.

The title page refers to this piece as a supplication, and this is the best description of the overlapping inner parts that grow out of the opening few measures.

Program note by John Psathas.

String Quartet in F Major, Op. 59, No. 1 ("Rasumovsky") (1806)

Beethoven

Snapshot of History...

In 1806:

- The Holy Roman Empire is dissolved by Napoleon
- The Lewis & Clark Expedition returns to St. Louis after 28 months of exploration
- The nursery rhyme "Twinkle, Twinkle, Little Star," by Jane Taylor, is first published in London
- Heinrich von Kleist writes his classic comedy *The Broken Jug*
- English poet Elizabeth Barrett Browning is born

When Beethoven accepted the commission to write a set of three quartets for Count Rasumovsky, the Russian ambassador to Vienna, he pledged to "weave a Russian melody into every quartet." In the end, only the finale of No. 1 and the third movement of No. 2 have Russian content. In each case, the strength and individuality of Beethoven's own voice completely subsumes the quoted folk tunes, making the "Rasumovsky" quartets thoroughly Beethovenian in breadth, concept, and invention.

At the première in February 1807, the three Op. 59 quartets were not received with the same enthusiastic response that had greeted the Op. 18 quartets several years earlier. The performers themselves laughed at the pieces, thinking Beethoven was playing a joke on them. The violinist remarked, "Surely you do not consider this music," to which the composer replied, "Not for you, but for a later age." Indeed, later critics have praised them as masterworks—giving them place alongside the "Eroica" symphony as crucial representatives of Beethoven's middle period.

The formal design of the first quartet, in F Major, is peculiar and without precedent in that all four movements are written in some kind of sonata form. The first movement is at once serene and noble. The first and second key areas abound with distinctive melodies, and the exposition unfolds without any major surprises. But what sounds like a repeat of the exposition is actually one of the composer's boldest formal inventions. He disguises the fact that the exposition does not repeat by making the first four measures of the development section identical to it.

The development itself is dominated by a central fugal section, and further development of themes takes place in the lengthy coda.

Beethoven again puts the dance movement before the slow movement in this quartet; even at this later stage of his musical development that was a little unusual. But more odd (and to the quartet's first audience, particularly amusing), is the insistent drumming on one note that starts the movement. It creates a theme based not on melody or harmony, but purely on rhythm, and the emphasis on rhythmic development continues throughout. This light-hearted scherzo—the first movement so titled to be written in a sonata form—omits the repeat of the exposition, and greatly telescopes the recapitulation.

Above the sketches for the third movement, Beethoven wrote, "A weeping willow or acacia tree upon my brother's grave." This lament of almost Shakespearian tragedy develops around two lyrical themes, both characterized by wide melodic leaps. After a florid and impassioned violin recitative, the fourth movement follows without a break.

The Russian tune in the Finale (which, in its original form, was in a minor key and twice as slow) is not especially captivating. But here, as in Beethoven's music in general, it's not so much the tune itself as what he does with it that makes the difference. In Beethoven's hands it takes on added energy and brilliance, and when played off against the rhythmic motifs and lyricism of the second theme group, creates a wonderfully unified and well-crafted whole. Although lively and brisk, this movement brings a relaxation of emotional intensity to the quartet. Near the conclusion the Russian theme returns, re-harmonized and in a slower tempo, but before it has a chance to become nostalgic it is dismissed with a final *presto flourish*.

Program note by Luke Howard.

Recognized as one of the world's great ensembles, the **Takács Quartet** plays with a unique blend of drama, warmth, and humor, combining distinct musical personalities to bring fresh insights to the string quartet repertoire.

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

The current season includes cycles of the complete Beethoven quartets in London, where the members of the Quartet are Associate Artists at the South Bank Centre, and in Madrid. The Quartet will play a series of two Beethoven concerts in Amsterdam's Concertgebouw and give their first concert in St. Petersburg. At Carnegie's Zankel Hall a series of three concerts will feature the Schumann quartets and works that were composed last year for the Quartet by Wolfgang Rihm, James Macmillan, and John Psathas. The Quartet will perform over 40 concerts in North America.

The Quartet's award-winning recordings include the complete Beethoven Cycle on the Decca label. In 2005 the late Beethoven quartets won "Disc of the Year" and a "Chamber Award" from *BBC Music Magazine*, a Gramophone Award, and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy Award, another *Gramophone Award*, a Chamber Music of America Award, and two further awards from the Japanese Recording Academy.

In 2006, the Takács Quartet made their first recording for Hyperion Records, of Schubert's D. 804 and D. 810. A disc featuring Brahms's *Piano Quintet* with Stephen Hough was released in November 2007 and was subsequently nominated for a Grammy Award. A disc featuring the Schumann *Piano Quintet* with Marc-André Hamelin was released in late 2009. The complete Haydn "Apponyi" Quartets, Op. 71 and 74, will be released in early 2011.

The Quartet has made 16 recordings for the Decca label since 1988. The ensemble's recording of the six Bartók String Quartets received the 1998 *Gramophone Award* for chamber music and, in 1999, was nominated for a Grammy Award.

The Quartet is known for innovative programming. In 2007 it performed *Everyman*, inspired by the Philip Roth novel, with Academy Award-winning actor Philip Seymour Hoffman in Carnegie Hall. The group collaborates regularly with the Hungarian folk ensemble Muzsikás, performing a program that explores the folk sources of Bartók's music. The Quartet performed a music and poetry program on a 14-city US tour with the poet Robert Pinsky.

At the University of Colorado, the Takács Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed

to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. The Takács Quartet is a Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. It first received international attention in 1977, winning "First Prize" and the "Critics' Prize" at the International String Quartet Competition in Evian, France. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. Of the original ensemble, Károly Schranz and András Fejér remain. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.



Takács Quartet

Photo: Peter Smith

UMS Archives

This evening's concert marks the Takács Quartet's 12th appearance under UMS auspices. The Quartet made their UMS debut in February 1984 and last appeared in Ann Arbor in April 2009 with pianist Marc-André Hamelin at Rackham Auditorium.

University Musical Society would like to thank the following sponsors for their support for this evening's performance:

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David Sanchez tenor saxophone
Amir ElSaffar trumpet and vocals
Ben Street bass
Jamey Haddad percussion
Adam Cruz drums

Thu, Apr 8 | 8 PM
HILL AUDITORIUM

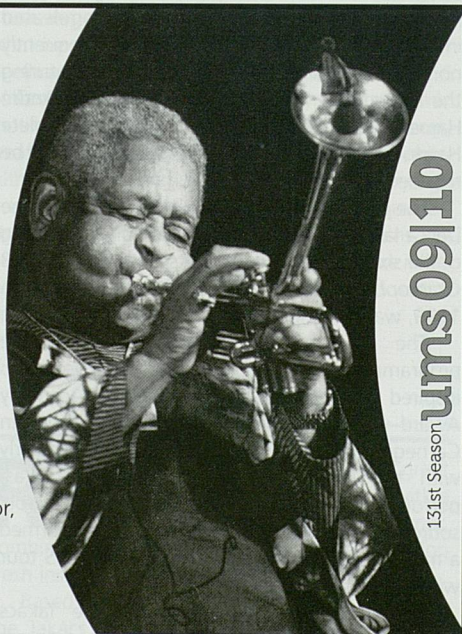
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Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
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 Ryan Kisor, *Trumpet*
 Marcus Printup, *Trumpet*
 Vincent R. Gardner, *Trombone*
 Elliot Mason, *Trombone*
 Chris Crenshaw, *Trombone*
 Sherman Irby, *Saxophones*
 Ted Nash, *Alto and Soprano Saxophones, Clarinet*
 Walter Blanding, *Tenor and Soprano Saxophones, Clarinet*
 Victor Goines, *Tenor and Soprano Saxophones, Bb and Bass Clarinet*
 Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
 Dan Nimmer, *Piano*
 Carlos Henriquez, *Bass*
 Ali Jackson, *Drums*

Program

Ted Nash

Wednesday Evening, March 17, 2010 at 8:00
 Hill Auditorium • Ann Arbor

Portrait in Seven Shades

Monet	Van Gogh
Dali	Chagall
Matisse	Pollock
Picasso	

Additional repertoire on the program will be announced from the stage by the artists. Tonight's concert will be performed with one intermission.

47th Performance of the
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16th Annual
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Special thanks to Honigman Miller Schwartz and Cohn LLP for sponsorship of this evening's long-term donor champagne toast.

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Special thanks to Linda Yohn, WEMU 89.1 FM, and the Ann Arbor District Library for their support of and participation in events surrounding tonight's performance.

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

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

Brooks Brothers is the official clothier of the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Jazz at Lincoln Center Orchestra with Wynton Marsalis appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

The Jazz at Lincoln Center Orchestra (JLCO), composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra since 1988. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile JLCO performs and leads educational events in New York, across the US, and around the world; in concert halls, dance venues, jazz clubs, and public parks; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young People® family concert series, the *Essentially Ellington High School Jazz Band Competition and Festival*, the Jazz for Young People™ Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers, and general audience members.

Under Music Director Wynton Marsalis, the JLCO spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, and Oliver Nelson, and new commissions by Wayne Shorter, Joe Lovano, Freddie Hubbard, Marcus Roberts, Christian McBride, and Geri Allen, as well as current and former JLCO members Wynton Marsalis, Wycliffe Gordon, and Ted Nash. Guest conductors have included Benny Carter, John Lewis, Paquito D'Rivera, Jon Faddis, and Loren Schoenberg.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, and the Berlin Philharmonic Orchestra.

Along with regular appearances on the Peabody Award-winning weekly radio show *Jazz at Lincoln Center Radio*, JLCO has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; including a program which

aired in October 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and in September 2005 during Jazz at Lincoln Center's *Higher Ground Benefit Concert*. The benefit concert raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. JLCO was also featured an episode of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," and on a BET Jazz weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the JLCO around the world.

To date, 12 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed, including *Congo Square* (2007). For more information on Jazz at Lincoln Center, please visit www.jlco.org.

Wynton Marsalis, Artistic Director of Jazz at Lincoln Center, was born in New Orleans in 1961. Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis has recorded more than 70 jazz and classical recordings which have garnered him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*; *Jazz: Six Syncopated Movements*; *Jump Start*; *City Movement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*; and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. To date, his Blue Note Records recordings include *Two Men with the Blues* (2008) featuring Willie Nelson; *From the Plantation to the Penitentiary* (2007); *Wynton Marsalis: Live at The House Of Tribes* (2005); *The Magic Hour* (2004); and *Unforgivable Blackness: The Rise and Fall of Jack Johnson* (2004), the companion soundtrack recording to Ken Burns' PBS documentary of

the great African-American boxer.

To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and will be performed again by the Boston Symphony Orchestra in 2010. Following is a commission for the Berlin Philharmonic in which Mr. Marsalis will compose for symphony and jazz orchestra.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People® concerts produced by Jazz at Lincoln Center. In 2008, Random House published *Moving to Higher Ground: How Jazz Can Change Your Life* which Mr. Marsalis co-wrote with Geoffrey C. Ward.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the US by the US State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor be-

stowed by this government. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which raised over \$3 million for the Higher Ground Relief Fund. He helped lead the effort to construct Jazz at Lincoln Center's new home, Frederick P. Rose Hall (opened in October 2004), the first education, performance, and broadcast facility devoted to jazz, which Mr. Marsalis co-founded in 1989. Wynton Marsalis is published by arrangement with Skayne's Music Boosey & Hawkes Inc., Sole Agent.

UMS Archives


This evening's performance marks Jazz at Lincoln Center Orchestra's 12th UMS appearance since their debut in February 1994.

Wynton Marsalis has appeared 13 times under UMS auspices, both with the Orchestra and in other ensemble configurations, including a February 1997 presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra Octet.



Photo: Clay Patrick McBride

Jazz at Lincoln Center Orchestra



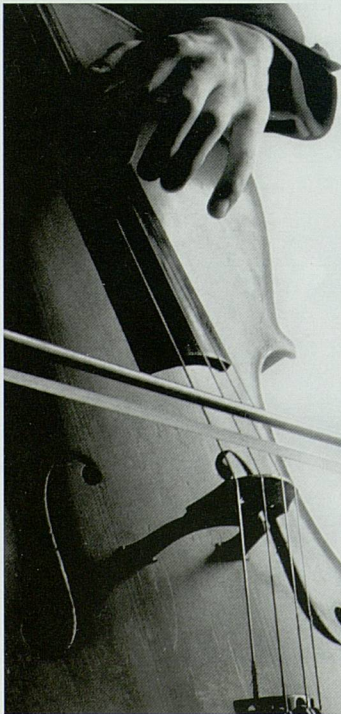
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San Francisco Symphony

Michael Tilson Thomas, *Music Director and Conductor*

Christian Tetzlaff, *Violin*

Program

Friday Evening, March 19, 2010 at 8:00
Hill Auditorium • Ann Arbor

Victor Kissine

Post-scriptum

Commissioned by the San Francisco Symphony through the generosity of the Phyllis C. Wattis Fund for New Works of Music.

Piotr Ilyich Tchaikovsky

Violin Concerto in D Major, Op. 35

Allegro moderato—Moderato assai

Canzonetta: Andante

Finale: Allegro vivacissimo

Mr. Tetzlaff

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Epilogue: Lent

Franz Liszt

Tasso: Lamento e Trionfo, S. 96

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Special thanks to Kim Osburn and the U-M School of Music, Theatre & Dance for their support of and participation in this weekend's San Francisco Symphony residency.

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

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

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This musical tour through many styles and regions features one of today's foremost violinists in one of the most beloved concertos in the repertoire, followed by works of two innovators who were inspired by different aspects of the past. Ravel dreamt up a set of waltzes in his unique brand of impressionistic style while taking the music of Schubert as his cue. Liszt, for his part, perfected his novel idea of the symphonic poem by paying tribute to a 16th-century poet. What is more, he fashioned his main theme from a traditional melody to which that poet's words used to be sung, and subjected that theme to the kind of character transformation that was one of his most original contributions to composition. The program is completed by a brand-new work that will create its own dialog with the past.

Post-scriptum (2010)

Victor Kissine

Born March 15, 1953, in Leningrad, USSR, now St. Petersburg, Russia

The score calls for two flutes (second doubling alto flute) and piccolo (doubling third flute), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, three horns plus Wagner tuba in F, three trumpets, three trombones, timpani, suspended cymbals, crotales, tam-tam, marimba, vibraphone, bar chimes, bass drum, tubular bells, snare drum, two harps, piano, celesta, and strings. The work is dedicated to Michael Tilson Thomas and the San Francisco Symphony.

Kissine stands in the tradition of Russian expressionism that evolved out of Dmitri Shostakovich by way of such figures as Schnittke, Galina Ustvolskaya, and Sofia Gubaidulina, composers whose works, however modern, maintain a core of Romantic expressiveness. His music often makes its points through minuscule gestures, quiet utterances, and motifs deconstructed into evanescence—into quietude itself. *Post-scriptum* derives its inspiration from Charles Ives's famous question-and-answer piece, *The Unanswered Question*.

The composer has provided this comment about *Post-scriptum*:

From a formal point of view this piece is a variation on the theme of Ives's *The Unanswered Question*. What we actually hear is a theme constructed out of series of

five sounds. But one can say that there are, in fact, six sounds, because, every time the question is repeated, the last sound changes, forming with the preceding one an interval of either a minor or major third. The idea, the subject, the form, the tonal order, and the orchestration of my *Post-scriptum* all stem precisely from this alternating sequence.

Program note by James M. Keller.

Violin Concerto in D Major, Op. 35 (1878)

Piotr Ilyich Tchaikovsky

*Born May 7, 1840 in Votkinsk, Viatka district, Russia
Died November 6, 1893 in St. Petersburg*

Snapshot of History...

In 1878:

- Thomas Edison patents his phonograph
- Edgar Degas paints *L'Étoile* (The Star)
- Lev Tolstoy publishes *Anna Karenina*
- Brahms writes his *Violin Concerto*
- Gilbert and Sullivan's *HMS Pinafore* is first performed

In addition to the solo violin it is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

In 1878, Tchaikovsky took a trip to Switzerland with the young violinist Yosif Yosifovich Kotek, a former pupil. They played through a lot of music together, including Lalo's *Symphonie espagnole*,

and it was that work that inspired Tchaikovsky to write a violin concerto himself. He composed it in a heat of inspiration, with Kotek offering technical advice. When Tchaikovsky sent the score to his patron Nadezhda Filaretovna von Meck, she wrote back that she didn't like it; the composer defended his piece, although he did decide on his own to replace his original slow movement. Further objections came from the violinist Leopold Auer, to whom Tchaikovsky wanted to entrust the première: he declared it unplayable. The honor of the première instead went to Adolf Brodsky, who worked on the concerto for more than two years before he dared to play it, and for this he was rewarded with the concerto's official dedication.

Tchaikovsky's *Violin Concerto* wasted little time staking a place in the repertory. It is an overwhelmingly lyrical work that rarely ventures into the stormy outbursts that often characterize his symphonic pieces. The first movement, by turns balletically graceful and comparatively urgent, makes difficult technical demands, but the fireworks generally sparkle as counterpoint to the overall gentility. The slow movement is elegiac but not depressive, and the "Finale" emerges without a break, serving up a dazzling array of pyrotechnics.

Program note by James M. Keller. A different form of this program note appeared in the programs of the New York Philharmonic, and is used with permission. © New York Philharmonic

two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, harp, celesta, and strings.

The title of Ravel's *Valses nobles et sentimentales* comes from Schubert, who has a set of *Valses nobles* of uncertain dates and another of *Valses sentimentales* from 1823 or 1824. Quotation, allusion, and masks are never far away in the work of Ravel. He also loved dance music of all kinds, courtly and popular, homely and exotic, ancient and modern. About waltzes he once wrote to a friend, "You know of my deep sympathy for these wonderful rhythms and that I value the *joie de vivre* expressed by the dance far more deeply than Franckian puritanism." The *Valses nobles et sentimentales* had their première in 1911 at a concert of the newly founded Société Musicale Indépendante. All the pieces were presented anonymously, the audience being invited to guess the composers. The guessing did not go well, though Ravel's waltzes were among the few pieces correctly attributed (in spite of heavy voting for Satie and Kodály). It is music of sensuous delight and of nostalgia. Harmony and texture (both in the piano version and in the 1912 orchestration) are new, and they drew from Debussy the comment that Ravel's ear "was the finest ever to have existed"; on the other hand, shape and a certain muted sweetness of feeling are as Schubertian as the title.

Program note by Michael Steinberg.

Valses nobles et sentimentales (1912)

Maurice Ravel

*Born March 7, 1875 in Ciboure, Basses-Pyrénées, France
Died December 28, 1937 in Paris*

Snapshot of History...

In 1912:

- The catastrophe of the Titanic
- Woodrow Wilson is elected President of the United States
- Marcel Duchamp paints *Nude Descending a Staircase*
- Arnold Schoenberg's *Pierrot lunaire* first performed
- Thomas Mann writes *Death in Venice*

The score calls for two flutes, three oboes (first and second doubling English horn), two clarinets,

Tasso: Lamento e Trionfo, S. 96

(Tasso: Lament and Triumph) (1849/1854)

Franz Liszt

*Born October 22, 1811 in Raiding, near Odenburg,
Hungary*

Died July 31, 1886 in Bayreuth, Germany

Snapshot of History...

In 1849:

- Charles Dickens writes *David Copperfield*
- Edgar Allan Poe dies at age 40
- Frédéric Chopin dies at age 39
- The Hungarian Revolution is defeated by an Austrian-Russian coalition
- The first pre-Raphaelite exhibition in London

The score calls for two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, triangle, military drum, cymbals, bass drum, harp, and strings.

Liszt's Tasso piece began as a prelude to a stage-work, a five-act, five-character verse-play that had premièred to mixed reviews in 1807 but whose reputation solidified in ensuing years. Derived from a pair of biographies about the 16th-century Italian poet Torquato Tasso, its theme is the relationship between art and state, and particularly the precarious thread that connects creative artists to their means of support.

In 1854, Liszt expanded a previous work on Tasso, his *Ouverture de Tasso von Goethe*, most noticeably by composing an entirely new section to insert in the middle. By the time the composer published it two years later, he had also crafted a lengthy prefatory text explaining the work's program. There he revealed that his inspiration was not just Goethe's play but also a poem by Byron ("The Lament of Tasso")—in fact, more the latter than the former. Liszt wrote:

Lamento e Trionfo: these are the two great contrasts in the destiny of poets, of whom it has been truly said that if fate curses them during life, blessing never fails them after death. In order to give to this idea not only the authority but also the splendor of reality, I have endeavored to borrow even its form from fact; and for this purpose have taken, as the theme of this musical poem, the melody to which, 300 years after the poet's death, we have heard the gondoliers of Venice sing upon her waters the opening lines of his Jerusalem:

'Canto l'armi pietose e'l Capitano,
Che'l gran Sepulcro libro di Cristo!'
[I sing the sacred armies, and their leader,
That the great sepulcher of Christ did free...]

This melody is in itself plaintive, slow, and mournfully monotonous, but the gondoliers give it quite a special character by dragging certain notes and holding out their voices, which, heard from a distance, produce an effect similar to that of rays of light reflected from the ripple of the waves. This song had already so powerfully impressed me, that when the subject of Tasso was suggested to

me for musical illustration, I could not but take for the text of my thoughts this enduring homage rendered by his nation to a genius of whom the court of Ferrara had proved itself unworthy. The Venetian melody breathes so gnawing a melancholy, so irremediable a sadness, that a mere reproduction of it seems sufficient to reveal the secret of Tasso's sad emotions.

Program note by James M. Keller.

Please refer to page 24 in your program book for complete biographies and rosters from the San Francisco Symphony Residency Weekend.



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San Francisco Symphony

Michael Tilson Thomas, *Music Director and Conductor*

Laura Claycomb, *Soprano*

Katarina Karnéus, *Mezzo-soprano*

UMS Choral Union

Jerry Blackstone, *Music Director*

Program

Saturday Evening, March 20, 2010 at 8:00
Hill Auditorium • Ann Arbor

Presentation of the UMS Distinguished Artist Award to Michael Tilson Thomas and San Francisco Symphony

Mary Sue Coleman, *President, University of Michigan*

James G. Vella, *President, Ford Motor Company Fund
and Community Services*

Gustav Mahler

Symphony No. 2 in c minor

Allegro maestoso

Andante moderato

In quietly flowing motion

Urlicht (Primal Light). Very solemn but simple, like a hymn

In the tempo of the Scherzo—Bursting out wildly—Slow—Allegro
energico—Slow—Very slow and expansive—Slow. Misterioso

This evening's concert will be performed without intermission.

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Receiving the UMS Distinguished Artist Award on behalf of San Francisco Symphony are President John Goldman and Executive Director Brent Assink.

Special thanks to Ford Honors Gala Chair Louise Townley and to all members of the committee for their care, time, and planning of this evening's Gala.

The San Francisco Symphony Residency is funded in part by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*.

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Special thanks to Kim Osburn and the U-M School of Music, Theatre & Dance for their support of and participation in this weekend's San Francisco Symphony residency.

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

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Gustav Mahler famously held that a symphony had to embrace the entire world. He certainly lived up to this postulate in his *Symphony No. 2*, which opens with death and ends with resurrection, with the entire life of the protagonist passing before his (and our) eyes in between. It is one of the most transcendent musical works ever written, one in which the composer's typical building blocks (the march, the chorale, the Ländler dance) unite to form a breathtaking panorama of the human experience, in turn tragic, relaxed, ironic, and uplifting.

Symphony No. 2 in c minor ("Resurrection") (1888–1894)

Gustav Mahler

Born July 7, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna

Snapshot of History...

In 1894:

- The Dreyfus Affair erupts in France
- Debussy's *Prelude to the Afternoon of a Faun* first performed
- Arthur Conan Doyle publishes *The Memoirs of Sherlock Holmes*
- Claude Monet paints several pictures of the Rouen Cathedral
- Brahms writes his two sonatas for clarinet and piano

The Symphony No. 2 is scored for soprano and alto soloists, large mixed chorus, and an extremely large orchestra of four flutes (all doubling piccolos); two oboes; two English horns (doubling third and fourth oboes); two high clarinets in E-flat; two clarinets in B-flat; bass clarinet (doubling third B-flat clarinet); three bassoons; contrabassoon (doubling fourth bassoon); ten horns; eight trumpets (four each of the horns and trumpets first play offstage in the finale; most of these then move onstage); four trombones; tuba; organ; two harps; percussion consisting of two sets of timpani, bass drum, cymbals, high and low tamtams, triangle (another timpanum, triangle, bass drum, and pair of cymbals are offstage), two snare drums, glockenspiel, three deep bells of unspecified pitch, and twig cluster (Rute in German—the "rod," or schoolmaster's switch, played against the body of the bass drum); and strings.

In February 1888, Gustav Mahler, second conductor at the theater in Leipzig and at work on his First Symphony, began a large orchestral piece called *Todtenfeier*, or *Funeral Rites*. In May, he resigned his Leipzig post to become music director of the opera in Budapest. He returned to *Todtenfeier*, completing the score in September. Five years later—Mahler had meanwhile become principal conductor in Hamburg—he realized that *Todtenfeier* was not an independent piece but the first movement of a second symphony. Between 1893–94, the rest fell into place as quickly as his conducting obligations permitted, and *Symphony No. 2* was completed on December 28, 1894. Tonight's concert version incorporates revisions Mahler made up to 1909.

The Second Symphony is often called the "Resurrection," but Mahler himself gave it no title. On various occasions, though, he offered programs to explain the work. He was skeptical about these programs and he changed his mind repeatedly as to just what the program was. His scenarios share certain features. The first movement celebrates a dead hero, retaining its original *Todtenfeier* aspect, and since the First and Second Symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler's comments that the hero of the *Symphony No. 1* is born to his grave in the funeral music of the Second and that "the real, the climactic dénouement [of the First] comes only in the Second." The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler's perception of the structure of his *Symphony No. 2*, whose

première the composer conducted with the Berlin Philharmonic in December 1895. He said that the first three movements were in effect “only the exposition” of the symphony. The appearance of the “*Urlicht*” song, he wrote, sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an “interludium.” There is, as well, the question of breaks between movements. The score is explicit, specifying a pause “of at least five minutes” after the first movement and demanding that the last three movements follow one another without interruption. In March 1903, Mahler wrote to Julius Butts, who was getting ready to conduct the work in Düsseldorf, and told him that there ought to be “an ample pause for gathering one’s thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance.... The ‘Andante’ is composed as a kind of intermezzo (like some lingering resonance of *long* past days from the life of him whom we bore to his grave in the

first movement—something from the days when the sun still smiled upon him).”

The first and last movements are the symphony’s biggest. In other ways, they are as different as possible, partly because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is anchored to the classical sonata tradition. Its character is that of a march, and Mahler’s choice of key—c minor—surely alludes to the classic exemplar of such a piece, the *marcia funebre* in Beethoven’s “Eroica.” A feature very much Mahler’s own is the disruption of tempo. Against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff*, but “ferociously.” At the same time, though, Mahler prescribes two distinct speeds for the string figures and rests that separate them, the former “in violent onslaught” at about quarter-note = 144, the latter in the movement’s main tempo of about quarter-note = 84–92. Later, the climax of the development is fixed not only



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by maximal dissonance, but by a series of three caesuras, each followed by an "out of tempo" forward rush.

The thematic material of the second movement—the dance with which it begins and the cello tune that soon joins in—goes back to Leipzig and the time of the *Todtenfeier*. The third movement is a symphonic expansion of the *Knaben Wunderhorn* song about Saint Anthony of Padua's sermon to the fishes. The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, that of a human voice. "*Urlicht*," one of Mahler's loveliest songs, is full of Mahlerian paradox in that its hymn-like simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of 35 bars has 21 changes of meter. The chamber musical scoring is characteristically detailed and inventive.

The peace that the song lays across the symphony like balm is shattered by an outburst whose ferocity refers to the corresponding place in Beethoven's *Symphony No. 9*. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, to reject it, but to build upon it. He spreads before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's "*grosse Appell*," the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Now, from silence, voices emerge in a Hymn of Resurrection.

Mahler knew he wanted a vocal finale, but the problem of text baffled him. Here Hans von Bülow enters the scene—von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto, who conducted the premières of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was von Bülow, who was in charge of the symphony concerts. Von Bülow was not often a generous colleague, but Mahler impressed him. As von Bülow's health declined, Mahler began to substitute for him, and he was much moved by von Bülow's death early in 1894. At the memorial

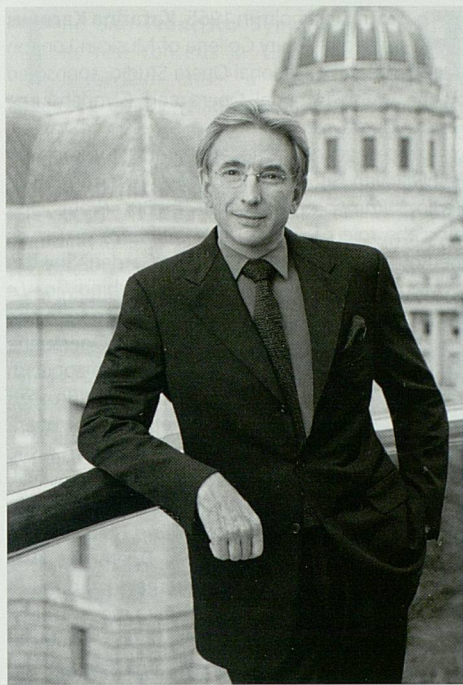
service, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added verses of his own that deal still more explicitly with redemption and resurrection.

The lines about vanquishing pain and death are given to the two soloists in passionate duet. The verses beginning "*Mit Flügeln, die ich mir errungen*" (With wings that I have won) form the upbeat to the triumphant reappearance of the chorale: "*Sterben werd' ich, um zu leben!*" (I will die, that I might live!), and the symphony closes in fanfares and pealing bells.

Program note by Michael Steinberg.

Biographies of the Artists of the San Francisco Symphony Residency Weekend

Michael Tilson Thomas became the San Francisco Symphony's Music Director in September 1995. A Los Angeles native, he studied piano with John Crown and composition and conducting with Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at the age of 19 and working with Stravinsky, Boulez, Stockhausen, and Copland on premières of their compositions at the famed Monday Evening Concerts. He was pianist and conductor for masterclasses given by Piatigorsky and Heifetz and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, at 24, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor, and he has also served as Chief Conductor and Director of the Ojai Festival, Music Director of the Buffalo Philharmonic, and a Principal Guest Conductor of the Los Angeles Philharmonic. He has toured the world with the London Symphony Orchestra,



Michael Tilson Thomas

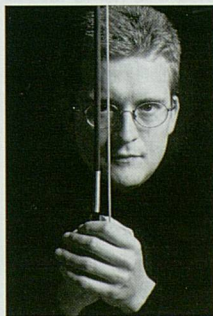
of which he became Principal Conductor in 1988 and now serves as Principal Guest Conductor. Until 2000 he was co-Artistic Director of the Pacific Music Festival, and he continues as Artistic Director of the New World Symphony, which he founded in 1987. His compositions include *From the Diary of Anne Frank*; *Shōwa/Shōhō*; *Poems of Emily Dickinson*; *Urban Legend*; *Island Music*; and *Notturmo*.

Mr. Tilson Thomas's recordings have won numerous awards, including Grammy Awards for SFS recordings of Mahler's *Symphony Nos. 3, 6, 7, and 8*. In 2004, he and the SFS launched *Keeping Score* on PBS-TV. Mr. Tilson Thomas's honors include Columbia University's Ditson Award for services to American music, the American Music Center's Letter of Distinction, the President's Award from the National Academy of Recording Arts and Sciences, and the National Medal of Arts. He is a Chevalier des Arts et des Lettres of France, has been elected to the American Academy of Arts and Sciences, and was named one of America's Best Leaders by *U.S. News & World Report*.

Born in Hamburg in 1966, **Christian Tetzlaff** began playing the violin and piano at age six. At 14, just after making his concert debut performing the Beethoven *Violin Concerto*, he began intensive study on the violin with Uwe-Martin Haiberg at the conservatory in Lübeck. He came to the US in 1985 to work with Walter Levine at the University of Cincinnati College-Conservatory of Music, and he spent two summers at the Marlboro Festival in Vermont. Mr. Tetzlaff made his San Francisco Symphony debut in 1991, performing the Tchaikovsky *Violin Concerto*. His most recent appearance with the SFS was in 2007, when he performed the Brahms *Violin Concerto in D Major, Op. 77*.

During the current season, Mr. Tetzlaff appears with the Los Angeles Philharmonic, Minnesota Orchestra, and Chicago, Saint Louis, and Indianapolis Symphonies. He makes his debut with the Montreal Symphony, and also performs all six of the Bach unaccompanied sonatas and partitas at Orchestra Hall in Chicago and New York's 92nd Street Y. Mr. Tetzlaff's recordings for Virgin Classics include concertos by Haydn and Bartók; an album of 20th-century sonatas by Janáček, Debussy, Ravel, and Nielsen with pianist Leif Ove Andsnes; a recording of Mozart's complete works for violin and orchestra in which he both solos and conducts the Deutsche Kammerphilharmonie; a Grammy Award-nominated album of Bartók's *Violin Sonatas Nos. 1 and 2* with Leif Ove Andsnes as well as Bartók's *Sonata for Solo Violin*; and a Diapason d'Or-winning recording of the complete works for violin and orchestra of Sibelius with the Danish National Radio Orchestra.

Other recordings include the Brahms Sonatas for Piano and Violin with Lars Vogt (EMI Classics) and the Beethoven *Violin Concerto* with the Tonhalle



Christian Tetzlaff

Orchestra (Arte Nova). Mr. Tetzlaff's most recent releases are the Bach sonatas and partitas for solo violin (Musical Heritage and Haenssler) and a recording of the Brahms and Joachim violin concertos with the Danish Radio Orchestra (Virgin Classics). In 2005, Mr. Tetzlaff was named "Instrumentalist of the Year" by *Musical America*. He plays an instrument by Peter Greiner, modeled after a Guarnerius del Gesù.

Laura Claycomb, a native of Dallas, studied at Southern Methodist University before joining the San Francisco Opera's Merola Program. From 1991 to 1994 she was an Adler Fellow at the San Francisco Opera Center. In 1994, Ms. Claycomb made her European debut as Giulietta in Bellini's *I Capuleti e i Montecchi*, and debuted at La Scala in the title role of Donizetti's *Linda di Chamounix* in 1998. Significant opera roles include Zerbinetta in *Ariadne auf Naxos*; Morgana in *Alcina*; Lucia in *Lucia di Lammermoor*; Cleopatra in *Giulio Cesare*; Ginevra in *Ariodante*; Cunegonde in *Candide*; Marie in *La fille du régiment*; and Sophie in *Der Rosenkavalier*. Concert engagements have included the world première of Esa-Pekka Salonen's *Five Images after Sappho* with the composer conducting the Los Angeles Philharmonic; as well as performances with the Cleveland Orchestra; London and Saint Louis Symphonies; and New York, Munich, Moscow, and Rotterdam Philharmonics.



Photo: Laurence Mulleriers

Laura Claycomb

Ms. Claycomb made her San Francisco Symphony debut in 1990, and has since appeared numerous times with the Symphony. In 2008, she joined Michael Tilson Thomas and the Orchestra for Mahler's *Symphony No. 8*; the Symphony's live recording of the performances won three Grammy Awards in 2010 (SFS Media).

This season, Ms. Claycomb performs Gilda in *Rigoletto* at the Teatro Municipale Giuseppe Verdi; Romilda in *Xerxes* with Houston Grand Opera; *Carmina Burana* at Tanglewood with the Boston Symphony and in Cincinnati with the Cincinnati Symphony; Handel's *Messiah* in Frankfurt and Lille; Faure's *Requiem* in Naples; and in concerts with the Los Angeles Chamber Orchestra. Laura Claycomb's recent recordings include Offenbach arias; Pacini's *Alessandro nell'Indie*, which she also sang in concert in London; and *La Comtesse* in Ambroise Thomas's *La Cour de Célimène*, all on Opera Rara. Her performance as Teresa in Berlioz's *Benvenuto Cellini* was released on the LSO Live label in 2008.

Born in Stockholm in 1965, **Katarina Karnéus** studied at Trinity College of Music in London and at the National Opera Studio, sponsored by the Welsh National Opera and Glyndebourne Festival Opera.

In recent years, she has appeared at the Salzburg Festival with Sir Roger Norrington, performed in Berlioz's *Roméo et Juliette* for the BBC Proms, and sung the role of Annio in *La clemenza di Tito* at the Royal Opera House in Covent Garden. She has sung Cherubino in *Le nozze di Figaro* with the Metropolitan Opera, the Bayerische Staatsoper in Munich, and the Brussels and Netherlands opera companies. With the Glyndebourne Festival, she played Brangäne in *Tristan und Isolde*; at the Geneva Opera she was Marguerite in Gounod's *Faust*. As a recitalist, Ms.



Photo: Krati Thajirouk

Katarina Karnéus

Karnéus appears regularly at London's Wigmore Hall, and has performed at the Cheltenham and Edinburgh International Festivals, and at La Monnaie in Brussels, the Frankfurt Opera, Washington, San Francisco, Vancouver, and Lincoln Center in New York. She made her debut with the San Francisco Symphony in 2008, singing in Mahler's *Symphony No. 8*. The performance was recorded live for release on the SFS Media label and won three Grammy Awards in 2010.

Engagements for the current season include the title role in a new production of *Xerxes* for the Royal Swedish Opera; Ruggiero in *Alcina* in Goteborg; and Donna Elvira in *Don Giovanni* for Covent Garden. She also performs Berlioz's *Les Nuits d'été* with the BBC National Orchestra of Wales; Mendelssohn's *Elijah* in Barcelona; and Beethoven's *Symphony No. 9* with the Vienna Symphony Orchestra.

Beginning with a 1999 solo recital disc on EMI, her recordings include Ravel's *Chansons Madecasses*, Szymanowski's *Love Songs of Hafiz*, and two albums of songs by Grieg and Sibelius on Hyperion. In addition, her 2009 performance as Brangäne in *Tristan und Isolde* at the Glyndebourne Festival can now be seen on DVD. In 1994, Ms. Karnéus received the Christine Nielsen Award; she was also winner of the 1995 BBC Singer of the World Competition.

The **San Francisco Symphony** (SFS) gave its first concerts in 1911 and has grown in acclaim under a succession of music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque and Britain's *Gramophone Award*, and the Mahler cycle inaugurated in 2001 on the Symphony's own label has been honored with numerous Grammy Awards, including those for "Best Classical Album" (Mahler's *Symphony Nos. 3, 7, and 8*), "Best Choral Performance" and "Best Engineered Classical Album" (Mahler's *Symphony No. 8*), and "Best Orchestral Performance" (Mahler's *Symphony Nos. 6 and 7*). A series of earlier recordings by Mr. Tilson Thomas and the Orchestra, for RCA Red Seal, has also won praise, and their collection of Stravinsky ballets for RCA (*Le Sacre du printemps*, *The Firebird*, and *Perséphone*) received three Grammy Awards.

Some of the most important conductors of the past and recent years have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and among the composers who have led the Orchestra are Stravinsky, Ravel, Copland, and John Adams. The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. "Adventures in Music," the longest running education program among US orchestras, brings music to children in first through fifth grades in San Francisco's public schools. SFS radio broadcasts, the first in the nation to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country. In a multimedia program designed to make classical music accessible to all, the SFS has launched the second season of *Keeping Score* on PBS-TV, DVD, keepingscore.org, and radio (*The MTT Files*). San Francisco Symphony recordings are available at www.sfsymphony.org/store.

Throughout its 131-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

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

Led by Grammy Award-winning conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004."

Last season, the UMS Choral Union performed two concerts in Ann Arbor: the annual performances of Handel's *Messiah* with the Ann Arbor Symphony Orchestra in December and a concert with two pianos featuring works of Mendelssohn, Rachmaninoff, Jonathan Dove, and Carl Orff at St. Francis of Assisi Catholic Church in April. The UMS Choral Union also performed with the DSO for its opening weekend of performances conducted by Mr. Slatkin as the orchestra's new Music Director featuring Carl Orff's *Carmina Burana*.

The current season began with its annual *Messiah* performances this past December. The season continues with two visits to the DSO, first for performances of William Walton's *Henry V: Suite for Orchestra and Chorus* conducted by Sir Neville Marriner in March, followed in April by performances of Mozart's *Requiem* conducted by Hans Graf.



Grammy Award-winning conductor **Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the U-M School of Music, Theatre & Dance. He conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, Dr. Blackstone won two Grammy Awards for "Best Choral Performance" and "Best Classical Album" as chorus master for the critically acclaimed Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir presented a special invitational performance under Dr. Blackstone's direction at the inaugural national convention of the National Collegiate Choral Organization in San Antonio.

Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association biennial National Choral Conducting Awards competition.

In 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union. In March 2008, he conducted the UMS Choral Union and the Detroit Symphony Orchestra in a special performance of Bach's *St. Matthew Passion*. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, and Itzhak Perlman.

As conductor of the U-M Men's Glee Club from 1988–2002, Dr. Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US. The recently released U-M Men's Glee Club CD, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

Santa Barbara Music Publishing distributes Dr. Blackstone's acclaimed educational video *Working with Male Voices* and publishes the *Jerry Blackstone Choral Series*, a set of choral publications that presents works by several composers in a variety of musical styles.

Prior to coming to U-M in 1988, Dr. Blackstone served on the music faculties of Phillips University in Oklahoma, Westmont College in California, and Huntington College in Indiana.

The Ford Honors Program is a University Musical Society gala event that honors a world-renowned artist or ensemble with whom UMS has maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award and hosts a dinner in the artist's honor. The 2010 Ford Honors Program celebrates the 15th anniversary of the UMS Distinguished Artist Award. Ford Motor Company's leadership grant to UMS, along with the additional support UMS receives from individuals and organizations participating in this evening's event, provides significant support to UMS's nationally recognized Education and Audience Development Program.

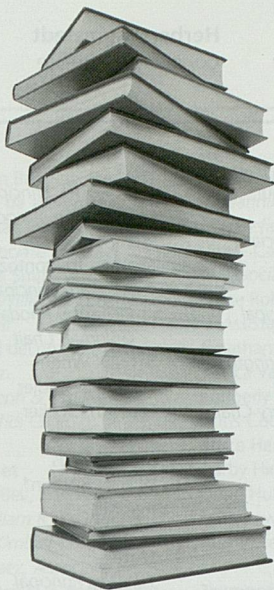
Previous awardees include:

Van Cliburn (1996)
 Jessye Norman (1997)
 Garrick Ohlsson (1998)
 Canadian Brass (1999)
 Isaac Stern (2000)
 Marcel Marceau (2001)
 Marilyn Horne (2002)
 Christopher Parkening (2003)
 Sweet Honey In The Rock (2004)
 Guarneri String Quartet (2005)
 Dave Brubeck (2006)
 Mstislav Rostropovich (2007)
 Sir James Galway (2008)
 Royal Shakespeare Company,
 RSC Artistic Director Michael Boyd, and
 U-M Professor Ralph Williams (2009)

UMS congratulates the DTE Energy Foundation Educator of the Year, **Deb Clancy**, and the DTE Energy Foundation School of the Year, **Burns Park Elementary**, for their continued contributions to arts education in southeastern Michigan. UMS and DTE presented these awards earlier this evening at the Ford Honors Gala benefitting UMS's Education Program.

Please refer to page P125 in your program book for an overview of UMS's Education Program.

Community Commitment... it speaks volumes.



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UMS Archives

This weekend's concerts mark the San Francisco Symphony's eighth and ninth appearances under UMS auspices. The San Francisco Symphony made its UMS debut in October 1980 under the baton of Edo de Waart at Hill Auditorium. The Symphony made its most recent UMS appearance under the musical direction of Michael Tilson Thomas in March 2008.

This weekend's concerts mark Michael Tilson Thomas's 10th and 11th appearances under UMS auspices. Mr. Tilson Thomas made his UMS debut leading the Pittsburgh Symphony Orchestra in an April 1988 program at the 95th Annual May Festival at Hill Auditorium featuring Vladimir Feltsman as piano soloist in Rachmaninoff's *Piano Concerto No. 3*. Mr. Tilson Thomas has led three orchestras in concerts at Hill Auditorium:

the Pittsburgh, New World, and San Francisco Symphonies.

Friday evening's concert marks Christian Tetzlaff's third appearance under UMS auspices. Mr. Tetzlaff made his UMS debut in February 2000 in a program of J. S. Bach's solo violin works at St. Francis of Assisi Catholic Church.

UMS welcomes soprano Laura Claycomb and mezzo-soprano Katarina Karnéus in their UMS debuts Saturday evening.

Saturday evening's concert marks the UMS Choral Union's 415th appearance under UMS auspices. The UMS Choral Union most recently appeared in its annual performances of Handel's *Messiah* in December 2009.

UMS is honored to present its Distinguished Artist Award to both Michael Tilson Thomas and San Francisco Symphony.

San Francisco Symphony

Michael Tilson Thomas*Music Director and Conductor***Donato Cabrera***Assistant Conductor***Herbert Blomstedt***Conductor Laureate***First Violin**

Alexander Barantschik,
Concertmaster
Naoum Blinder Chair
Nadya Tichman, *Associate*
Concertmaster
San Francisco
Symphony Foundation
Chair
Mark Volkert, *Assistant*
Concertmaster
75th Anniversary Chair
Jeremy Constant,*
Assistant
Concertmaster
Mariko Smiley
Paula & John Gambs
Second Century Chair
Melissa Kleinbart
Katharine Hanrahan
Chair
Yun Chu
Sharon Grebanier
Naomi Kazama Hull*
Yukiko Kurakata
Catherine A. Mueller
Chair
Suzanne Leon
Leor Maltinski
Diane Nicholeris
Sarn Oliver
Florin Parvulescu
Victor Romasevich
Catherine Van Hoesen
In Sun Jangt
Sarah Knutsont
Elbert Tsait

Second Violin

Dan Nobuhiko Smiley,*
Principal
Dinner & Swig Families
Chair
Dan Carlson, *Associate*
Principal
Audrey Avis Aasen-Hull
Chair
Paul Brancato, *Assistant*
Principal
Kum Mo Kim
The Eucalyptus
Foundation Second
Century Chair
Raushan Akhmedyarova
David Chernyavsky
John Chisholm
Cathryn Down*
Darlene Gray
Amy Hiraga
Frances Jeffrey
Chunming Mo
Kelly Leon-Pearce
Polina Sedukh
Isaac Stern Chair
Robert Zelnick
Chen Zhao
Zoya Leybint
Virginia Pricet

Viola

Jonathan Vinocour,
Principal
Yun Jie Liu, *Associate*
Principal
Katie Kadarauh,
Assistant Principal
John Schoening
Joanne E. Harrington &
Lorry I. Lokey
Second Century Chair
Nancy Ellis
Gina Feinauer
David Gaudry
David Kim
Christina King
Seth Mausner*
Wayne Roden
Nanci Severance
Adam Smyla
Virginia Lentz

Cello

Michael Grebanier,
Principal
Philip S. Boone Chair
Peter Wyrick, *Associate*
Principal
Peter & Jacqueline
Hoefler Chair
Amos Yang, *Assistant*
Principal
Margaret Tait
Lyman & Carol Casey
Second Century Chair
Barbara Andres
The Stanley S.
Langendorf Foundation
Second Century Chair
Barbara Bogatin
Jill Rachuy Brindel
David Goldblatt
Christine & Pierre
Lamond Second
Century Chair
Carolyn McIntosh
Anne Pinsker
Shu-Yi Pait

Bass

Scott Pingel, *Principal*
Larry Epstein, *Associate*
Principal
Stephen Tramontozzi,
Assistant Principal
Richard & Rhoda
Goldman Chair
S. Mark Wright
Charles Chandler
Lee Ann Crocker
Chris Gilbert
Brian Marcus
William Ritchen*
Ken Millert

Flute

Tim Day, *Principal*
Caroline H. Hume Chair
Robin McKee, *Associate*
Principal
Catherine & Russell
Clark Chair
Linda Lukas
Alfred S. & Dede
Wilsey Chair
Catherine Payne, *Piccolo*

Oboe

William Bennett, *Principal*
Edo de Waart Chair
 Jonathan Fischer,
Associate Principal
 Pamela Smith
Dr. William D. Clinite
Chair
 Russell deLuna, *English*
Horn
Joseph & Pauline
Scafidì Chair

Clarinet

Carey Bell, *Principal*
William R. & Gretchen
B. Kimball Chair
 Luis Baez, *Associate*
Principal, E-flat Clarinet
 David Neuman
 Ben Freimuth, *Bass*
Clarinet
 Jerome Simast

Bassoon

Stephen Paulson,*
Principal
 Steven Dibner, *Associate*
Principal
 Rob Weir
 Steven Braunstein,
Contrabassoon
 Greg Barbert

Horn

Robert Ward, *Principal*
Jeanick Méquet
Littlefield Chair
 Nicole Cash
Associate Principal
 Bruce Roberts
Assistant Principal
 Jonathan Ring
 Jessica Valeri
 Kimberly Wright*
 Chris Coopert
 Bruce Hennisst
 Darby Hinshaw†
 Doug Hull†
 Mike Lewellen†
 Alex Rosenfeld†

Trumpet

Mark Inouye, *Principal*
William G. Irwin
Charity Foundation
Chair
 Glenn Fischthal, *Associate*
Principal
Peter Pastreich Chair
 Jeff Biancalana†
 Scott Macomber†
Ann L. & Charles B.
Johnson Chair
 David Burkhart†
 Sam Hykent†
 Adam Luftmant†
 Darren Muldert†
 Vance Woolft†

Trombone

Timothy Higgins, *Principal*
Robert L. Samter Chair
 Paul Welcomer
 John Engelkes, *Bass*
Trombone
 Mark Lawrence†

Tuba

Jeffrey Anderson,
Principal
James Irvine Chair

Harp

Douglas Rioth, *Principal*
 Karen Gottlieb†

Timpani

David Herbert, *Principal*

Percussion

Jack Van Geem, *Principal*
Carol Franc Buck
Foundation Chair
 Raymond Froehlich
 Tom Hemphill
 James Lee Wyatt III
 Victor Avdienkot

Keyboard

Robin Sutherland
Jean & Bill Lane Chair
 Jonathan Dimmock†

Librarian

John G. Van Winkle,
Principal Librarian
Nancy & Charles
Geschke Chair

*On Leave

†Acting member of
 the San Francisco
 Symphony

The San Francisco
 Symphony string
 section utilizes revolving
 seating on a systematic
 basis. Players listed in
 alphabetical order change
 seats periodically.

Orchestra Personnel

John D. Goldman,
President
 Brent Assink, *Executive*
Director
 John Kieser, *General*
Manager
 Gregg Gleasner, *Director*
of Artistic Planning
 Nan Keeton, *Director of*
Marketing, Communi-
cations, and External
Affairs
 Robert Lasher, *Director of*
Development
 Jean Shirk, *Public*
Relations Manager
 Rebecca Blum, *Orchestra*
Personnel Manager
 Joyce Cron Wessling,
Manager,
Tours and Media
Production
 Tim Carless, *Production*
Manager

Stage Technicians

Wance DeVost, *Stage*
Manager
 Dennis DeVost
 Rob Doherty

UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*Jason Harris, *Assistant Conductor*Jean Schneider and Scott VanOrnum, *Accompanists*Kathleen Operhall, *Chorus Manager*Nancy K. Paul, *Librarian*Donald Bryant, *Conductor Emeritus***Soprano**

Kathryn Borden
 Ann Marie Borders
 Jamie Bott
 Debra Joy Brabencok
 Ann K. Burke
 Anne Busch
 Carol Callan
 Susan F. Campbell
 Antonia Chan
 Jessica Chung
 Young Cho
 Cheryl D. Clarkson
 Joy Collman
 Elizabeth Crabtree
 Marie Ankenbruck Davis
 Kristina Eden
 Avlana Eisenberg
 Gabriele Fazio
 Emilia Frazz
 Jennifer Freese
 Keiko Goto
 Elizabeth Grapentine
 Bethany Isackson
 Karen Isble
 Anne Jaskot
 Carol Keith
 Kyoung Kim
 Jessie Kirchner
 Catherine Kublik
 Allison Lamana
 Kay Leopold
 Patricia Lindemann
 Loretta Loyalvo
 Natalie Lueth
 Carole McNamara
 Linda Selig Marshall
 Toni Marie Micik
 Ann Ophoff
 Nancy K. Paul
 Ann Payne
 Sara J. Peth
 Margaret Dearden
 Petersen
 Julie Pierce
 Alexis Ridener
 Dana Sadava
 Susie Shaefter
 Erin L. Scheffler- Franklin
 Mary A. Schieve

Joy C. Schultz
 Elizabeth Starr
 Jennifer Stevenson
 Sue Ellen Straub
 Ashley Talsma
 Virginia A. Thorne-
 Herrmann
 Katy Vaitkevicius-Wyner
 Barbara Hertz Wallgren
 Barbara J. Weathers
 Mary Wigton *

Alto

Paula Allison-England
 Olga Astapova
 Carol Barnhart
 Dody Blackstone
 Lorraine Buis
 Anne Casper
 Melissa Doyle
 Angela C. Esquivel
 Marilyn Finkbeiner
 Katherine Fisher
 Norma Freeman
 Grace Gooden
 Heidi Goodhart
 Johanna Grum
 Kat Hagedorn
 Linda Hagopian
 Sook Han
 Brienne Hawes
 Nancy Heaton
 Diana Herstein
 Carol Kraemer Hohnke
 Laura Holladay
 Stefanie Iwashyna
 Josephine Kasa-Vubu
 Katherine Klyfko
 Jessica Lehr
 Jan Leventer
 Jean Leverich
 Cynthia Lunan
 Karla K. Manson
 Jennifer McFarlane-Harris
 Beth McNally
 Marilyn Meeker*
 Nicole Michelotti
 Carol Milstein
 Mary Morse
 Stephanie Normann

Sherry Root
 Susan Schilperoot
 Joy Schroeder
 Cindy Shindledecker
 Sue Sinta
 Beverly N. Slater
 Hanna Song
 Connie Soves
 Katherine Spindler
 Gayle Beck Stevens
 Ruth A. Theobald
 Carrie Throm
 Alice E. Tremont
 Barbara Trevethan
 Cheryl Utiger
 Jane A. VanSteenis
 Alice VanWambeke
 Mary Beth Westin
 Sandra K. Wiley
 Susan Wortman
 Allison Anastasio Zeglis

Tenor

Michael I. Ansara
 Gary Banks
 Philip Cheng
 Fr. Tim Dombrowski
 John W. Etsweiler III
 Steven Fudge *
 Randy Gilchrist
 Roy Glover
 Arthur Gulick
 Jason Harris
 Steve Heath
 Nathan Kalmoe
 Ezra Keshet
 Arian Khaefi
 Bob Klaffke
 Nils Klykken
 Mark A. Krempski
 Richard Marsh
 David Schnerer
 Ray Shuster
 Carl Smith
 Joshua Smith
 Patrick Tonks
 Jim VanBochove
 Vincent Zuellig

Bass

Seth Aylesworth
 Sam Baetzel
 William Baxter
 Robert Boardman
 David Bowen
 Paul Bowling
 Jeff Clevenger
 Michael Coster
 Daniel Dryden
 John Dryden
 Don Faber
 Kenneth A. Freeman
 Seth Galligan
 Todd Galloway
 Mark Goodhart
 Scott Goodhart
 Philip J. Gorman
 Matthew Gray
 Chris Hampson
 James Head
 William Kinne
 Christopher Lee
 Steven K. Lundy
 Edward Maki-Schramm
 William Malone
 Joseph D. McCadden
 Gerald Miller
 Nicholas Mischel
 Michael Peterson
 James Cousins
 Rhodenhiser
 Ryan Seay
 Yaniv Segal
 Bradley Schick
 William Shell
 Donald Sizemore *
 Jeff Spindler
 John Paul Stephens
 Robert Stevenson
 William Stevenson
 Alexander Sutton
 Steve Telian
 Terril O. Tompkins
 Tom Trevethan
 John Van Bolt
 Alexander Von Hagen-
 Jamar
 James Wessel Walker

*Section Leader

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 jbk@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.

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



**ALUMNI ASSOCIATION
UNIVERSITY OF MICHIGAN**

Uniting the Leaders and Best

Aaron Dworkin, '97, MM'98

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

www.umalumni.com

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 umsyouth@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 umsyouth@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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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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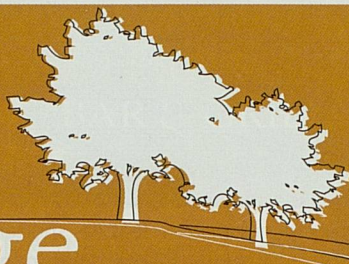
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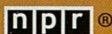
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UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

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

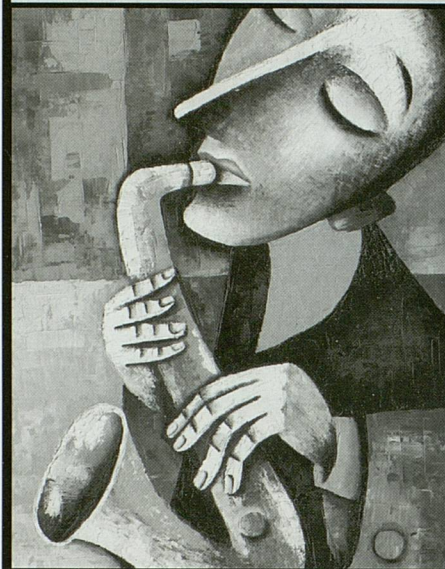
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• INDIVIDUAL DONATIONS

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

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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
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Support UMS!

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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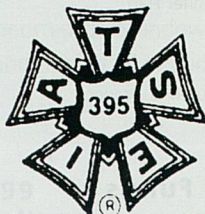
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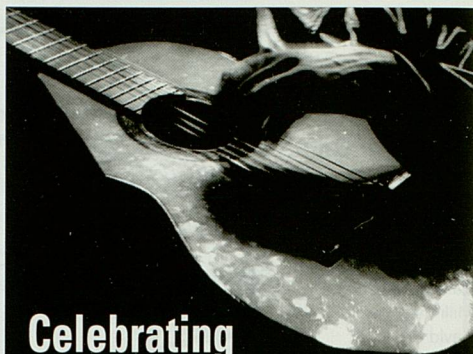
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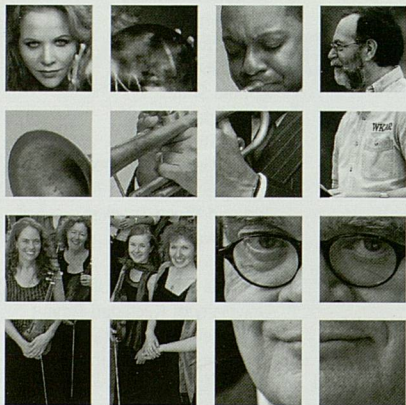
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