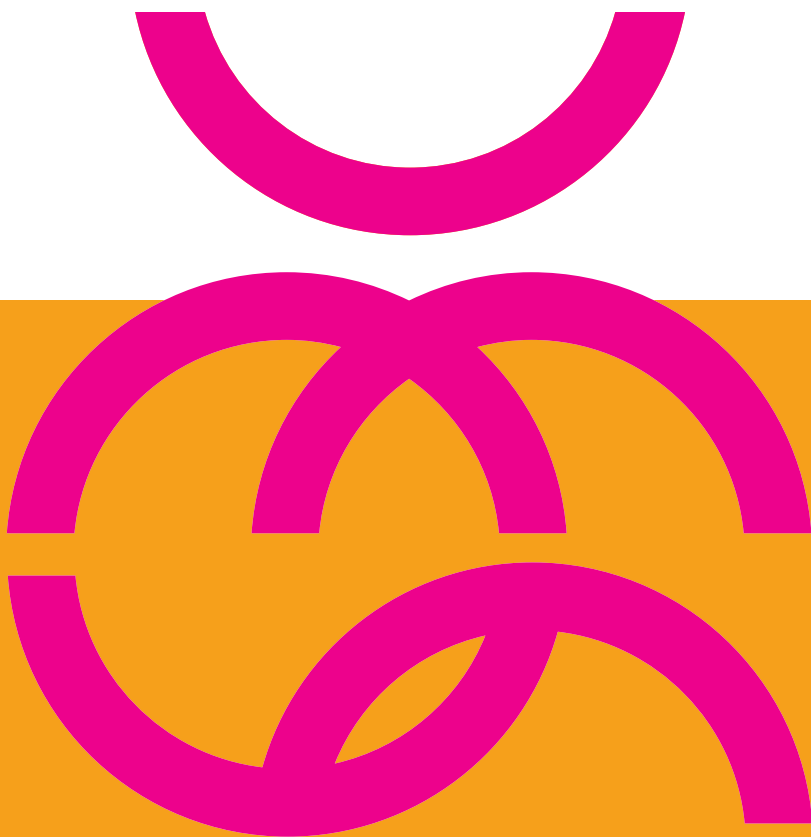


UMS PROGRAM BOOK
FALL 2014



UNIVERSITY OF MICHIGAN | ANN ARBOR

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UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2014-2015 season is full of exceptional, world-class, and truly inspiring performances.

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WELCOME.



"One of the many treasures of the University of Michigan that Monica and I look forward to experiencing is UMS. With its rich legacy of bringing to our community the very best in the performing arts from around the world, UMS has brought great distinction to the University. Equally distinctive are UMS's outstanding educational programs that animate the performances and provide added value to our students, faculty, alumni, and regional community. Thank you for being part of this remarkable 136-year-old tradition."

MARK SCHLISSEL

President, University of Michigan



"Thank you so much for joining us at this performance. As we welcome President Mark Schlissel and Monica Schwabs to the University and to UMS performances, we celebrate UMS's deepened engagement with U-M academic units through our new course, Engaging Performance; the Mellon Faculty Institute; Medical Arts Program; and other initiatives serving U-M students and faculty. You can learn about these initiatives at ums.org/learn. On our site you can also learn about our Emmy Award-winning documentary on Hill Auditorium, link to our online archive UMS Rewind, and share your views about this performance. We are proud to bring audiences and artists together in uncommon and engaging experiences."

KENNETH C. FISCHER

UMS President



"UMS is beginning its 136th season as an arts presenter, the oldest university-based arts presenting organization in the US. I am extremely honored to be starting my second year as Chair of the UMS Board of Directors. In partnership with an outstanding staff, the UMS Board seeks to assure that UMS will be as strong and vital in the future as it is today. We invite you to join us in our Victors for UMS campaign, focusing on the goals of Access and Inclusiveness, Engaged Learning Through the Arts, and Bold Artistic Leadership. With your help, we can be the Leaders and Best in presenting arts and culture to our community."

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.

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

Fernando Alberdi

Jennifer Anderson

Christopher Ballard

Maurice Binkow

Cindy Bott

Anna Budde

Thomas Forster

Carl Herstein

Richard Hoeg

Ann Hollenbeck

J. Michael Huget

Barbara Kaye

Tara Mahoney

Joseph Morrison

Cyril Moscow

Leonard Niehoff

David Parsigian

James Stewart

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For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.

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CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

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

BE PRESENT.

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2014-2015 SEASON CALENDAR.
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UMS LEADERSHIP DONORS.
UMS CORPORATE CHAMPIONS.
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POLICIES.
GETTING INVOLVED.

2014-2015 SEASON CALENDAR.

SEPTEMBER

- 14 Itzhak Perlman, violin
- 21 Royal Shakespeare Company Live in HD:
Shakespeare's *The Two Gentlemen of Verona*
- 27 Emerson String Quartet
- 28 National Theatre Live: Euripides' *Medea*

OCTOBER

- 10-12 *Kiss & Cry*
Charleroi Danses, Belgium
- 15 Gregory Porter
- 16 Chris Thile & Edgar Meyer
- 18 Belcea Quartet
- 24-25 Théâtre de la Ville
Pirandello's *Six Characters in Search of an Author*
- 31-1 *superposition* | Ryoji Ikeda

NOVEMBER

- 1 *The Big Squeeze: An Accordion Summit*
- 6 Apollo's Fire & Apollo's Singers
Monteverdi's *Vespers of 1610*
- 9 Quatuor Ébène
- 13-14 San Francisco Symphony
Michael Tilson Thomas, music director
Gil Shaham, violin (11/14)
- 15 Bob James
- 19 Jake Shimabukuro, ukulele
- 23 Yuja Wang, piano
Leonidas Kavakos, violin

DECEMBER

- 6-7 Handel's *Messiah*
UMS Choral Union & Ann Arbor Symphony Orchestra
Jerry Blackstone, conductor
- 9 Rossini's *William Tell*
Teatro Regio Torino Orchestra & Chorus
Gianandrea Noseda, conductor

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

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

JANUARY

- 7-10 *Helen & Edgar*
 17 eighth blackbird
 23 Compagnie Marie Chouinard
 24-25 Mariinsky Orchestra
 Valery Gergiev, music director
 Behzod Abduraimov, piano (1/24)
 Denis Matsuev, piano (1/25)
 Ford Honors Program (1/25)
 31 Dawn of Midi: *Dysnomia*

FEBRUARY

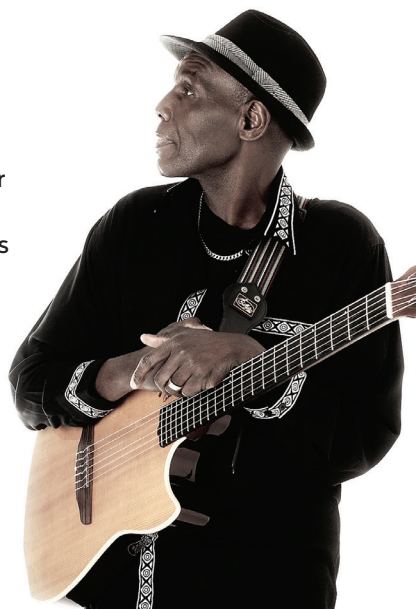
- 5 Tomasz Stańko, trumpet
 6 Jennifer Koh, violin
 14 Mendelssohn's *Elijah*
 UMS Choral Union & Ann Arbor Symphony Orchestra
 Jerry Blackstone, conductor
 14-21 Compagnie Non Nova
Prelude to the Afternoon of a Foehn
 15 Jazz at Lincoln Center Orchestra with Wynton Marsalis
 19 Rotterdam Philharmonic Orchestra
 Yannick Nézet-Séguin, conductor
 Hélène Grimaud, piano
 20 The Campbell Brothers: *A Sacred Steel Love Supreme*
 21-22 Trisha Brown Dance Company

MARCH

- 12-13 A Bill Frisell Americana Celebration
 13-14 Kyle Abraham
 Abraham.In.Motion
 22 Chicago Symphony Winds
 25 Academy of St. Martin in the Fields
 Jeremy Denk, piano

APRIL

- 4 Gilberto Gil
 9 Max Raabe and the Palast Orchester
 16 Herbie Hancock and Chick Corea
 17 Oliver Mtukudzi and the Black Spirits
 19 Artemis Quartet
 23 Seoul Philharmonic Orchestra
 Myung-Whun Chung, conductor
 Sunwook Kim, piano
 24-26 Lyon Opera Ballet
Cinderella
 26 Richard Goode, piano



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UMS EDUCATION EXPERIENCES.

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we welcome you to be present.

UMS.ORG/LEARN



CAN TRADITION BUILD THE FUTURE?

FALL 2014

At UMS, we believe it can. In our 136th 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.

Photo: Hill Auditorium in 1928.

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 have made gift commitments of \$50,000 or more for the 2013–14 and/or 2014–15 seasons, or have established a permanent endowment of \$100,000 or more as a part of the Victors for Michigan Campaign.



BERTRAM ASKWITH PATTI ASKWITH KENNER

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket — Bert’s Ticket — to introduce them to a cultural experience at Michigan.”



ILENE FORSYTH

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



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 are delighted to partner with UMS for the fourth year on the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries.”



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.”



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.”

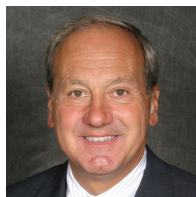


ANN AND CLAYTON WILHITE

“Don’t you agree that it is virtually impossible to find someone whose day hasn’t been made better by a UMS music, theater, or dance performance? It could also be true that devoting more of your time, treasure, and talent to UMS will help you to live longer. From personal experience, you can count on us as believers. Come join us. See a performance, volunteer to help, write a check, bring a friend. We look forward to seeing you!”

UMS CORPORATE CHAMPIONS.

The following businesses have made commitments of \$5,000 or more for the 2014–15 season.



DOUGLASS R. FOX

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS."



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

"We take seriously our role as a community bank to invest in our community and Bank of Ann Arbor is pleased to once again support the University Musical Society as a sponsor during the 2014–15 season. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year."



JAMES LOFIEGO

Ann Arbor and South Central Michigan Regional Bank President, Comerica Bank

"Comerica is proud to support UMS. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this longstanding tradition."



FAYE ALEXANDER NELSON

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."





NANCY AND RANDALL FABER

Founders, Faber Piano Institute

"We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community."



JAMES G. VELLA

President, Ford Motor Company Fund

"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."



Ford Motor Company Fund



DAVID N. PARSIGIAN

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

"In our firm's tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm."

HONIGMAN



MOHAMAD ISSA

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor."

ISSA FOUNDATION


KIRK ALBERT

Michigan Market President, KeyBank

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

KeyBank 


ALBERT M. BERRIZ

CEO, McKinley, Inc.

"The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community."

mckinley


THOMAS B. MCMULLEN

President and CEO, McMullen Properties

"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."


DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

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SHARON J. ROTHWELL

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of UMS for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

MASCO



SCOTT MERZ

CEO, Michigan Critical Care Consultants, Inc. (MC3)

"MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."



STEPHEN G. PALMS

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

"Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community."



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

"PNC Bank is proud to support the efforts of UMS and the Ann Arbor community."



TODD KEPHART

Managing Partner, Retirement Income Solutions, Inc.

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS's successful history and applaud the organization's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."



SAVA LELCAJ

Chief Executive Officer, Savco Hospitality

"At Savco Hospitality, we are delighted to support UMS, a wonderful cultural asset that inspires and challenges all of us, and delivers the very best in performing arts season after season."





JOE SESI

President, Sesi Lincoln Volvo Mazda

"UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization."



JOHN W. STOUT

President, Stout Systems

"Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family."



OSAMU "SIMON" NAGATA

President, Toyota Motor Engineering & Manufacturing North America, Inc.

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



TIFFANY FORD

President, University of Michigan Credit Union

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



MARK SCHLISSEL

President, University of Michigan

"The arts are a critical part of a complete education. The University of Michigan is proud to support UMS, which brings outstanding artists to our campus and provides unique educational opportunities for our students."



FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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\$20,000-\$499,000

Anonymous

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



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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.

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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.

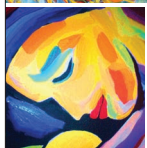
Programs with **larger print** are available. Ask an usher.

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.

SUNDAY, SEPTEMBER 14 THROUGH
SUNDAY, OCTOBER 12, 2014

3 ITZHAK PERLMAN

Sunday, September 14, 6:00 pm
Hill Auditorium

13 EMERSON STRING QUARTET

Saturday, September 27, 8:00 pm
Rackham Auditorium

23 KISS & CRY

CHARLEROI DANSES, BELGIUM

Friday, October 10, 8:00 pm
Saturday, October 11, 8:00 pm
Sunday, October 12, 2:00 pm
Power Center

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.



TONIGHT'S VICTORS FOR VIRTUOSITY:

DRS. MAX WICHA AND SHEILA CROWLEY

SUSAN AND RICHARD GUTOW

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A close-up portrait of Itzhak Perlman, an older man with grey hair, wearing a dark suit jacket over a light blue button-down shirt. He is holding the neck of a violin in his left hand and looking directly at the camera with a slight smile. The background is dark.

UMS PRESENTS

ITZHAK PERLMAN

John Root

Piano

Sunday Evening, September 14, 2014 at 6:00
Hill Auditorium • Ann Arbor

**Opening Performance of the 136th Annual Season
136th Annual Choral Union Series**

Photo: Itzhak Perlman; photographer: Lisa-Marie Mazzucco.

PROGRAM

*J. S. Bach***Sonata for Violin and Keyboard in G Major, BWV 1019**

Allegro

Largo

Allegro

Adagio

Allegro

*César Franck***Sonata for Violin and Piano in A Major**

Allegretto ben moderato

Allegro

Recitativo — Fantasia

Allegretto poco mosso

INTERMISSION*Maurice Ravel***Sonata for Violin and Piano No. 2 in G Major**

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

Additional works will be announced by Mr. Perlman.

This evening's performance is sponsored by KeyBank.

This evening's performance is supported by Drs. Max Wicha and Sheila Crowley, by Richard and Susan Gutow, and by Tom and Debby McMullen and McMullen Properties.

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

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

Mr. Perlman records for Sony Classical/Sony Music Entertainment; Warner Classics and Erato Classics/Warner Music; Deutsche Grammophon and Decca/Universal Music Group; and Telarc.

Mr. Perlman appears by arrangement with IMG Artists, LLC.

NOW THAT YOU'RE IN YOUR SEAT...

The sonatas of Franck and Ravel – two of the most beloved works in the French violin repertory – are a study in contrasts. They were written 40 years apart, so if you were born in Paris in the 1860s, you might conceivably have attended both world premieres, in 1886 and 1927, respectively. However, a lot had happened in those four decades (a world war, among other things), and the Romantic passion of Franck is light-years away from Ravel's blues.

In general, Ravel was no great fan of Franck's. Perhaps the only thing they would have agreed on was the universality of Johann Sebastian Bach. Therefore it is fitting for the recital to open with a sonata by Bach – not that an excuse is necessary.

Sonata for Violin and Keyboard in G Major, BWV 1019 (ca.1725)

J. S. Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

UMS premiere: This sonata has never been performed on UMS recital.

SNAPSHOTS OF HISTORY...IN 1725:

- Catherine I becomes Empress of Russia on the death of her husband, Peter the Great
- The Treaty of Hanover is signed between Great Britain, France, and Prussia
- The Black Watch is founded in Scotland
- Second performance of J.S. Bach's *St. John Passion*, BWV 245 at St. Thomas Church, Leipzig

Bach's six sonatas for violin and harpsichord (BWV 1014–1019) are the earliest duo sonatas in the true sense of the word, where both instruments are fully equal in importance. We don't know exactly when they were composed; the earliest manuscript source we have dates from around 1725, two years after Bach moved to Leipzig. It is possible, however, that the sonatas go back to the Köthen period (1717–1723).

The first five sonatas in the set were all in four movements, but Bach wanted to try something different in the last piece, challenging himself with a problem that took him some time to resolve to his own satisfaction. The sonata exists in no fewer than three different versions that differ significantly from one another: Bach deleted or replaced entire movements

in the course of a revision process over a period of several years (the definitive version may not have been completed until some time in the 1740s). The first version had as many as six movements, two of them in dance rhythms – effectively combining the sonata with the suite. Later Bach deleted the dance movements and devised a symmetrical five-movement form, but the last movement was identical to the first. Finally, he wrote two brand-new movements for the definitive version (movements 3 and 5), one of which – the central “Allegro” – is, most surprisingly, scored for harpsichord alone.

The five movements of the sonata are arranged in a fast-slow-fast-slow-fast pattern. The opening “Allegro” is a perpetual motion where all three voices (violin, keyboard right hand, and left hand) are exceptionally agile in the manner of a three-part “super-invention.” A brief “Largo” in a characteristic dotted rhythm leads directly into the keyboard solo, whose structural outline comes very close to a classical sonata form. After an “Adagio” – another three-part invention with a lavishly embellished melodic line – the piece concludes with a playful romp that combines fugal structure with A-B-A form. In short, this is an exceptional work by any standard, in which Bach displayed all his compositional virtuosity.

In 1774, C.P.E. Bach sent his copy of the sonatas to Johann Nikolaus Forkel, who was working on the first biography of Johann

Sebastian at the time. The package was accompanied by these remarkable words:

[They] are among the best works of my dear departed father. They still sound excellent and give me much joy, though they date back more than 50 years. They contain some *Adagii* that could not be written in a more singable manner today. Since they are badly worn, you will be so kind as to use them with great care.

Sonata for Violin and Piano in A Major (1886)

César Franck

Born December 10, 1822 in Liege, Belgium

Died November 8, 1890 in Paris

UMS premiere: Fritz Kreisler, January 1922 in Hill Auditorium

SNAPSHOTS OF HISTORY...IN 1886:

- The Treaty of Bucharest ends the Serbo-Bulgarian War in the Balkans
- Emile Berliner starts work that leads to the invention of the gramophone
- Extremely harsh Winter of 1886–87 begins, killing tens of thousands of cattle on the Great Plains of North America
- Heinrich Hertz verifies at the University of Karlsruhe the existence of electromagnetic waves
- American pharmacist Dr. John Stith Pemberton invents a carbonated beverage that will be named Coca-Cola

For many years, César Franck worked as an organist at Sainte-Clotilde, which was not one of Paris's most prestigious churches. His father had destined him for the career of a traveling piano virtuoso à la Franz Liszt. These dreams, however, did not come true, and Franck had to settle for a less than glamorous existence. His first major break did not come until he was 50; in 1872, he was appointed to the Paris Conservatoire as a professor of organ. But even that did not necessarily mean success as a composer. His large-scale oratorios and other sacred works failed to make an impression. It was only during the last decade of his life that he wrote the series of masterpieces (including

the Violin Sonata, the Symphony, and the String Quartet) for which he is remembered to this day.

The Violin Sonata was written in 1886, as a wedding present for the great violinist Eugène Ysaÿe (1858–1931), like Franck a native of Liege, Belgium. The first public performance was given by Ysaÿe and pianist Léontine Bordes-Pène in Brussels on December 16, 1886, at a concert devoted to Franck's works. The Sonata had an enormous success. The director of the Brussels Conservatoire congratulated the composer with the words: "You have transformed chamber music: thanks to you a new vision of the future has been revealed to our eyes."

The director was not exaggerating. Franck's only contribution to the solo violin literature was also a unique achievement in that it introduced into chamber music certain techniques never previously used in that medium. Inspired by Liszt's symphonic poems, Franck linked the four movements of the Sonata together by a network of thematic recurrences. The characters of the themes are sometimes fundamentally transformed in this process. Franck also used counterpoint more extensively than most Romantic composers – in part because, as an organ player, he was deeply immersed in the music of J.S. Bach. Moreover, Franck had been touched by the style of Richard Wagner, who had died in 1883 but was still the most controversial modern composer in Europe. In the Violin Sonata, Franck repeatedly used a variant of the famous "Tristan" chord. He combined all these influences, however, with a boundless melodic invention all his own.

The Sonata has an unusual movement sequence. In most sonatas, the longest and weightiest movement comes at the beginning. In the Franck Sonata, this movement stands in second place, preceded by a dreamy "Allegretto ben moderato." The passionate second

movement is in the key of d minor that was often used to depict tempestuous emotions. The third movement is a “Recitativo-Fantasia” that, in what was an extraordinary move in 1886, entirely dispenses with the idea of a main tonal center. The key changes constantly as the violin plays two unaccompanied cadenzas, separated by a nostalgic recollection of the first movement’s opening melody on the piano. The movement continues with an “aria” for violin that is in turn lyrical and dramatic, with a *molto lento e mesto* (very slow and sad) ending. Finally, the fourth movement crowns the Sonata with a, real tour de force: its initial melody is played by the two instruments in canon — that is, the melodic lines are the same, with the violin starting one measure after the piano. The remaining themes come from the third movement, turning the “aria” into a major dramatic outburst. A recapitulation of the canon theme and a short, exuberant coda ends this great sonata.

Sonata for Violin and Piano No. 2 in G Major (1927)

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses-Pyrénées, France

Died December 28, 1937 in Paris

UMS premiere: Zino Francescatti, March 1955 in Hill Auditorium

SNAPSHOTS OF HISTORY...IN 1927:

- A military rebellion is crushed in Lisbon, Portugal
- The first transatlantic telephone call is made via radio from New York City to London
- Fritz Lang’s culturally influential film *Metropolis* premieres in Germany
- The first Volvo automobile rolled off the production line in Gothenburg, Sweden

It is not universally known that Ravel wrote not one but two violin sonatas. An early sonata in one movement, from Ravel’s student days, was long forgotten

and published for the first time in 1975, the centenary year of the composer’s birth. Yet although this work has now been available for a quarter of a century, most everyone still refers to the familiar masterpiece from 1927 as “the” Ravel sonata for violin and piano.

Incidentally, these two works mark the beginning and the end, respectively, of Ravel’s chamber-music output. They were also played for the first time by the same violinist, Georges Enescu — in 1897 a 16-year-old prodigy and Ravel’s fellow student at the Paris Conservatoire, and in 1927 a celebrated violinist and composer dividing his time between his native Romania and the French capital.

Enescu’s most famous violin student, Yehudi Menuhin, was present as a boy of 11 when Ravel first showed Enescu his new sonata in 1927. As Menuhin later recalled in his autobiography *Unfinished Journey*, he was having a lesson with his teacher when,

Maurice Ravel suddenly burst into our midst, the ink still drying on a piano-and-violin sonata which he had brought along.... Enescu, chivalrous man as he was, craved my indulgence...then, with Ravel at the piano, sight-read the complex work, pausing now and then for elucidation. Ravel would have let matters rest there, but Enescu suggested that they have one more run-through, whereupon he laid the manuscript aside and played the entire work from memory.

The sonata became universally famous (and, in some quarters, infamous) for its central movement, “Blues.” Certainly no one had ever included a blues in a violin sonata before, and Ravel didn’t endear himself to conservative critics by this move. Yet he had been fascinated by jazz and blues for the better part of a decade and, unlike the conservative critics, he did not think that American

vernacular music was incompatible with the European classical tradition. A few years before the sonata, he had composed the opera *L'enfant et les sortilèges* (The Child and the Enchantments), in which the teapot sang a ragtime and the china cup a foxtrot. In the “Blues” movement of the sonata, Ravel gave a perfect rendition of the typical melodic and harmonic turns of the blues, while at the same time remaining French through and through — a real stylistic miracle.

But the jazz influence is by no means restricted to this movement. The opening “Allegretto,” which opens a graceful melody played by the piano’s right hand, without accompaniment, contains a second motif, in which a single note is repeated in a striking rhythmic pattern. One commentator described this as “a mischievously percussive little figure from the same ragtime background as

Debussy’s *Minstrels*.” The development of these two distinct musical ideas is kept fairly simple throughout. Towards the end of the movement a soaring violin melody is superimposed on the materials heard previously, to help return the music to the idyllic state of the beginning.

On the other side of the “Blues” movement is a finale in perpetual motion that brings back some motifs from earlier movements such as the ragtime-like figure from the “Allegretto” and one of the characteristic licks from the “Blues.” The uninterrupted 16th-notes of the violin start in a restricted melodic range, but they soon expand to include wider and wider arpeggios and higher and higher positions on the instrument. The energy constantly increases all the way to the end.

Program notes by Peter Laki.

ARTISTS

Undeniably the reigning virtuoso of the violin, **ITZHAK PERLMAN** enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world who respond not only to his remarkable artistry, but also to his irrepressible joy for making music.

Born in Israel in 1945, Mr. Perlman was propelled to national recognition with an appearance on the Ed Sullivan Show in 1958. He won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then, Itzhak Perlman has appeared as violin soloist with every major orchestra and in recitals and festivals around the world.

Mr. Perlman has further delighted audiences through his frequent

appearances on the conductor’s podium. He has performed as conductor with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the symphony orchestras of St. Louis, Detroit, Dallas, Houston, Pittsburgh, Seattle, Montreal, and Toronto, as well as at the Ravinia and Tanglewood festivals. Internationally, Mr. Perlman has conducted the Berlin Philharmonic, Royal Concertgebouw Orchestra, London Philharmonic, English Chamber Orchestra, and the Israel Philharmonic.

The current season takes Mr. Perlman to both new and familiar major centers around the world. This fall, he performs opening-gala concerts with the Los Angeles Philharmonic and Gustavo

Dudamel in a tribute to John Williams, with the National Arts Centre Orchestra of Ottawa and Pinchas Zukerman, and with the Dallas Symphony Orchestra and Jaap van Zweden. Mr. Perlman continues to celebrate the rich tradition of Jewish and klezmer music this season with a 20th-anniversary return of his popular *In the Fiddler's House* program in a much-anticipated appearance at Carnegie Hall in March 2015.

Further to his engagements as violinist and conductor, Mr. Perlman is increasingly making more speaking appearances. Recent and upcoming engagements including the Salk Institute in San Diego on the centennial anniversary of Dr. Salk's birth, Orlando at Rollins College, Greensboro at Guilford College, Palm Beach at the Society of the Four Arts, and Chicago with the Jewish United Fund.

In 2003, the John F. Kennedy Center for the Performing Arts granted Mr. Perlman a Kennedy Center Honor celebrating his distinguished achievements and contributions to the cultural and educational life of the US. He has performed multiple times at the White House, most recently in 2012 for Israeli President and Presidential Medal of Freedom honoree Shimon Peres; and at a State Dinner in 2007 for Her Majesty The Queen and His Royal Highness The Duke of Edinburgh. Mr. Perlman was honored to take part in the Inauguration of President Obama in 2009, premiering a piece written for the occasion by John Williams alongside cellist Yo-Yo Ma, clarinetist Anthony McGill, and pianist Gabriela Montero.

He proudly possesses four Emmy Awards and 15 Grammy Awards. He performed at the 2006 Academy Awards and at The Juilliard School Centennial gala, broadcast nationally on *Live from Lincoln*

Center. One of Mr. Perlman's proudest achievements is his collaboration with film score composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos.

Mr. Perlman devotes considerable time to education, both in his participation each summer in the Perlman Music Program and his teaching at the Juilliard School, where he holds the Dorothy Richard Starling Foundation Chair. He was awarded an honorary doctorate and a centennial medal on the occasion of Juilliard's 100th commencement ceremony in 2005.

JOHN ROOT is currently the collaborative pianist for the studio of Itzhak Perlman at The Juilliard School. Mr. Root also works



as a freelance artist in the New York area. He began his studies at age nine, entered the North Carolina School of the Arts at 15, and four years later moved to Philadelphia to study with Yoheved Kaplinsky, continuing with Ms. Kaplinsky at the Peabody Institute and then at Juilliard where he received his master's degree in 1995. He won the Juilliard Concerto Competition in 1993 and went on to perform the Prokofiev *Piano Concerto No. 2* with the Juilliard Symphony at Alice Tully Hall in April 1994. He has also been awarded fellowships to the Tanglewood Music Center for the summers of 1992 and 1993.

In addition to performing the standard classical and romantic repertoire, John Root has a special affinity for contemporary music and has featured works of Schoenberg, Messiaen, and Berio on his programs. In the summer of 1996

he gave two recitals of modern French works on the Museum of Modern Art's Summergarden series. During the 1996–97 season he joined the Carnegie-Mellon Philharmonic for performances of Messiaen's *Turangalila Symphony* in Pittsburgh and Boston and appeared with New York's Riverside Symphony at Alice Tully Hall for the Schoenberg *Piano Concerto*. Mr. Root was also the piano soloist for the Juilliard Orchestra's November 1998 performance of the *Turangalila Symphony* conducted by David Robertson at Avery Fisher Hall. In 1999 his season included a debut recital tour of Japan, performances with the Stamford Symphony, the Orchestra of St. Luke's, and a recital at Ravinia's Rising Star series.

From 1997 through 2005 Mr. Root was on the faculty of the Bowdoin International Music Festival. He was a member of the adjunct faculty at Princeton University from 1997 through 2001 and is currently on the faculty of the Perlman Music Program.



UMS ARCHIVES

This evening's recital marks **Itzhak Perlman's** 11th appearance under UMS auspices. Mr. Perlman made his UMS debut in April 1970 as violin soloist in Prokofiev's *Violin Concerto No. 2* with the Philadelphia Orchestra under the baton of Maestro Thor Johnson during the 1970 May Festival at Hill Auditorium. Mr. Perlman most recently appeared in Ann Arbor in September 2009 in recital at Hill Auditorium. UMS welcomes pianist **John Root** who makes his UMS debut this evening.



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YUJA WANG, PIANO LEONIDAS KAVAKOS, VIOLIN

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Hill Auditorium

Program:

Brahms	Sonata No. 2 in A Major, Op. 100
Schumann	Sonata No. 2 in d minor, Op. 121
Stravinsky	Suite Italienne
Respighi	Sonata in b minor

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UMS PRESENTS

EMERSON STRING QUARTET

Eugene Drucker, *Violin*
Philip Setzer, *Violin*
Lawrence Dutton, *Viola*
Paul Watkins, *Cello*

Saturday Evening, September 27, 2014 at 8:00
Rackham Auditorium • Ann Arbor

**Second Performance of the 136th Annual Season
52nd Annual Chamber Arts Series**

Photo: Emerson String Quartet; photographer: Lisa-Marie Mazzucco.

PROGRAM

Ludwig van Beethoven

String Quartet No. 11, Op. 95

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serioso — Più Allegro

Larghetto espressivo — Allegretto agitato — Allegro

Mr. Setzer, *First Violin*

Lowell Liebermann

String Quartet No. 5, Op. 126

Mr. Drucker, *First Violin*

World Premiere, UMS co-commission

INTERMISSION

Dmitri Shostakovich

String Quartet No. 3 in F Major, Op. 73

Allegretto

Moderato con moto

Allegro non troppo

Adagio — Moderato

Mr. Setzer, *First Violin*

Tonight's performance is made possible by endowed support from the Ilene H. Forsyth Chamber Arts Endowment Fund, which supports an annual presentation on the UMS Chamber Arts series in perpetuity.

Media partnership is provided by WGTE 91.3 FM.

Lowell Liebermann's *String Quartet No. 5* was commissioned by Music Accord for the Emerson String Quartet.

Emerson String Quartet records exclusively for Sony Classical.

Emerson String Quartet appears by arrangement with IMG Artists, LLC.

String Quartet No. 11 in *f* minor, Op. 95 ("Serioso") (1810)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Detroit Philharmonic Club, March 1893 in Newberry Hall (current home of the Francis W. Kelsey Museum of Archaeology.)

SNAPSHOTS OF HISTORY...IN 1810:

- Napoleon annexes the Kingdom of Holland
- English actress Sarah Booth debuts at the Theatre Royal, Covent Garden in London
- Johann Wolfgang von Goethe publishes his *Theory of Colours*
- The US annexes the Republic of West Florida
- The first steamboat sails on the Ohio River

The *String Quartet in f minor, Op. 95* (or "*Quartetto serioso*," as Beethoven himself called it) was written at the end of Beethoven's extremely prolific "second period." It was his last string quartet before the magnificent set of late quartets written in the last years of his life. It sums up, in extremely concise form, most of the qualities of the "heroic" second period: robust force, melodic poignancy, formal concentration, abrupt interruptions, bold key changes, and an irresistible rhythmic drive.

All four movements of the *Quartet in f minor* are built of melodic gestures of an astonishing simplicity — one might almost call it bluntness. The unison figure that opens the piece — repeated, in typical Beethovenian fashion, a half-step

higher — is only one of many examples. That dramatic gesture sets the stage for a first movement of uncommon emotional intensity. The second movement is in D Major, a key very distant from the original *f* minor — Beethoven never chose a more remote key relationship between movements than he did here. Starting with a mysterious, unaccompanied scale, the movement continues with a lyrical melody followed by a fugue, and has an open ending leading directly into the scherzo. The latter is based on a single motif consisting of a scale, heard both in descending and ascending form. The slow movement's D Major is revisited in the quiet and expressive Trio, which moves in equal long notes with accompanying flourishes in the first violin. The finale proceeds from an introductory "*Larghetto espressivo*" through a passionate "*Allegretto agitato*" to the extremely fast coda, in which the tonality suddenly changes from *f* minor to F Major and the "*serioso*" character gives way to cheerfulness, even humor, for the few remaining moments. (The sequence of events in this last movement runs remarkably parallel to Beethoven's "*Egmont*" Overture, written in the same year 1810, and also consisting of a slow introduction and passionate "*Allegro*" in *f* minor, followed by an exultant coda in F Major.)

Program note by Peter Laki.

String Quartet No. 5, Op. 126 (2014)

Lowell Liebermann

Born February 22, 1961 in New York City

World Premiere

String Quartet No. 5, Op. 126 was commissioned by Music Accord for the Emerson String Quartet, to whom the work is dedicated. It is such an honor (and not an unintimidating one!) to write for an ensemble that has been, through their many recordings, such an iconic presence in my own musical development.

This Quartet, like much of my instrumental music, has no extra-musical program — it is as absolute and abstract as music can be — yet, at the same time, I have no doubt that my mindset while composing the piece and its resultant overriding elegiac tone was at least partly influenced by any number of depressing/terrifying events of the kind with which we are all bombarded daily, in what seems more and more like a world gone mad.

The work's mysterious opening, marked *Limpido* (still), introduces a number of motives which are heard and developed throughout the Quartet. Structurally, the Quartet is in one arc-like symmetrical movement consisting of two mostly slow sections flanking a fast section whose structure is, in and of itself, symmetrical. If we think of that central fast section as being akin to a scherzo and trio, then the reprise of the scherzo section is actually an intervallic inversion of its first statement, while the trio section divides at its midpoint, the second half being a mirror image of the first half.

Program note by Lowell Liebermann.



Scan for an interview! UMS chats with Emerson String Quartet cellist Paul Watkins, who also serves as artistic director of the Great Lakes Chamber Music Festival.

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UMS is especially proud to co-commission and present this evening's world premiere of **Lowell Liebermann's *String Quartet No. 5***, written specifically for the Emerson Quartet. UMS's commitment to the commissioning of new work is an important part of its history and mission. Independently as well as through partnerships with peer and industry organizations including **Music Accord**, a commissioning consortium comprised of top classical music presenting organizations throughout the US, **UMS has commissioned 67 new works since 1989**. Music Accord's goal is to create a significant number of new works and to ensure presentation of these works in venues throughout the US as well as internationally.

Since its formation in 1997, Music Accord has commissioned more than 20 new works through its collaboration with composers including William Bolcom, Elliott Carter, Mario Davidovsky, David Del Tredici, Gabriela Lena Frank, Lukas Foss, Osvaldo Golijov, Steven Mackey, Augusta Read Thomas, Kevin Puts, Roberto Sierra, Bright Sheng, and performing artists and ensembles including Jeremy Denk, Stephanie Blythe, Borromeo String Quartet, Brentano Quartet, Chanticleer, Thomas Hampson, eighth blackbird, St. Lawrence Quartet, Frederica von Stade, and Tokyo String Quartet.

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String Quartet No. 3 in F Major, Op. 73 (1946)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

*UMS premiere: Borodin String Quartet,
February 1967 in Rackham Auditorium*

SNAPSHOT OF HISTORY...IN 1946:

- A tornado on the Detroit River kills 17 people
- Eugene O'Neill writes *The Iceman Cometh*
- Igor Stravinsky's *Symphony in Three Movements* is first performed
- Major famine in the Soviet Union: an estimated one million people die
- Benjamin Spock's *The Common Sense Book of Baby and Child Care* is published

Shostakovich's Third Quartet was written in 1946, one year after the end of World War II. It begins with a humorous, almost flippant melody that sets the tone for a light-hearted movement full of wit and charm, although not devoid of a few slightly harsher accents, especially in the strongly contrapuntal development section. The real clouds don't start gathering until the second movement. The simple broken triads of the viola, in unchanging quarter-notes, sound rather menacing from the outset, as the accompaniment to a chromatic theme in the first violin. By the time all four instruments have entered, the mood is one of intense nervousness, manifested by the second theme that grows out of a palpitating *staccato* motif, played extremely softly by the entire group.

The third movement is one of Shostakovich's "brutal" scherzos; its melodic material unfolds over a set of "angry" rhythmic *ostinatos* (repeated figures). A more playful second theme, introduced by the viola, functions as the trio (middle section). The recapitulation is intensified by added contrapuntal imitation and harmonies that are even more astringent than they were the first time.

The fourth movement is a deeply tragic "Adagio," written in the form of a *passacaglia* (variations upon an unchanging bass theme). Its pathos-filled melody is first presented in a powerful unison by second violin, viola, and cello; it is later repeated by the first violin, softly, like a lament. With the final repeat of the theme, played by the viola with only the sparsest of accompaniments in the cello, we reach the lowest depths of despair.

The finale is the longest and most complex movement of the quartet. It opens with an enigmatic cello melody punctuated by the *pizzicato* (plucked) notes of the viola. This theme – gently lilting but filled with chromatic tension – is developed at length, joined by a beautifully singing second melody and a humorous third one, which recalls the first movement. Yet at the climactic point the tragic lament melody of the fourth movement returns with devastating power. After this outburst, the humorous theme reappears, but in the minor mode instead of major, losing much of its cheerfulness. And the lilting first theme ends up as a solitary *adagio* melody for first violin, reaching the instrument's highest register in a subdued *pianissimo* as the other instruments play a single F Major chord held for a full 26 measures.

In the Third Quartet, Shostakovich managed to reverse completely the traditional "darkness-to-light" sequence so often found in classical music. Moving from a cheerful opening to four movements of increasing seriousness and drama, the work strongly suggests that for Shostakovich in 1946, happiness was a very fragile emotion. Even though the war was over, the memory of past suffering was not about to go away easily, and laughter could turn into tears at any moment.

Program note by Peter Laki.



Photo: Lisa Marie Mazzucco

The **EMERSON STRING QUARTET** has an unparalleled list of achievements over three decades: more than 30 acclaimed recordings, nine Grammys (including two for “Best Classical Album”), three Gramophone Awards, the Avery Fisher Prize, *Musical America’s* “Ensemble of the Year” and collaborations with many of the greatest artists of our time.

The arrival of Paul Watkins in 2013 has had a profound effect on the Emerson Quartet. Mr. Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the ensemble in its 37th season, and his dedication and enthusiasm have infused the Quartet with a warm, rich tone and a palpable joy in the collaborative process. The reconfigured group has been greeted with impressive critical and public accolades.

The Quartet’s summer 2014 season began with engagements in Colombia, Ecuador, Peru, and a pair of concerts in Rio de Janeiro, Brazil. Following a tour of Japan, the Quartet performed at the Ravinia, Tanglewood, Chamber Music Northwest, Aspen, Domaine Forget, Toronto, Austin, Norfolk, Cape Cod, and Mostly Mozart festivals. In a season of over 80 quartet performances, mingled with the Quartet members’ individual artistic commitments, Emerson highlights feature numerous concerts on both coasts and throughout North America. In October, Paul Watkins performs with the Emerson Quartet for the first time in Carnegie Hall. The program includes the Schumann *Piano Quintet* with acclaimed pianist and colleague Yefim Bronfman. Multiple tours of Europe comprise dates in Austria, Ireland, Switzerland, France, Germany, and the UK. The Quartet

continues its series at the Smithsonian Institution in Washington, DC for its 35th season, and, in May, is presented by colleagues David Finckel and Wu Han for the two final season concerts at Chamber Music Society of Lincoln Center in Alice Tully Hall. Guest artists Colin Carr and Paul Neubauer join the Emerson in a program that also includes the New York premiere of Lowell Liebermann's *String Quartet No. 5*, commissioned by a consortium of presenters, including UMS, through Music Accord.

As an exclusive artist for Sony Classical, the Emerson recently released *Journeys*, its second CD on that label, featuring Tchaikovsky's *Souvenir de Florence* and Schoenberg's *Verklaerte Nacht*. Future recordings are planned with Mr. Watkins.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets formed with two violinists alternating in the first chair position. In 2002, the Quartet began to stand for most of its concerts, with the cellist seated on a riser.

The Emerson Quartet took its name from the American poet and philosopher Ralph Waldo Emerson and is Quartet-in-Residence at Stony Brook University. In January of 2015, the Quartet will receive the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.



UMS ARCHIVES

This evening's performance marks the **Emerson String Quartet's** 16th appearance under UMS auspices. The Emerson Quartet made their UMS debut in March 1989 in a program featuring works by Mozart, Janáček, and Brahms at Rackham Auditorium. The Quartet most recently appeared in Ann Arbor in September 2011 in a program of Mozart's Late Quartets at Rackham Auditorium. UMS welcomes Emerson Quartet cellist **Paul Watkins**, who makes his UMS debut this evening.



SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, music director

Gil Shaham, violin (Friday)

UMS Choral Union (Friday)

Thursday, November 13, 7:30 pm

Friday, November 14, 8 pm

Hill Auditorium

Program (Thursday 11/13)

Mahler Symphony No. 7 ("Song of the Night")

Program (Friday 11/14)

Liszt Mephisto Waltz, No. 1

Prokofiev Violin Concerto No. 2 in g minor, Op. 63

Ravel Daphnis and Chloe Suite No. 2

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UMS PRESENTS

KISS & CRY

Original concept

Michèle Anne De Mey and Jaco Van Dormael

In creative collaboration with

Gregory Grosjean, Thomas Gunzig, Julien Lambert, Sylvie Olivé, and Nicolas Olivier

Choreography, NanoDances

Michèle Anne De Mey and Gregory Grosjean

A production of

Charleroi Dances, Belgium

Friday Evening, October 10, 2014 at 8:00

Saturday Evening, October 11, 2014 at 8:00

Sunday Afternoon, October 12, 2014 at 2:00

Power Center • Ann Arbor

**Third, Fourth, and Fifth Performances of the 136th Annual Season
24th Annual Dance Series**

Photo: *Kiss & Cry*; photographer: Marteen Vanden Abeele.

CREATIVE TEAM

Stage Design

Jaco Van Dormael

Texts

Thomas Gunzig

Script

Thomas Gunzig, Jaco Van Dormael

Lighting Design

Nicolas Olivier

Camera

Julien Lambert

Camera Assistant

Aurélien Leporcq

*Set Design*Sylvie Olivé assisted by Amalgame:
Elisabeth Houtart and Michel Vinck*Stage Design Assistants*

Benoît Joveneau, Caroline Hacq

Sound Design

Dominique Warnier

Sound

Boris Cekevda

*Stage Manipulation*Bruno Olivier, Gabriella Iacono,
Pierrot Garnier*Construction and Props*Walter Gonzales, Amalgame:
Elisabeth Houtart and Michel Vinck*Conception, Second Set*Anne Masset, Vanina Bogaert,
Sophie Ferro*Set Management*

Nicolas Olivier

*Technicians*Gilles Brulard, Pierrot Garnier,
Bruno Olivier*Music*George Frideric Handel, Antonio Vivaldi,
Arvo Pärt, Gottfried Michael Koenig,
John Cage, Carlos Paredes, Pyotr Illyich
Tchaikovsky, Jacques Prévert,
György Ligeti, Henryk Górecki,
George Gershwin*Narrators*Jaco Van Dormael (French)
Valentijn Dhaenens (Flemish)
Yvan Fox Hernandez (Spanish)
Toby Regbo (English)
Marcus Himbert (German)
Angelo Bison (Italy)
Yu Jin Tae (Korean)
Dimitris Mastoros (Greek)

These performances are supported by the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

Additional support by David and Phyllis Herzig.

Endowed support for Friday evening's performance provided by the Herbert S. and Carol L. Amster Fund, in memory of Herb Amster.

Endowed support also provided by the Doris Duke Charitable Foundation Endowment Fund.

The Saturday evening performance is hosted by the Susan and Richard Gutow Endowment to support Renegade Performances.

PROGRAM

Kiss & Cry is approximately 90 minutes in duration and is performed without intermission.



Please join UMS at a Tune In on Friday evening at 7:30 pm in the Michigan League Henderson Room, Third Floor.



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

Media partnership is provided by WDET 101.9 FM.

Special thanks to Clare Croft for her participation in events surrounding this residency by Charleroi Danses, Belgium.

Michèle Anne De Mey is associate artist at Charleroi Danses, the Choreographic Centre of the Wallonia-Brussels Federation.

Charleroi Danses, Belgium appears by arrangement with Menno Plukker Theatre Agency.

TOURING TEAM

Director

Harry Cleven

The Dancers

Michèle Anne De Mey

Frauke Mariën and Gregory Grosjean

Cameraman

Julien Lambert

Camera Assistant

Aurélie Leporcq

Lighting

Bruno Olivier / Thomas Beni

Set and Props

Stefano Serra, Jackie Delevoye, and Florencia Demestri

Sound

Boris Cekevda

Technical Coordinator

Thomas Beni

Artistic Coordinator

Grégory Grosjean

Production: Charleroi Danses / le manège.mons — Centre Dramatique

Co-production: Les Théâtres de la Ville de Luxembourg

With the support of the Fédération Wallonie Bruxelles



Scan for nano-dancing! UMS is hosting a nano-dance competition. Check out the photo and video submissions, or add your own.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit www.umslobby.org to find these stories..

DIRECTOR'S NOTE

About 10 years ago, after a week of improvisation and filming hands dancing on a table, the form and language of *Kiss & Cry* came to life. We created a short scene for a cabaret evening. From this starting point came the idea to develop the piece into a full-length performance that would combine our two worlds: dance and cinema.

Ten years later we started improvising once again, working with friends from dance and movies, creating a collective experience to which everyone contributed their own special skills. There were three, four, five of us – then more.

The challenge was: is it possible to make a feature film on the kitchen table? And is it possible to create a dance performance with just a couple of hands? In the beginning we worked on the table, using anything we could find in the house: our children's toys, dolls' houses, tiny plastic figurines, sand, earth, water, milk, our tortoise, cotton wool, cardboard boxes, sticky tape, and two bare hands. With these miscellaneous items we came up with a series of short, unrelated scenes. We carried on experimenting, ending up with a stage littered with tracks, cables, pulleys and projectors, just like a miniature film studio. The camera shows on the screen what is too small to be seen by the human eye and, conversely, the eye sees what the camera cannot see, the *hors-champ* – that is, what is off-camera or out of range.

Hands became the story's main protagonists, and the story – written by Jaco Van Dormael and novelist Thomas Gunzig – alongside the ongoing improvisation work, gradually became the bittersweet tale of Gisèle and her five lovers (like the five fingers of a human hand), a story of love, loss, disappearance, regret, and recovery.

Depending on where we play, the interpretation and resonance is very different. In Santiago de Chile, Beirut, and Seoul it's been seen almost as a political piece, referring to the victims of war and totalitarian regimes in which people have vanished without trace. In other places the audience is simply touched by the notions of true love, loneliness, and regret. *Kiss & Cry* tells a story, and at the same time reveals the mechanics of how the story is brought to life. Strangely, the more we show that all is fake, the more the spectator believes and the deeper the emotion.

– Michèle Anne De Mey and
Jaco Van Dormael

ARTISTS

MICHÈLE ANNE DE MEY (Brussels, 1959) is a Belgian choreographer who studied at Mudra, the school founded by Maurice Béjart in Brussels, from 1976–1979. She took contemporary dance in a new direction with her early choreographies: *Passé Simple* (1981) and the duets *Ballatum* (1984), and *Face à Face* (1986). At the same time, she worked with Anne Teresa de Keersmaecker for six years on the creation and interpretation of several of her choreographies, namely *Fase* (1982), *Rosas danst Rosas* (1983), *Elena's Aria* (1984), and *Ottone, ottone* (1988).

Although special consideration is always given to the relationship between dance and music, the choreographic structure of Michèle Anne De Mey's creations cultivates a strong theatrical content and places the dancer in a specific and innovative relationship between the stage and the audience. In 1990, she founded her own company and created *Sinfonia Eroica*. Fifteen more creations followed which met with international acclaim, among them *Raining Dogs* (2002), *Utopie* (2001), *Katamenia* (1997), *Pulcinella* (1994), *Love Sonnets* (1994), *Châteaux en Espagne* (1991), and *Cahier* (1995). Her teaching contributions have also been significant (in Amsterdam, at INSAS in Brussels, CNDC in Angers, and École en Couleurs).

For three years, she worked with the children at École en Couleurs on the elaboration of *Sacre en Couleurs*, a creation presented on the occasion of Bruxelles/Brussel 2000. Her choreographic work has been the starting point for several films, such as *Love Sonnets* and *21 Études à danser* by Thierry de Mey and *Face à Face* by Eric Pauwels. Using the power of music to create her

choreographic universe, she has worked with renowned composers Thierry de Mey, Robert Wyatt, and Jonathan Harvey. For several years, she has been working in close collaboration with artists including Simon Siegmann, Stéphane Olivier, and Grégory Grosjean.

In June 2006 she recreated one of her seminal pieces from the 1990s – *Sinfonia Eroica* – for nine dancers. This has gone on to be performed more than 100 times across the world. In December 2007 she created *P.L.U.G.*, a show all about the mechanics of mating. Michèle Anne presented *Koma*, a solo for a female dancer, during the Made in Korea Festival staged by BOZAR in June 2009. This solo is one of a series of four, with the other three by Sidi Larbi Cherkaoui, Arco Renz, and Thomas Hauert. *Neige* opened the Charleroi Danses Biennale in November 2009 before going on tour. For the VIA festival in March 2011, she worked with Jaco Van Dormael and in a group comprising Gregory Grosjean, Thomas Gunzig, Julien Lambert, Nicolas Olivier, and Sylvie Olivé on *Kiss & Cry*, a highly original and ambitious show confronting film, dance, words, theater, and brilliant DIY. She presented her latest work *Lamento* in May 2012, a solo created for and performed by the dancer Gabriella Iacono based on Monteverdi's *Lamento d'Arianna*.

Michèle Anne De Mey is now associate artist at Charleroi Danses, the Choreographic Centre of the Wallonia-Brussels Federation.

JACO VAN DORMAEL was born on February 9, 1957 in Ixelles, Belgium and spent part of his childhood in Germany. After studying film at Louis-Lumière in Paris and INSAS in Brussels, he

became a children's theater director and clown. He has written and directed several fictional short films and documentaries — *Maedeli-La-Breche* (1980), *Stade* (1981), *L'imitateur* (1982), *Sortie de secours* (1983), *E pericoloso sporgersi* (1984), and *De Boot* (1985) — before going on to write and direct three feature-length films: *Toto the Hero* (1991) with Michel Bouquet, which won a Caméra d'or award at the Cannes Film Festival; *The Eighth Day* with Pascal Duquenne and Daniel Auteuil (1996), which won the "Best Actor" prize (*ex aequo*) at Cannes; and *Mr. Nobody* (2009) with Jared Leto, Sarah Polley, Diane Kruger, and Lin Dan Pham, which won a prize at the Venice Film Festival and three prizes at the Magrittes awards ceremony ("Best Film," "Best Director," and "Best Original Screenplay"), as well as the Audience Prize at the European Film Awards.

Jaco Van Dormael has also directed for theater, including *Est-ce qu'on ne pourrait pas s'aimer un peu?* with Eric De Staerke. In 2012 he directed his first opera, *Stradella* by César Franck, to mark the reopening of the Opéra Royal de Wallonie in Liège. In the dreamy atmosphere of his productions, Jaco Van Dormael explores the power of the imagination and the contribution of childhood. In under 30 years he has developed a poetic and ambitious world of his own with non-linear narrative forms. He lives with the choreographer Michèle Anne De Mey and has two daughters, Alice and Juliette. His brother Pierre Van Dormael (1952–2008) was a composer and jazz guitarist.

After studying at the Conservatoire National Supérieur de Paris, **GRÉGORY GROSJEAN** (*co-choreography*, *NanoDanses*) pursued a career in classical dance with various companies in Spain, Belgium, Scotland, and Japan. In 2001, he

joined Michèle Anne De Mey, working with her on six new works as a dancer and artistic adviser. These include *Utopie*, *Raining Dogs*, and *12 easy waltzes* in a duet with Michèle Anne and, most recently, the collective creation *Kiss & Cry*.

SYLVIE OLIVÉ (*set designer*) is a set creator for film and stage. Her career began in theater as assistant to the stage designer Dominique Pichou in 1987, before moving to film in 1990 with sets for Christian Vincent's film *La discrète*. She recently designed the sets for Régis Roinsart's first film, *Populaire*, earning herself a César nomination in 2013. She won the award for the best set design at the 66th Venice Film Festival in 2009 for Jaco Van Dormael's most recent film, *Mr Nobody*.

She has also worked as a set designer on the collective creation *Kiss & Cry*. Most recently, she created the sets for Guillaume de Gallienne's film *Les Garçons et Guillaume à table*. Sylvie Olivé created the set for *Neige* by the choreographer Michèle Anne De Mey and for the ballet *Le Corsaire* by Kader Belarbi, as well as for the play *La Fausse Suivante* directed by Lambert Wilson.

Her career has taken her to New York, Montreal, Berlin, and Brussels. Alongside her established work, she has also been heavily involved in working in contemporary dance and experimental performing arts.

After studying painting at the 75 in the early 1990s, **NICOLAS OLIVIER** (*lighting design*) trained in set design and stage direction at INFAC. Meeting the stage director Daniel Scahaise in 1993 marked a crucial turning point in his career, with Mr. Scahaise steering him towards lighting. Between 1993 and 1999 he gained experience as a lighting operator, honing his skills. Notable collaborations include Pascale

Vyvere, Pierre Aucaigne (Momo), Toots Thielemans, and Stephane Steeman.

From 1999–2013, he was initially the lighting designer and then the stage manager at Charleroi Danses. During this period, he worked closely with Frédéric Flamand, Wim Vandekeybus, Mossoux-Bonté, Michèle Anne De Mey, and Jaco Van Dormael on shows including *Kiss & Cry* and *Neige*.

Now freelance, he is part of the Groupe Entorse which creates hybrid pieces, dances, music, and lighting. Notable lighting designs include César Franck's opera *Stradella* staged by Jaco Van Dormael for the reopening of the Opéra Royal de Wallonie.

In theater he has collaborated on David Strosberg's *Lettre à Cassandre* and on *Les 1001 nuits* directed by Dominique Serron. In another genre entirely, his stage design and lighting are to be used on tour by Liège-based rock group My Little Cheap Dictaphone.

Nicolas Olivier's lighting designs are more like architectural constructions than set designs in the strict sense. He continually demonstrates his interest in the encounter between bodies, dance, voice, video, architecture, and various performing arts disciplines.

THOMAS GUNZIG (*texts, script*) was born in Brussels in 1970 and graduated with a degree in political science (international relations). He embarked on his writing career with a collection of short stories entitled *Situation instable penchant vers le mois d'août* which won the City of Brussels student writer's prize in 1994. This was the first of many publications and literary awards. His writing has since diversified, from short stories to a novel (*Mort d'un parfait bilingue*, Rossel Prize 2001) and from radio fiction to a book for young people (*Nom de code: Superpouvoir*, 2005), by

way of musical theater (*Belle à mourir*, staged at Le Public in 1999). He also worked with Jaco Van Dormael, Harry Clevers, and Comès on a film adaptation of the comic strip *Silence* in 2006. His works have been adapted for the stage in France and Belgium.

In 2008, he trod the boards himself for the first time in his own play, *Les Origines de la vie*, which he directed with Isabelle Wery. His *Spiderman* has also been adapted for the screen by Christophe Perié in a Jan Kounen production. His books have been translated into several languages, including German, Russian, Italian, and Czech.

Mr. Gunzig regularly runs writing workshops and gives lectures in Belgium and abroad. He also teaches classes on literature at the Ecole Nationale Supérieure des Arts Visuels (La Cambre) and on storytelling at the Institut Supérieur Saint-Luc in Brussels. He puts a great deal of effort into supporting writers within SCAM (the Civil Society of Multimedia Authors) and was elected its vice president in 2007.

Thomas Gunzig has also become something of a media personality: he is a columnist for various newspapers and magazines, his voice has been heard for five years on RTBF's radio waves in *Jeu des Dictionnaires*, and now, on *Matin Première*, he paints a picture of the day's guest in his Café Serré.

JULIEN LAMBERT (*camera*) was born in 1983 in Normandy, a place that has definitely shaped his particular taste for landscapes with changing light. It is also steeped in a modern history which has left a lasting mark. The humane approach he takes to his work is associated as much with the way he collaborates with and learns from his colleagues as it is with the kind of commitment demanded by the work of a cameraman. Specializing early

on in images, Mr. Lambert learned his craft at INSAS in Brussels, a place where he encountered his peers working in different art forms: fictional and documentary film, dance, the performing arts, and music. Like any good craftsman, he refined his tools by taking them apart; for him nothing could be more natural than understanding a camera down to its tiniest detail. However, for Julien, the basic essentials are elsewhere: they can be found in the journey you take getting there.

An off-shoot of the former Ballet Royal de Wallonie, the **CHOREOGRAPHIC CENTRE OF THE WALLONIA-BRUSSELS FEDERATION** has taken a radical turn towards contemporary creation.

Frédéric Flamand, its director from 1991–2004, made it a leading institution on an international scale. It has been run by Vincent Thirion, General Manager and Artistic Director, since 2006. The Centre has three associate artists: Michèle Anne De Mey, Thierry De Mey, and Pierre Droulers. This new management formed the framework for an open project – a broad association of artists with an interdisciplinary dimension – centered on artistic work shared with choreographers and artists not only from the French-speaking community but also from the international scene, while maintaining continuous audience engagement.

While the creative work of the three associate artists/directors lies at the heart of the activity of **CHARLEROI DANSES**, the Centre offers custom-made residencies in accordance with the specific requirements of the artists. The activities of Charleroi Danses take place in Les Écuries of Charleroi and at La Raffinerie in Brussels: including the production and touring of the work of the artists/directors and residents and the

programming of various events such as the dance Biennale.

Charleroi Danses offers a year-round Training Program for professional dancers in the form of classes and workshops and organizes master classes and “laboratory spaces” led by the various creative artists of the Centre. In collaboration with the schools, Charleroi Danses has also set up a program of artistic workshops under the aegis of the D.A.S. (Dispositif d’Accrochage Scolaire) in Brussels as well as a series of interventions for dance appreciation with the schools of the Hainaut region of Belgium.

UMS welcomes Charleroi Danses, Belgium as the company makes its UMS debut this week.

For Charleroi Danses, Belgium

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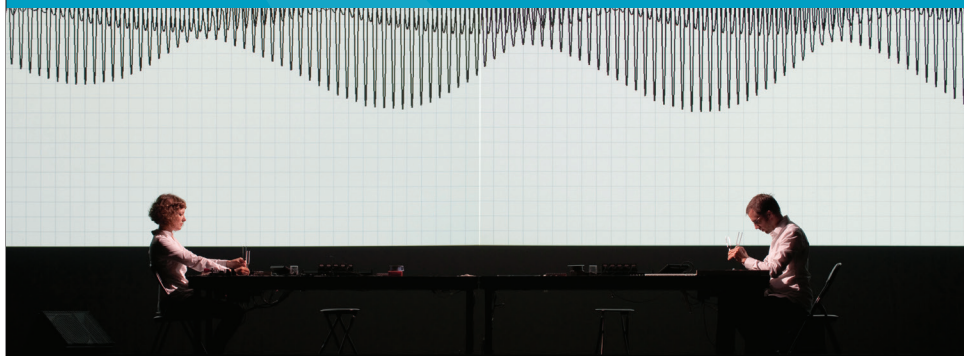
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UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS



TUNE IN WITH UMS

for a brief pre-performance talk before select Renegade Series performances. Just 15-minutes long, each Tune In will offer interesting information and provocative questions for thinking about, listening to, and watching the performance. The Renegade Series celebrates artistic innovation, experimentation, and discovery. Tune Ins are hosted by Shannon Fitzsimons, UMS Campus Engagement Specialist and dramaturg, and UMS Guest Scholar, Garrett Schumann, who will be joined by occasional special guests.

Charleroi Danes | *Kiss & Cry*

Friday, October 10, 2014, 7:30 pm
Michigan League Henderson Room,
Third Floor

Ryoji Ikeda | *superposition*

Friday, October 31, 2014, 7:30 pm
Michigan League Henderson Room,
Third Floor
Special Guest: Justin Joque,
U-M Visualization Librarian

Apollo's Fire & Apollo's Singers

Thursday, November 6, 2014, 7 pm
St. Francis of Assisi Church
Parish Activities Center

eighth blackbird

Saturday, January 17, 2015, 7:30 pm
Location TBA, please check
www.ums.org/learn

Trisha Brown Dance Company

Saturday, February 21, 2015, 7:30 pm
Michigan League Henderson Room,
Third Floor

Bill Frisell

Thursday, March 12, 2015, 7 pm
Michigan League Henderson Room,
Third Floor



Photo: Ryoji Ikeda | *superposition*; photographer: Kazuo Fukunaga

UMS.ORG/LEARN

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Those who work to bring you UMS performances each season

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

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We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.





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*Venue ticket offices open 90 minutes
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BY PHONE

734.764.2538

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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 have barrier-free entrances 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/about/accessibility. 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, Rackham Auditorium, Power Center, Lydia Mendelssohn Theatre, or Arthur Miller Theatre, please visit the University Productions office in the Michigan League on weekdays from 9:00 am to 5:00 pm. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Skyline High School, call 734.994.6515. For Trinosophes, call 313.737.6606.

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 Series 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.

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. 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 until the published start time.

CHILDREN/FAMILIES

Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age. Learn more about budget-friendly family concertgoing at www.ums.org/kids.

GETTING INVOLVED.

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

STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

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

UMS STUDENT COMMITTEE

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

USHERING

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

UMS CHORAL UNION

Open to singers of all ages, the 175-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

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

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