

HILL AUDITORIUM | 100 YEARS



# UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical  
to attract talent, entrepreneurs  
and business growth.

We're partnering with communities  
to create the kind of places where workers,  
entrepreneurs,  
and businesses want to locate,  
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Find your sense of place in Pure Michigan.

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Michigan Economic Development Corporation

# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013 Winter Season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.  
WE'RE GLAD YOU'RE PRESENT.  
ENJOY THE PERFORMANCE.



# driving a brighter future

Ford Motor Company



For opening minds and engaging the community,  
Ford salutes the University Musical Society Education  
and Community Engagement Program.

[www.community.ford.com](http://www.community.ford.com)

# WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



*Mary Sue Coleman*

Mary Sue Coleman  
President, University of Michigan

"With exceptional performances, the centenary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, this 134th season of UMS is something truly special. Thank you for being present."



*Ken Fischer*

Kenneth C. Fischer  
UMS President

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



*David J. Herzig*

David J. Herzig  
Chair, UMS Board of Directors



# SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

**For more information, please contact David Parsigian at  
734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).**

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---

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# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

## BE PRESENT.

6  
8  
10

2013 WINTER SEASON CALENDAR.  
EDUCATION.  
HISTORY.

## LEADERSHIP.

14

UMS LEADERSHIP DONORS.

## THE EVENT PROGRAM.

25

THE EXPERIENCE.  
THE PERFORMANCES.



## SUPPORT.

31

GENEROUS UMS DONORS.

## GENERAL INFO.

51  
53  
55

HOW DO I BUY TICKETS?  
POLICIES.  
GETTING INVOLVED.

# 2013 WINTER SEASON CALENDAR.

## JAN

- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*  
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor  
 17-18 Gabriel Kahane & yMusic  
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*  
 25-26 Martha Graham Dance Company  
 27 Mariachi Vargas de Tecalitlán  
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis

## FEB

- 1 Angélique Kidjo with special guest Meklit Hadero  
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader  
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano  
 10 National Theatre Live: *The Magistrate*  
 14 The King's Singers  
 15 Kodo  
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods  
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*  
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*  
 23-24 New York Philharmonic - Alan Gilbert, conductor





To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit [www.ums.org](http://www.ums.org).

MAR

- 13 Artemis Quartet
- 14 Anne-Sophie Mutter, violin
- 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
- 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers

APR

- 4 Darius Milhaud's *Oresteian Trilogy*  
University Symphony Orchestra  
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles  
Kenneth Kiesler, conductor
- 6 Esperanza Spalding Radio Music Society
- 10-14 1927: *The Animals and Children Took to the Streets*
- 12 Takács Quartet
- 18 Bobby McFerrin: *spirit you all*
- 20 Alison Balsom, trumpet, and the Scottish Ensemble
- 23 National Theatre Live: *People*
- 24 Ragamala Dance: *Sacred Earth*
- 27-28 SITI Company: *Trojan Women (after Euripides)*

JUNE

- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.

Photo by Frank Stewart.





# WHAT CAN THE ARTS DO FOR YOU?

## EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



**UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.**

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit [www.ums.org/learn](http://www.ums.org/learn)

# CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s 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. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.



## 100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances and educational activities commemorating 100 years of Hill Auditorium throughout the season, including UMS's Hill Auditorium Celebration, a free day-long exploration of Ann Arbor's most beloved concert venue on Saturday, February 2.

For more information on our venues, please visit [www.ums.org/venues](http://www.ums.org/venues).

# Congratulations, Ken Fischer.



2012 Winner of the  
Mariam C. Noland  
Award for Nonprofit  
Leadership

Thank you for your leadership  
of UMS, your contributions to  
the nonprofit sector and to the  
development of the next  
generation of leaders in our  
region and beyond.

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# LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



## UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

### ANONYMOUS

“UMS’s presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing.”



**DTE Energy  
Foundation**



### DTE ENERGY FOUNDATION

#### Fred Shell

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

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



**Ford Motor Company Fund  
and Community Services**

### FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

#### James G. Vella

*President, 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 UMS and acknowledge the important role it plays in our community.”





## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



## MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

### Michael A. Finney

*President and CEO,*

*Michigan Economic Development Corporation*

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”



## UNIVERSITY OF MICHIGAN

### Mary Sue Coleman

*President, University of Michigan*

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”



## UNIVERSITY OF MICHIGAN HEALTH SYSTEM

### 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 UMS 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!”



## UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

*Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.*

### PRODUCER: \$500,000 AND ABOVE



### DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters  
Maxine and Stuart Frankel Foundation  
The Andrew W. Mellon Foundation



### SOLOIST: \$50,000-\$99,999

Anonymous  
The Power Foundation



### MAESTRO: \$20,000-\$49,999

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## VIRTUOSO: \$10,000-\$19,999

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## CONCERTMASTER: \$5,000-\$9,999

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Sarns Ann Arbor Fund

Eugene and Emily Grant Family Foundation

The Seattle Foundation



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## UMS BOARD OF DIRECTORS

*The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.*

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## UMS SENATE

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

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*The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.*

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## UMS NATIONAL COUNCIL

*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

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## UMS CORPORATE COUNCIL

*The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.*

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David Herzig, *Ex-Officio*

## UMS STUDENTS

*Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

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At Toyota,  
we celebrate  
differences.  
And the people  
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

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## UMS TEACHER INSIGHT

*Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.*

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Jeff Gaynor

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Cynthia Page Bogen  
Karen McDonald

Melissa Poli  
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Mark Salzer

## UMS ADVISORY COMMITTEE

*The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.*

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*Join us in supporting the University Musical Society.*

# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

# PRELUDE DINNERS.


Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

## PRELUDE DINNERS

New York Philharmonic  
Saturday, February 23, 5:30 pm  
Speaker: Mark Clague, Associate Professor of Music, U-M School of Music, Theatre & Dance

Alison Balsom, trumpet, and the Scottish Ensemble  
Saturday, April 20, 5:30 pm  
Speaker: TBD

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# THE EVENT PROGRAM.

WEDNESDAY, MARCH 13 THROUGH  
SATURDAY, MARCH 23, 2013

- 03 **ARTEMIS QUARTET**  
Wednesday, March 13, 7:30 pm  
Rackham Auditorium
- 13 **ANNE-SOPHIE MUTTER  
WITH LAMBERT ORKIS**  
Thursday, March 14, 7:30 pm  
Hill Auditorium
- 18th Ford Honors Program*
- 23 **THE SILK ROAD ENSEMBLE WITH  
YO-YO MA**  
Saturday, March 16, 8:00 pm  
Hill Auditorium
- 33 **HAMID AL-SAADI AND  
AMIR ELSAFFAR'S TWO RIVERS**  
Saturday, March 23, 8:00 pm  
Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

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UMS PRESENTS

# ARTEMIS QUARTET

Vineta Sareika, *Violin*  
Gregor Sigl, *Violin*  
Friedemann Weigle, *Viola*  
Eckart Runge, *Cello*

Wednesday Evening, March 13, 2013 at 7:30  
Rackham Auditorium • Ann Arbor

**53rd Performance of the 134th Annual Season**  
**50th Annual Chamber Arts Series**

Photo: Artemis Quartet; photographer: Molina Visuals.

## PROGRAM

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*Felix Mendelssohn*

### **String Quartet No. 3 in D Major, Op. 44, No. 1**

Molto allegro vivace

Menuetto – un poco allegretto

Andante espressivo ma con moto

Presto con brio

*Johann Sebastian Bach*

### **The Art of Fugue (excerpt)**

Contrapunctus I, BWV 1080

*Ástor Piazzolla*

### **Tango del Ángel**

*J. S. Bach*

### **The Well-Tempered Clavier I (excerpt)**

Prelude in e minor, BWV 855

*Piazzolla*

### **Muerte del Ángel I**

*J.S. Bach,*

*Trans. to A Major by Artemis Quartet*

### **The Well-Tempered Clavier I (excerpt)**

Prelude in A-flat Major, BWV 862

*Piazzolla*

### **Milonga del Ángel**

*J.S. Bach*

### **The Well-Tempered Clavier I (excerpt)**

Fugue in f minor, BWV 857

*Piazzolla*

### **Muerte del Ángel II**

*J.S. Bach*

### **The Well-Tempered Clavier I (excerpt)**

Prelude in c minor, BWV 847

INTERMISSION

*Mendelssohn*

**String Quartet No. 6 in f minor, Op. 80**

Allegro vivace assai

Allegro assai

Adagio

Allegro molto

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Presented with support from the William R. Kinney Endowment Fund.

Media partnership is provided by WGTE 91.3 FM.

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## NOW THAT YOU'RE IN YOUR SEAT...

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When we were asked to bring back into the repertoire our arrangement recorded in 2009 for the Virgin/EMI label of Piazzolla's *Suite del Ángel*, the idea appealed to us to add a new element to the arrangement: something that would fit as well into our repertoire plan for the season (music by and related to Mendelssohn) as it would suit the music of Piazzolla itself.

So we decided to venture an unusual juxtaposition by putting together Piazzolla's *Suite del Ángel* with pieces from *The Well-Tempered Clavier* as well as *The Art of the Fugue*. What seems at first like a great contradiction actually contains unforeseen connections and allows each piece to emerge in a new light.

As a young man, Piazzolla was already one of the best-known tango musicians in his country, when he began to nurture the desire to become a classical composer. He studied composition at the conservatory in Buenos Aires with his renowned compatriot Alberto Ginastero. The latter introduced his student to J. S. Bach, whose contrapuntal style fascinated Piazzolla. He saw that this technique of allowing multiple voices to move along on an equal footing next to one another (in contrast to a melody accompanied by chords) intensified the concentration of expression, analogous to the dance of tango in which two partners interact. Along with harmonic influences from jazz and the rhythmic esprit of tango, the compositional technique of counterpoint became an essential stylistic element of the musical language Piazzolla created in *tango nuevo*.

Three centuries earlier, Bach, on the other hand, brought about not only the blossoming of a strict form of counterpoint. He was influenced across the breadth of his work by popular musical forms as well, particularly by their rhythmic patterns, sublimating in his suites, for instance, dances of the time such as the bourée, gavotte, and sarabande in addition to art music.

The juxtaposition of both composers gives us a chance to hear the way that tango – in contrast to the common cliché of an unrestrained music of boundless passion and abandon – actually generates its intensity through austerity. And the music of Bach is likewise, despite persistent prejudicial notions about it, not only piously intellectual but in fact permeated by sensual, earthbound energy. Thus, in the “Fuga del Ángel” we have the opportunity to break old listening habits and hear music that we thought we knew, as if for the first time.

— Eckart Runge, 2012

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## String Quartet No. 3 in D Major,

### Op. 44, No. 1 (1838)

Felix Mendelssohn

Born February 3, 1809 in Hamburg,

Germany

Died November 4, 1847 in Leipzig

#### SNAPSHOTS OF HISTORY...IN 1838:

- Schumann writes *Kinderszenen* and *Kreisleriana* for piano; Franz Liszt composes *Totentanz*
- Samuel Morse first demonstrates his telegraph
- Charles Dickens writes *Oliver Twist*
- Frederick Douglass escapes from slavery
- Michael Faraday discovers cathode rays

With eight completed works for string quartet, Mendelssohn contributed more to the genre than did any other major composer between Beethoven and Bartók. Obviously, his significance is not merely a quantitative one, however; Mendelssohn brought the same consummate artistry to the string quartet that he lavished on every genre he touched during his all-too-brief career.

Mendelssohn was fortunate enough to be born into a wealthy and music-loving family, and he never had to struggle for his survival like so many others had to do. The year 1838 was a particularly happy one in his life. Recently married, the composer and his wife Cécile had their first child in February, and commentators have linked that event to the exuberant spirit of the D-Major quartet, written soon afterwards. The opening theme of the first movement shoots up like a rocket; its extraordinary energy pervades the entire movement, except for a few brief moments of introspection. One of the themes stands out in particular: it is a simple melody that keeps repeating the same few notes over and over again, yet its effect is magical. All four instruments play *pianissimo*, in the same rhythm, and time seems to stand still for a moment,

before the intense activity resumes.

As a total contrast, the second-movement minuet is surprisingly subdued. Once more, the melody is simple, the harmonies subtle, and the dynamics soft. The same is true of the middle section, although both the key and the texture change there: the tonality shifts to minor, and the first violin theme is fast-moving and delicate. After the recapitulation of the minuet, there is a coda based on the material of the middle section.

In third place comes a movement marked “Andante espressivo ma con moto” – neither too slow nor too fast, but moving at a comfortable, gentle speed. The tender melody of the first violin is accompanied by gossamer figurations in the second and *pizzicato* (plucked) notes in the viola and cello. The entire movement is gentle and preserves a delicate balance that is only called into question once, before the end, when the rhythmic continuity is suddenly interrupted and the first violin plays a brief cadenza. Then the music returns to its initial state of calm.

“Presto con brio” – the finale picks up where the first movement left off, with even more zest if that is possible. With a profusion of melodic material that sometimes recalls the Italian Symphony (1831–33), the movement proceeds with unflagging energy. The development contains an extraordinary episode when the triumphant main theme is suddenly played *pianissimo*, and another where Mendelssohn indulges his love of counterpoint. Yet the independent melodic lines of the four instruments soon merge together for the glorious conclusion.

## Fugues

Johann Sebastian Bach  
Born March 21, 1685 in Eisenach,  
Germany  
Died July 28, 1750 in Leipzig

## “Ángel” series

Ástor Piazzolla  
Born March 11, 1921 in Mar del Plata,  
Argentina  
Died July 4, 1992 in Buenos Aires

### SNAPSHOTS OF HISTORY... BACH PRELUDES AND FUGUES IN THEIR TIME (1722–1745)

- Benjamin Franklin (1706–1790) begins his career in Philadelphia
- Jonathan Swift (1667–1745) publishes *Gulliver’s Travels* in 1726
- Canaletto (1697–1768) paints his magnificent canvases of Venice in the 1730s
- The War of the Austrian succession (1740–48) involves most great European powers
- Gabriel Fahrenheit (1686–1736) invents the thermometer in 1724

### SNAPSHOTS OF HISTORY... PIAZZOLLA’S “ÁNGEL” SERIES IN ITS TIME (1957–1965)

- The great Argentinian writer Jorge Luis Borges (1899–1986), who would collaborate with Piazzolla on a collection of *milongas* in 1965, publishes his collected poems in 1958
- Ernesto “Che” Guevara (1928–1967), born in Buenos Aires, fights in the Cuban Revolution (1959)
- Yuri Gagarin (1934–1968) is the first person traveling in outer space in 1961
- John F. Kennedy (1917–1963) is assassinated in Dallas in 1963
- The civil rights movement begins in the US

Ástor Piazzolla, the great *tanguero* of Buenos Aires, had impeccable classical credentials. He studied with Alberto Ginastera, the most important symphonic composer of Argentina, and later traveled to Paris to work with the legendary Nadia Boulanger. For him, the tango was a serious art form; he even composed a *tango operita*, *Maria de Buenos Aires*, which was far from being a lightweight affair. The present

juxtaposition of J.S. Bach and Piazzolla – a symbolic handshake across continents and centuries – makes sense, especially if we know that Bach was the very first composer Piazzolla discovered as a child. As the creator of the *tango nuevo*, who lived in the US from age four until age 16, wrote in his memoirs many years later:

I discovered music when I was 11 years old. The apartment building where we lived in New York City was very big. In the back there was a hall and a window. One summer afternoon I was hanging out, without much to do, and I heard a piano playing Bach, although that was something I learned later....

That pianist practiced nine hours a day.... He was Hungarian. His name was Béla Wilda, and soon he became my teacher.... Neither my parents nor he had much money.... My mother gave him free manicures and twice a week would send him an enormous bowl of pasta....

Wilda taught young Ástor how to play Bach on his bandoneon; as Piazzolla later recalled, Bach was the first music he ever learned and that he was “crazy” about Bach. The experience was important for his later development even though a tango has little to do with a Bach prelude, at least on the surface. Yet the lessons one can learn from Bach about harmonic progressions and taking a melodic line where it naturally wants to go are invaluable, no matter what style you are working in.

Bach’s 48 preludes and fugues from the two volumes of *The Well-Tempered Clavier*, which make use of all of the major and minor keys of the Western tonal system, have been every musician’s bible

for almost three centuries. Primarily an instructive work, *The Well-Tempered Clavier* goes far beyond the educational function and stands as a compendium of everything that a keyboard could express. After completing these two monumental series (the first in 1722 and the second about 20 years later), Bach, around 1745, started working on a final summation of his legacy as a contrapuntist with *The Art of Fugue*, which remained unfinished. Unlike *The Well-Tempered Clavier*, *The Art of Fugue* used a single theme in all its movements and aimed for a demonstration of every single contrapuntal method and artifice in existence. Bach did not specify an instrument in his manuscript, but most experts now believe that he, once again, had a keyboard in mind. Nevertheless, *The Art of Fugue* has become better known in performances by instrumental (mostly string) ensembles. And as far as string quartets playing from *The Well-Tempered Clavier* are concerned, that is a tradition that began with Mozart's arrangements from the early 1780s.

Among the many hundreds of tangos Piazzolla composed, there is an *Ángel* series and a *Diablo* series. The former began in 1957; it was so powerful that a few years later, in 1962, playwright Alberto Rodríguez Muñoz (1915–2004) asked Piazzolla to write some additional “angel” tangos for a play that was about to open in Buenos Aires. In the play, an angel visits a Buenos Aires slum to heal the spirits of the residents. One of the characters describes the angel as “a true angel, not an angel from God, who is in the heavens, so far from this squalor, but an angel that was ours, made by our desires, birthed by us.” Consequently, this angel is not immortal: he is killed in a knife fight at the end of the play. And, considering what we know of Piazzolla's

earliest musical experiences, can it be a coincidence that the movement about the angel's death begins as a fugue?

As an afterthought, Piazzolla composed, in 1965, what became perhaps the most popular of the “angel” pieces: the *Milonga del Ángel*. A *milonga* was an early form of the tango, usually of a gentle, lyrical character, and the “Angel's milonga” is one of Piazzolla's most inspired and beautiful creations.

## String Quartet No. 6 in f minor, Op. 80 (1847)

Mendelssohn

### SNAPSHOTS OF HISTORY...IN 1847:

- Michigan becomes the first state in the Union to abolish the death penalty
- Verdi's opera *Macbeth* is first performed in Florence
- Charlotte Brontë publishes *Jane Eyre* and her sister Emily, *Wuthering Heights*
- Dr. Ignaz Semmelweis mandates hand washing at the maternity clinic of the Vienna General Hospital, thereby greatly reducing the mortality rate from childbed fever
- Great Famine in Ireland

One can say without exaggeration that the f-minor quartet is unlike any other work Mendelssohn ever composed. The dark tragic tone of this work is extremely rare in the music of this master who was typically drawn to the sunny side. But on May 14, 1847, his beloved sister Fanny Hensel died of a stroke at the age of 41. She was an extremely talented composer and pianist and a true soul mate to her brother. Felix was devastated. This tempestuous and visionary string quartet remained the last piece of music he completed, for he was to share his sister's fate before the year was out, succumbing to a cerebral hemorrhage at the age of 38 on November 4.

The very opening of the f-minor is unusual, with its nervous tremolos, sudden accents, and dramatic

*crescendos*. All of these devices had a long history going back to the time of Haydn and Mozart, but Mendelssohn took them to a whole new level of intensity and expressivity. Some rather daring harmonic progressions and piercing high notes in the first violin add to the effect. Many minor-mode movements contain a modulation to the major towards the end, and this first movement is no exception; however, in a move not often seen, the key changes back to minor for the final *stretto* (concluding section in a faster tempo).

A scherzo movement follows, though Mendelssohn of course did not use that word here, as jokes (which is what the word *scherzo* means) were the furthest thing from his mind at this time. Yet the fast 3/4 meter and the sharp rhythmic and dynamic contrasts leave no doubt as to the stylistic origins of this “Allegro assai.” Even the trio, or middle section, brings little relief. Mysteriously, it begins with the viola and cello playing an unaccompanied melody in unison to which the two violins subsequently add their counterpoint. More subdued and with no abrupt changes, the trio is nevertheless filled with some inner tension of its own. After the recapitulation of the scherzo, the movement ends with a brief return of the trio – a Beethovenian strategy that Mendelssohn made thoroughly his own here.

The sublimely beautiful “Adagio” follows conventional formal lines up to a point. At a given moment during the otherwise regular recapitulation, however, Mendelssohn inserted a violently dissonant section, as if his emotions suddenly got the better of him. This moment passes rather fast, though, and the music regains its composure, ending with the same ethereal sounds

with which it began.

In the fourth movement, the drama erupts again. The *tremolos* of the first movement return; the melody is characterized by agitated syncopations and arrow-like scalar passages. There is no major-mode relief at the end; the quartet ends with what truly sounds like a cry of despair.

*Program notes by Peter Laki*

## ARTISTS

The Berlin-based **ARTEMIS QUARTET** was founded in 1989 at the Musikhochschule Lübeck, and is recognized today as one of the foremost quartets in the world. Their mentors include Walter Levin, Alfred Brendel, the Alban Berg Quartet, the Juilliard Quartet, and the Emerson Quartet.

The ensemble had its international breakthrough with first prizes at the ARD Wettbewerb in 1996 and at Premio Borciani half a year later. Subsequently, the musicians received an invitation to the Wissenschaftskolleg zu Berlin, where they were able to expand their musical studies and enjoy interdisciplinary exchange with renowned scholars.

Since its successful debut at the Berlin Philharmonic in 1999, the quartet has performed in all the great music centers and at international festivals in Europe, the US, Japan, South America, and Australia. In July 2007, the ensemble welcomed new members Gregor Sigl and Friedemann Weigle.

In 2003, the Beethoven-Haus Society awarded the Artemis Quartet an honorary membership in recognition of its interpretations of Beethoven's works. Film director Bruno Monsaingeon created an impressive portrait of the



musicians and their performance of Beethoven's *Grosse Fuge*, Op. 133 in his 2001 film *Strings Attached*.

As a celebration of its special affinity for Beethoven's music, as well as its 20th anniversary as an ensemble, the quartet embarked on a Beethoven cycle in 2009, which was performed over two seasons in Berlin, Brussels, Florence, Cologne, London, Paris, and Rome. The project culminated in a recording of the complete quartets with Virgin Classics/EMI. The *Beethoven Complete* project was awarded the prestigious French Grand Prix de l'Académie Charles Cros.

Since 2004, the Artemis Quartet has been programming its own critically renowned series in the Berlin Philharmonic and, in addition, was named Quartet-in-Residence at the Vienna Konzerthaus in 2011.

Collaborations with other musicians have always been an important source of inspiration for the ensemble. The quartet has toured with such personalities as Sabine Meyer, Elisabeth Leonskaya, Juliane Banse, and Jörg Widmann. Some collaborations have also been documented on recordings, such as the Brahms and Schubert piano quintets with Leif Ove Andsnes, the Schubert quintet with Truls Mørk or Schoenberg's

*Verklärte Nacht* with Thomas Kakuska, and Valentin Erben of the Alban Berg quartet.

The Artemis Quartet has had an exclusive recording contract with Virgin Classics/EMI since 2005; they can boast of an extensive discography. Their recordings have been recognized with the prestigious Gramophone Award as well as the Diapason d'Or, and the ECHO-Klassik (twice).

A focus on contemporary music is an important part of the ensemble's work, in part because they wish to keep developing an eye for new elements in already well-established music. Composers such as Mauricio Sotelo (2004), Jörg Widmann (2006), and Thomas Larcher (2008) have written pieces for the Artemis Quartet. The premiere of a concerto for quartet and orchestra by Daniel Schnyder is planned for 2014.

In addition to their concert careers, the four musicians are professors at the Universität der Künste in Berlin and at the Chapelle de la Reine Elisabeth in Brussels.

*UMS welcomes the Artemis Quartet, who make their UMS debut in this evening's performance.*



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UMS PRESENTS

# ANNE-SOPHIE MUTTER

Lambert Orkis, *Piano*

Thursday Evening, March 14, 2013 at 7:30  
Hill Auditorium • Ann Arbor

54th Performance of the 134th Annual Season  
134th Annual Choral Union Series

Photo: Anne-Sophie Mutter; photographer: Tina Tahir.

## PROGRAM

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*Wolfgang Amadeus Mozart*

### **Sonata No. 27 in G Major for Violin and Piano, K. 379**

Adagio – Allegro

Tema and Variazioni: Andantino Cantabile

*Franz Schubert*

### **Fantasy in C Major, D. 934**

Andante molto

Allegretto

Andantino

Tempo primo – Allegro vivace – Allegretto – Presto

## INTERMISSION

*Witold Lutosławski*

### **Partita**

Allegro giusto

Ad libitum

Largo

Ad Libitum

Presto

*Camille Saint-Saëns*

### **Violin Sonata No. 1 in d minor, Op. 75**

Allegro agitato – Adagio

Allegretto moderato – Allegro molto

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Tonight's performance is sponsored by Sesi Lincoln. Special thanks to Joe and Yvonne Sesi.

Media partnership is provided by WGTE 91.3 FM and WRCJ 90.9 FM.

The Steinway piano used in this evening's recital is made possible by William and Mary Palmer.

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

Ms. Mutter records for Deutsche Grammophon and is available on EMI Classics and Erato/Warner Classics.

Ms. Mutter appears by arrangement with Columbia Artists Management, LLC.

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## NOW THAT YOU'RE IN YOUR SEAT...

When Anne-Sophie Mutter performed the present program in Manchester in March 2012, she gave a long interview to music critic Michael Cookson, in which she did not hesitate to declare: "The Schubert *Fantasy in C Major* which I am playing tonight is the crown of [the] chamber music repertoire.... Seriously, it is the greatest piece ever written for violin and piano." About the Saint-Saëns sonata, she said: "It's a fabulous piece but it's like jumping through burning hoops at the end of an evening recital." Ms. Mutter has been profoundly committed to contemporary music her entire career and she has a particularly close connection to the music of Witold Lutosławski. This year, which marks the 100th anniversary of the Polish master's birth, Ms. Mutter has given Lutosławski's solo violin works – *Chain II* and *Partita* – pride of place in her programs. As for the Mozart sonata that opens the program, it may be taken as a symbolic affirmation that Mozart is, quite simply, the alpha and the omega, the ultimate point of reference to which all musicians and listeners will always return.

### Sonata No. 27 in G Major for Violin and Piano, K. 379 (1781)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg,

Austria

Died December 5, 1791 in Vienna

#### SNAPSHOTS OF HISTORY...IN 1781:

- Sir William Herschel discovers the planet Uranus
- Los Angeles is founded by 44 Spanish settlers
- Battle of the Chesapeake
- Immanuel Kant publishes his *Critique of Pure Reason*
- Friedrich Schiller writes his play *Die Räuber* (The Robbers)

Some of the earliest Mozart works to be printed were violin sonatas or, as they were then called, piano sonatas with violin accompaniment. Proficient amateur musicians – and there were many of these in Europe at the time – loved to play such compositions in their homes to entertain their guests or for their own pleasure. Publishers in Paris, London, and Amsterdam rushed to print the child Mozart's earliest essays in the genre. When Mozart returned to Paris as a 22-year-old young adult in search of a job, he understandably tried to

exploit this still-thriving market, now with mature works showing his genius in full bloom. He published a set of six new sonatas that were misleadingly designated "Op. 1" (for the childhood essays had by then been forgotten). And in 1781, when Mozart moved from his native Salzburg to Vienna, he once again published a set of six violin sonatas, in an effort to establish himself in the imperial capital. (The publisher called these sonatas "Op. 2.") This time, he was much more successful.

The present work, No. 5 in the Op. 2 set, was composed on April 7, 1781, according to a letter written by Mozart to his father the following day:

Today (for I am writing at 11 o'clock at night) we had a concert, where three of my compositions were performed – new ones, of course: a rondo for a concerto for Brunetti, a sonata with violin accompaniment for myself, which I composed last night between 11 and 12 (but in order to be able to finish it, I only wrote out the accompaniment and

retained my own part in my head); and then a rondo for Ceccarelli, which we had to repeat.

Mozart's partners in this concert were violinist Antonio Brunetti, concertmaster of the Salzburg court orchestra, and the castrato singer Francesco Ceccarelli. The sonata performed that evening is the one known today as the *Sonata in G Major, K. 379*. The violin part Mozart had written out for Brunetti has been preserved, but it differs substantially from the final version. Mozart must have revised the sonata before publication, so what we are going to hear tonight took even him more than an hour to complete.

This sonata opens and closes in G Major, but its only fast movement, which must be regarded as its central statement, is in g minor. It is well known that Mozart wrote some of his most impassioned music in g minor (two symphonies, a piano quartet, a string quintet, Pamina's "Ach, ich fühl's" from *The Magic Flute*). The present movement is no exception; the music's dramatic intensity is further enhanced by its brevity, which makes it sound like a single outburst of violent emotions.

The stormy g-minor "Allegro" is surrounded by music of great calm and profound lyricism. In the opening "Adagio," a lengthy slow introduction that is almost a movement in itself, the piano's arpeggios accompany a long *cantabile* melody played in turn by the two instruments. Then, after the "Allegro," we hear a set of exquisite variations on a simple theme. It is interesting that in addition to the usual minor-mode variation (in fourth place here), each one of the other variations passes through the minor mode, adding dramatic or sentimental touches to

an otherwise gentle and subdued movement. After the fifth variation, the theme returns in its original form, and a brief coda closes the sonata.

### Fantasy in C Major, D. 934 (1827)

Franz Schubert

Born January 31, 1797

in Himmelpfortgrund, nr. Vienna, Austria

Died November 19, 1828 in Vienna

#### SNAPSHOTS OF HISTORY...IN 1827:

- Beethoven dies at the age of 56
- Greece wins its War of Independence against Turkey
- Heinrich Heine publishes his *Buch der Lieder* (Book of Songs)
- James Fenimore Cooper publishes *The Prairie*
- Chemist Friedrich Wöhler isolates aluminum

Although Schubert's instrumental works failed to achieve popularity during his lifetime, he was very well known (at least in his native Vienna) as a composer of songs, and he could count on audiences to recognize their melodies even when they were performed without words. Both the "Trout" Quintet and the string quartet "Death and the Maiden" owed their nicknames to the variation movements they contained, using songs that had been published in Vienna and were well known to the city's music lovers. In his *Fantasy in C Major* for piano, known as the "Wanderer," Schubert also capitalized on the success of his song by the same name, by inserting in the work a set of variations on one of the song's melodic phrases.

Twice, Schubert wrote virtuoso variation sets for solo instrument and piano, trying his hand at a type of composition that was very much in fashion at the time. The variations for flute on "Trockne Blumen" were written in 1824 for Ferdinand Bogner,

a flutist who belonged to the circle of the three Fröhlich sisters, close friends of the composer. The following year, Bogner married one of the sisters, but he apparently never performed the Schubert variations that were written for him. The violin fantasy, with variations on "Sei mir gegrüsst," dates from 1827, and was performed by the brilliant young Bohemian violinist Josef Slavík (1806–33) and pianist Karl Maria Böcklet.

Slavík had just made a hugely successful debut in Vienna when Schubert wrote his two works for him: a *Rondo brillant* in b minor (D. 895) and the present *Fantasy in C Major*. A few years later, Slavík met Chopin who called him a "second Paganini"; however, the young violinist's career was soon cut short by his death from typhus at age 27.

Schubert's violin fantasy was not well received at the Vienna premiere. Even the critic who was charged with reviewing it walked out of the concert before it was over. The bad press of the two works has continued almost to the present day, as critics have often bemoaned what they perceived as a cheap, sensationalist treatment of two profoundly moving songs. It is curious that so many critics have felt the need to defend Schubert's songs against the composer himself. Schubert probably didn't feel he was "desecrating" his songs in any way by writing these flashy variations. It is true that he was never really at home in virtuoso music; he was not a virtuoso himself and his real interests as a composer lay elsewhere. Yet both in the flute piece and the violin fantasy, he took great pains to go beyond mere technical display in the variations. Both works also contain introductions full of dramatic tension and true feeling, and in the case of the violin fantasy,

the set of variations was placed in the context of a rather unusual four-movement structure. It is certainly not for nothing that Anne-Sophie Mutter thinks so highly of this work!

The Fantasy's design consists of a slow introduction followed by a classical fast-slow-fast sequence (played without pause), with the song variations in second place. Yet the work is not a sonata in disguise. In a way, both fast sections sound like finales; the "Allegro" in sonata form, that all-important ingredient of Classical and Romantic instrumental music, is conspicuous by its absence.

After a few measures of suspenseful piano *tremolos*, the violin's first entrance in the introduction sounds for a moment like the opening of Schubert's great two-cello quintet in the same key, written a year later in 1828, the year of the composer's death at 31. The sudden dissonance that comes after the opening C Major is the same, creating great tension, although in this case the tension does not erupt dramatically but is, instead, gradually diffused as the languid violin melody segues into a playful fast movement. This section, which alternates between a minor and A Major and visits a number of secondary keys as well, has the unmistakable hallmarks of the "Hungarian" style that Schubert evoked in so many of his works. It is followed by an "Andantino," in which we hear Schubert's song *Sei mir gegrüsst* (I Greet You) and three increasingly pyrotechnical variations on it.

The song, whose text is by Friedrich Rückert (1788–1866), was written in 1822 and published in 1823. It is an ecstatic confession of love, in which Schubert managed to elevate the poet's somewhat clichéd lines "Sei mir gegrüsst, sei mir geküsst" (I greet you, I kiss you) to truly transcendent heights.

The three dazzling variations that follow take nothing away from the ardor of the poetic feeling; on the contrary, their almost superhuman difficulty is commensurate with the larger-than-life emotions in the song. In both cases, the music reaches for the stars, even if the means employed are entirely different.

One of the work's great surprises is how, after the third variation, an astonishing transition takes us back to the dark drama of the introduction. This section, however, is much shorter now than it was the first time, and is soon relieved by a dashing "Allegro vivace" in C Major. It seems that nothing can stand in the way of a brilliant ending but just before the conclusion, a dramatic modulation brings back the melody of *Sei mir gegrüsst*, in all its original, pure lyricism. All that remains is a short "Presto" coda, to return us rather abruptly to the ground after the blissful dream evoked in the song. Most critics have objected to this sudden "alienation effect," but in fact it is not unlike what happens at the end of certain Shakespeare plays where the actors step out of character, removing their masks and taking their bows.

## Partita (1984)

Witold Lutosławski

Born January 25, 1913 in Warsaw,  
Poland

Died February 7, 1994 in Warsaw

### SNAPSHOTS OF HISTORY...IN 1984:

- Ronald Reagan wins second term as President of the US
- Miloš Forman's film *Amadeus* is released
- Steve Reich writes *Desert Music* after poems by William Carlos Williams
- The first Macintosh personal computer goes on sale
- Milan Kundera publishes *The Unbearable Lightness of Being*

Witold Lutosławski's artistic path led him from an early nationalistic-folkloristic phase to the forefront of modern music in the 1960s, and from there to a unique blend of innovation and tradition achieved in the works of his late period. The present *Partita* is a product of those years of artistic synthesis. It was originally written for Pinchas Zukerman and Marc Neikrug, who gave the world premiere in St. Paul, Minnesota, on January 18, 1985. In 1988, Lutosławski made a version for violin and orchestra at the request of Anne-Sophie Mutter (for whom he had composed *Chain II* in 1985); Ms. Mutter immediately recorded the orchestral *Partita* for Deutsche Grammophon.

The composer provided a brief outline in the preface to the score:

The work consists of five movements. Of these the main movements are the first ("Allegro giusto"), the third ("Largo"), and the fifth ("Presto"). The second and fourth are but short interludes to be played *ad libitum*. A short *ad libitum* section also appears before the end of the last movement.

*Ad libitum*, in this case, means that the violin and the piano play without any coordination whatsoever; they play their parts independently and then give each other a cue when rhythmic coordination resumes. The contrast between precisely defined and looser formal sections is a typical feature in Lutosławski's music; this duality not only serves to generate the work's structure by creating inner divisions, but also bears out Lutosławski's conviction that there are times when it is beneficial for a composer to relinquish 100% control over his or her material.

The first of the "main" movements



alternates between fast motion and lyrical, expressive moments, including one where the violin melody moves in quarter-tones, where the smaller-than-usual distances between pitches adds to the emotional intensity of the passage. The central “Largo” is an expansive aria for violin on which the heavy chords of the piano part confer a certain sense of dignity; but the majestic motion is enlivened, time and time again, by delicately expressive, faster-moving violin passages, at one point even evoking some mysterious birdsong. The final “Presto” brings the whole *Partita* to its climax with vigorous motion, virtuoso flourishes with harmonics, and more.

### Violin Sonata No. 1 in d minor, Op. 75 (1885)

Camille Saint-Saëns

Born October 9, 1835 in Paris

Died December 16, 1921 in Algiers,  
France

#### SNAPSHOTS OF HISTORY...IN 1885:

- Brahms writes his Fourth Symphony
- Mark Twain publishes *The Adventures of Huckleberry Finn*
- Vincent van Gogh paints *The Potato Eaters*
- Michigan Technological University is founded in Houghton, MI
- Karl Benz produces the first automobile

Camille Saint-Saëns was an institution in 19th-century France. A virtuoso pianist and organist as well as a composer of exceptional productivity, he dominated virtually every aspect of the country's musical life, and through his many concert tours abroad, he also became a major international celebrity.

He was an avid opera composer, but of his dozen or so stage works, only *Samson and Delilah* has remained in the repertoire. His instrumental works, however, have continued to

enchant generation after generation of concertgoers. And during a compositional career spanning more than 60 years, Saint-Saëns had a chance to write chamber music for almost every instrument available.

The present work, the first of Saint-Saëns's two sonatas for violin and piano, was written in 1885, the same year as the famous “Organ” Symphony. The structure of the two works is similar: both are divided into two large sections, each of which is subdivided into two halves.

The opening movement is based on two main themes: a stormy first idea and a second melody of innocent simplicity. The latter made literary history as it almost certainly became the model for “the little phrase by Vinteuil” which plays such an important role in Proust's *Remembrance of Things Past*. Both themes are extensively developed in the course of the movement, which also includes a short fugal passage. The “Allegro agitato” melts without a break into the lyrical “Adagio,” a soulful dialog between the two instruments accompanied by sensuous harmonies.

The second section opens with a bouncy “Allegretto moderato,” a scherzo-type movement whose dance-like theme is tossed back and forth between the violin and the piano like a ball. A trio section with a singing violin melody follows, after which the dance returns. The trio melody is then fashioned into a transition section leading into the perpetual motion of the finale. The music gradually becomes more and more impassioned as virtuoso figures and runs multiply in both parts, to breath-taking effect. “Vinteuil's little phrase” reappears at first as a respite from the whirlwind activity, but it is eventually caught up in that whirlwind and contributes more

than a little to the sonata's climactic conclusion.

*Program notes by Peter Laki.*

## ARTISTS

For more than 35 years, violinist **ANNE-SOPHIE MUTTER** has sustained a career of exceptional musicianship with an unwavering commitment to the future of classical music. Since her international debut at the Lucerne Festival in 1976, followed by a solo appearance with Herbert von Karajan at the Salzburg Whitsun Concerts, Ms. Mutter has appeared in all the major concert halls of Europe, North and South America, and Asia. In addition to performing and recording the established masterpieces of the violin repertoire, Ms. Mutter is an avid champion of 20th- and 21st-century violin repertoire in both orchestral and chamber music settings. Cited by *The Chicago Tribune* for doing more than "any living violinist to enrich the late 20th-century violin repertory," Ms. Mutter has had new works composed for her by Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutosławski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, and Wolfgang Rihm. She also devotes her time to numerous charity projects and supports the development of young, exceptionally talented musicians.

In the year 2013 Anne-Sophie Mutter will perform in Asia, Europe, and North America. The season's schedule solidifies the violinist's musical versatility and her unparalleled distinction in the world of classical music.

Anne-Sophie Mutter maintains her focus on bringing new works to concert halls. The world premiere of Sebastian Currier's *Ringtone Variations* for violin and double bass, a work commissioned by her foundation, provides the prelude for a following Asian Tour with the Mutter Virtuosi. This ensemble, under the musical direction of the violinist herself, consists of 14 current and former scholarship students of the Anne-Sophie Mutter Foundation. Further highlights of the year include a concert in celebration of composer Witold Lutosławski's 100th birthday in Warsaw and a recital in Carnegie Hall on the 25th anniversary of Ms. Mutter's debut in the concert hall.

The honors afforded Anne-Sophie Mutter for her many recordings include the Deutscher Schallplattenpreis, the Record Academy prize, the Grand Prix du Disque, the Internationaler Schallplattenpreis as well as several Grammys. On the occasion of the violinist's 35th stage anniversary in 2011, Deutsche Grammophon launched a comprehensive boxed set with all of the artist's DG recordings, extensive documentation and previously unpublished rarities.

In 2008, Ms. Mutter established the Anne-Sophie Mutter Foundation whose objective is the further strengthening of the worldwide promotion of top young musical talents. In 2012, she was bestowed the Atlantic Council's distinguished artistic leadership award. She has been awarded the Brahms prize, the Erich-Fromm prize, and the Gustav-Adolf prize for her social involvement in 2011; and wide-ranging recognition including an honorary doctorate from the Norwegian University of Science and Technology in Trondheim, the St. Ulrich European peace prize, the Cristobal

Gabarron arts award, the International Ernst von Siemens music prize, and the Leipzig Mendelssohn music prize.

**L**AMBERT ORKIS has received international recognition as chamber musician, interpreter of contemporary music, and performer on period instruments. He has appeared worldwide with violinist Anne-Sophie Mutter since 1988.

His distinguished career includes appearances with cellists Lynn Harrell, Anner Bylsma, Daniel Müller-Schott, and Han-Na Chang; violinist Julian Rachlin and violist Steven Dann; and he has performed with the Vertavo, Emerson, American, Mendelssohn, Curtis, and Manchester string quartets. As soloist he has made appearances with conductors including Christoph Eschenbach, Mstislav Rostropovich, Leonard Slatkin, Rafael Frühbeck de Burgos, and Günther Herbig.

A multi-Grammy Award nominee, his wide discography comprises works of the Classical, Romantic, and modern eras on many labels. For the Beethoven piano and violin sonatas Mr. Orkis received a Grammy Award for "Best Chamber Music Performance" and a 2006 Choc de l'année award from the French magazine *Le Monde de la Musique* for the Mozart

piano and violin sonatas recording. His most recent solo releases on the Bridge Records label include, as fortepianist and pianist, three separate performances of Beethoven's "Appassionata" sonata.

Mr. Orkis has held the position of principal keyboard of Washington's National Symphony Orchestra (NSO) since 1982 and has performed chamber music with NSO principal cellist David Hardy since 1983. As a founding member of the Kennedy Center Chamber Players, he has appeared with this ensemble in the Kennedy Center's Terrace Theater and throughout the Washington metropolitan area since 2003. He has twice served as juror of, and performed for, the Trondheim (Norway) International Chamber Music Competition and Festival. The Carnegie Hall International American Music Competition for Pianists and the Kennedy Center Friedheim Awards Competition have both engaged him as a judge on several occasions. As an Honored Artist for Taiwan's New Aspect International Music Festival, he performed and presented master classes in Taipei.

He is professor of piano at Temple University's Esther Boyer College of Music and Dance in Philadelphia, having received the Faculty Award for Creative Achievement.



## UMS ARCHIVES

This evening's recital marks Anne-Sophie Mutter's sixth appearance under UMS auspices. Ms. Mutter made her UMS debut in April 1989 with the Gewandhaus Orchestra of Leipzig at the 96th Annual May Festival at Hill Auditorium, as violin soloist in Brahms' *Concerto for Violin in D Major* under the baton of Maestro Kurt Masur. She most recently appeared under UMS auspices in October 2008 with Camerata Salzburg at Hill Auditorium.

This evening's recital marks Lambert Orkis' fourth appearance under UMS auspices. Mr. Orkis made his UMS debut in November 1983 appearing in recital with cellist Mstislav Rostropovich at Hill Auditorium. He most recently appeared under UMS auspices in a February 2000 recital with Ms. Mutter at Hill Auditorium.

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## Yo-Yo Ma

*Artistic Director*

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Sandeep Das, *Tabla*

Johnny Gandelsman, *Violin*

Joseph Gramley, *Percussion*

Hu Jianbing, *Sheng*

Colin Jacobsen, *Violin*

Eric Jacobsen, *Cello*

Kayhan Kalhor, *Kamancheh*

Yo-Yo Ma, *Cello*

Cristina Pato, *Gaita, Piano*

Shane Shanahan, *Percussion*

Mark Suter, *Percussion*

Kojiro Umezaki, *Shakuhachi*

Yang Wei, *Pipa*

Saturday Evening, March 16, 2013 at 8:00

Hill Auditorium • Ann Arbor

**55th Performance of the 134th Annual Season**

**18th Ford Honors Program**

Photo: Silk Road Ensemble; photographer: Jennifer Taylor.

## PROGRAM

## Silk Road Suite

*Improvisation***Wandering Winds***Giovanni Sollima***La Camera Bianca from *Viaggio in Italia****Shane Shanahan***Saidi Swing***Sapo Perapaskero***Turceasca***Jia Daqun***The Prospect of Colored Desert<sup>1</sup>***Vijay Iyer***Playlist for an Extreme Occasion<sup>1</sup>**

## INTERMISSION

**Presentation of the UMS Distinguished Artist Award***Mary Sue Coleman, President, University of Michigan**James G. Vella, President, Ford Motor Company Fund and Community Services**Colin Jacobsen***Beloved, do not let me be discouraged...***Kojiro Umezaki***seasons continue, as if none of this ever happened***John Zorn,**Arr. Silk Road Ensemble***Suite from *Book of Angels*<sup>2</sup>**<sup>1</sup> Commissioned by the Silk Road Project<sup>2</sup> Arrangements commissioned by the Silk Road Project

The Ford Honors Program recognizes the longtime generous support of the UMS Education & Community Engagement Program by Ford Motor Company Fund and Community Services.

The DTE Energy Foundation Educator and School of the Year Awards are made possible by the DTE Energy Foundation.

Special thanks to Ford Honors Gala Concertmaster sponsors: Bank of Ann Arbor; Miller, Canfield, Paddock and Stone, P.L.C.; THE MOSAIC FOUNDATION (of R. & P. Heydon); and University of Michigan Health System.

Special thanks to Ford Honors Gala Honorary Co-Chairs Mary Sue Coleman and James G. Vella for their participation in this evening's event.

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Special thanks to Mark Clague and Joe Gramley for their participation in events surrounding this performance by The Silk Road Ensemble with Yo-Yo Ma.

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

Lead sponsor of the Silk Road Project is Hyosung Corporation.

The Silk Road Ensemble with Yo-Yo Ma appears by arrangement with Opus 3 Artists.

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## A MESSAGE FROM THE ARTISTIC DIRECTOR: A MUSICAL MODEL

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Over several decades, my travels have given me the opportunity to learn from a wealth of different voices – from the immense compassion and grace of Bach's Cello Suites, to the ancient Celtic fiddle traditions alive in Appalachia, to the soulful strains of the bandoneón of Argentina's tango cafés. I have met and been guided by musicians who share my wonder at the creative potential that exists where cultures intersect.

The Silk Road Ensemble is a musical model that requires curiosity, collaboration, and wholehearted enthusiasm from all the participants. The music we play does not belong to just one culture or even to only the Silk Road region. Ensemble members are united in their demonstration of virtuosity and generosity, and that combination has led us to perform in an astonishing range of locations, from the premier forum for global conversation, the United Nations General Assembly Hall, to the hushed, sacred space of Todai-ji Temple in Nara, Japan.

Bringing together much of the world on one stage requires music that Chinese pipa, Persian kamancheh, Indian tabla, and Western strings can play together. For this we rely on the readiness of composers to write and arrange for our distinctive group. Perhaps because they support experimentation and innovation, our commissioning workshops have a remarkable record of producing successful works for our repertoire. Our creativity begins with play – exploring sounds, testing ideas – and I am delighted that this has allowed several of our performers to compose and arrange music for us as well. Above all, I am tremendously grateful for the opportunity to undertake this work and for the abiding friendships we have developed along the way.

– Yo-Yo Ma

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## NOTES ON TONIGHT'S PROGRAM

For nearly 2000 years (ending in the 14th century), the historical Silk Road, a series of land and sea trade routes, crisscrossed Eurasia, enabling the exchange of goods and innovations from Japan to the Mediterranean Sea.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including the magnetic compass, the printing press, silk, gunpowder, mathematics, and ceramic and lacquer crafts. In this way, the Silk Road created an intercontinental think-tank of human ingenuity. Interactions among cultural groups spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

This historic trade network provides a namesake-worthy metaphor for the Silk Road Project's vision of connecting artists and audiences around the world. Yo-Yo Ma has called these routes, which resulted in the first global exchange of scientific and cultural traditions, the "Internet of antiquity."

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition – passed down from generation to generation – and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

Tonight's concert opens with a *Silk Road Suite*, in which the audience is greeted by *Wandering Winds*, an improvisation among wind instruments that explores the concept of connecting the world's neighborhoods. This conversation between such instruments as Chinese *bawu* and *pipa* and Japanese *shakuhachi* gives way to *La Camera Bianca* (The White Room), a string sextet by the young Sicilian composer Giovanni Sollima. The title refers to a laboratory exploration

of a grave in the Cathedral of Palermo that revealed that the Emperor Frederic II was buried not alone but in the arms of a woman. This element of surprise is evident in the playful melodic and rhythmic structure of the short piece. Percussionist and composer Shane Shanahan wrote the next piece in the *Suite*, *Saidi Swing*. Shanahan was inspired by the traditional Arabic rhythm known as *Saidi*, which is believed to have originated in Upper Egypt and commonly accompanies dance. *Saidi Swing* offers variations on this basic rhythm, featuring the *riq*, an Egyptian tambourine; *darbuka*, a goblet-shaped drum used throughout the Middle East; *tabla*, a pair of drums played extensively in India, Pakistan, and Afghanistan; and the frame drum, the oldest and most widely used drum in the world. The *Suite* concludes with *Turceasca* (Turkish Song), the signature piece of the Romanian gypsy band *Taraf de Haïdouks*. In 1991, the band performed outside Romania for the first time. Their music drew such interest that filmmaker Tony Garlif featured them in his documentary about the music of the Roma, *Latcho Drom*. Composer Osvaldo Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentinean tango) made him an ideal translator, worked with the band to arrange *Turceasca* for the Kronos Quartet. The Silk Road Ensemble, further bolstered with an arrangement by Ljova, provides additional embellishments to the work with the inclusion of instruments from other traditions, including the *cajón*, a Peruvian drum. The piece, based on a Turkish folk song traditionally played at the end of a wedding party, explodes with rhythmic joy that altogether dissolves standard written notation in favor of momentum and fun.

*The Prospect of Colored Desert* is a product of the Silk Road Project's very first round of commissions, in 2000. Chinese composer Jia Daqun was originally a visual artist and imbues his compositions with a painterly aesthetic. Following eight years of study as a painter at the Sichuan Fine Arts Institute, Jia Daqun abandoned his career when his vision became impaired. Undeterred, he turned his attention to composition, a passion he had been developing while in art school. As a composer of contemporary music, he has imported the principles of form, line, and color from Chinese calligraphy and painting into his



compositions and teachings. In *The Prospect of Colored Desert*, the composer imagines a black ink brush painting of a desert. Listeners might also detect the influence of Chinese opera with the instruments acting out their operatic assignments. The percussion invokes an image of a tiger pouncing in the forest, while the hairpin turns, slides, and flourishes of the violin and cello mimic the fiery antics of the sheng and pipa, which carry lead roles in this melodrama.

*Playlist for an Extreme Occasion* was written for the Silk Road Ensemble in 2012 by the acclaimed New York-based jazz pianist and composer Vijay Iyer. The title, according to Mr. Iyer, is meant to evoke the ways we listen to music today: "The piece's structure is indeed a playlist, a kind of modular form that most of us have in our lives already (usually in our pockets). The literary theorist Edward Said, himself an amateur classical pianist, described recitals, operas, and other classical performances as 'extreme occasions' because of their ritual quality, their now requisite displays of superhuman prowess, and their careful prescriptions of the behavior of performers and audience alike." Mr. Iyer adds, "I have great admiration for the Silk Road Ensemble for their ability to transcend the traditional confines of these settings, to connect authentically as people, and to communicate a real joy for creating music together. I dedicate this piece to them, and I thank them for the opportunity to collaborate with them."

In contrast to the previous piece, with its contemporary jazz influences, the inspiration for the next work is rooted in ancient Persian tradition. The title of *Beloved, do not let me be discouraged...* comes from a line of 16th-century verse by Turkic poet Fuzûlî and is taken from his version of the legendary tale of Layla and Majnun, a story about ill-fated lovers that has many parallels to *Romeo and Juliet*. In working with the Ensemble and Alim Qasimov, the great Azeri mugham singer, on a chamber version of Hajibeyov's 1908 opera, *Layla and Majnun*, a melodic fragment caught Colin Jacobsen's ear and developed into the rhythmic piece that forms the second half of *Beloved*. The musical voice of kamancheh virtuoso Kayhan Kalhor is a natural fit for this piece, in part because Persian music often expresses a deep desire to lose oneself in love.

The next piece was born out of another Ensemble member's sense of connection to an event that played a part in shaping a culture – in this case, of the people of Japan. Kojiro Umezaki wrote *seasons continue, as if none of this ever happened* after the tsunami of 2011. Mr. Umezaki notes that nearly a century earlier, deeply affected by the Great Kanto Earthquake in 1923, Nakao Tozan composed the work *Kogarashi* in response to the devastation, which was triggered by nature but amplified by human systems. Years later, a quote by a calligraphy teacher who lost her home in the 2011 tsunami caught Mr. Umezaki's attention in its echo of the past: "It's strange how the seasons continue, as if none of this ever happened," Ms. Nagasawa said, glancing up at the blue sky. "Spring comes back, but [some] never will." (*New York Times*, April 10, 2011.) Mr. Umezaki asks, "Can we say that all communities grapple with the fragile relationship between advances in the human condition and their unknown consequences?" He explains that "this work honors Tozan, adding a fractured, rhythmic accompaniment as if the shakuhachi were, quite impossibly, a multi-stringed instrument."

To close the program, the Ensemble performs a *Suite from Book of Angels* made up of short pieces by the prolific and often avant-garde American composer John Zorn, whose distinctive music reflects lifelong influences ranging from jazz to cinema, and from classical to klezmer and rock. Mr. Zorn's *Book of Angels* is the second in a series of collections that form his Masada project, an experiment in Jewish musical styles inspired by the composer's own heritage. In exploring this collection, Ensemble members drew on their own respective musical interests from around the world to arrange the songs from diverse and sometimes unexpected cultural perspectives. Performances of arrangements by Shanir Blumenkranz, Johnny Gandelman, Cristina Pato, and Shane Shanahan have so far contributed to this ongoing venture; the latest arrangement, by Kayhan Kalhor, was created to premiere on this concert tour.

*Program notes by Isabelle Hunter, The Silk Road Project, 2013.*

## 2013 FORD HONORS PROGRAM

### UMS Education & Community Engagement Program

This weekend, the UMS Education & Community Engagement Program is in the spotlight, as this evening's Ford Honors Program Gala raises funds for UMS's myriad arts education initiatives. In addition to public performance offerings, UMS runs an active, award-winning education program for K-12 schools, college and university students, and the community at large. Through School Day performances, artist interviews, teacher workshops, in-class artist visits, film screenings, conversations, and other interactive experiences, UMS offers a rich assortment of well over 100 activities each season that inspire creativity and enhance learning.

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Total number of 2011/12 educational events offered

**10,102**

Total number of students and teachers who attended UMS School Day performances in 2011/12

**21,838**

Total number of participants in 2011/12 UMS Education and Community Engagement programs

**1,654**

Total number of students who benefited from UMS master classes, classroom visits, and coachings

**110**

Total number of schools from 24 cities and five counties engaged in 2011/12 UMS Education and Community Engagement programs

**4,218**

Total number of community members who participated in UMS lectures, panels, and artist interviews

**206**

Total number of participants in Teacher Professional Development Workshops

### 2013 Ford Honors Gala

#### Beneficiary

The Ford Honors Program is our annual benefit that supports UMS's Education & Community Engagement Program while recognizing Ford Motor Company Fund's longtime leadership support. Learning is core to UMS's mission and it is our joy to provide creative educational experiences for our entire community. Each season, we offer a spectrum of free or low-cost education and community engagement activities focusing on K-12 students, teachers, teens, university students, families, adults, and cultural communities. We exist to create a spark in people, young and old alike, to expose them to new artists, ideas, and cultures, and leave them with an ongoing and lifelong passion for creativity and the performing arts. Funds raised from the Ford Honors Program make it possible for UMS to impact more than 20,000 youth, educators, and community members each year.

### Previous Awardees of the UMS Distinguished Artist Award

Joshua Bell and the Academy of St. Martin in the Fields (2012)  
 Renée Fleming (2011)  
 Michael Tilson Thomas and San Francisco Symphony (2010)  
 Royal Shakespeare Company, Sir Michael Boyd, and Ralph Williams (2009)  
 Sir James Galway (2008)  
 Mstislav Rostropovich (2007)  
 Dave Brubeck (2006)  
 Guarneri String Quartet (2005)  
 Sweet Honey In The Rock (2004)  
 Christopher Parkening (2003)  
 Marilyn Horne (2002)  
 Marcel Marceau (2001)  
 Isaac Stern (2000)  
 Canadian Brass (1999)  
 Garrick Ohlsson (1998)  
 Jessye Norman (1997)  
 Van Cliburn (1996)

## DTE Energy Foundation School of the Year and Educator of the Year Awards

At the Ford Honors Gala earlier this evening, UMS was pleased to recognize the 2013 DTE Energy Foundation Educator and School of the Year. These awards salute regional schools and educators who do exemplary work in arts education. This year's honorees are:

### 2013 School of the Year:

**Carpenter Elementary School, Ann Arbor (Charles Davis, Principal)** for its dedication and commitment to arts education. Carpenter has become a model among its peers in the integration of arts into the curriculum, in large part because of the efforts of two teachers, Laura Machida (music) and Meredith Giltner (art), who work tirelessly to create meaningful integration and enhanced learning through the arts. They have solicited grants and parent donations to ensure that Carpenter students experience the performing arts through attendance at performances and in-school artist interactions. Additionally, they participate in UMS Teacher Workshops and integrate the arts into the curriculum at Carpenter, a Title I school, in ways that touch both classroom and community, from an after-school gardening program to a student art sale to benefit a family in the school community.

### 2013 Educator of the Year:

**Matt Kazmierski, Ypsilanti Public Schools,** honoring his passionate commitment to and advancement of arts education. When the Ypsilanti Public Schools moved sixth grade from middle school to elementary school, the sixth grade band program was in jeopardy. Mr. Kazmierski's insistence on making sixth-grade band a contributing part of the YPS school-day band program increased access and visibility of the arts to more than 1,000 students, with sixth-grade band participation rising by more than 50%. Creative models of arts access like the one Mr. Kazmierski implemented in YPS will be critical to sustaining access to quality arts education in public schools.

## Honorary Chairs

Mary Sue Coleman  
James G. Vella

## Gala Chair

Louise Taylor

## Gala Committee

Connie Rizzolo Brown  
Cheryl Clarkson  
Judy Cohen  
Kendra Kerr  
Russ Larson  
Joan Levitsky  
Jean Long  
Christina Mooney  
Benita Maria Murrell  
Marjorie Oliver  
Elizabeth Palms  
Lisa Patrell  
Anne Preston  
Audrey Schwimmer  
Arlene Shy  
Becki Spangler  
Louise Townley

### Special thanks to members of the UMS DTE School & Educator of the Year Selection Committee:

Lynda Berg (UMS Senate and Retired AAPS Educator)  
Mark Clague (U-M School of Music, Theatre & Dance and UMS Board)  
Agnes Moy-Sarns (UMS Board)  
Michelle Peet (Educator, Early College Alliance at EMU)  
Brian Nutting (Band Director, Troy High School)  
Susan Bozell Craig, Mary Roeder, and Omari Rush (UMS Staff)

## ARTISTS

The many-faceted career of cellist **YO-YO MA** is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 75 albums, including more than 15 Grammy Award winners.

Mr. Ma serves as the Artistic Director of the Silk Road Project, an organization he founded to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Since the Project's inception, more than 70 works have been commissioned specifically for the Silk Road Ensemble, which tours annually. Mr. Ma also serves as the Judson and Joyce Green Creative Consultant to the Chicago Symphony Orchestra's Institute for Learning, Access, and Training. His work focuses on the transformative power music can have in individuals' lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities.

Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at the age of four, attended The Juilliard School, and in 1976 graduated from Harvard University. He



Photo: Todd Rosenberg

has received numerous awards, among them the 2001 National Medal of Arts, the 2006 Sonning Prize, the 2008 World Economic Forum's Crystal Award, and the 2010 Presidential Medal of Freedom. In 2011, Mr. Ma was recognized as a Kennedy Center Honoree. Mr. Ma serves as a UN Messenger of Peace and as a member of the President's Committee on the Arts and the Humanities. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

For further information on Mr. Ma, please visit [www.yo-yoma.com](http://www.yo-yoma.com) and [www.silkroadproject.org](http://www.silkroadproject.org).

Hailed as "one of the 21st century's great ensembles" by the *Vancouver Sun*, the **SILK ROAD ENSEMBLE** draws together distinguished performers and composers from more than 20 countries in Asia, Europe, and the Americas. Since the Ensemble formed under the artistic direction of Yo-Yo Ma in 2000, the group's innovative artists have eagerly explored contemporary musical crossroads. The *Seattle Times* praised the result as "a cornucopia of music ideas... featuring instrumental and vocal artists of almost unimaginable virtuosity."

The *Boston Globe* has called the group "a kind of roving musical laboratory without walls." The description is apt: the Ensemble's approach is experimental and democratic, founded on collaboration and risk-taking, on continual learning and sharing among a kaleidoscope of cultures and art forms.

Members explore one another's traditions, celebrating the multiplicity of approaches to music from around the world. They also develop new repertoire that responds to the multicultural reality of our global society. As the *Los Angeles Times* has said, "The Silk Road Ensemble vision of international cooperation is not what we read in our daily news reports. Theirs is the better world available if we, like these extraordinary musicians, agree to make it one."

The Silk Road Ensemble has performed to critical acclaim throughout Asia, Europe, and North America and has recorded five albums. The Ensemble's most recent recording, *Off the Map*, was nominated for a Grammy Award for "Best Classical Crossover Album" in 2011.

The **SILK ROAD PROJECT** is an internationally minded performing arts nonprofit with cultural and educational missions to promote innovation and learning through the arts. Cellist Yo-Yo Ma founded the Project in 1998 with a vision of connecting the world's neighborhoods by bringing together artists and audiences around the globe. The Project takes inspiration from the historical Silk Road trading routes, using the Silk Road as a modern metaphor for sharing and learning across cultures, art forms, and disciplines.

Under the artistic direction of Mr. Ma and the leadership of CEO and Executive

Director Laura Freid, the Silk Road Project acts as an imagination platform, encouraging dialogue among artists and musicians, educators and entrepreneurs. The Project presents performances by the acclaimed Silk Road Ensemble, holds cross-cultural exchanges and residencies, leads workshops for students, and partners with prominent cultural institutions to create educational programs and materials. Silk Road Connect, the Project's multidisciplinary arts-integrated approach to education, works with students and teachers to inspire passion-driven learning.

Developing new music is a central undertaking of the Silk Road Project, which has been involved in commissioning and performing more than 70 new musical and multimedia works from composers and arrangers around the world.

For further information on the Silk Road Project and the Silk Road Ensemble, please visit [www.silkroadproject.org](http://www.silkroadproject.org).

#### **Tour Management**

Mary Pat Buerkle, *Senior Vice President  
Manager, Artists & Attractions, Opus 3 Artists*

#### **Silk Road Project Tour Staff**

Isabelle Hunter, *Program Director*  
Liz Keller-Tripp, *SRE-SRP Liaison*

#### **Sound Postings**

Catherine Gevers, Jessica Harsch

#### **Production Staff**

Aaron Copp, *Production Manager*  
Jody Elff, *Sound Engineer*  
Tim Grassel, *Company Manager*  
John Torres, *Stage Manager*



UMS ARCHIVES

This evening's performance marks Yo-Yo Ma's 11th appearance under UMS auspices. Yo-Yo Ma made his UMS debut in April 1982 at the 89th Annual May Festival as cello soloist in Kabalevsky's *Cello Concerto No.1* with the Philadelphia Orchestra under the baton of Eugene Ormandy at Hill Auditorium.

Yo-Yo Ma's UMS performance history includes five Hill Auditorium recitals, two appearances as orchestral soloist, and a Hill Auditorium solo recital (featuring Bach's Suites for Unaccompanied Cello and George Crumb's *Sonata for Solo Cello*) in January 1991. He most recently appeared under UMS auspices in back-to-back concerts with The Silk Road Ensemble at Hill Auditorium in March 2009.

The Silk Road Ensemble made its UMS debut in March 2009 at Hill Auditorium. This evening's performance marks their third appearance under UMS auspices.



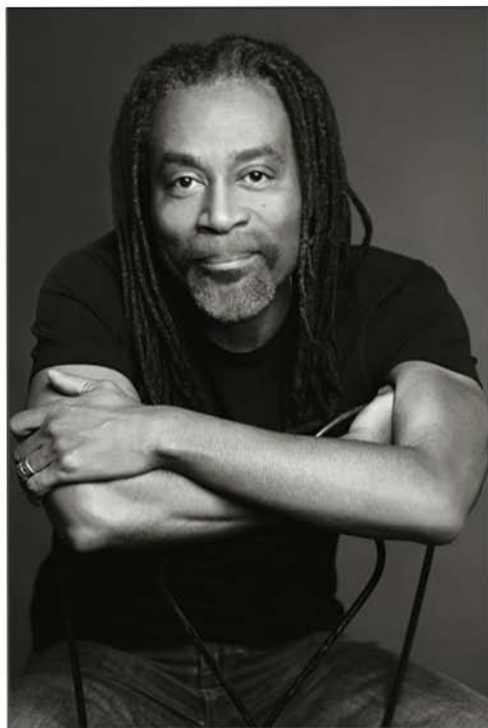
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**Bobby McFerrin**  
*Spirit You All*

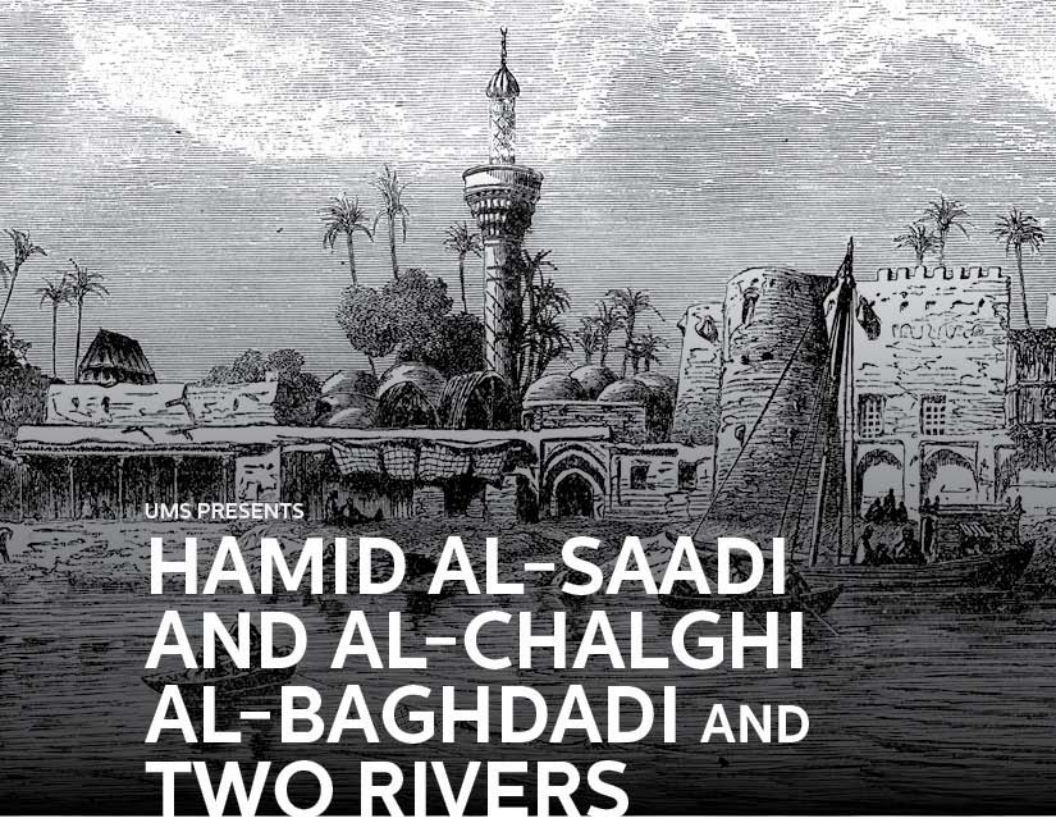
Thursday, April 18, 7:30 pm  
Hill Auditorium

Bobby McFerrin performs music from his new project, *spirit you all*, paying homage to the Negro Spiritual.

Media Partners: WDET 101.9 FM, WEMU 89.1 FM, and Ann Arbor's 107one



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UMS PRESENTS

# HAMID AL-SAAD AND AL-CHALGHI AL-BAGHDADI AND TWO RIVERS

## **Hamid Al-Saadi and al-Chalghi al-Baghdadi**

Hamid Al-Saadi, *Vocals*  
Dakhil Ahmed, *Jowza, Backing  
Vocals*  
Amir ElSaffar, *Santur, Backing  
Vocals*  
Sabah Kadhum, *Percussion*

## **Two Rivers**

Amir ElSaffar, *Trumpet, Santur,  
Vocals*  
Ole Mathisen, *Tenor Saxophone*  
Zafer Tawil, *Oud, Percussion*  
Tareq Abboushi, *Buzuq*  
Carlo DeRosa, *Bass*  
Nasheet Waits, *Drums*

Saturday Evening, March 23, 2013 at 8:00  
Hill Auditorium • Ann Arbor

**56th Performance of the 134th Annual Season  
Global Music Series**

Illustration: The city of Hillah, Iraq, on the Euphrates River; source: James Hunter, *Young People's History of the World* (Philadelphia: The International Publishing Company, 1897).

## PROGRAM

*This evening's program will be announced from the stage by the artists. The program will be performed with an intermission following the traditional maqam set performed by Hamid Al-Saadi and al-Chalghi al-Baghdadi.*

Tonight's performance is sponsored by Comerica Bank, with additional support from Mohamad Issa and the Issa Foundation.

Funded in part by a grant from the Community Foundation for Southeast Michigan.

This tour is an Alwan for the Arts Production.

Hamid Al-Saadi and al-Chalghi al-Baghdadi and Amir ElSaffar's *Two Rivers* ensemble appear by arrangement with the Alwan Foundation, New York, NY.

## NOW THAT YOU'RE IN YOUR SEAT...

Inscribed in 2003 on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, the Iraqi maqam represents one of Iraq's richest cultural offerings. The maqam has been developed and refined by generations of masters in the cities of Baghdad, Mosul, Kirkuk, and Basra, as well as in rural areas, who passed this highly sophisticated tradition orally in coffeehouses, courts, and salons over the centuries. The maqam's sophisticated melodies, infectious rhythms, and eloquent poetry, are a direct reflection of Iraq's history, geography, culture, and folklore; in it can be found the essence of all that is Iraqi.

## ARTISTS

**A** MIR ELSAFFAR'S **TWO RIVERS** is a sextet of jazz and Middle Eastern musicians that



has made innovative strides in using the maqam modal system to transform the jazz idiom. Deeply rooted in musical forms of Iraq and nearby regions, the music still speaks the language of swing, improvisation, and group interaction, and the resultant sound is distinct from other contemporary cross-cultural musical fusions.

The ensemble was formed in 2006,

when Amir ElSaffar composed *Two Rivers*, a suite of compositions combining elements of the Iraqi maqam tradition with jazz. This was among the first works in the Western jazz tradition to explore the microtonality of maqam on such an in-depth level. The resultant 2007 record release, *Two Rivers* (Pi Recordings), received much acclaim, and Allmusic.com called it "as impressive a debut as we've had in America in the 21st century." In the following years, Mr. ElSaffar continued to extend his compositional palette, creating a microtonal harmonic and melodic language that combines the pitch-flexibility of Middle Eastern music with jazz harmony. He composed another work, *Inana*, that has further expanded the sonic possibilities of jazz. The 2011 release of *Inana* received "4.5 stars" from Allmusic and *Downbeat*, and was



named “#1 Jazz Album of 2011” in *Time Out Chicago*.

The Two Rivers Ensemble includes Nasheet Waits, one of the most dynamic drummers in jazz who is best known as a mainstay in Jason Moran’s Bandwagon; bassist Carlo DeRosa, whose CD *Brain Dance* was released earlier this year to considerable acclaim; Tareq Abboushi on buzuq (long-necked lute) whose CD, *Mumtastic*, contains his own blend of jazz and Arabic forms; multi-instrumentalist and virtuoso Zafer Tawil, who is one of the most in-demand Arab musician in New York; and tenor saxophonist Ole Mathisen, who has been active on the New York scene for almost 20 years in a wide assortment of contexts including Persian, Indian, and Latin music, and is one of few musicians to have mastered microtonal playing on the saxophone.

After six years of extensive performing and touring, the Two Rivers ensemble has developed an instinctive ease with Mr. ElSaffar’s highly complex music, enabling the band to play with a creativity that transcends pure technical challenge in a style that is rooted in tradition, while creating an entirely new aesthetic.

Through his powerful and highly ornamented voice, and in his comprehensive knowledge of the intricate details of the music and poetry of Iraq, generations and layers of the maqam tradition resonate through **HAMID AL-SAADIS** magnificent presence on stage. The only person in his generation to have memorized and mastered all 56 *maqamat* from the Baghdad repertoire, Mr. Al-Saadi is one of the few vocalists who is keeping the maqam alive today, at a time when so many

elements of this profound tradition are in danger of extinction.

Born in Iraq in 1958, Hamid Al-Saadi’s artistic, musical, and scholarly journey with the Iraqi maqam began from childhood, inspired by his avid love of the Iraqi and Baghdadi culture, the Arabic language, music, and poetry. He studied, practiced, and performed the maqam until he became one of the more renowned and highly acclaimed musicians and scholars in this subject. He learned the art of singing and performing the Iraqi maqam from the legendary Yusuf Omar (1918–1987), who pronounced Hamid Al-Saadi as his successor. Muhammed Al-Gubbenchi (1901–1989), who taught Yusuf Omar and was probably the most influential maqam reciter in history, said that he considered Mr. Al-Saadi to be the “ideal link to pass on the maqam to future generations.”

Hamid Al-Saadi immigrated to Great Britain in 1999, where he lived for six years and was active as a maqam scholar, singer, artist, and writer, and returned to Baghdad in 2004, where he currently resides. He authored a book on the maqam, *al-maqam wo buhoor al-angham*, widely considered one of the most comprehensive texts on the Iraqi maqam and its poetry that has ever been published.

This historic US tour begins in New York City, at Columbia University’s Miller Theatre, and continues with performances in Washington, DC, Chicago, and Ann Arbor. The current tour marks Mr. Al-Saadi’s first tour of the US with his group, al-Chalghi al-Baghdadi, including master joza player Dakhil Ahmed and percussionist Sabah Kadhme from Iraq, and Amir ElSaffar on santur.



UMS ARCHIVES

This evening’s performance marks Amir ElSaffar’s second appearance under UMS auspices. Mr. ElSaffar made his UMS debut in April 2010 with pianist Danilo Perez in a concert celebration of trumpeter Dizzy Gillespie at Hill Auditorium.

UMS welcomes Hamid Al-Saadi and al-Chalghi al-Baghdadi and Two Rivers who make their UMS debuts this evening.



## UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS

Through Tuesday, April 2, 2013

The below UMS 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](http://www.ums.org).

The post-performance party never ends at [www.umslobby.org](http://www.umslobby.org). Check it out and let us know what you think!

### UMS Night School: 100 Years of UMS at Hill Auditorium Going Greek: Milhaud's Oresteian Trilogy and 100 Years of UMS/U-M School of Music, Theatre & Dance Collaborations

Monday, March 18, 7:00 – 8:30 pm  
Ann Arbor District Library, Multipurpose Room, 343 S. Fifth Avenue

When Hill Auditorium was first built, UMS was the organization that oversaw the School of Music, a relationship that held true until the early 1940s, when UMS transferred oversight of the School of Music to the University of Michigan. To commemorate 100 years of collaboration, we celebrate with a massive orchestral and choral work, Darius Milhaud's Oresteian Trilogy, set for vocal soloists, chorus, orchestra, and a battery of percussion instruments. This final Night School session is followed by a Night School "graduation" celebration.

*In collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance. Funded in part by Michigan Humanities Council, an affiliate of the National Endowment for the Humanities, and by the Community Foundation for Southeast Michigan.*

### UMS on Film: Darius Milhaud and His Music: From Provence to the World (2010, Cecile-Clairval Milhaud, 59 min.)

Tuesday, April 2, 7:00 pm  
U-M Museum of Art, Stern Auditorium, 525 S. State Street

Darius Milhaud was without doubt one of the most fertile composers of the 20th century, leaving behind an extensive artistic legacy of nearly 450 works that stand out as some of the most original French music of his time. Before being recognized and accepted, many of his works caused scandal and gave rise to impassioned controversy due to their renegade spirit and their pioneering character. His music, and more particularly his lyric works, expresses his greatest sources of inspiration: his attachment to popular roots, such as those of his native Provence; his Jewish religious faith; and his humanist convictions. Aided by Milhaud's wife's reminiscences and by the artist's own comments, this film looks at the work and life of Darius Milhaud, a man that stood for universality and for dialogue between cultures.

*In collaboration with the U-M Museum of Art and the U-M School of Music, Theatre & Dance. The UMS on Film series is designed to expand understanding of the artists and cultures represented on the UMS season and reveal some of the emotions and ideas behind the creative process.*

# 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 personal giving, corporate sponsorships, business advertising, 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.

For information or to make a gift, please call 734.647.1175 or visit [www.ums.org/support](http://www.ums.org/support).





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*The donors listed below have provided significant support to UMS over a number of years. We recognize those whose cumulative giving to UMS totals \$500,000 or more.*

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*To help ensure the future of UMS, the following donors have made pledges that are payable over multiple years. We are grateful to these generous donors for their commitments.*

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*The cost of presenting world-class performances and educational 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. The following list includes donors who made gifts to UMS between July 1, 2011 and November 1, 2012. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Please call 734.647.1175 with any errors or omissions.*

\* indicates the donor made a contribution to a UMS Endowment Fund

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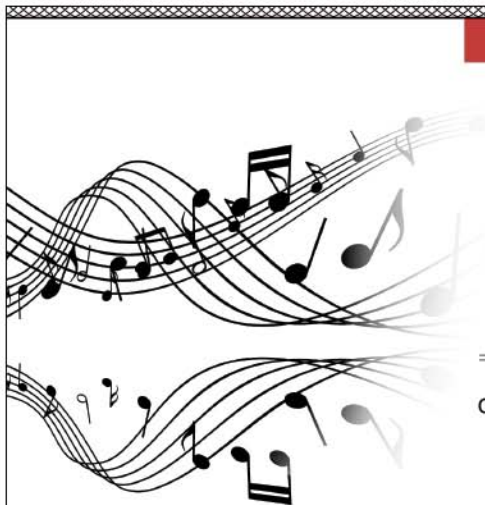
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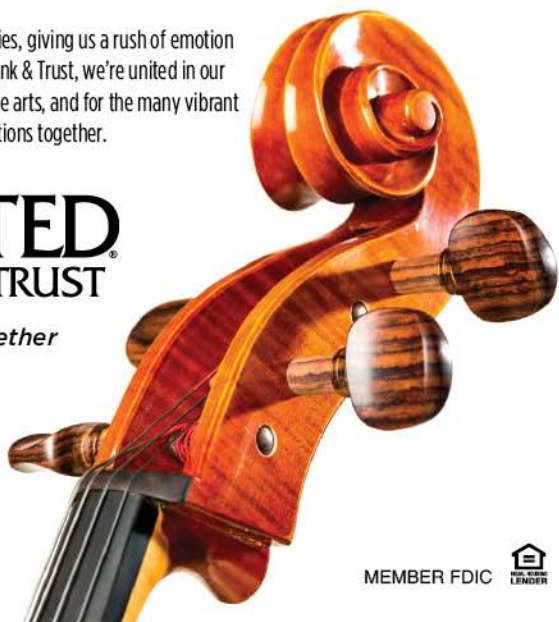


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*Venue ticket offices open 90 minutes before each performance for in-person sales only.*

## BY PHONE

734.764.2538  
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## BY MAIL

UMS Ticket Office  
Burton Memorial Tower  
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## TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

## ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. 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. For events with high sound volume, ask your usher for complimentary earplugs.

## LOST AND FOUND

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

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As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

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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. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept 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 donation.

### CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family 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 throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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## STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

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If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

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