

UMS PROGRAM BOOK
FALL 2013



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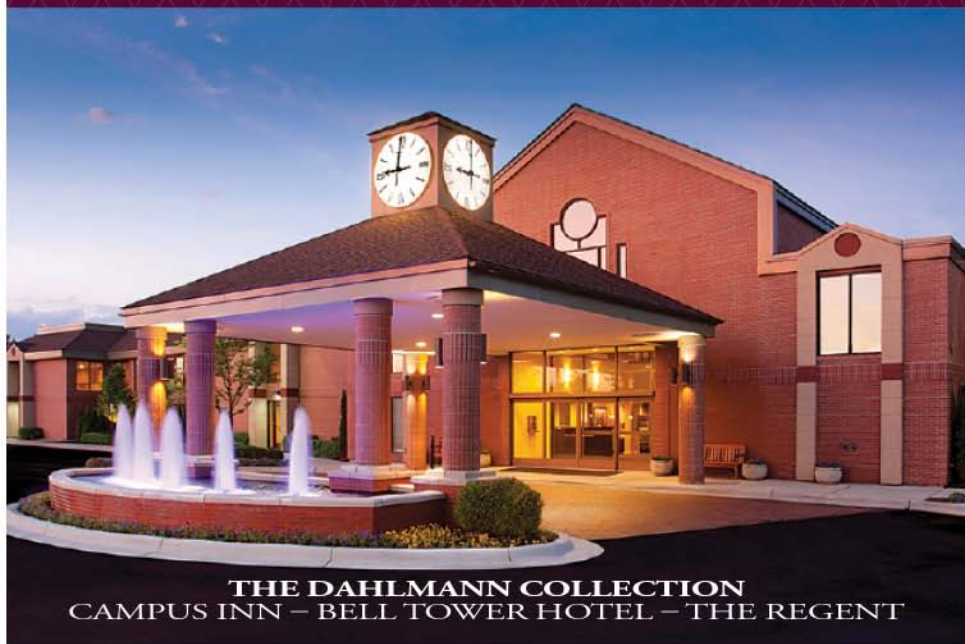
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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013-2014 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.





NEVER UNDERESTIMATE
THE POWER OF MUSIC.

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. UofMHealth.org



WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

Mary Sue Coleman

MARY SUE COLEMAN

President, University of Michigan



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

Ken Fischer

KENNETH C. FISCHER

UMS President



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us this evening."

SGP

STEPHEN G. PALMS

Chair, UMS Board of Directors



SUPPORTING THE ARTS

— As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

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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.

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2013-2014 SEASON CALENDAR.

SEPTEMBER

- 6 Jason Moran's Fats Waller Dance Party
featuring Meshell Ndegeocello
- 8 & 10 National Theatre Live: *The Audience*
- 15 Audra McDonald
- 18-21 Complicite and Setagaya Public Theatre: *Shun-kin*
- 27-28 Hubbard Street Dance Chicago: *One Thousand Pieces*

OCTOBER

- 10 Chanticleer
- 12 Takács Quartet
- 13 National Theatre Live: *Othello*
- 18 Chris Thile, mandolin
- 25 András Schiff, piano: Bach's Goldberg Variations
- 26-27 *The Manganiyar Seduction*
- 27 National Theatre Live: *Macbeth*
- 29-Nov 3 Blind Summit: *The Table*

NOVEMBER

- 1-2 Ballet Preljocaj: *And Then, One Thousand Years of Peace*
- 3 Apollo's Fire: Bach's Brandenburg Concertos Nos. 2-6
- 9 Steve Lehman Octet
- 11 James Blake
- 12 Ukulele Orchestra of Great Britain
- 13 Hagen Quartet
- 16 San Francisco Symphony: Mahler's Symphony No. 9
Michael Tilson Thomas, conductor
- 24 Brooklyn Rider with Béla Fleck

DECEMBER

- 7-8 Handel's *Messiah*
- 8 & 11 RSC Live in HD: *Richard II*
Directed by Gregory Doran

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

JANUARY

- 7–12 *Bullet Catch*
 15–16 Colin Stetson
 17–18 Kronos Quartet
 26 Denis Matsuev, piano
 30 Fred Hersch Trio

FEBRUARY

- 5 Ariel Quartet with Alisa Weilerstein, cello
 6 Kremerata Baltica
 Gidon Kremer, violin
 7 *One Night in Bamako*
 Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara
 9 National Theatre Live: *Coriolanus*
 14 St. Lawrence String Quartet
 14–15 Compagnie Käfig
 16 Joshua Bell, violin
 19–22 Théâtre des Bouffes du Nord: Can Themba's *The Suit*
 Directed by Peter Brook
 22 St. Petersburg Philharmonic
 Yuri Temirkanov, conductor
 Denis Kozhukhin, piano

MARCH

- 14 Alfredo Rodríguez Trio and the Pedrito Martinez Group
 15 Israel Philharmonic Orchestra: Bruckner's Symphony No. 8
 Zubin Mehta, music director
 18 Elias Quartet
 20 Tara Erraught, mezzo-soprano
 21 Asif Ali Khan Qawwali Music of Pakistan
 25 Wendy Whelan: *Restless Creature*
 30 Jazz at Lincoln Center Orchestra with Wynton Marsalis
 Ford Honors Program

APRIL

- 4 Brahms's German Requiem
 UMS Choral Union & Ann Arbor Symphony Orchestra
 Jerry Blackstone, conductor
 10 Los Angeles Guitar Quartet
 13 Akademie für Alte Musik Berlin

Artists, programs, and dates are subject to change.
 Please visit www.ums.org for an up-to-date season calendar.

WHAT WILL YOU DISCOVER?



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, 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 DISCOVER 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



CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 135th 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.

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 2013-2014 season. UMS is deeply grateful for these annual gifts.



**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.”



EUGENE AND EMILY GRANT

“We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education.”



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.”



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

“The University of Michigan is proud to support UMS. Our partnership began 135 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!”



CANDIS AND HELMUT STERN

“UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations.”

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 commitments to UMS between July 1, 2012, and June 30, 2013.

PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund
and Community Services



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

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The Seattle Foundation



PEOPLE.

Those who work to bring you UMS performances each season



Gabriel Kahane & yMusic at Arthur Miller Theatre
(photo: Mark Gjukich Photography)

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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Chair, National Council

Gail Ferguson Stout
Chair, Advisory Committee

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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Conductor Emeritus

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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UMS STUDENTS

Students in our volunteer 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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UMS TEACHER INSIGHT

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

Robin Bailey
Jennifer Burton
Jeff Gaynor
Neha Shah

Cecelia Sharpe
Cynthia Page Bogen
Karen McDonald
Melissa Poli

Rebeca Pietrzak
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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For opening minds and engaging the community,
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and Community Engagement Program.

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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. Connecting with what an artist or ensemble has to share is a very special gift, a gift that 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. All dinners begin at 5:30 pm at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachele Lesko at 734.764.8489.

Andr s Schiff

Friday, October 25

Speaker: Logan Skelton, professor of music (piano), U-M School of Music, Theatre & Dance

San Francisco Symphony

Saturday, November 16

Speaker: Mark Clague, associate professor of music, U-M School of Music, Theatre & Dance

St. Petersburg Philharmonic

Saturday, February 22

Israel Philharmonic Orchestra

Saturday, March 15



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PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

Wear what you want to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

Unwrapping candies and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

The Good News: most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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performance
every time*



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THE EVENT PROGRAM.

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Saturday, November 9, 8:00 pm
Lydia Mendelssohn Theatre

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Michigan Theater

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Wednesday, November 13, 7:30 pm
Rackham 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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MANY THANKS TO THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND, A MULTI-YEAR CHALLENGE GRANT CREATED TO SUPPORT UNIQUE, CREATIVE, AND TRANSFORMATIVE PERFORMING ARTS EXPERIENCES WITHIN THE UMS SEASON:

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UMS PRESENTS

STEVE LEHMAN OCTET

Steve Lehman, *Alto Saxophone/Live Electronics*

Mark Shim, *Tenor Saxophone*

Chris Dingman, *Vibraphone*

Drew Gress, *Bass*

Jonathan Finlayson, *Trumpet*

Tim Albright, *Trombone*

Jose Davila, *Tuba*

Tyshawn Sorey, *Drums*

Saturday Evening, November 9, 2013 at 8:00

Lydia Mendelssohn Theatre • Ann Arbor

24th Performance of the 135th Annual Season
20th Annual Jazz Series

Photo: Visual representation of Spectral Analysis; photograph: courtesy of IRCAM Forum, France,
<http://forumnet.ircam.fr>.

PROGRAM

Tonight's program will be selected from the following compositions, will be approximately 75 minutes in duration, and will be performed without intermission.

All compositions by Steve Lehman, except where otherwise noted.

Alloy
As Things Change (I Remain The Same)
Beyond All Limits
Dub
Echoes
For Brice Wassy

Bud Powell
Glass Enclosure (Interlude)

GZA of Wu-Tang Clan
Living in the World Today

Powell
Oblivion (Interlude)

Rudreshm
Serial & Segregated
Thirteen Colors



Following this evening's concert, please feel free to remain in your seats and join us for a post-performance Q&A with members of the Steve Lehman Octet.

These performances are supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Media partnership is provided by *Metro Times*.

Special thanks to Linda Yohn for her support of and participation in events surrounding tonight's concert by the Steve Lehman Octet.

Tonight's performance by the Steve Lehman Octet has been made possible with support from Chamber Music America's 2012 New Jazz Works: Commissioning and Ensemble Development Program funded through the generosity of the Doris Duke Charitable Foundation.

Steve Lehman records for Pi Recordings.

ARTISTS

Described as “one of the transforming figures of early-21st-century jazz,” by *The*



Guardian (UK) and as a “dazzling saxophonist,” by *The New York Times*,

STEVE LEHMAN

(b. New York City, 1978) is a composer, performer, educator, and scholar who works across a broad spectrum of experimental musical idioms. Mr. Lehman’s pieces for large orchestra and chamber ensembles have been performed by the International Contemporary Ensemble (ICE), So Percussion, Kammerensemble Neue Musik Berlin, the JACK Quartet, and the Talea Ensemble. His recent recording, *Travail, Transformation & Flow* (Pi 2009), was chosen as the “#1 Jazz Album of the Year” by *The New York Times*.

An alto saxophonist, Mr. Lehman has performed and recorded nationally and internationally with his own ensembles and with those led by Anthony Braxton, Dave Burrell, Dave Douglas, Mark Dresser, Vijay Iyer, Oliver Lake, Jason Moran, Meshell Ndegeocello, and High Priest of Anti-Pop Consortium. His recent electro-acoustic music has focused on the development of computer-driven models for improvisation, based in the Max/MSP programming environment. Mr. Lehman’s work has been favorably reviewed in *Artforum*, *Downbeat*

Magazine, *The New York Times*, *Newsweek*, and *The Wire*, and on National Public Radio, the BBC, and SWR.

Steve Lehman has published writings and presented lectures on a wide range of topics, including jazz pedagogy, rhythm cognition, and European notions of American experimentalism. His current scholarship, including a contribution to *Arcana VI* (Hips Road/Tzadik) and his recent doctoral dissertation, examines the overlapping histories of spectral music and jazz improvisation.

Mr. Lehman received his BA (2000) and master’s in composition (2002) from Wesleyan University where he studied under Anthony Braxton, Jay Hoggard, and Alvin Lucier, while concurrently working with Jackie McLean at the Hartt School of Music. He received his doctorate with distinction in music composition from Columbia University (2012), where his principal teachers included Tristan Murail and George Lewis.

Steve Lehman has taught undergraduate courses at Wesleyan University, the Conservatoire National Supérieur de Musique de Paris, New School University, and Columbia University, and has presented lectures at Amherst College, UC Berkeley, The Berklee School of Music, The Banff Centre, The Royal Academy of Music in London, and IRCAM in Paris, where he was a 2011 research fellow.



UMS ARCHIVES

Tonight’s performance marks **Steve Lehman’s** and the **Steve Lehman Octet’s** UMS debuts. Tonight’s performance marks bassist **Drew Gress’s** second UMS appearance, following his UMS debut as a member of the Fred Hersch Ensemble. UMS welcomes the other Octet members as they make their UMS debuts tonight.



COLIN STETSON

Wednesday, January 15, 7:30 pm
Thursday, January 16, 7:30 pm
Arthur Miller Theatre

"Stetson demolishes clichés to unleash fresh, unexpected energies. It's like being inside an enormous brass tunnel full of windy byways and slamming valves, at once exhilarating and frightening." (*Pitchfork*)

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BULLET CATCH

Tuesday, January 7, 7:30 pm
Wednesday, January 8, 7:30 pm
Thursday, January 9, 7:30 pm
Friday, January 10, 8 pm
Saturday, January 11, 8 pm
Sunday, January 12, 2 pm
Arthur Miller Theatre


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UMS PRESENTS

JAMES BLAKE

Rob McAndrews, Guitar, Moog Taurus 3 analog synthesizer, and Electronics
Ben Assister, Percussion and Electronics

with special guest

Nosaj Thing

Monday Evening, November 11, 2013 at 7:30
Michigan Theater • Ann Arbor

25th Performance of the 135th Annual Season

Photo: James Blake.

PROGRAM

Tonight's program will be announced from the stage by the artists and will be performed with one intermission following Nosaj Thing's opening set.

Special thanks to Etymotic Research, Inc, for providing high-fidelity hearing protection for this performance, available for sale in the lobby.

James Blake and Nosaj Thing appear by arrangement with The Windish Agency.

SO, WHAT INSTRUMENTS ARE THEY PLAYING?

James Blake and his colleagues are playing non-conventional instruments sometimes in non-conventional ways.

James Blake, a conservatory-trained pianist turned singer/songwriter and producer, provides the vocals while performing on various keyboards and electronics. Blake builds complex vocal harmonies in tandem with vocals he records live during the concert (using foot pedals to record and loop his voice).

One instrument rarely seen on stage, the Moog Taurus 3 analog synthesizer, is actually a fairly standard piece of equipment popularized by big name rock bands like Pink Floyd and Rush. It is comprised of a series of pedals originally designed to be played by foot, similar to the pedals found on an organ. Rob McAndrews, however, plays the Taurus with his hands to create massive, low-end bass sounds. He also treats his guitar like a synthesizer, producing electronic sounds atypical of a familiar electric rock guitar sound.

Ben Assister has an almost infinite array of sounds at his disposal through a combination of digital and traditional percussion. While most bands stick to a traditional, acoustic drum kit (typically comprised of variously sized cymbals, drums, and toms), Assister incorporates a digital drum pad into his minimalist kit so that he can rhythmically trigger pre-created electronic samples live, often while accompanying these samples on traditional drums and cymbals.

ARTISTS

Twenty-five-year-old **JAMES BLAKE** is a classically trained pianist who has quickly ascended to become a leading figure in the dubstep and post-dubstep electronic dance music communities. His unique creative output blends soul influences, gospel harmonies, and folk traditions with deep, club-like bass. Mr. Blake's relentlessly forward-thinking approach is reflected in his enduring love of dance music. He currently leads a club night at London's Plastic People called "1-800-Dinosaur"

and DJs as much as possible within his international touring schedule.

Mr. Blake's self-titled debut LP, *James Blake*, was awarded "Best New Music" and was ranked as the 12th best album of 2011 on Pitchfork Media's year-end list. His debut sold over 400,000 copies — a feat for a record so uncompromisingly introspective and experimental. The album picked up Mercury, BRIT, and Ivor Novello award nominations and brought Mr. Blake into contact with a wide array of fans and collaborators including Joni



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Scan for an interview! John Bracey, executive director of Michigan Council for Arts and Cultural Affairs and a James Blake fan, tells us how he first discovered Blake's music.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.

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To make a gift to support the UMS Education & Community Engagement Programs, contact Margaret McKinley, 734.647.1177, margiem@umich.edu.

Photo: Rebecca Fischer of the Chiara String Quartet works with students at Ann Arbor Pioneer High School.

continued...

Mitchell, Jay-Z, Kanye West, Bon Iver, Björk, Drake, Brian Eno, and The RZA.

James Blake's highly anticipated second full-length album, entitled *Overgrown*, was released worldwide in April and won the 2013 Mercury Prize for the best British or Irish album of the year this past October.

Producer, DJ, and musician **NOSAJ THING** released his acclaimed debut album, *Drift*, three years ago. The album topped many "Best of the Year" lists both in the US and abroad. His new album,



Home, released on Innovative Leisure, marks the first time Nosaj Thing has incorporated guest vocalists, including

collaborations with Toro y Moi and Kazu Makino of Blonde Redhead. Nosaj Thing has remixed and worked with artists including The XX, Flying Lotus, Charlotte Gainsbourg, Beck, and Kendrick Lamar.

UMS welcomes James Blake and Nosaj Thing as they make their UMS debuts tonight



George Hinchliffe
Kitty Lux
David Suich
Jonty Bankes
Richie Williams
Peter Brooke Turner
Leisa Rea

Tuesday Evening, November 12, 2013 at 7:30
Michigan Theater • Ann Arbor

26th Performance of the 135th Annual Season

Photo: Ukulele Orchestra of Great Britain.

PROGRAM

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

Ukulele Orchestra of Great Britain appears by arrangement with Arts Management Group, Inc., New York, NY.

For more information on the Ukulele Orchestra of Great Britain, please visit www.UkuleleOrchestra.com and follow the ensemble on Twitter at @theUkes.

ARTISTS

UKULELE ORCHESTRA OF GREAT BRITAIN is the original and the world's first ukulele orchestra, which set the form for thousands of others and which has been delighting audiences, raising the roof, selling out performances, and receiving standing ovations since 1985.

The show is a genre-crashing ride through popular music; a funny, virtuosic, foot-stomping obituary of Rock 'n' Roll and melodious light entertainment. Post-punk performance collides with classical hits and toe-tapping oldies in a thought-provoking journey through songs that you've heard, songs you've forgotten, songs you've never heard, and songs you wish you hadn't encountered, all transformed into a lively, headlong stream of transcendent sound, musical delight, and warm personalities featuring only the "bonsai guitar" and a menagerie of voices.

The Orchestra is celebrated for its rapport with audiences and feel-good reactions. With no gimmicks, no stage set, props or scenery, no special effects, no light show, no dancers, the Ukulele

Orchestra of Great Britain tears the house down with original arrangements of familiar songs, catchy tunes, and sharp wit, a cracking combination which draws audiences into a joyous world.

During its 28 years of existence, the Ukulele Orchestra of Great Britain has given thousands of concerts, TV, and radio appearances all over the world. Tours have included England, Scotland, Northern Ireland, Eire, Wales, France, Germany, Norway, Sweden, Finland, Denmark, The Netherlands, Belgium, America, Canada, New Zealand, Slovenia, Switzerland, Japan, The Czech Republic, Monaco, Spain, Poland, Estonia, Italy, Australia, and the North Pole. Current tour plans include China and South America.

The Orchestra, staying true to early trail-blazing indie ethics, has remained independent of corporate control throughout its successful career. Like the ukulele, it is small, perfectly formed, yet life-affirmingly subversive.

UMS welcomes the Ukulele Orchestra of Great Britain who makes its UMS debut tonight.



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Scan for an infographic! Learn about the history of the ukulele in the US.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.



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For more information, please contact Margaret McKinley,
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UMS PRESENTS

HAGEN QUARTET

Lukas Hagen, *Violin*
Rainer Schmidt, *Violin*
Veronika Hagen, *Viola*
Clemens Hagen, *Cello*

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

27th Performance of the 135th Annual Season
51st Annual Chamber Arts Series

Photo: Policeman writing a ticket for an illegally parked motorcycle in downtown Manhattan, in front of a mural of Beethoven; photographer: Andrew Holbrooke.

PROGRAM

All-Beethoven Program

String Quartet in D Major, Op. 18, No. 3

Allegro
Andante con moto
Allegro
Presto

String Quartet in A Major, Op. 18, No. 5

Allegro
Menuetto
Andante cantabile
Allegro

INTERMISSION

String Quartet in E-flat Major, Op. 127

Maestoso: Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale: Allegro

This evening's performance is supported by Edward and Natalie Surovell.

Media partnership is provided by WGTE 91.3 FM.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Hagen Quartet appears by arrangement with Opus 3 Artists, New York, NY.

NOW THAT YOU'RE IN YOUR SEAT...

Beethoven's string quartets belong to a very rare category of masterworks that only grow more and more fascinating with every hearing. The first six quartets and the last five are separated from the middle five by enough years to make the usual division of Beethoven's music into early, middle, and late periods an objective reality and not just a historian's convenience. Together, these quartets constitute not only a milestone in music history but one of the most supreme human achievements in any field of endeavor, as they have provided lasting and universally valid expressions of such notions as progress, striving for a goal, logical development of an idea, and an unusually wide array of human emotions.

String Quartet in D Major, Op. 18, No. 3 (1798–1800) String Quartet in A Major, Op. 18, No. 5 (1798–1800)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

UMS premieres: String Quartet, Op. 18, No. 3, Detroit Philharmonic Club, March 3, 1888 in the Law Lecture Room

String Quartet, Op. 18, No. 5, Flonzaley Quartet, January 22, 1912 at University Hall

SNAPSHOTS OF HISTORY... IN 1799–1800:

- The Library of Congress is founded in Washington, DC
- Napoleon defeats the Austrians at Marengo
- Friedrich Schiller's historical drama *Maria Stuart* is first performed in Weimar
- William Wordsworth writes *Tintern Abbey*
- Haydn composes his two string quartets Op. 77

When the young Beethoven left his native Bonn for Vienna in 1792, his patron, Count Waldstein, sent him on his way with the words: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." What the count meant was that, even though Mozart had died the previous year, Beethoven could still study with Haydn, the other great Viennese composer. Things didn't quite work out that way, though, for Haydn and Beethoven, for a number of reasons, didn't get along very well and the composition lessons never really got off the ground. Yet Waldstein's words were prophetic on another level,

as they implied that Beethoven could someday inherit the mantle of the two older masters. And in fact, once installed in Vienna, Beethoven lost no time in claiming his place as *in Bunde der Dritte* (to quote a famous phrase from Beethoven's favorite poet, Schiller, meaning "the third in the alliance"). Having absorbed the style of Haydn and Mozart during his first Viennese years, he immediately began to put his own personal stamp on that style. With his first 20 opus numbers, published between 1795 and 1801, he thoroughly assimilated and carried on the genres of concerto, piano sonata, and chamber music; by 1799–1800, he was ready to write his First Symphony.

The six string quartets of Op. 18, written around the same time as *Symphony No. 1*, exemplify these simultaneous acts of taking possession and making profound changes at once. (It is somewhat like moving into an old house and starting to remodel right away.) The influence of Beethoven's predecessors can frequently be felt, and scholars have shown that there is much in these quartets that goes back to compositional essays from the Bonn period. Yet the set as a whole is nothing less than revolutionary: it includes movements that have no precedents whatsoever in the history of the string quartet, and in general, it makes obvious on every page that a major new voice has appeared.

The *String Quartet in D Major*, though published as the third in the set, was almost certainly the first of the six to be completed. Beethoven scholar Joseph de Marliave claims there is more of Haydn and Mozart in this quartet than in any of the others: it was Beethoven's best attempt at composing "in the old quartet style." For the most part he follows the Classical traditions, giving prominence to the first violin and assigning the cello a mainly harmonic role. But it wasn't until after he completed this homage to the past that Beethoven exclaimed to his friend Karl Amenda, "I have just learned how to write quartets properly." Already he was envisioning the future of the string quartet genre, a future that he would, in large part, shape single-handedly.

The fluent and poetic melody that opens the "Allegro" shows that while this may be a relatively youthful work, it is not immature. Beethoven immediately puts his own thumbprint on it, audaciously beginning with a dominant harmony instead of the tonic triad (the traditional opening chord for a *sonata-allegro*). After the transition, the second key area curiously detours through C Major before settling on the dominant, A Major. The recapitulation begins almost imperceptibly – rather than preparing it with dominant harmony, Beethoven writes a measure of insistently repeated C-sharp Major triads. The chord vanishes, leaving just the 'c-sharp,' which is then reinterpreted as the leading tone in D Major. The recapitulation is well under way before the audience recognizes the harmonic sleight-of-hand. With brief feints to g minor and E-flat Major in the coda (conclusion), Beethoven indicates his willingness to explore more distant harmonic relationships.

The harmonic games continue into the second movement, a broad rondo with a solemn yet gracious main

theme in the distant key of B-flat Major. While the flat submediant relationship would in later years become a favorite key area for early Romantic composers, its use here is relatively unusual. Still, Beethoven had given a hint of his intentions by emphasizing B-flat Major in the development section of the first movement.

The brief third movement is not labeled "scherzo," though it is decidedly faster than a minuet. Lacking the scherzo's sense of play, it whispers eerily. Basil Lam writes that it "could almost belong to one of the last quartets, with its undertone of pathos and its elusive rhythms." Keeping up the harmonic third relations, Beethoven doesn't end the first section on dominant, but cadences on the mediant (f-sharp minor). The *minore* trio is based on the familiar descending four-note bass pattern used in many Baroque ground-bass compositions. Beethoven then writes out the repeat of the opening in full, adding octaves to emphasize the ghostly impression.

The sprightly "Presto" finale is a concise sonata form. Some writers have suggested that the high-spirited theme contains in its rhythms the germ of the famous "short-short-short-long" motif that would later appear most famously in the composer's *Symphony No. 5*. But at this tempo, the motif takes on a much livelier and less portentous character. The polyphonic development section allows the cello a degree of independence rarely found in earlier quartets. After a traditionally conceived recapitulation, a final *diminuendo* ends the work with a touch of unaffected comedy.

Commentators on Beethoven's A-Major quartet (and their number is legion) never fail to point out the young composer's debt to Mozart, in particular the quartet in the

same key (K. 464) that Mozart included in a set of six works dedicated to Haydn. No one will dispute this claim, which is based on the external structuring of the work: like Mozart, Beethoven placed his minuet in second place, and included a set of slow variations in the key of D Major. The more important question, however, is whether this quartet sounds anything like Mozart. And there, the answer has to be a definite no – from the very first measures we hear the sudden offbeat accents so typical of Beethoven, a certain dance rhythm rarely used by Mozart, and myriad other fingerprints that unmistakably belong to Beethoven and no one else.

In a more profound sense, Beethoven's debt – to Mozart and even more importantly to Haydn who had also been Mozart's model – is in the way the four instruments blend together as equals, or take turns as leaders. Between 1799–1800, when Beethoven was composing his Op. 18, Mozart had been dead for nearly a decade, but the much older Haydn was still actively composing. Haydn and his erstwhile rebellious student even found themselves in a kind of quartet-writing competition, as both had been commissioned by Prince Franz Joseph von Lobkowitz. But the older composer only finished two quartets from the six that had been planned (eventually published as Op. 77), leaving the field to the young genius that Haydn used to call, jokingly, the "Grand Mogul."

The general feeling of the opening movement is rather cheerful and lighthearted, but that feeling seems to be constantly contradicted by the frequent incursions into the minor mode and the sudden rests interrupting the musical flow. As a result, we are kept on the edge of our seats, never knowing what is going to happen in the next minute.

Experts have called the second-movement minuet "simple," mainly because it is an old-fashioned minuet

rather than the more novel scherzo. Yet it is a sophisticated simplicity; even when the texture is down to the two violins as it is at the beginning, the phrases don't always go where they are expected to, nor are they necessarily over after the standard length of eight bars. The sudden outburst in a minor key in the middle of the minuet, followed by a general rest, is certainly a surprise, as is the varied recapitulation involving some contrapuntal imitation. The trio would be "simple" indeed, and even "Schubertian" as has been claimed, were it not for those persistent, and disquieting, offbeat accents.

With its theme completely assembled by scales, going first down and then up, the third movement again looks like a model of simplicity. It is one of many variation themes by Beethoven that are kept purposely "bare-bones" in order to allow for some spectacular development in the variations. But the latter turn out to be much more than the figurative embellishments of traditional variation writing. The very first one introduces counterpoint. The second variation may be more conventional, but the third is a breathtaking essay in musical color; the fourth a stunning chromatic chorale; and the fifth a grandiose statement of almost symphonic breadth. One would expect a sixth variation, but instead – after a sudden leap into a remote key – Beethoven appends a coda which is really a free meditation on the opening portion of the theme.

The finale is brilliant and virtuosic, with a swiftly running first theme and a second one that moves quite a bit more slowly. Both themes are manipulated with great ingenuity and are finally combined in the witty coda.

Program note by Peter Laki and Luke Howard.

String Quartet in E-flat Major, Op. 127 (1823–24)

Beethoven

UMS premiere: Paganini Quartet,
January 15, 1949 at Rackham Auditorium

SNAPSHOTS OF HISTORY... IN 1823–1824:

- Schubert writes his song cycle *Die schöne Müllerin*
- Lord Byron dies at Missolonghi, Greece
- Clement Clarke Moore writes *A Visit from St. Nicholas*
- William Sturgeon invents the electromagnet
- Louis Braille develops a dot code for the blind

In 1822, the Russian prince Nikolas Galitzin had been greatly impressed by a performance of Carl Maria von Weber's new opera, *Der Freischütz*, and contemplated having a score made for his own use. However, the violist of the St. Petersburg String Quartet (the ensemble in which the Prince himself played cello) convinced Galitzin that the money might be put to better use by commissioning a new work from the great Beethoven, thus providing something from which the whole world might profit. Thus, Galitzin approached the aging, ailing composer with a commission for three new string quartets. It had been 12 years since Beethoven had composed his last quartet (Op. 95 in 1810), but he was eager to return to the genre and accepted the prince's commission. Returning the favor, Galitzin arranged the first performance of Beethoven's *Missa Solemnis*, which took place in St. Petersburg in 1824, though the composer had not yet completed the first commissioned quartet, later published as Op. 127.

The years between Beethoven's Op. 95 and Op. 127 quartets were difficult ones for the composer. Success had turned into creative paralysis and financial despair; happiness was replaced with sorrow and loneliness, while the frustrations of his deafness continued to plague him. But he started work on

Op. 127 at a time when his creative powers had begun to return with renewed vitality, especially in the larger, "public" forms. He had just completed the *Missa Solemnis*, *Symphony No. 9*, and the *Diabelli Variations*, and had also talked of a Requiem and a 10th symphony. His return to the string quartet genre at this time signaled another creative re-awakening, expressed through a more private and intimate ensemble. However, the composer never completed the rest of the larger "public" compositions, intensifying the scrutiny under which his last quartets have been placed. These works, more than the grand choral/symphonic utterances, have come to represent not only the height of Beethoven's genius, but the "summa of instrumental music" universally.

String Quartet in E-flat Major is usually considered the most approachable of the five late quartets, in that the listener must come to terms not with extreme complexity, but with dazzling simplicity. Still illuminated by the radiant optimism of the "Ode to Joy," it is thought by some to be the most serene and harmonious of all of Beethoven's quartets.

Although E-flat Major was, for Beethoven, a key of broad gestures (as in the "Eroica" symphony and the *Piano Concerto No. 5*), the "Maestoso" introduction to the first movement is brief and harmonically naïve. Yet it is not insignificant, as its return throughout the movement is crucial to the overall structure. The themes in the wistful and alarmingly concise "Allegro" are not so much contrasted as drawn together, and, true to Beethoven's late style in general, the formal markers are deliberately obscured; there is no repeat of the exposition and the recapitulation sneaks in unobtrusively. The "Maestoso" passage returns at the beginning of the development section (in G Major), and when it returns again in C Major midway

through the development, the composer exploits the ringing resonance of open strings by marking it *fortissimo*.

Beethoven takes the final low 'E-flat' from the cello and from it builds a new chord — a dominant-seventh of A-flat — for the start of the slow movement, the aesthetic centerpiece of the whole quartet. The theme in this variation movement is a sublime melodic arch of 18 measures, in a slow 12/8, so exquisite in itself that one wonders how the composer will vary it without detracting from the beauty of the original. The first variation simply adorns the theme, while the second transforms it into a carefree dance. The profoundly contemplative third variation (*Adagio molto espressivo*) is in the distant, mysterious key of E Major, arrived at not by modulation, but by simply lifting a 'c' to 'c-sharp' and on up until the new tonic is reached. The gently pulsing fourth variation returns to A-flat, again without modulation. A stern and lonely interlude touches on c-sharp minor before a chain of trills in the first violin returns leads back to tonic for the final, peace-filled variation.

Gentle *pizzicato* chords signal the transition to the scherzo. It is a study in contrasts, characterized by a hopping figure in the cello, cross rhythms, unexpected silences, and interruptions of meter and speed. The Trio quickens the tempo into a *presto* whirlwind that eventually runs out of steam and quietly elides into a repeat of the scherzo. Just when it sounds like there may another go-round of the Trio and scherzo, it's abruptly cut off by a short coda (a device similar to that used in the scherzo of *Symphony No. 7*).

Beethoven omitted a tempo indication for the "Finale," leaving it to the discretion of the players. The movement is full of dancing rhythms, gaiety, charm, and an untroubled peasant innocence, mostly at a gentle dynamic level. The *Allegro con moto* coda is an aviary of trills and *tremolos*, majestically concluded by the simplest of musical gestures, an unadorned authentic cadence.

Program note by Luke Howard.

ARTISTS

Praised for their unique, finely nuanced timbre and the engaging immediacy of their ensemble sound, the **HAGEN QUARTET** was founded in 1981 by four Hagen siblings: violinists Lukas and Angelika (whose chair has been filled by Rainer Schmidt since 1987), violist Veronika, and cellist Clemens in Salzburg.

Thirty-two years later, the Quartet has been celebrating its thirtieth anniversary with extensive touring of the first presentation of the complete cycle of Beethoven's string quartets in its history. From August 2012 through December 2013, the Quartet is performing this

pinnacle of musical composition in the major music centers of the world, including Paris, London, Vienna, Salzburg, and Tokyo.

Among other highlights of its 30th anniversary, in October 2011, the Hagen Quartet was recognized with the prestigious Echo Klassik Award for "Ensemble of the Year," and in 2012, it was named Honorary Member of Vienna's Konzerthaus. The Quartet also released two acclaimed new recordings to celebrate its anniversary, both on Myrios Classics: a disc of string quartets by Beethoven, Mozart and Webern; and a pairing of Grieg's *String Quartet in g minor*

with Brahms's *Clarinet Quintet*, featuring clarinetist Jörg Widmann. This past June, Myrios released an all-Beethoven disc representing the opposite ends of his quartet-composing career: Op. 18, Nos. 3 and 5 (1798–1800), and Op. 135 (1826).

The Hagen Quartet's concert repertoire and discography embrace the history of the string quartet, from its pre-Haydn beginnings to György Kurtág. The Hagen Quartet also works closely with composers of its own generation,

whether by reviving existing works or by commissioning and premiering new pieces. Collaborations with other artists, such as Nikolaus Harnoncourt, Maurizio Pollini, Mitsuko Uchida, Sabine Meyer, Krystian Zimerman, and Heinrich Schiff, are also important to the Quartet. As teachers and mentors at the Salzburg Mozarteum and the Hochschule in Basel, as well as in international master classes, the Quartet's members pass on their experience to younger colleagues.



This evening's concert marks the **Hagen Quartet's** fourth appearance under UMS auspices. The Quartet made its UMS debut in March 1995 at Rackham Auditorium and most recently appeared in Ann Arbor in February 2012 in an all-Beethoven program.



KRONOS QUARTET

Friday, January 17, 8 pm
 Saturday, January 18, 8 pm
 Power Center

PROGRAM (FRIDAY 1/17)

Krzysztof Penderecki Quartetto per archi (1960/68)
Geeshie Wiley Last Kind Words Blues (1930)*
Thelonious Monk 'Round Midnight (1944)*
Bob Dylan Masters of War (1962-63)*
Harry Partch Two Studies on Ancient Greek Scales (1946)*
John Zorn Selections from The Dead Man (1990)
Richard Wagner Prelude from *Tristan und Isolde* (1857-59)*
Laurie Anderson Flow (2011)*
Steve Reich WTC 9/11 (2011)
George Crumb Black Angels (1970)

PROGRAM (SATURDAY, 1/18)

Suite from Dirty Wars (2012)
 Unknown: Oh Mother, the Handsome Man
 Tortures Me*
 David Harrington: Drone for Children
 Ramallah Underground: Tashweesh*
 David Harrington: Drone Forever
 Traditional: Wa Habibi (Beloved)*
Fela Kuti Sorrow, Tears and Blood (1977)*
Michael Daugherty Sing Sing: J. Edgar Hoover (1992)
Aleksandra Vrebalov ...hold me, neighbor, in this storm... (2007)
David T. Little Agency (b.1980)

* denotes arrangement

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Saturday, November 9, 7:30 pm

Steve Lehman Octet
with Linda Yohn, WEMU
(Michigan League Kuenzel Room)

Saturday, November 16, 7:30 pm

San Francisco Symphony
with Laura Jackson, Reno Philharmonic
(Hill Mezzanine Lobby)

Sunday, November 24, 3:30 pm

Brooklyn Rider with Béla Fleck
with Mark Clague, U-M School of Music,
Theatre & Dance
(Rackham 4th floor East Lounge)

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Sat, Nov 9: Steve Lehman Octet

Sat, Nov 16: San Francisco Symphony

Sun, Nov 24: Brooklyn Rider with Béla Fleck



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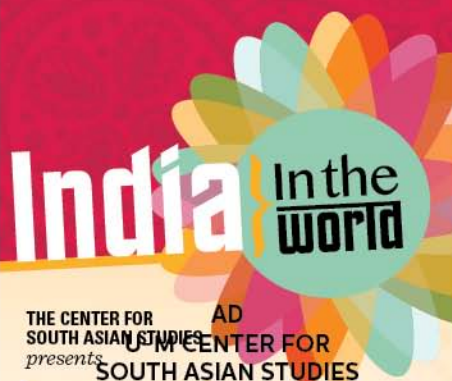
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As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office 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. 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 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. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/VOLUNTEER 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.

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.

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 as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or 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 or 734.763.8997.

UMS ADVISORY COMMITTEE

If you are passionate about the arts, 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 or 734.647.8009.

UMS ADVERTISING

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