

UMS PROGRAM BOOK  
WINTER 2014



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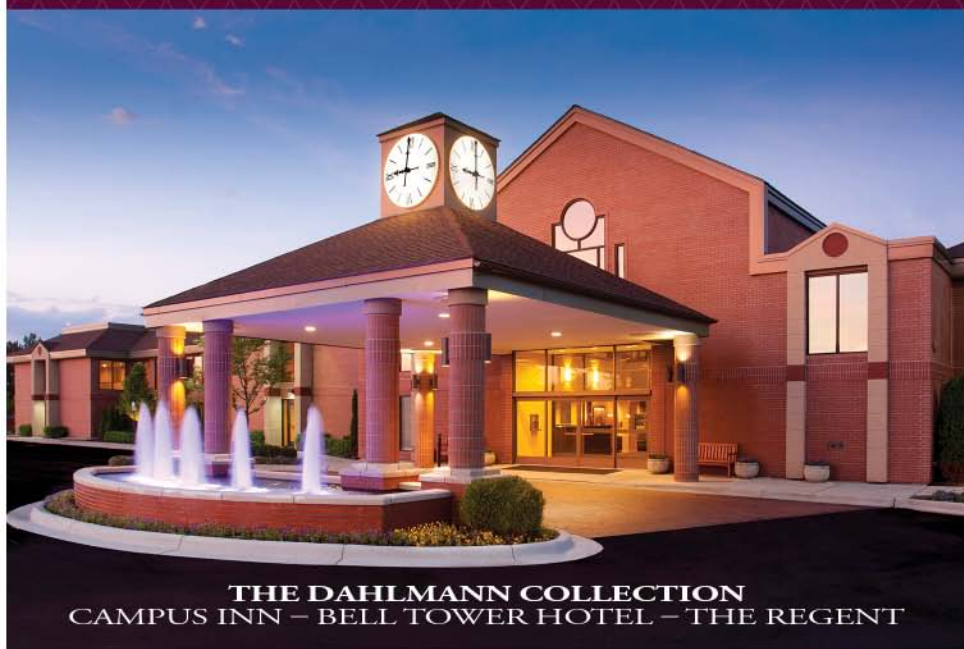
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# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 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](http://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."

A handwritten signature in black ink that reads "Mary Sue Coleman".

**MARY SUE COLEMAN**

*President, University of Michigan*

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"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."

A handwritten signature in black ink that reads "Ken Fischer".

**KENNETH C. FISCHER**

*UMS President*

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"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 today."

A handwritten signature in black ink that reads "S. Palms".

**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.

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

Honigman and its Ann Arbor lawyers are proud to support UMS.

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Cindy Bott	J. Michael Huget	James Stewart
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Sean Etheridge	Kristopher Korvun	Bill Winsten
	Tara Mahoney	

---

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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.

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# VICTORS FOR UMS



BOLD ARTISTIC  
LEADERSHIP



ENGAGED LEARNING  
THROUGH THE ARTS



ACCESS AND  
INCLUSIVENESS

## PLEASE JOIN US IN SUPPORTING UMS AS PART OF U-M'S VICTORS FOR MICHIGAN CAMPAIGN.

Although deeply integrated with the University of Michigan, UMS is an independent organization responsible for our own funding. **Independence** gives us the freedom to bring the most important international performing artists — established and emerging, traditional and contemporary — to the U-M campus. Ticket sales, however, cover less than 40% of the cost of presenting a season of world-class performances and educational programs that have a life-changing impact on our students and community.

Through the campaign, UMS will raise funds to:

- deliver **bold artistic leadership**
- create **engaged learning through the arts**
- provide **access and inclusiveness**

The world needs victors. And victors need creativity, passion, and the ability to think critically — all learned through the arts.

**Be a Victor for UMS. Be a Victor for the Arts. Be a Victor for Michigan.**

### MAXINE FRANKEL AND JAMES STANLEY

*Victors for UMS Campaign Co-Chairs*

For more information or to make a gift, please contact Margaret McKinley at 734.647.1177, or visit us online at [www.ums.org/support](http://www.ums.org/support).

#### GIFTS CAN BE MAILED TO:

UMS Development Office  
881 N. University Ave.  
Ann Arbor, MI 48109-1011





# WINTER 2014 SEASON CALENDAR.

JAN	7–12	<i>Bullet Catch</i>	MAR	14	Alfredo Rodriguez Trio and the Pedrito Martinez Group
	15–16	Colin Stetson		15	Israel Philharmonic Orchestra: Bruckner's Symphony No. 8 Zubin Mehta, music director
	17–18	Kronos Quartet		18	Elias Quartet
	26	Denis Matsuev, piano		20	Tara Erraught, mezzo-soprano
	30	Fred Hersch Trio	21	Asif Ali Khan Qawwali Music of Pakistan	
FEB	5	Ariel Quartet with Alisa Weilerstein, cello	25	Wendy Whelan: <i>Restless Creature</i>	
	6	Kremerata Baltica Gidon Kremer, violin	30	Jazz at Lincoln Center Orchestra with Wynton Marsalis Ford Honors Program	
	7	<i>One Night in Bamako</i> Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara			
	9	National Theatre Live: <i>Coriolanus</i>	APR	4	Brahms's German Requiem UMS Choral Union & Ann Arbor Symphony Orchestra Jerry Blackstone, conductor
	14	St. Lawrence String Quartet	10	Los Angeles Guitar Quartet	
	14–15	Compagnie Käfig	13	Akademie für Alte Musik Berlin	
	16	Joshua Bell, violin	23	National Theatre Live: <i>War Horse</i>	
19–22	Théâtre des Bouffes du Nord: <i>The Suit</i> Directed by Peter Brook	MAY	21	National Theatre Live: <i>King Lear</i>	
22	St. Petersburg Philharmonic Yuri Temirkanov, conductor Denis Kozhukhin, piano	JUN	15	Royal Shakespeare Company Live in HD: <i>Henry IV: Part i</i>	
		JUL	13	Royal Shakespeare Company Live in HD: <i>Henry IV: Part ii</i>	

TO LEARN MORE, SEE VIDEO PREVIEWS,  
GET IN-DEPTH PERFORMANCE DESCRIPTIONS,  
AND BUY TICKETS, VISIT [WWW.UMS.ORG](http://WWW.UMS.ORG).

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://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.

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

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.



VISIT [UMS.ORG/LEARN](http://UMS.ORG/LEARN)



UMS EDUCATIONAL &  
COMMUNITY ENGAGEMENT EVENTS



## UMS NIGHT SCHOOL: BODIES IN MOTION

Mondays, 7–8:30 pm

January 27–March 31, 2014 (except March 3)

U-M Alumni Center, 200 Fletcher Street, Ann Arbor

Can a body ask a question? Tell a joke? Create a contradiction? A dancer would answer “yes” to all of these questions. But what about you? What do you notice about how people move around you every day? Bodies are expressive, and we know things about one another based on observing bodies in motion. This series of UMS Night School events highlights how focusing on movement gives us ways to think about watching dance — and other performances. UMS Night School events are free and open to the public, no registration is required. Attend all nine events or pick and choose those you would like to attend. Hosted by Clare Croft, U-M assistant professor of dance.

January 27: Choreography of the Everyday

February 3: Dance: The Basics

February 10: Technique, Virtuosity, and Monsters

February 17: Theatrical Bodies

February 24: Body Experiments

March 10: Bodies Make Music

March 17: Dance on Camera

March 24: Making Ballet Personal

March 31: Wrap-Up and Graduation

*In collaboration with the U-M School of Music, Theatre & Dance.*

*Special dance initiatives in the 2013–2014 season are funded in part by Engaging Dance Audiences, a program administered by Dance/USA and made possible with lead funding from the Doris Duke Charitable Foundation.*

Photo: Compagnie Käfig's Agwa, photographer: Michel Cavalca.

# 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

**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

**James G. Vella**

*President, Ford Motor Company Fund and Community Services*



Ford Motor Company Fund and Community Services

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support 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."



### WALLIS CHERNIACK KLEIN

"The arts are a vital part of one's education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts."



### 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 November 1, 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

Anonymous



DORIS DUKE  
CHARITABLE FOUNDATION



National  
Endowment  
for the Arts  
ne.gov

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

The Esperance Foundation

Charles H. Gershenson Trust

THE MOSAIC FOUNDATION (of R. & P. Heydon)

University of Michigan Office of the Vice President for Research

University of Michigan Office of the Senior Vice Provost for Academic Affairs





# JUST READ HER REVIEWS!

"I still can't believe how quickly she sold my house, as is, and over asking price! My experience with her exceeded all my expectations!" — Robin H.

"We have experienced the process of buying and selling homes 28 times over 43 years in 3 countries and Maryanne wins, hands down, as our favorite Realtor of all times!" — Chrissie and Tony C.

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E-MAIL  
mteleserealtor1@aol.com



1898 West Stadium Blvd. Ann Arbor MI 48103

## VIRTUOSO: \$10,000–\$19,000

Mohamad Issa/Issa Foundation  
The Seattle Foundation



## CONCERTMASTER: \$5,000–\$9,999



# PEOPLE.

*Those who work to bring you UMS performances each season*



Photo: Audience at Chris Thille's October 2013 performance at Rackham Auditorium; photographer: Mark Gjukich.

## 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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*Vice Chair*

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*Secretary*

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*Chair, Corporate Council*

David Herzig  
*Past Board Chair*

Clayton E. Wilhite  
*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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## UMS STAFF

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

### ADMINISTRATION & FINANCE

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*Director of Administration*

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John Peckham  
*Information Systems Manager*

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*Senior Manager of Corporate Partnerships*

Rachelle Lesko  
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Lisa Michiko Murray  
*Senior Manager of Foundation and Government Relations*

Joanne Navarre  
*Senior Manager of Annual Giving*

Marnie Reid  
*Senior Manager of Individual Support*

Cindy Straub  
*Manager of Volunteers & Special Events*

### EDUCATION & COMMUNITY ENGAGEMENT

James P. Leija  
*Director of Education & Community Engagement*

Shannon Fitzsimons  
*Campus Engagement Specialist*

Mary Roeder  
*Associate Manager of Community Engagement*

Omari Rush  
*Education Manager*

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*Director of Marketing & Communications*

Jesse Meria  
*Video Production Specialist*

Anna Prushinskaya  
*Manager of New Media & Online Initiatives*

Truly Render  
*Press & Marketing Manager*

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*Production Director*

Anne Grove  
*Artist Services Manager*

Mark Jacobson  
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Michael Michelin  
*Production Coordinator*

Liz Stover  
*Associate Programming Manager*

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Christina Bellows  
*Assistant Ticket Services Manager*

Kate Gorman  
*Front-of-House Coordinator*

Ellen Miller  
*Ticket Office/Front-of-House Assistant*

Casey Schmidt  
*Sales & Promotions Coordinator*

Dennis Carter, Bruce Oshaben, Brian Roddy  
*Head Ushers*

### UMS CHORAL UNION

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*Conductor & Music Director*

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*Assistant Conductors*

Kathleen Operhall  
*Chorus Manager*

Nancy Heaton  
*Chorus Librarian*

Jean Schneider  
*Accompanist*

Scott Van Ornum  
*Accompanist*

Donald Bryant  
*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.*

Clayton Wilhite  
*Chair*

Andrew Bernstein  
Kathleen Charla  
Jacqueline Davis  
Marylene Delbourg-Delphis  
John and Betty Edman  
Janet Eilber

Barbara Fleischman  
Maxine Frankel  
Eugene Grant  
Charles Hamlen  
Katherine Hein  
David Heleniak  
Patti Kenner  
Elise Kirk  
Wallis Klein

Jerry and Dale Kolins  
Zarin Mehta  
James and Patty Read  
Herbert Ruben  
James and Nancy Stanley  
Russell Willis Taylor  
Bruce Tuchman  
Ann Wilhite

## 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.*

A. Douglas Rothwell  
*Chair*

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Bruce Brownlee  
Robert Buckler  
Robert Casalou  
Richard L. DeVore

Nolan Finley  
Stephen R. Forrest  
Michele Hodges  
Mary Kramer  
Maud Lyon  
David Parsigian  
Vivian Pickard  
Ora Pescovitz

Sharon Rothwell  
Frederick E. Shell  
Michael B. Staebler  
James G. Vella  
Stephen G. Palms,  
*Ex-Officio*

## 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.*

Maryam Ahmed  
Margaret Albrecht  
Brendan Asante  
Megan Boczar  
Clare Brennan  
Rachel Chase  
Catherine Cypert  
Anna Darnell  
Brandyn DeCecco  
Jean-Luc DeLadurantaye  
Natalie Doran  
Elizabeth Galafa  
Trevor Griffin  
Annie Jacobson

Travis Jones  
Caroline Kagan  
Scott Kloosterman  
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Bridget Kojima  
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Paige Porter

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Peter Shin  
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Sarah Squillante  
Haylie Stewart  
Rachel Stopchinski  
Melanie Toney  
Victoria Verellen  
Jocelyn Weberg  
Hannah Weiner  
George Xue



## GIVE LIKE A VICTOR.

Please join us in supporting the Victors for Michigan campaign: A University-wide effort designed to make our great university stronger than ever. The Alumni Association is asking for your help in generating support for the work we've already begun.

We will ask our alumni to support our most important campaign initiatives: **LEAD scholarships**, **club scholarships**, and **Camp Michigan**. We are also asking alumni to join **The 2017 Fund**, which celebrates the University's upcoming bicentennial. This fund provides supporters with a life membership and the opportunity to give to any of the three campaign initiatives.

Learn more about the 2017 Fund and our campaign initiatives at [www.GiveLikeaVictor.com](http://www.GiveLikeaVictor.com).

**JOIN US AND GIVE...BECAUSE AS VICTORS, IT'S WHAT WE DO.**



VICTORS FOR MICHIGAN

## UMS FACULTY INSIGHT GROUP

*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

Mark Clague  
Clare Croft  
Philip J. Deloria  
Gillian Eaton  
Linda Gregerson

Marjorie Horton  
Joel Howell  
Daniel Klionsky  
Lawrence La Fountain-  
Stokes

Lester Monts  
Melody Racine  
Sidonie Smith  
Emily Wilcox

## UMS TEACHER INSIGHT GROUP

*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.*

Gail Ferguson Stout  
*Chair*

Pat Bantle  
*Vice Chair*

Louise Taylor  
*Secretary*

Jane Holland  
*Treasurer*

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Mary Avrakotos  
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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 venue 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. Connect with the artist or ensemble. What they have to share is a very special 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.

Park early, enjoy a delicious meal, and learn more about the evening's concert at Prelude Dinners. Dinners are held 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 Rachelle Lesko at 734.764.8489.

St. Petersburg Philharmonic  
Saturday, February 22, 5:30 pm

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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. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. 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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# THE EVENT PROGRAM.

## *19TH FORD HONORS PROGRAM*

### **3 JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS**

Sunday, March 30, 4:00 pm  
Hill Auditorium

### **13 BRAHMS'S GERMAN REQUIEM**

Friday, April 4, 8:00 pm  
Hill Auditorium

### **23 LOS ANGELES GUITAR QUARTET**

Thursday, April 10, 8:00 pm  
Michigan Theater

### **31 AKADEMIE FÜR ALTE MUSIK BERLIN**

Sunday, April 13, 4:00 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.



## UMS AND FORD MOTOR COMPANY SALUTE U-M PRESIDENT MARY SUE COLEMAN.

UMS thanks President Mary Sue Coleman for her outstanding leadership of the University of Michigan and for her support of UMS's commitment to access and inclusion for all; engaged learning through the arts; and the presentation of the world's finest dance, theater, and music. We wish Mary Sue and Ken the very best in the next chapter of their lives.



1. President Coleman presents pianist and composer Dave Brubeck with the UMS Distinguished Artist Award in 2006.
2. President Coleman with UMS President Ken Fischer; Ford Motor Company Fund President Jim Vella; Royal Shakespeare Company actors Hannah Barrie, Geoffrey Streatfeld, and Alexa Healy; Ralph Williams; and Michael Boyd at the 2009 Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams



Education is the top priority of Ford Motor Company Fund, and we would like to thank President Mary Sue Coleman for her leadership and support for music and the arts. Programs such as UMS bring people together and enrich our lives and communities. We congratulate Mary Sue and offer our best wishes for the future.



3. Jim Vella, President Coleman, and San Francisco Symphony Music Director Michael Tilson Thomas at the 2010 Ford Honors Program
4. Jim Vella, President Coleman, soprano Renée Fleming, and Ken Fischer at the 2011 Ford Honors Program
5. Jim Vella, Academy of St. Martin in the Fields violinist Harvey de Souza, President Coleman, violinist Joshua Bell, and Ken Fischer at the 2012 Ford Honors Program
6. President Coleman and cellist Yo-Yo Ma backstage at Hill Auditorium before the 2013 Ford Honors Program honoring Yo-Yo Ma and the Silk Road Project

136<sup>TH</sup> SEASON

2014  
2015

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## 2014-2015 SEASON ANNOUNCEMENT PARTY

Please join us as we finish one season and announce the next! Immediately before the final live performance of the UMS season, we will announce the artists and ensembles that will be visiting us in Ann Arbor in 2014-2015.

SUNDAY  
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1:00-3:30 PM

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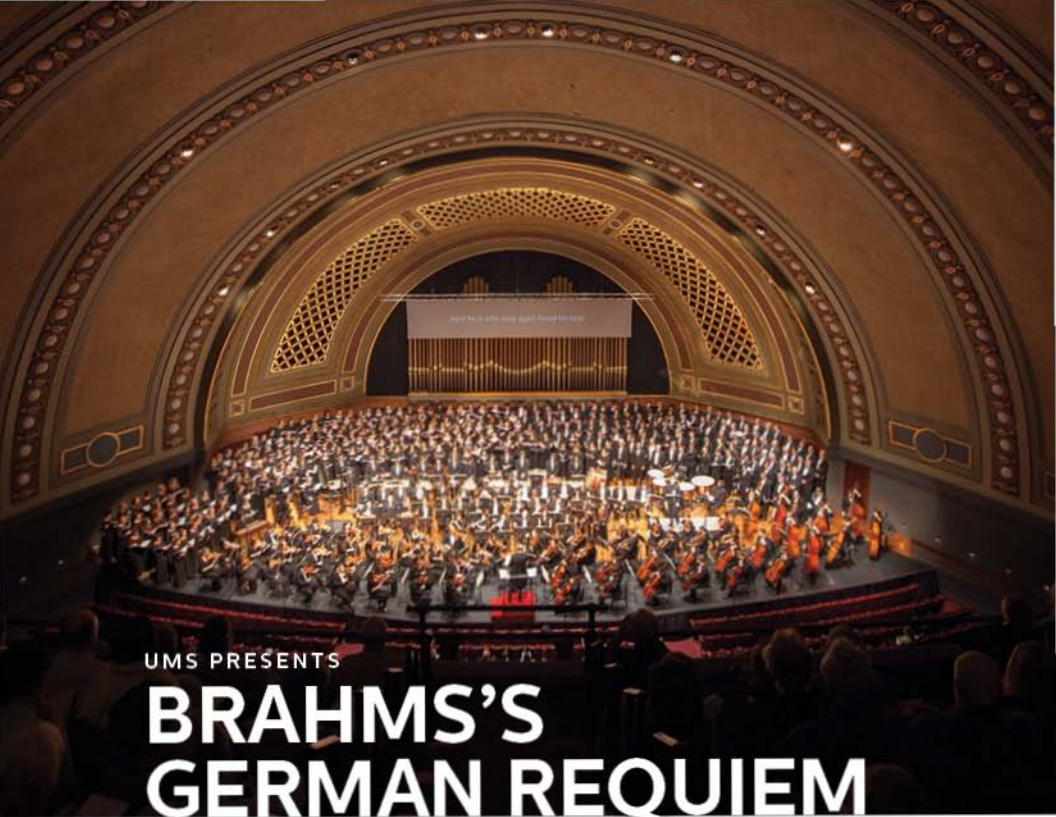
## LOVE TO SING?

Join the UMS Choral Union and perform major choral works in presentations throughout the region.

The UMS Choral Union will hold auditions for new members in August and September 2014 for the 2014-15 season. For more information or to schedule an audition, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997, or visit [www.ums.org/about/choralunion](http://www.ums.org/about/choralunion).

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BE PRESENT





UMS PRESENTS

# BRAHMS'S GERMAN REQUIEM

*Composed by*  
**Johannes Brahms**

**Ann Arbor Symphony Orchestra**  
**UMS Choral Union**  
**Jerry Blackstone**  
*Conductor*

Nadine Sierra, *Soprano*  
John Relyea, *Bass-Baritone*

Friday Evening, April 4, 2014 at 8:00  
Hill Auditorium • Ann Arbor

**64th Performance of the 135th Annual Season**

Photo: View from the balcony of Hill Auditorium during the April 2013 performance of Milhaud's *Oresteian Trilogy*; photographer: Mark Gjukich.

## PROGRAM

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*Johannes Brahms*

### **Ein deutsches Requiem, Op. 45**

- I. Selig sind, die da Leid tragen (Blessed are they that have sorrow)
  
- II. Denn alles Fleisch es ist wie Gras (For all flesh is as grass)
  
- III. Herr, lehre doch mich (Lord, let me know that I must have an end)  
Mr. Relyea
  
- IV. Wie lieblich sind deine Wohnungen (How lovely are your dwellings)
  
- V. Ihr habt nun Traurigkeit (You now have sorrow)  
Ms. Sierra
  
- VI. Denn wir haben hie keine bleibende Statt (For we have here no lasting place to stay)  
Mr. Relyea
  
- VII. Selig sind die Toten (Blessed are the dead)

---

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

Mr. Relyea appears by arrangement with Opus 3 Artists, New York, NY.

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

One of the most frequently performed choral works in the repertoire, the Brahms *Requiem* hardly needs an introduction. Yet it is worth remembering, every time we hear this powerful masterpiece, what a unique composition it is. Not exactly a requiem (since it does not use the liturgical text of the Mass of the Dead), it is a deeply personal confession and a rare glimpse into the spiritual beliefs of one of the greatest composers in the Western tradition. Its expressive urgency never fails to touch a deep nerve in listeners, whether they encounter it for the first or the 1000th time.

### Ein deutsches Requiem (A German Requiem), Op. 45 (1865–68)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

*UMS premiere: Chicago Symphony Orchestra, UMS Choral Union, and soloists Lawrence Tibbett and Jeanette Vreeland under the baton of Earl V. Moore in May 1929 in Hill Auditorium*

#### SNAPSHOTS OF HISTORY...IN 1865–1868:

- Abraham Lincoln assassinated (April 14, 1865)
- Wagner's *Tristan und Isolde* premiered (June 10, 1865)
- War between Austria and Prussia, won by Prussia (1866)
- Karl Marx publishes *Das Kapital* (1867)
- Louisa May Alcott writes *Little Women* (1868)

“Such a great man! Such a great soul!”  
— Antonin Dvořák exclaimed one day, referring to his friend Johannes Brahms. Then he added, reprehensively: “And he believes in nothing!”

It is understandable that Dvořák, a devout Roman Catholic, should have felt this way about Brahms, who came from a North German Protestant background, but did not practice any form of organized religion. Yet we may wonder whether Dvořák completely understood Brahms's personality. We have to remind ourselves that Brahms could be extremely reticent when it came to matters of personal belief.

Brahms had been intimately familiar with Scripture since childhood, and spirituality played an important, if rarely acknowledged, part in his life. He turned

to sacred texts in many of his choral works and in his final set of songs (*Four Serious Songs*), proving that he was not indifferent to the ultimate questions addressed by religion. Yet his personal religion was less specifically Christian than universally human; he was more interested in morality on earth than in God or the afterlife. He may have been an agnostic, but he was far from untouched by religion.

The fact that Brahms was not an orthodox believer is apparent from the texts he chose to include in the *German Requiem*: the passages selected scrupulously avoid any reference to Jesus Christ. The form of the composition is unique, too. The single largest sacred work Brahms ever wrote (indeed, his largest work in any medium), the *German Requiem*, follows no pre-existent musical genre. Indeed, there were no known precedents for a multi-movement choral work based on Biblical excerpts freely chosen by the composer. Despite its title, the work is not, strictly speaking, a Requiem — a setting of the Mass of the Dead, which, in the Latin original, begins with the words “Requiem aeternam.” Rather, Brahms's work is a meditation on death and mortality that is both timeless and intensely personal.

The first evidence of Brahms's intention to write the *German Requiem* is a draft from 1861, listing the Biblical passages the composer had selected for movements I through IV. Next to the first

two movements, Brahms had written: “F Major, 4/4, Andante” and “b-flat minor, 3/4, Andante” — the keys, time signatures, and tempos of the first two movements. It has been surmised that the movements had been actually written at this point, but it is more likely that they were merely being planned. At any rate, the theme of the second movement was already extant, having served as the “slow scherzo” of an abortive sonata for two pianos Brahms had been working on as early as 1854. (The first movement of this sonata eventually found its final place in the *Piano Concerto No. 1*.)

This projected sonata was started in the wake of the Schumann tragedy. Robert Schumann, Brahms’s mentor, had thrown himself into the river Rhine and was subsequently committed to a mental asylum at Eindhoven, near Bonn, where he died in 1856. Deeply affected by these events, Brahms may have begun to contemplate a Requiem in Schumann’s memory in the late 1850s. If he did, however, it was more than a decade before he carried out his plan.

The texts and various musical specifics of parts of the *Requiem*, written on the backside of an unrelated manuscript, remained the only written documents pertaining to the work until 1865. Brahms’s first biographer, Max Kalbeck, wrote that the composer had left this page in Hamburg when he moved to Vienna in 1862, and did not find it again until January 1866, when he was visiting his hometown. It has been suggested that the page was found when Brahms’s father was moving. Be that as it may, Brahms put other plans aside during the 1865–66 season and concentrated on the *Requiem*, which was completed (except for the fifth movement) by August 1866. During this time, Brahms was mourning for his mother, who had died the previous year; 1866 also marked the 10th anniversary of Schumann’s death. These two great losses in Brahms’s life were probably both reflected

in his decision to complete the *Requiem*.

As we have seen, the theme of the second movement, “Denn alles Fleisch es ist wie Gras” (For all flesh is as grass) was the earliest musical idea to find its way into the *Requiem*. This theme bears a strong resemblance to the chorale “Wer nur den lieben Gott lässt walten” (They Who Leave All to God), found in several of Bach’s cantatas and organ works. In more subtle ways, individual fragments of the chorale and its general melodic outline inform many of the work’s movements. It was Brahms himself who pointed this out to the conductor Siegfried Ochs. The text of the chorale amplifies the idea of mortality expressed in Brahms’s work. Brahms must have remembered that Schumann had quoted the same chorale melody in one of his songs (the shortest he ever wrote), “Anfangs wollt’ ich fast verzagen” (I almost despaired at first) on a poem by Heine (No. 8 in *Liederkreis*, Op. 24). The words of this song are worth remembering: “I almost despaired at first and thought I would never bear it. I have borne it just the same — only ask me not how.” Due to this web of quotations and references, the theme “Denn alles Fleisch” seems strikingly familiar even at first hearing.

Incidentally, Schumann was also the first composer to use the word “Requiem” in compositions that weren’t Requiems. He called one of his songs “Requiem after an Old Catholic Poem” (Op. 90, No. 7), and he also wrote a deeply moving “Requiem for Mignon” (Op. 98) on words from Goethe’s *Wilhelm Meister*. Brahms conducted the Viennese premiere of the latter work during the 1863–64 season (Some of the literary themes in these Schumann works parallel certain passages in Brahms’s *Requiem*.) Most interestingly, Schumann jotted down the words “ein deutsches Requiem” in a notebook where he collected ideas for future compositions. Brahms, however, did not know about this jotting

until 1888, 20 years after completing his Requiem. He then asked Clara Schumann in a letter whether she had ever heard about this from her husband. She had not.

Brahms's *German Requiem* had no fewer than three premieres: three movements were introduced in Vienna, six in Bremen, and finally all seven in Leipzig (in 1867, 1868, and 1869, respectively). All three "firsts," as well as the innumerable repeat performances that followed, were

enthusiastically received by critics and audiences alike. Even Leipzig, a city that had been hostile to Brahms ever since it had rejected the *Piano Concerto in d minor*, laid down its arms. Before the *Requiem*, Brahms was still generally considered a "young composer." With it, he was universally recognized as a master.

*Program note by Peter Laki.*

## ARTISTS

Grammy Award-winning conductor **JERRY BLACKSTONE** is director of choirs and chair of the conducting department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir performed by special invitation at the inaugural convention of the National Collegiate Choral Organization in San Antonio, and, in 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to Dr. Blackstone's choral conducting work at the University, he has led operatic productions with the U-M Opera Theatre, including productions of Janáček's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. For his significant contributions to choral music in Michigan, he received the 2006 Maynard Klein Lifetime Achievement Award from the ACDA-Michigan chapter.



Photo: Peter Smith

Dr. Blackstone is considered one of the country's leading conducting teachers and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association biennial National Choral Conducting Awards competition. He has appeared as festival guest conductor and workshop presenter in 30 states as well as New Zealand, Hong Kong, Shanghai, and Australia.

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

This season, soprano **NADINE SIERRA** made her debuts at the Seattle Opera as Gilda in *Rigoletto* and at the Virginia Opera as Pamina in *Die Zauberflöte*. Upcoming engagements include a return to the Boston Lyric Opera for *Rigoletto*, a performance of the Brahms *Requiem* in Ann Arbor, and recitals at the Tucson Desert Song Festival and at Michael Schimmel Center for the



Arts in New York. This summer she makes her debut with The Cleveland Orchestra at the Blossom Festival, and next season she

returns to the San Francisco Opera as Musetta in *La bohème* and Countess in *Le nozze di Figaro*.

A graduate of the Adler Fellowship program at the San Francisco Opera, she appeared on the San Francisco Opera's main stage in *The Magic Flute* and *Heart of a Soldier*. Other recent engagements have included debuts at the Teatro di San Carlo in Naples as Gilda, the San Francisco Symphony in concerts with Michael Tilson Thomas, the Glimmerglass Festival in staged performances of the Pergolesi *Stabat Mater*, the Florida Grand Opera as Gilda, and the Boston Lyric Opera as Tytania in *A Midsummer Night's Dream*; the title role in *Orfeo ed Euridice* at the Palm Beach Opera; and the critically acclaimed production of Montsalvatge's *El gato con botas* at the Gotham Chamber Opera.

A graduate of the Mannes College of Music, Ms. Sierra is an alumnus of the San Francisco Opera's Merola Opera Program, where she appeared as Adina in *L'Elisir d'Amore*. Ms. Sierra has also participated in the Palm Beach Opera's Young Artists Program, the International Vocal Arts Institute, and The Music Academy of the West. Her roles have included Sandman in *Hansel und Gretel*, Beth in *Little Women*, and Despina in *Così fan tutte*. In recital

she has been presented in New York City by Carnegie Hall, the Marilyn Horne Foundation, and with Thomas Hampson at the Supreme Court in a program of American song.

Ms. Sierra was recently named First Prize Winner of both the 2013 Neue Stimmen International Singing Competition, and the 2013 Montserrat Caballé International Singing Competition, as well as the winner of the Metropolitan Opera National Council Auditions (2009).

**JOHN RELYEA** continues to distinguish himself as one of today's finest bass-baritones. He has appeared in the world's most celebrated opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House (Covent Garden), Paris Opera, Munich State Opera, and the Vienna State Opera. His many roles include the title roles in *Le Nozze di Figaro*, *Bluebeard's Castle*, and *Aleko*; Méphistophélès in both *Faust* and *La Damnation de Faust*; the Four Villains in *Les Contes d'Hoffman*; Zaccaria in *Nabucco*; Bertram in *Roberto Diabolo*; Raimondo in *Lucia di Lammermoor*; Giorgio in *I Puritani*; Escamillo in *Carmen*; Nick Shadow in *The Rake's Progress*; Marke in *Tristan und Isolde*; Caspar in *Der Freischütz*; and Banquo in *Macbeth*.

Mr. Relyea also remains in high demand throughout the concert world where he has appeared with the distinguished orchestras of Chicago, New York, Philadelphia, Boston, Pittsburgh, Cleveland, London, and Berlin. He has also appeared at the Tanglewood, Ravinia, Salzburg, Edinburgh, Lucerne, and Mostly Mozart Festivals, and in the BBC Proms. In recital, he has been presented at Weill Hall and the Metropolitan Museum of Art in New York City, the Wigmore Hall

in London, UMS in Ann Arbor, and the University of Chicago Presents series.

Mr. Relyea's many recordings include the Verdi *Requiem* with Sir Colin



Davis and the London Symphony Orchestra (LSO Live), *Idomeneo* with Sir Charles Mackerras and the Scottish Chamber Orchestra (EMI), and Mahler's *Symphony No. 8* with Sir Simon Rattle and the City of Birmingham Symphony Orchestra (EMI).

This season, Mr. Relyea returned to the Metropolitan Opera as the Water Sprite in *Rusalka* and appeared in a new production of *I Lombardi* at the Hamburg State Opera. He also appeared in concert with the Cleveland Orchestra, National Symphony Orchestra, Toronto Symphony Orchestra, and the Hamburg NDR. This summer he returns to Bayerische Staatsoper for *Lucrezia Borgia* and appears in concert with the San Francisco Symphony and at the Ravinia Festival.

**T**he ANN ARBOR SYMPHONY ORCHESTRA (A2SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, the Boston Symphony, and the Detroit Symphony Orchestras. All of these orchestras play regularly here, and our quality-conscious audience equates us to them with their discretionary entertainment dollars. This past season, the A2SO announced its largest subscriber base in its 85-year history with a 14% increase over the previous season, underscoring the quality of the musical experience delivered to our growing audience.

The A2SO is a versatile orchestra, performing the gamut of musical styles: from Beethoven to Pärt, and from the revered Russian Masters to new and

contemporary music by Ann Arbor's own Bill Bolcom, Evan Chambers, Michael Daugherty, and Bright Sheng.

A2SO concerts frequently feature world-class guest soloists including this season Julie Albers (Gold Medal Laureate of the Gyeongnam International Competition), Adam Golka (Gilmore Piano Competition Winner), Itamar Zorman (Tchaikovsky Competition Winner), and David Requiro (Naumburg Cello Competition Winner). The Symphony is most privileged to be part of a community already enriched with musical talent including concertmaster Aaron Berofsky and singer Stephen West. Sphinx First Laureate winner Lev Mamuya performs at the Youth and Family Concert programs along with the nationally-acclaimed Classical Kids.

Whether on the iPod or radio, in the concert hall or the classroom, the mission of the A2SO attracts, inspires, and educates the most diverse audience possible; fosters a growing appreciation for excellent music and regional talent; and provides imaginative programming through community involvement. Join the orchestra again next week on Saturday, April 12 at 8:00 pm at the Michigan Theater for a program of more great Brahms music.

**F**ormed by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the UMS CHORAL UNION has performed with many of the world's distinguished orchestras and conductors in its 135-year history. First led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based



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in Ann Arbor under the aegis of UMS, the 200-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

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

The UMS Choral Union's 2013-

14 season began with its annual performances of Handel's *Messiah* at Hill Auditorium with the Ann Arbor Symphony in December. The chorus returned to Detroit in January for performances of *Carmina Burana* with Leonard Slatkin and the Detroit Symphony. In May, women of the UMS Choral Union will perform Mahler's *Symphony No. 3* with the DSO under the direction of Leonard Slatkin at Orchestra Hall in Detroit.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please email [choralunion@umich.edu](mailto:choralunion@umich.edu), call 734.763.8997, or visit [www.ums.org/about/ums-choral-union](http://www.ums.org/about/ums-choral-union).



## UMS ARCHIVES

This evening's concert marks **Jerry Blackstone's** 26th UMS performance, following his debut leading the Choral Union in performances of *Messiah* in 2003 in the Michigan Theater. Tonight marks the **UMS Choral Union's** 425th performance under UMS auspices, following its first performance in December 1879. Tonight's performance marks the **Ann Arbor Symphony Orchestra's** 67th UMS appearance since its 1974 UMS debut. The UMS Choral Union, Ann Arbor Symphony, and Jerry Blackstone most recently appeared in performances of Handel's *Messiah* in December 2013 in Hill Auditorium. **John Relyea** makes his third UMS appearance this evening following his UMS debut in February 2001 in a performance of Verdi's *Requiem* with the Swedish Radio Symphony Orchestra and Choir in Hill Auditorium. He most recently appeared in April 2001 in the Lydia Mendelssohn Theatre in a recital with pianist Warren Jones. UMS welcomes **Nadine Sierra**, who makes her UMS debut this evening.

## ANN ARBOR SYMPHONY ORCHESTRA

## VIOLIN I

Aaron Berofsky, *Concertmaster*  
 Stephen B. Shipps  
*Concertmaster Chair*  
 Téa Prokes  
*Straka-Funk Associate*  
*Concertmaster Chair Honoring*  
*Kathryn Votapek*  
 Jenny Wan  
*Ruth Merigian and Albert A.*  
*Adams Chair*  
 Mallory Bray  
 Linda Etter  
*Linda Etter Violin Chair*

Daniel Stachyra  
 Judy Blank  
*Sarah and Jack Adelson Violin*  
*Chair*  
 Emily Barkakati  
 David Ormai  
 Jennifer Berg

## VIOLIN II

Barbara Sturgis-Everett\*  
*The A2 Principal Second Violin*  
*Chair Honoring Anne Gates and*  
*Annie & Sally Rudisill*

David Lamse  
*Brian K. Etter Memorial Violin*  
*Chair*

Laura Longman  
 Ken Davis  
 Katie Rowan  
*Kim, Darlene and Taylor Violin*  
*Chair*

Anne Ogren  
 Sharon Meyers  
 Cyril Zilka  
 Priscilla Johnson

*Priscilla Johnson Violin Chair*  
 Denice Turck

## VIOLA

Scott Woolweaver, *Principal*  
*Tim and Leah Adams Principal*  
*Viola Chair*

Barbara Zmich  
 Janine Bradbury  
 Johnathan McNurlen  
 Amy Pikler  
 Antione Hackney  
 Yizhu Mao  
 Evgeny Gorobtsov

## CELLO

Sarah Cleveland\*  
*The Sundelson Endowed*  
*Principal Chair*  
 Alicia Rowe  
*Marijean Quigley-Young Cello*  
*Chair*  
 Daniel Thomas  
*Rita and James H. White Cello*  
*Chair*  
 Eric Amidon  
 Sabrina Lackey  
 Soojung Kim

## BASS

Gregg Emerson Powell\*  
 Erin Zurbuchen  
*The EZ Chair*  
 Jon Luebke  
*The A2SO Board Emerita Chair*  
 Robert Rohwer

## FLUTE

Penny Fischer\*  
*Rachel and Arie Lipsky Principal*  
*Flute Chair*  
 Lori Newman  
*D. Brad Dyke Section Flute Chair*  
 Scott Graddy

## OBOE

Timothy Michling\*  
*Gilbert Omenn Principal Oboe*  
*Chair*  
 Kristin Reynolds  
*Bill and Jan Maxbauer Oboe*  
*Chair*

## CLARINET

Brian Bowman\*  
*Jim and Millie Irwin Endowed*  
*Principal Clarinet Chair*  
 Elliott Ross  
*Amy and Jim Byrne Clarinet*  
*Chair*

## BASSOON

Eric Varner\*  
*E. Daniel Long Principal Bassoon*  
*Chair*  
 Stephanie Konchel  
*William and Betty Knapp*  
*Section Bassoon Chair*  
 Timothy Abbott

## HORN

Andrew Pelletier\*  
 Bernice Schwartz  
*Katie Kusterer Taylor French*  
*Horn Chair*  
 David Denniston  
 Tamara Kosinski

## TRUMPET

William Campbell\*  
*David S. Evans III Principal*  
*Trumpet Chair*  
 Eriko Shibata  
*Lisa Marie Tubbs Trumpet Chair*

## TROMBONE

Donald Babcock\*  
 Scott Hartley  
*Mark and Susan Orringer*  
*Family Trombone Chair*  
 Greg Lanzi

## TUBA

Fritz Kaenzig\*  
*Charles J. Gabrion Principal*  
*Tuba Chair*

## TIMPANI

James Lancioni\*  
*A. Michael and Remedios*  
*Montalbo Young Principal*  
*Timpani Chair*

## HARP

Margot Box\*  
 Rachel Miller

\*Principal

## STAFF

Arie Lipsky,  
*Conductor and Music Director*  
 Sarah Ruddy, *Librarian*  
 Rebecca LaDuca,  
*Operations Manager*  
 Zac Moore, *General Manager*  
 Mary Steffek Blaske,  
*Executive Director*

## UMS CHORAL UNION

Jerry Blackstone,  
*Conductor and  
 Music Director*  
 Tim Keeler and  
 Jonathan King,  
*Assistant Conductors*  
 Jean Schneider and  
 Scott VanOrnum,  
*Accompanists*  
 Kathleen Operhall,  
*Chorus Manager*  
 Nancy Heaton, *Librarian*  
 Donald Bryant,  
*Conductor Emeritus*

## SOPRANO

Ariane Abela  
 Alison Aquilina  
 Jamie Bott  
 Debra Joy Brabeneč  
 Carrie Bui  
 Ann K. Burke  
 Anne Busch  
 Anne Cain-Nielsen  
 Carol Callan  
 Susan F. Campbell  
 Susan Catanese  
 Cheryl D. Clarkson  
 Elizabeth Crabtree  
 Marie Ankenbruck  
 Davis  
 Carrie Deierlein  
 Kristina Eden  
 Jennifer Lynn Freese  
 Karen Furuhejm  
 Cindy Glivinsky  
 Keiko Goto  
 Juyeon Ha  
 Katharina Huang  
 Karen T. Isble  
 Emilia Jahangir  
 Anne Jaskot  
 Emily Jennings  
 Jaclyn Johnson  
 Kyoung Kim  
 Karen Kirkpatrick  
 Patricia Lindemann  
 Loretta Lovalvo  
 Carole C. McNamara  
 Jayme Mester  
 Toni Marie Micik\*  
 Samantha Miller  
 Tsukumo Niwa  
 Christie Peck  
 Sara J. Peth  
 Julie Pierce  
 Carolyn Priebe  
 Kristen Reid  
 Jane Renas

Katharine Roller  
 Erin L. Scheffler-  
 Franklin  
 Mary A. Schieve  
 Joy C. Schultz  
 Sujin Seo  
 Kristi Shaffer  
 Kelsey Sieverding  
 Hannah Sparrow  
 Elizabeth Starr  
 Jennifer Stevenson  
 Ellen Storch  
 Sue Ellen Straub  
 Leah Urpa  
 Barbara Hertz Wallgren  
 Margie Warrick  
 Barbara J. Weathers  
 Mary Wigton\*

## ALTO

Paula Allison-England  
 Carol Barnhart  
 Laura Bednarek  
 Dody Blackstone  
 Margy Boshoven  
 Adrienne Clark  
 Kathleen Evans Daly  
 Carole DeHart  
 Valerie Delekt  
 Elise Demitrack  
 Melissa Doyle  
 Sarah Fenstermaker  
 Norma Freeman  
 Rebecca Fulop  
 Johanna Grum  
 Kat Hagedorn  
 Linda Hagopian  
 Sook Han  
 Nancy Heaton  
 Alison Hendricks  
 Carol Kraemer Hohnke  
 Sue Johnson  
 Mimi Lanseur  
 Jean Leverich  
 Cynthia Lunan  
 Karla K. Manson\*  
 Linda Selig Marshall  
 Sandra Lau Martins  
 Elizabeth Mathie  
 Kathleen McEnnis  
 Beth McNally  
 Marilyn Meeker\*  
 Nicole Michelotti  
 Carol Milstein  
 Sile O'Modhrain  
 Kathleen Operhall  
 Lauren Tian Park  
 Hanna Martha Reincke  
 Sherry Root

Susan Schülperoord  
 Ruth Senter  
 Cindy Shindledecker  
 Susan Sinta  
 Hanna Song  
 Katherine Spindler  
 Gayle Beck Stevens  
 Isabel Suarez  
 Liyan Sun  
 Ruth A. Theobald  
 Carrie Throm  
 Alice E. Tremont  
 Barbara Trevethan  
 Cheryl Utiger  
 Crystal VanKooten  
 Alice VanWambeke  
 Yvonne Waschek  
 Mary Beth Westin  
 Joyce Wong  
 Allison Anastasio Zeglis

## TENOR

Achyuta Adhivaryu  
 Michael Ansara  
 Gary Banks  
 Adam Bednarek  
 John R. Diehl  
 Fr. Timothy J.  
 Dombrowski  
 Steven Fudge\*  
 Carl Geis  
 Randy Gilchrist  
 Arthur Gulick  
 Noah Horn  
 Marius Jooste  
 Tim Keeler  
 Jonathan King  
 Bob Klaffke  
 Mark A. Krempski\*  
 Scott Langenburg  
 Richard Marsh  
 Christopher Petersen  
 Alan Pinkert  
 Dhirender Ratra  
 Ray Shuster  
 Carl Smith  
 Robert J. Stevenson  
 Patrick Tonks  
 Lawrence Zane  
 Vince Zuellig

## BASS

Sam Baetzel  
 William Baxter  
 William Boggs\*  
 Robert E. Buckley  
 James Christie  
 Nicholas Craig  
 John Dryden  
 Jeffrey Ellison  
 Don Faber  
 Greg Fleming  
 Kenneth A. Freeman  
 Christopher Friese  
 Philip J. Gorman  
 Christopher Hampson  
 James Head  
 Ben Henri  
 Robert Heyn  
 Jorge Iniguez-Lluhi  
 Zachery T. Kirkland  
 Eric Laprade  
 Roderick Little  
 Joe Lohrum  
 Joseph D. McCadden  
 James B. McCarthy  
 Gerald Miller  
 Nic Mishler  
 Rob Pettigrew  
 Travis Ratliff  
 Eli Rhodenhiser  
 James Rhodenhiser  
 Evaristo Rodriguez  
 Paul C. Schultz  
 Neil Shadle  
 William Shell  
 Robert Shereda  
 Donald Sizemore\*  
 William Stevenson  
 Alex Sutton  
 Terril O. Tompkins  
 Thomas L. Trevethan  
 John Van Bolt  
 Paul Venema

\* section leader

# section coach



UMS PRESENTS

# LOS ANGELES GUITAR QUARTET

John Dearman  
William Kanengiser  
Scott Tennant  
Matthew Greif

Thursday Evening, April 10, 2014 at 8:00  
Michigan Theater • Ann Arbor

**65th Performance of the 135th Annual Season**

Photo: Los Angeles Guitar Quartet; photographer: Marc Rouve.

## PROGRAM

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*Michael Praetorius,  
Arr. John Dearman*

### **Dances from Terpsichore**

Bransle de la Torche  
Volte I  
Bourée I & II  
Courante I  
Courante II  
Ballet  
Gavottes I, II, III, & VI  
Volte II

*Igor Stravinsky,  
Arr. William Kanengiser*

### **Pulcinella Suite**

Sinfonia (Overture)  
Serenata: Larghetto  
Toccata: Allegro  
Gavotta: Allegro moderato  
Vivo  
Minuetto: Molto moderato / Finale: Allegro assai

*Franz Liszt,  
Arr. W. Kanengiser/Jon Minei*

### **Hungarian Rhapsody No. 2**

Lassan  
Friska

## INTERMISSION

Ian Krouse

## Music in Four Sharps (On John Dowland's *Frog Galliard*)

### World Tour

W. Kanengiser  
**Gongan\***

Gerald Garcia  
**Spring Snow\***

Horacio Salinas,  
Arr. Scott Tennant  
**La Fiesta de la Tirana**

Baden Powell de Aquino,  
Arr. Marcus Tardelli  
**Samba Novo**

Scott Tennant/Simon Jeffes  
**Celtic Fare\***

Daya's Spin  
Music for a Found Harmonium/The Cat-Cow Reel

\*written for LAGQ

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For more information, please visit the Los Angeles Guitar Quartet online at [www.lagq.com](http://www.lagq.com).

The Los Angeles Guitar Quartet records for Telarc International.

The Los Angeles Guitar Quartet uses Neumann microphones.

The Los Angeles Guitar Quartet is managed by Frank Salomon Associates.

## Dances from *Terpsichore*

Michael Praetorius

Born February 15, 1571 in Thuringia, Germany

Died February 15, 1621 in Wolfenbüttel

Arr. John Dearman

Michael Praetorius (born Michael Schultze) collected and arranged hundreds of popular dances into this collection, named for the Greek muse of dance. Most of the pieces are set for four or five players of unspecified instrumentation, or in the words of Praetorius, “several persons with all sorts of instruments.” John Dearman’s colorful arrangement for four guitars draws its inspiration from the seminal version by David Munrow, utilizing a wide array of sounds and textures to bring the music to life. The dances presented here represent a typical sampling of dances of the early 17th century, in alternating duple and triple meters. The “Bransle” (brawl) is of French origin and has a rustic character. “Volte” (jump) is a wild dance in three, in which a male dancer tosses his female partner high into the air. It was banned for a time from the French Court for its impropriety. The “Bourrée” is counted in four, with the phrases beginning on the fourth beat. “Courantes” (running) appear here in a variety of styles, one fluid and peaceful, the other more rhythmic and vigorous. “Ballet” is a piece in duple meter of moderate tempo, with a tuneful quality. The “Gavotte” here is actually a series of short Gavottes strung together, much like the more familiar Baroque Gavottes, comprising a series of related musical episodes. The set finishes with a final “Volte,” even more jaunty than the first.

## Pulcinella Suite

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, Russia

Died April 6, 1971 in New York

Arr. William Kanengiser

In 1919, following the successes of Igor Stravinsky’s collaborations with Les Ballets Russes (*The Firebird*, *Petrushka*, and *The Rite of Spring*), Serge Diaghilev proposed that Stravinsky compose a new score based on the music of Baroque composer Giovanni Battista Pergolesi (1710–1736). Based on characters from the Italian *commedia dell’arte*, the ballet also featured set designs by Pablo Picasso. Stravinsky’s settings of these delicate and graceful dances marked the composer’s first venture into neo-classicism, a style that would become a hallmark of his later works. While his arrangements avoided the use of modernism in general, Stravinsky insinuated his personal style here and there, most notably in the bitonality of the “Minuet” and polyrhythms in the rousing “Finale.” He must have been very pleased with his simple and precise adaptations of these Italian dances; in 1922 he created an 11-movement concert suite drawn from this score, and later adapted it for violin and piano in the *Suite Italienne*.

The seven movements adapted here for guitar quartet attempt to maintain the crystalline sonorities of Stravinsky’s orchestration, while exploring the inherent folkloric qualities of the guitar’s colors. The “Overture” utilizes a treble-dominated texture, with continuo-like chord voicings in the accompaniment, while the rustic violin solos are captured with the use of open-string strums. Working at the extremes of the guitar’s tessitura, high harmonics imitate the open harmonics of the violin in the lovely “Serenata,” while low pizzicato evoke the

duet between trombones and double-bass in the jocular “Vivo” movement. In the “Finale,” melodies in the upper reaches of the fretboard attempt to capture the blaring trumpet line that brings the piece to its satisfying conclusion.

## Hungarian Rhapsody No. 2

Franz Liszt

Born October 22, 1811 in Sopron County,

Hungary (now Raiding Austria)

Died July 31, 1886 in Bayreuth, Germany

Arr. W Kanengiser/Jon Minei

Hungarian-born Franz Liszt was a unique “sibling” indeed amidst a formidable “brotherhood” of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninoff, to name a few) whose music and peerless virtuosity on the piano made him an international superstar of his time. As was common and, most likely, expected of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music truly and unmistakably Hungarian. Béla Bartók would later praise Liszt and his music, particularly the *Hungarian Rhapsodies*, calling them “perfect creations,” while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt’s *Hungarian Rhapsodies* is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to the Count László Teleky, and published in 1851. An orchestral version followed soon thereafter. Most of his rhapsodies, including this one, are comprised of two parts: a slower and expressive part which Liszt marks “Lassan” (lassu), and a final section marked “Friska” (friss) which builds up in intensity into a frenzied swirl. On a contemporary note, the

piece has become a staple of animation soundtracks, appearing in such cartoons as the Bugs Bunny “Rhapsody Rabbit” episode, Tom and Jerry’s “Cat Concerto,” Woody Woodpecker’s “Convict Concerto,” and many others.

## Music in Four Sharps (On John Dowland’s Frog Galliard)

Ian Krouse

Born 1956 in Olney, Maryland

Ian Krouse has established a reputation as one of the most important contemporary American composers writing today, and his output includes choral, symphonic, flute, organ, string quartet, and vocal works. He is most recognized, however, for his impressive body of pieces for guitar and guitar ensemble, and his long collaboration with LAGQ has resulted in a number of ground-breaking pieces, including the flamenco-inspired *Bulerías* and Baroque/rock *Labyrinth on a Theme of Led Zeppelin*. *Music in Four Sharps* has undergone a number of incarnations, first being written as a guitar duet (*Portrait of a Young Woman*) for the Pearl/Gray Duo in 1992, then recomposed as a piece for solo guitar and string quartet, and finally arranged for four guitars in 2012. Its inspiration is the *Frog Galliard*, one of the most famous dances by the Elizabethan lute master John Dowland. As the composer notes, this piece is exclusively in the key of E Major, with no accidentals. Krouse set it as a kind of compositional conceit to write a piece in which no notes stray from the key of four sharps, while maintaining its musical interest and integrity.



## World Tour

This set of pieces inspired by the music of various indigenous musical cultures reflects LAGQ's deep interest in the global influence of the guitar. A number of these pieces were created for their first two recordings on the Sony Classics label in the 1990s which opened up new territories of exploration for the four guitarists.

### Gongan

William Kanengiser

Born 1959

William Kanengiser writes about *Gongan*: "Many years ago, the quartet was invited to play at a festival in Singapore. On a free night, we attended a performance by an Indonesian dance ensemble, accompanied by a traditional gamelan orchestra. It was my first direct experience hearing gamelan music, and I was entranced by the sonorities of the instruments and the hypnotic character of the music. A few years later, in planning the repertoire for a recording of world music pieces, I wondered if this music could somehow translate to the guitar. I immersed myself in listening to recordings, and searched for just the right piece to arrange for four guitars. Ultimately, I wrote an original work, inspired by the rhythms and scales of the Indonesian style. The most notable aspect of the piece is the use of preparations on the guitar strings (metal clips, plastic discs, mutes, small bells, etc.) to evoke the sound of the traditional gongs, percussion, and mallet instruments of the Balinese gamelan. The title, *Gongan*, is a term describing the recurring rhythmic pattern of the low gongs that serve as a foundation for all the upper voices."

### Spring Snow

Gerald Garcia

Born 1949 in Hong Kong, China

Born in Hong Kong and raised in England, Gerald Garcia studied chemistry at Oxford University and now lives in Oxford where he enjoys cooking, computer music, Taoist Yoga, and conducting the odd chamber orchestra. His *25 Etudes Esquisses* for guitar solo have been recorded for NAXOS by John Holmquist and his music has been played and recorded by David Russell, Craig Ogden, the Amadeus Duo, the Eden-Stell Duo, Xue Fei Yang, LAGQ, and John Williams. Mr. Garcia wrote the following about the two pieces:

This work was written for LAGQ on hearing the news that they were to perform their Beijing debut in June 2008. *Spring Snow* is a traditional *pipa* solo (the *pipa* is a plucked instrument which ended up in China, having begun its journey in the Middle East) from the 14th century and is almost monothematic in structure, with an obsessive four-bar riff which branches out in many directions later on in the piece. I have turned it into a chamber work by adding several sections and elongating others as well as introducing a percussive element which is implied in the original. The work requires extensive use of *pipa* techniques such as tremolo, crossed string percussive effects, and heavy string bending.

### La Fiesta de la Tirana

Horacio Salinas

Born July 8, 1951 in Lautaro, Chile

Horacio Salinas is the leader of the brilliant Chilean folk ensemble Inti-Illimani, and Scott Tennant arranged a number of their pieces for LAGQ. *La Fiesta de la Tirana* is meant to portray a religious procession, in which a parade is led up the mountain with an image of the Virgin

Mary (La Tirana) at the front. The piece begins quietly, as if from a distance and gradually gets closer and closer. Some of the traditional instruments imitated are the *charango* (a small guitar with an armadillo-shell body), *caja* (large drum), and pan-pipes, achieved by scraping the nail across the wound-bass strings.

### Samba Novo

Baden Powell de Aquino

Born August 6, 1937 in Rio de Janeiro, Brazil

Died September 26, 2000 in Rio de Janeiro

Baden Powell de Aquino is regarded as one of the most virtuosic and influential Brazilian guitarists of the 20th century. He was amazingly prolific, recording over 55 albums and writing hundreds of songs. While he was proficient in traditional classical guitar, he pioneered the chordal and melodic style of Brazilian guitar textures now associated with the style. He was not a fan of the more “watered-down” (as he put it) bossa nova style made popular by Carlos Antonio Jobim in the 1960s, and this piece, *Samba Novo* (new samba), is an attempt to return the samba to its driving, energetic roots. This arrangement was created by the contemporary seven-string virtuoso Marus Tardelli for the celebrated Quartetto Maugani, and it leaves room for free improvisation in between choruses.

### Celtic Fare

Scott Tennant

Born March 1962 in Detroit, Michigan

Simon Jeffes

Born February 19, 1949 in Crawley, England

Died December 11, 1997 in Somerset, England


*Celtic Fare* is a two-movement work; the second part contains an arrangement of the tuneful *Music for a Found Harmonium* by Simon Jeffes of the legendary folk music group The Penguin Café Orchestra. This jaunty piece was originally composed on a portable keyboard instrument, frequently used for yoga meditation chanting, and its popularity increased after it was featured in the soundtrack to the hit film *Napoleon Dynamite*. Scott Tennant arranged this piece for guitar quartet, tuning his guitar in the traditional “DADGAD” open tuning. Still, he felt that the piece needed more material to make a satisfying set. So he wrote a lyrical introduction entitled “Daya’s Spin” which reminded him of the gyrations of a particularly lovely yoga instructor, and expanded the fast movement by writing a second section, entitled “The Cat-Cow Reel.” The cat-cow is a yoga pose that was especially fascinating as demonstrated by Daya. As Scott says, “Yoga-Celt was born!”



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UMS PRESENTS

# JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Wynton Marsalis, *Music Director,  
Trumpet*

Ryan Kisor, *Trumpet*

Marcus Printup, *Trumpet*

Kenny Rampton, *Trumpet*

Vincent R. Gardner, *Trombone*

Elliot Mason, *Trombone*

Chris Crenshaw, *Trombone*

Sherman Irby, *Saxophones*

Ted Nash, *Alto and Soprano  
Saxophones, Clarinet*

Walter Blanding, *Tenor and Soprano  
Saxophones, Clarinet*

Victor Goines, *Tenor and Soprano  
Saxophones, Bb and Bass Clarinets*

Paul Nedzela, *Baritone and Soprano  
Saxophones, Bass Clarinet*

Dan Nimmer, *Piano*

Carlos Henriquez, *Bass*

Ali Jackson, *Drums*

Sunday Afternoon, March 30, 2014 at 4:00

Hill Auditorium • Ann Arbor

63rd Performance of the 135th Annual Season

19th Ford Honors Program

20th Annual Jazz Series

Photo: Wynton Marsalis; photographer: Frank Stewart.

## ARTISTS

The Grammy Award-winning **LOS ANGELES GUITAR QUARTET** (LAGQ) is one of the most multifaceted groups in any genre. The LAGQ is comprised of four uniquely accomplished musicians, bringing a new energy to the concert stage with programs ranging from bluegrass to Bach. They consistently play to sold-out houses world-wide. Their inventive, critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. Programs including Latin, African, Far East, Irish, folk, and American classics transport listeners around the world in a single concert experience. Their *Don Quixote* collaboration with Firesign Theater veteran actor Philip Proctor continues to expand and delight audiences, and the

work *SHIKI: Seasons of Japan*, written for the LAGQ plus guitar orchestra by composer Shingo Fujii, is connecting communities across the nation.

Winner of a 2005 Grammy Award, their *Guitar Heroes* CD released on Telarc is a brilliant follow-up to their Grammy-nominated *LAGQ: Latin. Spin* (Telarc 2006) continues their explorations of jazz and contemporary music. *LAGQ: BRAZIL* (Telarc 2007), including collaborations with vocalist Luciana Souza, was released to rave reviews, and their newest recording of the Rodrigo *Concierto Andaluz* and Sergio Assad's *Interchange*, written specifically for them, was released on Telarc in spring 2010, and quickly climbed to top spot on the *Billboard* charts. The live DVD of *The Ingenious Gentleman: Don Quixote* was released on the Mel Bay label in spring 2012.



UMS ARCHIVES

This evening's concert marks the **Los Angeles Guitar Quartet's** third performance under UMS auspices. The Quartet made its UMS debut at Rackham Auditorium in April 2006, and most recently appeared in Rackham Auditorium in November 2007.



UMS PRESENTS

# AKADEMIE FÜR ALTE MUSIK BERLIN

Sunday Afternoon, April 13, 2014 at 4:00  
Hill Auditorium • Ann Arbor

**66th Performance of the 135th Annual Season  
135th Annual Choral Union Series**

Photo: Akademie für Alte Musik Berlin; photographer: Kristof Fischer.

## PROGRAM

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*Johann Sebastian Bach*

### **Orchestral Suite No. 1 in C Major, BWV 1066**

Ouverture  
Courante  
Gavotte I, II  
Forlane  
Menuett I, II  
Bourrée I, II  
Passepied I, II

*Johann Christian Bach (previously attributed to Wilhelm Friedmann Bach)*

### **Concerto for Harpsichord, Strings, and Basso Continuo in f minor**

Allegro di molto  
Andante  
Prestissimo

Raphael Alpermann, *Harpsichord*

*Carl Philipp Emanuel Bach*

### **Symphony No. 5 for Strings and Basso Continuo in b minor, Wq. 182, H. 661**

Allegretto  
Larghetto  
Presto

## INTERMISSION

*C.P.E. Bach*

**Concerto for Oboe, Strings, and Basso Continuo in E-flat Major,  
Wq. 165, H. 468**

Allegro

Adagio ma non troppo

Allegro ma non troppo

Xenia Löffler, *Oboe*

*J.C. Bach*

**Symphony in g minor for Strings, Two Oboes, Two Horns, and  
Basso Continuo, Op. 6, No. 6**

Allegro

Andante più tosto adagio

Allegro molto

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Media partnership provided by WGTE 91.3 FM.

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

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

This tour is made possible by the generous support of the Goethe Institut and the Auswärtige Amt (Federal Foreign Office).

Akademie für Alte Musik Berlin records for Harmonia Mundi.

Akademie für Alte Musik Berlin is managed in North America by International Arts Foundation, New York, NY.

Akademie für Alte Musik Berlin is managed worldwide by Felix Hilde, Berlin, Germany.

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

If you mentioned the name Bach in the second half of the 18th century, people would assume that you meant either Carl Philipp Emanuel or Johann Christian – but not Johann Sebastian. In their own lifetimes, these two sons of the Thomaskantor were much more famous than their father. They represented two divergent trends in the music of the time. Emanuel stood for *Empfindsamkeit* (sensitivity), a way of writing that emphasized emotional expression and often featured surprising harmonies, sudden interruptions, and other dramatic moves. Christian's name, on the other hand, became synonymous with the style “galant,” a much mellower, happier vein. Yet, as always, one must be careful with generalizations as there are exceptions to every rule. The program will begin with a work by the father where, especially in the shorter dance movements, he clearly prepares the way for the galant style of the next generation.

### Orchestral Suite No. 1 in C Major, BWV 1066 (1724)

Johann Sebastian Bach

Born March 31, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

UMS premiere: *Chicago Symphony Baroque Orchestra with harpsichordist Kenneth Gilbert conducted by Jean Martinon in June 1967 at the Fair Lane Festival*

#### SNAPSHOTS OF HISTORY...IN 1724:

- Handel's opera *Julius Caesaris* first performed in London
- War between the New England colonies and the Wabanaki Confederacy of Indian nations
- Canaletto paints several celebrated canvases of the Grand Canal in Venice
- Swiss mathematician Daniel Bernoulli publishes his revolutionary *Exercitationes Quaedam Mathematicae*
- Bach and his second wife, Anna Magdalena, have their first son, Gottfried Heinrich, who shows great musical talent but is mentally disabled

If the six Brandenburg Concertos were Johann Sebastian Bach's answer to the Italian concerto, the four orchestral suites are the result of his in-depth study of French music, although – unlike the concertos – the four suites were not composed as a group.

A Baroque suite is essentially a set of stylized dances, mostly of French

origin. “Stylized” means that the music is meant to be listened to rather than danced to – a description that certainly applies to Bach's orchestral suites, even though Bach himself didn't call them by that name. His title was “Overtures,” for the reason that each work began with an elaborate overture in the French style. French Baroque overtures, whose original home was the opera house, can be instantly recognized by their slow, majestic opening, usually employing dotted rhythms (with alternating long and short notes). They also typically have a faster middle section in imitative counterpoint, after which the opening music returns. Each of these opening movements in Bach's four orchestral suites also incorporates concerto-like elements, with smaller instrumental groups contrasted with the full ensemble. In other respects, the four suites are very different from one another, in scoring and in the actual sequence of movements.

In *Orchestral Suite No. 1*, the “Overture” is followed by a “Courante,” a dance in fast triple meter that figures in all of Bach's solo suites but nowhere else in the orchestral works. Next come two “Gavottes,” in duple meter and with a long (half-note) pickup, and a “Forlane,” in a



## Symphony No. 5 for Strings and Basso Continuo in b minor, Wq. 182, H. 661 (1773)

Carl Philipp Emanuel Bach

Born March 8, 1714 in Weimar, Germany

Died December 14, 1788 in Hamburg

*UMS premiere: Concert Soloists of Philadelphia conducted by Marc Mostovoy in December 1981 in Rackham Auditorium*

### SNAPSHOTS OF HISTORY...IN 1773:

- The 17-year-old Mozart composes his "Little" *Symphony No. 25 in g minor*, K. 183
- The Boston Tea Party takes place in Boston Harbor
- Carl Wilhelm Scheele and Joseph Priestley isolate oxygen
- Johann Wolfgang Goethe writes *The Sorrows of Young Werther*
- Captain James Cook crosses the Antarctic Circle

In 1768, C.P.E. Bach left Berlin to become music director for the city of Hamburg. Yet he did not sever his ties with the Prussian capital, and retained the honorary title of court composer for Princess Anna Amalia, Frederick the Great's younger sister, who, like her brother, was extremely musical (both royal siblings were competent composers themselves). The artistic circle around the Princess included a Dutch-born Austrian diplomat named Gottfried Baron van Swieten (1733–1803), a passionate music lover who in later years was to play an important role in the lives of Haydn, Mozart, and Beethoven. A great aficionado of J.S. Bach's music, van Swieten also befriended Emanuel, and in 1773 commissioned him to write six symphonies which stand out in Emanuel's immense output as one of the most striking set of works from this great composer's mature years.

The hallmarks of Emanuel's style – his fondness for surprising harmonic and dynamic changes and emotional extremes – are amply evident in the b-minor symphony, which is the fifth in the set of six. Its three interconnected movements

bear little resemblance to the Viennese classical symphony, which Joseph Haydn had already begun to standardize by the time this work was written (the third movement comes closest to "regularity" but even there, idiosyncratic features abound). The first movement juxtaposes rapidly scurrying scalar figures with mysterious, slow-moving chords visiting distant keys, and lyrical melodies with angular motifs, shooting up like arrows. The sensitive melody of the second-movement "Larghetto" is enlivened by some *fortissimos* and *pianissimos* that come when you would least expect them, while the final "Presto," which opens on a surprising dissonance, goes through some highly unusual tonal adventures before it reaches its energetic conclusion.

## Concerto for Oboe, Strings, and Basso Continuo in E-flat Major, Wq. 165, H. 468 (1765)

C.P.E. Bach

*UMS premiere: The English Concert with oboe soloist David Reichenberg, conducted by Trevor Pinnock in January 1986 in Rackham Auditorium*

### SNAPSHOTS OF HISTORY...IN 1765:

- James Macpherson publishes the collected edition of his Celtic forgeries, *The Works of Ossian*
- With the Stamp Act, the British Parliament imposes a particularly burdensome tax on the American colonies, provoking widespread protests
- Joshua Reynolds paints *Robert Clive and his Family with an Indian Maid*
- Johann Christian Bach and Carl Friedrich Abel establish the famous Bach-Abel concerts in London
- The 9-year-old Mozart completes his first symphony

C.P.E. Bach wrote two oboe concertos, both in the same year of 1765. Both works also exist in versions for harpsichord and orchestra, and scholars think that the oboe version came first and the keyboard arrangement "updated" his father's concerto style, following the basic outlines

of the Baroque *ritornello* form but using melodies of a more “modern” vintage. (The term *ritornello* refers to a main melody that is periodically repeated, sometimes in the main key and sometimes not, and alternating with solo episodes.) Emanuel’s surprising innovation is that the solo episodes use the same melody as the orchestral *ritornello*, resulting in a high degree of motivic unity throughout the movement. The unexpected general rest before the end of the first movement is another sign of Emanuel’s striking originality.

The second movement “Adagio ma non troppo” is a proto-Romantic lyrical outpouring that almost reminds one of the slow movement of Schumann’s Second Symphony. The expressive syncopations and chromatic lines of the main theme takes us far away from J.S. Bach’s world, but the third movement returns there with a spirited rondo theme that would hark back to Sebastian’s E-Major violin concerto – if it weren’t for those unexpected rests and some rather unusual harmonic progressions.

## Symphony in g minor for Strings, Two Oboes, Two Horns, and Basso Continuo, Op. 6, No. 6 (1769)

J.C. Bach

*UMS premiere:* Symphony in g minor for Strings, Two Oboes, Two Horns, and Basso Continuo, Op. 6, No. 6 has never been performed on a UMS concert.

### SNAPSHOTS OF HISTORY... IN 1769:

- Joseph Haydn composes his *Symphony No. 48* (“Maria Theresa”)
- Napoleon Bonaparte is born in Corsica
- French painter Jean-Honoré Fragonard produces a celebrated self-portrait
- Dartmouth College is founded
- Captain James Cook discovers New Zealand

Of the 22 surviving symphonies by J.C. Bach, this is the only one in a minor key; it is a striking departure from the usually carefree, graceful tone of Christian’s mature works (although we have seen an antecedent in the early f-minor concerto). The appearance (or re-appearance) of this tone in the late 1760s seems to be part of a general trend that has long puzzled music historians. Haydn scholars in particular have noticed the sudden emergence of a large number of dark-hued, dramatic minor-mode works by many composers in those years; they have referred to their agitated style as a musical equivalent of the *Sturm und Drang* (storm and stress) movement that emerged in German literature around the same time.

Since 1762, J.C. Bach had been living in London, and not much is known about his contacts with his half-brothers in Germany. (In 1768, Emanuel made a rather dismissive statement about his younger brother’s recent compositions, which cannot have helped their relationship.) Highly successful as a composer of both opera and instrumental music, Christian took the eight-year-old Mozart under his wing when the latter was in London, and Mozart retained a lifelong affection for the “English Bach.” The present symphony by Christian, which has no Baroque reminiscences whatsoever, was a direct influence on Mozart’s “Little” g-minor symphony (No. 25, K. 183) of 1773; yet the work is remarkable in its own right, not only as a model for a former protégé. With its sharp rhythmic and dynamic contrasts, the opening movement makes a dramatic impression. The central “Andante più tosto adagio,” scored for strings alone – without the pairs of oboes and horns heard in the outer movements – continues in the same highly emotional vein, as does the breathless finale which ends, startlingly, with a soft unison motif, as if cut off in mid-phrase.

Program notes by Peter Laki.

## ARTISTS

Founded in Berlin in 1982 and recognized today as one of the world's leading chamber orchestras, the **AKADEMIE FÜR ALTE MUSIK BERLIN**, or Akamus, enjoys an unprecedented history of success. The ensemble, which performs regularly in Europe's leading musical centers, has toured throughout Asia, North America, and South America.

Ever since the reopening of the Berlin Konzerthaus in 1984, the ensemble has enjoyed its own concert series in Germany's capital, and, since 1994, has been a regular guest at the Berlin Staatsoper Unter den Linden and at the Innsbruck Festival of Early Music. In the 2012–13 season, Akamus started a concert series at Munich's Prinzregententheater. Each year, Akamus performs approximately 100 concerts, ranging from small chamber works to large-scale symphonic pieces, and performs under the artistic leadership of its concertmasters Midori Seiler, Stephan Mai, Bernhard Forck, and Georg Kallweit, as well as with numerous guest conductors and soloists. For over 25 years, their partnership with Belgian countertenor and conductor René Jacobs has produced many celebrated opera and oratorio productions.

The ensemble has also worked with conductors Marcus Creed, Peter Dijkstra, Daniel Reuss, and Hans-Christoph Rademann, who currently leads the RIAS Kammerchor, as well as with Andreas Scholl, Sandrine Piau, and Bejun Mehta. Moreover, Akamus has extended its artistic boundaries to work together with the modern dance company Sasha Waltz & Guests for innovative productions of Henry Purcell's *Dido and Aeneas* and *Medea* (music by Pascal Dusapin). With

its visually dramatic performance of *4 Elements – 4 Seasons*, a “staged concert,” Akamus has demonstrated yet again its international reputation for being a creative and innovative ensemble.

The international success of the Akademie für Alte Musik Berlin is highlighted by well over one million recordings sold to the public. Recording exclusively for harmonia mundi France since 1994, the ensemble's CDs have earned many international prizes, including the Grammy Award, the Diapason d'Or, the Cannes Classical Award, the Gramophone Award, and the Edison Award. For its DVD production of Purcell's opera *Dido and Aeneas* with Sasha Waltz & Guests, Akamus received the German Record Critics' Award in 2009. For its recording of Telemann's *Brockespassion*, the ensemble was awarded the MIDEM Classical Award 2010 and the Choc de l'Année. In 2011, the recording of Mozart's *The Magic Flute* was honored with the German Record Critics' Award. The CD *Friedrich der Grosse: Music from the Berlin Court* was awarded the Diapason d'Or in 2012. The orchestra's recording of Handel's opera *Agrippina* was nominated for a 2013 Grammy Award as “Best Opera Recording.” New CD releases in 2013 under René Jacobs' musical direction have included the world premiere recording of Pergolesi's oratorio *Septem Verba a Christo*, the acclaimed new interpretation of J.S. Bach's *St. Matthew Passion*, and Bejun Mehta's latest recital *Che Puro Ciel – The Rise of Classical Opera*. The latest addition to the orchestra's discography is a CD devoted to Carl Philipp Emanuel Bach, released to celebrate the 300th anniversary of the composer's birth and includes his fascinating *Magnificat*.

UMS welcomes Akademie für Alte Musik Berlin as the ensemble makes its UMS debut this afternoon.

As member, concertmaster, and soloist of the Akademie für Alte Musik Berlin, **GEORG KALLWEIT** (Concertmaster) is recognized today as one of the most sought after specialists in his field. Over the years he has focused on the solo repertoire of the baroque violin and the leadership of ensembles. Alongside his work with the Akademie für Alte Musik Berlin, Mr. Kallweit has worked regularly as a guest concertmaster and soloist with numerous historical and modern chamber orchestras (Ensemble Resonanz Hamburg, Finnish Baroque Orchestra, Deutsche Kammervirtuosen Berlin, Deutsches Sinfonie Orchester, Lautten Compagny Berlin). He has also been active with the lutenist Björn Colell in the duo *Ombra e Luce*, an ensemble that specializes in early Italian baroque music.

He has participated in over 60 recordings, many of which have received international prizes. Among these include his interpretation of violin concertos with the Akademie für Alte Musik Berlin on *harmonia mundi France*, chamber music with the Berlin Barock Compagny, and recitals with *Ombra e Luce* on the *Raumklang* label. Mr. Kallweit's musical activities have taken him to nearly all of Europe, as well as to North and South America and Asia. As a teacher he gives lessons at the music schools in Leipzig, Weimar, and Helsinki, and is a coach of the youth baroque orchestra *Bach's Erben*.

**XAENIA LÖFFLER** (Oboe), born in Erlangen, Germany, first studied at the Meistersinger Konservatorium in Nuremberg before she studied recorder with Conrad Steinmann and baroque oboe with Katharina Arfken at the Schola Cantorum Basiliensis. This was followed

by one year of postgraduate studies with Ku Ebbinge at the Royal Conservatory in The Hague.

Ms. Löffler is the prizewinner of numerous national and international competitions and was a member and soloist of the European Union Baroque Orchestra. Together with her colleagues in Basel, she co-established the *Amphion Bläseroktett* in 1998 which has performed at numerous major music festivals since its beginnings and established an international presence through its production of nine CD recordings. In 2000, she was invited by Sir John Eliot Gardiner to perform first oboe in the *Bach Cantata Pilgrimage*, a project that performed and recorded all of Bach's cantatas throughout Europe and in New York City.

**RAPHAEL ALPERMANN** (Harpichord) studied piano at the Academy of Music Hanns Eisler in East Berlin before studying harpsichord with Gustav Leonhardt and Ton Koopman. He is one of the founding members of the Akademie für Alte Musik Berlin and has appeared both as a soloist and continuo player with the ensemble in countless concerts and recordings.

In 1995 he debuted with the Berlin Philharmonic in a performance of Bach harpsichord concertos and since then has appeared regularly with the orchestra. Working with Claudio Abbado, Sir Simon Rattle, and Nikolaus Harnoncourt, Mr. Alpermann's tour schedule has brought him to many leading music venues across all continents with both the Akademie für Alte Musik Berlin and the Berlin Philharmonic. Additionally, he has participated in more than 100 CD recordings and regularly appears as a guest with other ensembles specializing in historical performance. In Berlin, Mr. Alpermann teaches harpsichord and chamber music at the Academy of Music Hanns Eisler.

## PROGRAM

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*This afternoon's program will be announced by the artists from the stage and will be performed without intermission. This afternoon's program will include the presentation of the 2014 UMS Distinguished Artist Award to the Jazz at Lincoln Center Orchestra and to Wynton Marsalis.*

### Presentation of the UMS Distinguished Artist Award

Mary Sue Coleman, *President, University of Michigan*

James G. Vella, *President, Ford Motor Company Fund*

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

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

Special thanks to Ford Honors Gala Concertmaster sponsors: Bank of Ann Arbor; Miller, Canfield, Paddock and Stone, P.L.C.; the University of Michigan Health System; and Ulysses Balis and Jennifer Wyckoff, John and Denise Carethers, Kathy Cooney and Gary Faerber, and Tim and Kathy Laing.

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

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Yamaha concert grand piano provided courtesy of Yamaha Artist Services, New York.

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

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## AKADEMIE FÜR ALTE MUSIK BERLIN

## VIOLIN

Georg Kallweit, *Concertmaster*

Erik Dorset

Gudrun Engelhardt

Thomas Graewe

Stephan Mai

Uta Peters

Dörte Wetzell

## VIOLA

Sabine Fehlandt

Clemens-Maria Nuszbaumer

## CELLO

Jan Freiheit

## BASS

Walter Rumer

## OBOE

Go Arai

Xenia Löffler\*

## BASSOON

Christian Beuse

## HORN

Miroslav Rovenský

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## HARPSICHORD

Raphael Alpermann\*

\*soloists


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## ARTISTS

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

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

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie,

Benny Goodman, and Charles Mingus. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Gerald Wilson.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras; including the New York Philharmonic; the Russian National Orchestra; the Berlin Philharmonic Orchestra; the Boston, Chicago, and London Symphony Orchestras; and the Orchestra Esperimentale in São Paulo, Brazil. The JLCO has also been featured in several education and performance residencies in the last few years, including those in France, Italy, Czech Republic, England, Switzerland, Germany, Brazil, and Japan.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; including a program which aired on October 18, 2004 during the grand opening of Jazz at Lincoln Center's home, Frederick P. Rose Hall, and in September 2005 during Jazz at Lincoln Center's Higher Ground Benefit Concert. To date, 14 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed, the most recent of which being *Vitoria Suite* (2010), *Portrait in Seven Shades* (2010), and *Congo Square* (2007).

For more information on Jazz at Lincoln Center, please visit [www.jalc.org](http://www.jalc.org).

## 2014 FORD HONORS PROGRAM

### Honorary Chairs

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### The Ford Honors Program and the UMS Distinguished Artist Award

The Ford Honors Program is an annual benefit that recognizes a world-renowned artist or ensemble from the UMS season while raising funds for UMS's award-winning Education & Community Engagement Program. This year, UMS is delighted to honor **Wynton Marsalis and the Jazz at Lincoln Center Orchestra** with the 2014 UMS Distinguished Artist Awards. Following their concert performance, the UMS Advisory Committee hosts a Gala Dinner in the artists' honor.

### Beneficiary

Proceeds from the Ford Honors Gala support UMS's award-winning Education & Community Engagement Program. Learning is core to UMS's mission, and

it is our joy to provide creative learning experiences for our entire community. Your support helps UMS to provide exceptional educational experiences for K–12 students, teachers, teens, university students, families, and adults. Your Ford Honors sponsorship helps keep School Day Performance ticket prices affordable for area schoolchildren, brings artists into K–12 and college classrooms, and helps UMS to offer workshops for teachers, artist master classes, Night School sessions, and many other events that inspire creativity and enhance learning at all ages.

### Previous Recipients of the UMS Distinguished Artist Award

Yo-Yo Ma and The Silk Road Project (2013)  
Joshua Bell and Academy of St. Martin in the Fields (2012)  
Renée Fleming (2011)  
Michael Tilson Thomas and the San Francisco Symphony (2010)  
Royal Shakespeare Company, 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

The DTE Energy Foundation School of the Year and Educator of the Year Awards are presented at the Gala Dinner and salute regional schools and educators who do exemplary work in arts education and arts integration. A committee comprised of teachers, community members, UMS staff, and other arts professionals selected the winners from a pool of nominees.

### 2014 UMS DTE Energy Foundation Educator of the Year

**KRISTI BISHOP** is honored for her passionate commitment to education and the arts at Bach Elementary School. A longtime vocal music teacher in the Ann Arbor Public School District, Kristi has eagerly embraced the concept of arts integration and the use of UMS's programs to enhance her classroom curriculum, and she regularly crafts lessons that allow students to articulate their knowledge of subjects outside of the arts, such as in social studies and science. Her creative approach to education affirms students' unique learning styles and develops in young people their capacities to be independent, interpretive, and creative thinkers prepared to succeed in the 21st century.

### 2014 UMS DTE Energy Foundation School of the Year

## WASHTENAW TECHNICAL MIDDLE COLLEGE

(WTMC) has become a model among its peers in the integration of arts into the curriculum, in large part because of the efforts of the WTMC English Department. Given the flexibility to teach within their common passion area (Shakespeare) by school dean Karl Covert, these teachers bring an enthusiasm to their work that ignites student curiosity. As an outlet for this student energy, faculty regularly use the arts to contextualize and reinterpret the world and engage a range of community resources to do so in ways that pull the artists into the classrooms, push students into community art-making experiences, and indelibly embed the arts in the hearts and minds of young people. (WTMC English Department: Katie Glupker, Samuel Rosewig, and Eli Zemper.)



Hubbard Street 2 dancer performs at a visit to Ann Arbor's Allen Elementary in September 2013; photographer: Mark Gjukich.

## WYNTON MARSALIS,

Managing and Artistic Director of Jazz at Lincoln Center, was born in New Orleans in 1961. Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums which have garnered him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year, and he repeated this feat in 1984.

In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and was performed again by the Boston Symphony Orchestra in 2010. In 2010, Mr. Marsalis premiered his third symphony, *Swing Symphony*, a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre. The Jazz at Lincoln Center Orchestra with Wynton Marsalis performed the piece with the Berliner Philharmoniker in Berlin in 2010, with the New York Philharmonic in New York City in 2010, and with the Los Angeles Philharmonic in Los Angeles in 2011.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People* concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also written and is the host of the video series *Marsalis on Music* and the radio series *Making the Music*. He has written six books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart; *Jazz in the Bittersweet Blues of Life* with Carl Vigeland; *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds; *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008; and *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by poster artist Paul Rogers and published in 2012. In October 2005, Candlewick Press released Mr. Marsalis' *Jazz ABZ: An A to Z Collection of Jazz Portraits* of 26 poems celebrating jazz greats, illustrated by Mr. Rogers.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the US State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor bestowed by this government. He has also been named to the Bring New Orleans Back Commission, former New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief*

concert, produced by Jazz at Lincoln Center, which raised over \$3 million for the Higher Ground Relief Fund.

Mr. Marsalis led the effort to construct Jazz at Lincoln Center's new

home, Frederick P. Rose Hall, which opened in October 2004, the first education, performance, and broadcast facility devoted to jazz, which Mr. Marsalis co-founded in 1989.



## UMS ARCHIVES

This evening's concert marks the **Jazz at Lincoln Center Orchestra's** 15th UMS appearance since the Orchestra's UMS debut just over 20 years ago in February 1994. **Wynton Marsalis** makes his 17th appearance under UMS auspices, both with the Orchestra and in other ensemble configurations, including a February 1997 presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra Octet. The Orchestra and Mr. Marsalis most recently appeared at Hill Auditorium in January 2013.



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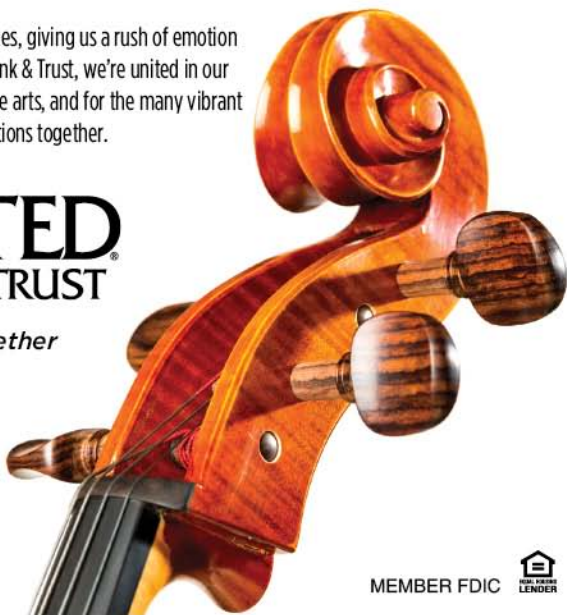


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WGDE 91.9 Defiance



# HOW TO BUY TICKETS.

## ONLINE

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

## IN PERSON

UMS Ticket Office  
Michigan League  
911 North University Avenue  
Mon–Fri: 9 am–5 pm  
Sat: 10 am–1 pm

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

## BY PHONE

**734.764.2538**  
(Outside the 734 area code, call toll-free 800.221.1229)

## BY MAIL

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

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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 or visit [www.ums.org](http://www.ums.org). There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

## LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

## LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397.

## REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

## PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

Valet parking is complimentary for UMS donors at the Virtuoso level (\$10,000 or more annually) for Choral Union performances at Hill Auditorium and Handel's *Messiah*. Valet parking is also available for a fee (\$20 per car) until 30 minutes prior to the concert, and then subject to availability. Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT  
[WWW.UMS.ORG/PARKING](http://WWW.UMS.ORG/PARKING).

# POLICIES.

## SMOKE-FREE UNIVERSITY

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](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 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.

# GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://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](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 200-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.

## 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](mailto:cstraub@umich.edu) or 734.647.8009.

## UMS ADVERTISING

- IFC Ann Arbor Regent Hotel & Suites  
38 Ann Arbor Symphony Orchestra  
34 Bank of Ann Arbor  
44 Center for Plastic and Reconstructive Surgery  
32 Charles Reinhart Co. Realtors  
28 Community Foundation for Southeast Michigan  
40 Donaldson & Guenther Dentistry  
22 Ford Motor Company Fund  
34 Gilmore International Keyboard Festival  
30 Heinz Prechter Bipolar Research Fund at the U-M Depression Center  
4 Honigman Miller Schwartz and Cohn LLP  
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36 Mark Gjukich Photography  
15 Maryanne Telese, Realtor  
40 Michigan Psychoanalytic Institute and Society
- 46 Michigan Radio  
24 Miller, Canfield, Paddock & Stone, P.L.C.  
52 Real Estate One  
36 Red Hawk and Revive + Replenish  
26 Retirement Income Solutions  
38 Sesi Motors  
48 Silver Maples of Chelsea  
52 Smith Haughey Rice & Roegge  
46 The Original Cottage Inn  
46 Tom Thompson Flowers  
42 Toyota  
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