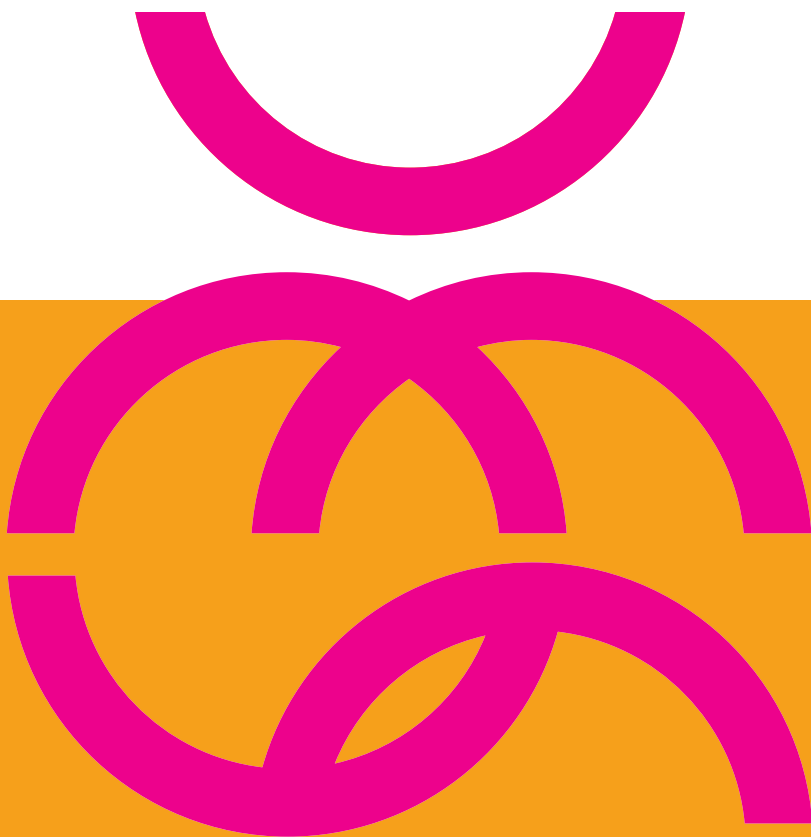


UMS PROGRAM BOOK  
FALL 2014



UNIVERSITY OF MICHIGAN | ANN ARBOR

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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 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 SCHLISSSEL**

*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](http://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

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James Stewart

Bea Swedlow

Bill Winsten

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

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# 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](http://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](http://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

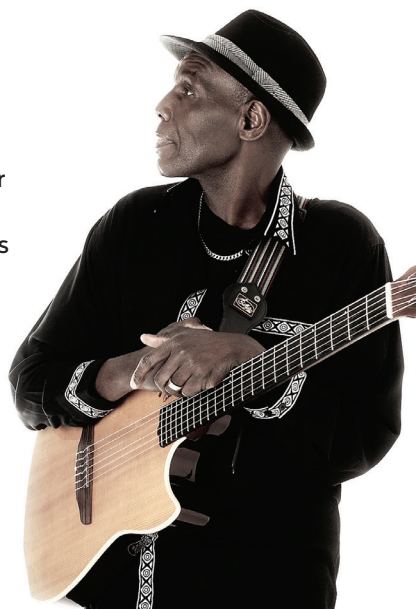
- 5 Tomasz Stańko, trumpet  
 6 Jennifer Koh, violin  
 14 Mendelssohn's *Elijah*  
 UMS Choral Union & Ann Arbor Symphony Orchestra  
 Jerry Blackstone, conductor  
 14-21 Compagnie Non Nova  
*Prelude to the Afternoon of a Foehn*  
 15 Jazz at Lincoln Center Orchestra with Wynton Marsalis  
 19 Rotterdam 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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# IMMERSE YOURSELF.



## 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](http://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.”



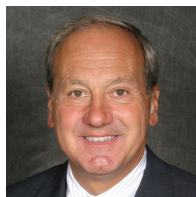
## ANN AND CLAYTON WILHITE

“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."

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### 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:*

## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000-\$499,000

Anonymous

Charles H. Gershenson Trust

University of Michigan Office of the Vice President for Research

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



## \$5,000-\$19,999

The Seattle Foundation

University of Michigan Third Century Initiative



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## UMS FALL PRELUDE DINNERS.

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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.

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—*The New Yorker*

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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.

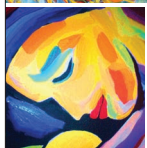
Programs with **larger print** are available. Ask an usher.

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.

# Experience *The*



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# THE EVENT PROGRAM.

FRIDAY, OCTOBER 31 THROUGH  
SUNDAY, NOVEMBER 9, 2014

**3 RYOJI IKEDA | *SUPERPOSITION***

Friday, October 31, 8:00 pm

Saturday, November 1, 8:00 pm

Power Center

**11 *THE BIG SQUEEZE: AN ACCORDION FESTIVAL***

Saturday, November 1, 8:00 pm

Hill Auditorium

**23 APOLLO'S FIRE & APOLLO'S SINGERS**

Thursday, November 6, 7:30 pm

St. Francis of Assisi Catholic Church

**35 QUATUOR EBÈNE**

Sunday, November 9, 4:00 pm

Rackham Auditorium

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





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SUPPORTERS OF RYOJI IKEDA'S *SUPERPOSITION*.

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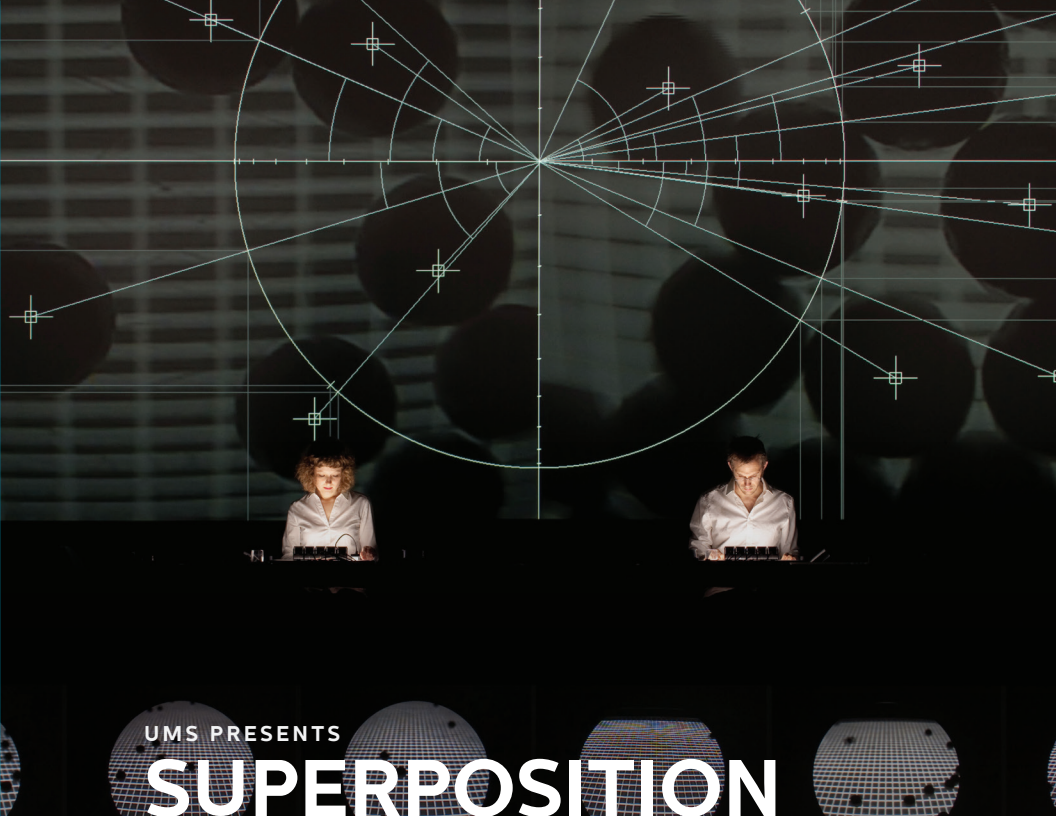


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UMS PRESENTS

# SUPERPOSITION

*Concept, direction, and music by*

**Ryoji Ikeda**

Friday Evening, October 31, 2014 at 8:00

Saturday Evening, November 1, 2014 at 8:00

Power Center • Ann Arbor

**11th and 12th Performances of the 136th Annual Season  
International Theater Series**

Photo: *superposition*, 2012; photographer: ©Kazuo Fukunaga/Kyoto Experiment in Kyoto Art Theater, Shunjuza.

## CREATIVE TEAM

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*Concept, Direction, and Music*  
Ryoji Ikeda

*Optical Devices*  
Norimichi Hirakawa

*Performers*  
Stéphane Garin  
Amélie Grould

*Stage Manager*  
Simon MacColl

*Programming, Graphics,  
and Computer System*  
Tomonaga Tokuyama  
Norimichi Hirakawa  
Yoshito Onishi

*Technical Manager*  
Tomonaga Tokuyama

*Production Assistant*  
Daisuke Sekine

## PROGRAM

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*superposition is approximately 65 minutes in duration and will be performed without intermission.*

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

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

Funded in part by the Japan Foundation through the *Performing Arts JAPAN* program.

Media partnership is provided by WDET 101.9 FM.

Special thanks to Fred Adams, Myron Campbell, Carol Rabuck, and the U-M Saturday Morning Physics Program; Christina Hamilton and the U-M Penny W. Stamps Distinguished Speaker Series; and Justin Joque for their participation in events surrounding the performances of *superposition*.

## ARTIST STATEMENT

The new project *superposition* explores a new notion of information: quantum information.

The language of classical information is BIT (binary digits) – 0 or 1, which is the most fundamental building block of our judgment and logical thoughts.

The language of quantum information is QUBIT (quantum binary digits) – 0 and 1 superposed at the same time, which is a new way for us to capture the truth of nature at an extremely small sub-atomic scale – such as behaviors of photons or electrons.

When we try to observe a sub-atomic particle we cannot know both its position and its speed at the same time. Once we observe the position, we understand the information of the position but lose that of the speed. Before we observed the position, the single sub-atomic particle was actually located at all possible positions simultaneously, which is the so-called “superposition state”.

In short, our observation fixes the position. It is unbelievably counterintuitive

and is beyond our human comprehension. No one can know the very nature of nature. On such an extremely small scale, we can know only a single value of a single parameter from the infinite facets of nature.

BIT is digital. QUBIT is analog – analogous to nature. BIT is discrete. QUBIT is continuous – a continuum. Quantum computing is to read how sub-atomic particles behave by means of the language of QUBIT; i.e. Nature computes. We decipher it.

Nature is always here and there. We forcefully try to understand and demystify the nature of nature by means of our scientific knowledge, but we're also part of nature, nature is unthinkable vast – from an atom to the universe. Some esoteric codes will remain secret and beyond human comprehension, perhaps forever.

*superposition* is inspired by all these thoughts and is foolhardily and quixotically aiming to explore the new kind of information through art.

—Ryoji Ikeda

## MORE ABOUT THE PRINCIPLE OF SUPERPOSITION

Quantum superposition is a principle of quantum theory that describes a challenging concept about the nature and behavior of matter and forces at the sub-atomic level. The principle of superposition claims that while we do not know what the state of any object is, it is actually in all possible states simultaneously. According to Erwin's Schrödinger equation, which is linear, a solution that takes into account all possible states will be a linear combination of the solutions for each individual state.

The principle of superposition claims that if the world can be in any configuration, i.e. any possible arrangement of particles or fields, but

can also be in another configuration, then the world can be found in a state of superposition of the two configurations, where the amount of each configuration in the superposition is specified by a complex number.

Quantum computing enables us to understand the quantum behaviors of nature on an atomic scale. The language of quantum computing is Quantum Bit = Qubit. Bit is the basic unit of information in computing and telecommunications information. Bit equals 0 or 1, true or false, on or off.

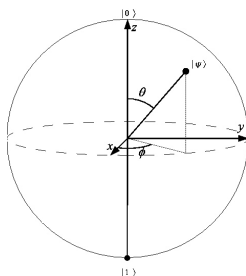
In quantum computing, a quantum bit is a quantum system that can exist in superposition of two bit values:

0 and 1, true and false, on and off. Once we measure the position or speed of an atomic particle, all superposed states are reduced to a specific state. In other words, one cannot assign exact simultaneous values to the position and speed of an atomic particle. This is called the Uncertainty Principle. Quantum computing uses this principle alongside quantum entanglement and superposition.

After almost a decade of research on the discrete and the continuous, mathematical beauty and sublimation, Ryoji Ikeda has finally found a space where all mathematical concepts find an explanation in the notion of qubit, an infinite grey area between 0 and 1 in which probability and uncertainty

coexist. As opposed to the arithmetical continuum of real numbers, the grey area of qubit expands to the notion of complex projective line in projective geometry.

(In quantum mechanics, the Bloch sphere is a geometrical representation of the pure state space of a two-level quantum mechanical system. The points



on the surface of the sphere represent the pure states of a single qubit, the interior of the sphere represents the mixed states.)

Graphic: Bloch Sphere

## ARTISTS

Japan's leading electronic composer and visual artist **RYOJI IKEDA** (*concept, direction, music*) focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics. Born in Gifu, Japan and now living and working in Paris, Mr. Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena, and mathematical notions into immersive live performances and installations.

Alongside of pure musical activity, Mr. Ikeda has been working on several long-term projects: *datamatics* (2006–present) consists of various forms such as moving image, sculptural, sound, and new media works that explore one's potentials to perceive the invisible multi-substance of data that permeates our world. The project *test pattern* (2008–present) has developed a system that converts any

type of data – text, sounds, photos, and movies into barcode patterns and binary patterns of 0s and 1s, which examines the relationship between critical points of device performance and the threshold of human perception. The series *spectra* (2001–present) is large-scale installations employing intense white light as a sculptural material and so transforming public locations in Amsterdam, Paris, Barcelona, and Nagoya where versions have been installed. Mr. Ikeda works on a collaborative project with Carsten Nicolai entitled *cyclo*. (2000–present), which examines error structures and repetitive loops in software and computer programmed music, with audiovisual modules for real-time sound visualization, through live performance, CDs, and books (Raster-Noton, 2001, 2011).

Mr. Ikeda has performed and exhibited worldwide at venues including the Australian Centre for the Moving Image, Melbourne; MIT, Boston; Centre Pompidou, Paris; Sónar Festival Barcelona; Tate

Modern, London; Irish Museum of Modern Art, Dublin; Auditorium Parco della Musica, Roma; ICC, Tokyo; Art Beijing; Göteborg Biennale; Elektra Festival Montreal; Le Fresnoy, Tourcoing; Yamaguchi Center for Arts and Media; Le Laboratoire, Paris; Museum of Contemporary Art Tokyo; Ikon Gallery, Birmingham; Singapore Art Museum; Crossing the Line Festival, New York; Ars Electronica Center, Linz; Grec Festival, Barcelona; Aichi Triennale, Nagoya; Palazzo Grassi, Venezia; Armory Park Avenue, New York; Barbican Center, London; Museo de Arte, Bogota; Hamburger Bahnhof, Berlin; Laboral, Gijon; Festival d'Automne, Paris; as well as electronic music festivals and small DJ clubs.

His albums *+/-* (1996), *0°C* (1998), *matrix* (2000), *dataplex* (2005), and *test pattern* (2008) pioneered a new minimal world of electronic music through his razor-sharp technique and aesthetics.

**STÉPHANE GARIN** (*performer*) has performed with groups including Ensemble Intercontemporain (EIC), Les Siècles Orchestre, and the Brussels Philharmonic, under conductors including Pierre Boulez, Péter Eötvös, and François-Xavier Roth, and with musicians, dancers, performers, and directors including Pascal Battus, Olivier Bernet (recording of the soundtrack of the film *Persepolis*), Carl Craig, Pascal Comelade, Mathias Delplanque, Pierre-Yves Macé, Stephan Mathieu, Thierry Madiot, Moritz von Oswald (of Basic Channel), Shua Group (*Giant Place Detail* installation and performance project, Winter Garden, World Financial Center, New York).

He is the founder of the collective "0" (pronounced zero) with Sylvain Chauveau and Joël Merah, and is also a member of Dedalus, an ensemble of contemporary music conducted by Didier Aschour. His phonography works including *Gurs*,

*Drancy*, *Gare de Bobigny*, *Auschwitz*, *Birkenau*, *Chelmno-Kulmhof*, *Majdanec*, *Sobibor*, and *Treblinka*. Since 2005, he has been working in collaboration with the visual artist Sylvestre Gobart on an artistic work on the memory of extermination during World War II (France, Poland, Ukraine). It presents recent pictures (photography and video) and audio recordings taken on the very grounds of internment, deportation, and extermination. This work was presented as an installation at Biarritz Multimedia Library and at Sol Del Rio Arte Contemporanea Gallery in Guatemala.

**AMÉLIE GROULD** (*performer*) began studying flute at the age of six at the Val Maubuée music school and then began learning percussion nine years later with Beatrice Répécaud and Jean Geoffroy. She received three high distinctions in 2006 for music analysis, chamber music, and percussion. At the same time she studied music history, piano and jazz (drums). She continued her musical studies in Rueil-Malmaison, where she studied under Eve Payeur (with high distinction in 2007) and specialized in contemporary music and musical theater. To promote those music styles, she created the Trio Troïka with two other percussionists, Rose Devas and Bénédicte Albanhac.

She is an accomplished chamber musician, having collaborated with Ivo Malec, Yann Maresz, Philippe Hurel, Bruno Giner, François Paris, Martin Matalon, Thierry De Mey, and Philippe Leroux. She plays in several orchestras and ensembles such as Court Circuit, Arcema, and Ensemble 2e2m.

While teaching at the Havre music school is very important to her, she also works with the dancer Céline Quédeville, performs with theater company Théâtre de l'Impossible, plays *Thirteen Drums* (Maki Ishii) with a contemporary dance class at

the Val Maubuée music school, plays with the saxophonist Safia Azzoug, and plays with AUM Grand Ensemble. She has performed in *superposition* since 2012.

**TOMONAGA TOKUYAMA** (*programming, graphics, computer system, technical manager*) graduated from Kyoto University and went on a scholarship with FABRICA, Benetton's Communications Research Center. He works internationally in the fields of audiovisual art, architecture, info-graphics, and programming. Mr. Tokuyama has worked with architects such as Kengo Kuma and Junya Ishigami in designing and developing software. He was nominated for the Iakov Chernikhov Prize in 2010 for his contributions to architecture. Since 2009, Mr. Tokuyama has been based in Paris and works for Ryoji Ikeda's installation and concert pieces. He has played in audiovisual concerts in collaboration with Takeshi Kurosawa (Sora) and took part in group shows alongside Arata Isozaki's exhibition in the Venice Biennale in 2012.

**YOSHITO ONISHI** (*programming, graphics, computer system*) is a graduate of Tama Art University. He specializes in minute procedural paintings and sculptures using coding, software, and devices. He also makes experimental movies using virtual worlds (for example, a sandbox) and works alongside many artists as a software/hardware developer, a moviemaker, and a designer.

**NORIMICHI HIRAKAWA**'s (*programming, graphics, computer system, optical devices*) work is focused on real-time processed and computer programmed audio visual installations and has been shown at national and international art exhibitions as well as media art festivals. Mr. Hirakawa has received many awards including the Excellence Prize at the Japan Media Art Festival in 2004 and the Award of Distinction at Prix Ars Electronica in 2008. Involved in a wide range of activities, he has worked on a concert piece production with Ryoji Ikeda; collaborated with Yoshihide Otomo, Yuki Kimura, and Benedict Drew; participated in the Lexus Art Exhibition at Milan Design week; and done live performances with Typingmonkeys.

After graduating from the Ecole Spéciale d'Architecture in 2012, **DAISUKE SEKINE** (*production assistant*) founded ARCHIEE, an international architecture research and design unit in Paris, France. Before setting up his practice, he collaborated with Dorell.Ghotmeh.Tane/Architects in Paris and Tamon in Tokyo. In his work, he often works alongside interdisciplinary profiles (artist, scientist, social scientist, philosopher, etc.) to extend his architectural domain. His practice ARCHIEE was awarded "Prix Speciale" in winter 2011.

*UMS welcomes Ryoji Ikeda and the superposition company as they make their UMS debuts this weekend.*



## Production Credits

### Ryoji Ikeda Studio

Emmanuelle de Montgazon, *Artistic Direction*

Yuko Higaki, *Administration*

### Quatenaire

Sarah Ford, *Producer and Artist Management*

Laurie Uprichard, *Associate Producer*

Kathleen Aleton, *Administration*

Joanna Rieussec, *Coordination and Marketing*

### Forma

David Metcalfe, *Artistic Director*

World Premiere: November 14–16, 2012 at the Centre Pompidou with the Festival d'Automne in Paris, France. Avant-Première on August 5, 2012 at ZKM in Karlsruhe, Germany. Music commissioned by Festival d'Automne in Paris, France. Created and developed at Parc de La Villette in Paris, France, Yamaguchi Center for Arts and Media in Japan, and ZKM in Karlsruhe, Germany.

Co-producers: Festival d'Automne (Paris, France), Les Spectacles Vivants – Centre Pompidou (Paris, France), Barbican (London, United Kingdom), Concertgebouw Brugge (Bruges, Belgium), Festival de Marseille Danse et Arts Multiples (France), Parc de La Villette (Paris, France), Kyoto Experiment (Japan), ZKM (Karlsruhe, Germany), STRP Art and Technology Festival (Eindhoven, Netherlands), and Stereolux/Festival Scopitone/le lieu unique (Nantes, France). Created with the support of the DICRéAM-CNC (France).



Scan for an interview! Data as Playful: on Ryoji Ikeda, visual and sound data, and tapestries that access the sublime.

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](http://www.umslobby.org) to find these stories.



TONIGHT'S VICTORS FOR VIRTUOSITY:

# PAUL AND ANNE GLENDON

SUPPORTERS OF THIS EVENING'S PERFORMANCE OF  
*THE BIG SQUEEZE: AN ACCORDION FESTIVAL.*

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UMS PRESENTS

# THE BIG SQUEEZE: AN ACCORDION FESTIVAL

*featuring*

**Accordion Virtuosi of Russia**

Yuri Smirnov, *Artistic Director and Conductor*

Vladimir Smirnov, *Conductor*

Alexander Yakushev, *Electric Violin*

Ilya Yakushev, *Piano*

**Julien Labro with the Spektral Quartet**

**Irish Duo featuring John Williams and Liz Carroll**

*and*

**Alexander Sevastian**

Julien Labro

*Emcee*

Saturday Evening, November 1, 2014 at 8:00

Hill Auditorium • Ann Arbor

**13th Performance of the 136th Annual Season**

**Global Series**

Photo: Accordion Virtuosi of Russia; courtesy of Arts Management Group, Inc.

## PROGRAM

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*Tonight's program will be announced by the artists from the stage.*

### **Accordion Virtuosi of Russia**

Mr. Yakushev, *Electric Violin*

Mr. Yakushev, *Piano*

### **Alexander Sevastian**

Mr. Sevastian, *Bayan*

### **Julien Labro with the Spektral Quartet**

Mr. Labro, *Chromatic Button Accordion, Bandoneón, Accordina*

Aurelien Fort Pederzoli, *Violin*

Austin Wulliman, *Violin*

Doyle Armbrust, *Viola*

Russell Rolen, *Cello*

### **Irish Duo featuring John Williams and Liz Carroll**

Mr. Williams, *Diatonic Button Accordion, Anglo-Concertina*

Ms. Carroll, *Fiddle*

## INTERMISSION

### **Accordion Virtuosi of Russia**

Mr. Yakushev, *Electric Violin*

Mr. Yakushev, *Piano*

### **Finale**

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Tonight's performance is supported by Paul and Anne Glendon.

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

Media partnership is provided by WEMU 89.1 FM.

Special thanks to *The Big Squeeze* co-curator and emcee Julien Labro for his time, effort, and enthusiasm surrounding the planning of tonight's concert.

Accordion Virtuosi of Russia appear by arrangement with Arts Management Group, Inc.

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## THE BIG SQUEEZE

Whether it is a boozy uncle insisting on playing it at family parties or the distant nerdy cousin secluded in his bedroom or a friend-of-a-friend, most of you know someone who has played the accordion. Yes, you read it right!

Indeed, the theory of six degrees of separation will link you with the widely popular and multi-cultural accordion.

The accordion has always been a huge part of popular culture and is frequently the centerpiece of the folk music of that ethnicity. Whether you are Irish, French, Italian, German, Polish, Russian, Hungarian, Colombian, Brazilian, Argentinean, Dominican, Mexican, Jewish, Egyptian, Algerian, Lebanese, Persian, Indian, or Chinese, the accordion and its relative instruments dominate the musical landscape of that traditional music.

Tonight's program displays the versatility of the accordion by traveling through different musical styles and genres representing various countries.

An extensive array of diverse accordions and their relatives will appear throughout the evening: the piano accordion, the bayan, the chromatic button accordion, the bandoneón, the accordina, the diatonic accordion, and the Anglo-concertina.

All of these instruments function under the same sonic principle: an airflow streaming across a free vibrating reed that resonates a tone based on its length. The first instrument known to have used this principle can be traced back to 3000 BCE in China with the *sheng*, an instrument made out of bamboo pipes set in a small wind-chamber into which a musician blows through a mouthpiece. Suspected to have journeyed to Europe during the 13th century, the *sheng* hardly faced any major adaptations until the Industrial

Revolution. A closer predecessor of the modern accordion is arguably credited to Cyrill Damian, an Austrian instrument maker who patented the name in 1829. Naturally, the instrument wasn't as developed as the ones you will listen to this evening, but offered the general concept of the bellows sandwiched between two manuals.

At the turn of the 20th century, accordion manufacturers realized the extensive presence of the piano in American homes and salons. Consequently, they decided to seduce and target piano players with the accordion by offering piano keys in lieu of the traditional buttons on either side. Its convenient portability and comparative affordability contributed a great deal to its commercial success, which is the reason why the majority of the population familiar with the accordion recognizes it with a piano keyboard on its right side. However, the rest of the world adopted the initial concept of an all-button instrument as the primary blueprint for the accordion. In Russia, the bayan, a high-tech button accordion, became one of the centerpieces of traditional folk music. Its gigantic typewriter appearance allows for limitless technical dexterity and its distinctive sound emulates that of a pipe organ. The Accordion Virtuosi of Russia, who will perform exquisite arrangements of popular Russian folk songs and some staples of classical music for us tonight, will feature both piano accordions and bayans. Alexander Sevastian, who also hails from Russia, will demonstrate some of the finest technical dexterity and subtleties performed on bayan.

Similar to the bayan in shape and size, I will perform on the chromatic button accordion whose concept is close to its Russian relative, but its keyboard

layout and timbre very different. The chromatic button accordion is the most popular type of accordion found in Europe. Also European in its conception, I will introduce you to a German instrument conceived to replace pipe organs in underprivileged parishes, the bandoneón. Invented and named after Heinrich Band, the bandoneón is much smaller in shape than its cousin, the accordion. Although the principle of the vibrating free reed remains, you will notice a deeper, more mournful, and melancholic sound produced by this instrument. These sonic qualities staged the instrument to become the soul of the Argentinean popular music: the tango.

Additionally, I will present the accordina, which could be described as a hybrid between a harmonica and a chromatic button accordion. The accordina, invented by André Borel, can be traced back to the early 1930s in France; it borrows its free reeds and its button keyboard from the chromatic button accordion and inherits the harmonica's breathy quality which it expresses through a mouthpiece.

John Williams will transport us to Ireland and remind us that we don't need to be waiting for March 17 to be sipping on a room-temperature pint of Guinness. Tonight, he will perform on two different types of accordion that are primary instruments found in Irish traditional music: the diatonic button accordion and the Anglo-concertina. The diatonic accordion is small and offers two or three

rows of buttons. Each row is tuned to a specific tonality and only offers notes that belong to that tonal center. Most of the diatonic instruments are generally in only one or two keys, so players tend to own several instruments in order to perform throughout all key signatures. It is also interesting to note that each button on these types of instruments produce different pitches according to the bellows' direction. Hexagonally shaped, the Anglo-concertina is one of the smallest members of the accordion family. Like the diatonic accordion, one single button offers two notes depending on the bellowing. Its timbre is unlike any of its relatives, more nasal and enigmatic; it fits dreamily in some of the classic Irish ballads.

On behalf of the entire UMS team, I sincerely hope that you enjoy this program which reveals some of the existing types of diverse accordions found throughout various musical styles and cultures. Hopefully tonight's program will shed light on some of the musical versatility that the instrument has to offer beyond what you may have experienced from the boozy uncle and the distant, nerdy, secluded cousin.

And if by time you read this, you haven't found six degrees of separation between you and someone you know who has played the accordion, a simple Facebook "friend request" to any one of us will do the trick.

Enjoy tonight's concert!

— *Julien Labro*, Co-Curator, The Big Squeeze



## ARTISTS

Photo: Accordion Virtuosi of Russia.



The **ACCORDION VIRTUOSI OF RUSSIA** was founded in 1943 during the Leningrad siege by Professor Pavel Smirnov. Within only six months, the ensemble was invited to record on the state radio. Since its inception, the Accordion Virtuosi of Russia has been led by three generations of the Smirnov family: first by its founder Pavel Smirnov, and now by his sons Yuri and Vladimir, as well as his grandson Yaroslav.

Throughout its history, Accordion Virtuosi of Russia has performed at some of the most prestigious venues in the world including the Leipzig Gewandhaus, Verona's Arena, Olympia Hall in Paris, and the Great Philharmonic Hall in St. Petersburg. They have toured extensively in Germany, Italy, France, Holland, Switzerland, Belgium, Austria, Norway, Denmark, Finland, Greece, Spain, Japan, Guinea, Angola, Sierra Leone, Congo, China, and Canada. They are winners of numerous competitions in Russia including the Musical Carousel and Peter-Pavel Assemblies. Most recently, the Accordion Virtuosi of Russia has been included in the Golden Book of St. Petersburg for its artistic achievements, and was named the "Best Accordion Orchestra of Europe 2013" by the orchestral society EU Musika in Frankfurt, Germany.

This outstanding ensemble was invited to be a part of the cultural program for the Olympic Games in Munich in 1972, Montreal in 1976, and Moscow in 1980. The ensemble's repertoire ranges from folk music to arrangements of rock songs, and continues to astound audiences around the world.

**YURI SMIRNOV** (*artistic director and conductor, Accordion Virtuosi of Russia*) has worked with the orchestra since 1967. He is also a professor at the State University of the Arts and head of the "Union of the Arts Workers" in St. Petersburg, Russia. Most recently Mr. Smirnov received the title of "People's Artist of the Russian Federation" from the Russian government. This prestigious honor is given to a very small number of artists each year for their outstanding work in the field of the arts.

**VLADIMIR SMIRNOV** (*principal conductor, Accordion Virtuosi of Russia*) has served in his current role with the orchestra since 1978. He has taught several generations of the orchestra's musicians and received the prestigious title of the "Honored Artist of the Russian Federation" for dedication in his work with the orchestra.

**LIZ CARROLL** (*fiddle*) was born in Chicago of Irish parents. She is a junior and senior All-Ireland Fiddle Champion, and has toured as a solo artist and with the Greenfields of America, Trian, String Sisters, and as part of the duo Liz Carroll & John Doyle. She's featured on 10 albums and has appeared on many more. Ms.



Photo: Liz Carroll; photographer: Suzanne Plunkett.

Carroll is a recipient of the National Heritage Fellowship Award (1994). In 2010 she became the first Irish-American musician nominated for a Grammy. In 2011, she became the first American-born composer honored with the Cumadóir TG4, Ireland's most significant traditional music prize.

Ms. Carroll's new album *On the Offbeat* has been called "magnificent" and "timeless" by critics, and "...one of the best albums of the decade so far," by *Irish Music Magazine*. For more information, please visit [www.lizcarroll.com](http://www.lizcarroll.com).

Deemed "brilliant" by Howard Reich of the *Chicago Tribune*, **JULIEN LABRO** (*emcee, chromatic button accordion, bandoneón, accordina*) has established himself as one of the foremost accordion and bandoneón players in both the classical and jazz worlds. His artistry, virtuosity, and creativity as a musician, composer, and arranger have earned him international acclaim and continue to astonish audiences worldwide.

French-born Labro was influenced early on by traditional folk music and the melodic, lyrical quality of the French chanson. However, he spent every last cent of his pocket money collecting CDs by jazz legends like Charlie Parker and Miles Davis, thirsty for the originality, creativity, and the endless possibilities in their musical language.

After graduating from the Marseille Conservatory of Music, Mr. Labro began winning international awards, taking First Prize in the Coupe Mondiale in 1996 and the Castelfidardo Competitions in 1997. After sweeping First Place in the Marcel Azzola, Jo Privat, and Medard Ferrero competitions in 1995 and 1998, Mr. Labro moved to the US to further pursue his studies and musical dream. There he embraced other genres of music, ranging from pop and hip-hop to electronic/techno and rap, as well as Latin, Indian, Middle Eastern, and other types of world music. Equipped with advanced degrees in classical music, jazz studies, and composition, Mr. Labro draws from both his diverse academic background and eclectic musical taste in his professional life as a performer, arranger, and composer.

As a musician, Mr. Labro is constantly evolving artistically. He searches for new themes and untried concepts, transforming and developing his creative ideas into new projects. Piazzolla, a major influence and the reason Mr. Labro picked

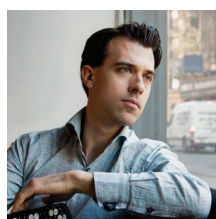


Photo: Julien Labro.

up the bandoneón, is also the title of his recent release on Azica Records with classical guitarist Jason Vieaux and A Far

Cry chamber orchestra and features his arrangements of the tango master's *Four Seasons*. Other releases include Grammy Award-winning vocalist Cassandra Wilson's *Another Country* (eOne Music) and critically acclaimed Hot Club of Detroit's *Junction* on Mack Avenue Records.

Mr. Labro tours with jazz groups such as the Frank Vignola Ensemble, Jazz Wagon, The Oblivion Project, and Hot Club of Detroit, and has been a guest artist with numerous symphonies and chamber ensembles. Recently, he has performed and/or recorded

with such artists such as Brazilian pianist João Donato; vocalist Cassandra Wilson; clarinetist Anat Cohen; Lebanese oud master Marcel Khalife; saxophonists Miguel Zenón, James Carter, Jon Irabagon and Victor Goines; and guitarists Howard Alden, Larry Coryell, Tommy Emmanuel, and John and Bucky Pizzarelli.

**ALEXANDER SEVASTIAN** (*byan*) was born in October 1976 in Minsk, Belarus. He started playing the accordion at the age

of seven. After finishing music school in 1991 he entered the Glinka Musical College in Minsk where he was taught by Myron

Boula. After finishing college he entered the Gnessin Academy of Music in Moscow in the class of Professor Friedrich Lips. In July 1998, Mr. Sevastian was trained by Professor Elsbeth Moser at the Sofia Goubaidulina Master Class in Avignon, France.

In 1996–2001, Mr. Sevastian worked in the Russian TV and Radio Orchestra with art director Nickolai Nekrasov. With this orchestra, he recorded many television performances and radio archive tapes. He has also regularly participated in music festivals including Moscow Autumn, Bayan and Bayanists, and Young Composers Introduce.

Since April 2001, Mr. Sevastian has lived in Toronto, Canada. He plays with Toronto Woodwinds, an ensemble that

was awarded the First Prize at The Golden Accordion International Competition in December 2001 in New York. Since September 2002 he has played with the internationally recognized group Quartetto Gelato and tours regularly in the US and Canada with the group.

In November 2002, he made his debut with the Hamilton Symphony under Boris Brott and has since performed as soloist with the Toronto Symphony, the Calgary Philharmonic Orchestra, and with orchestras in Victoria, Quebec City, Kelowna, Kamloops, Windsor, Edmonton, Charleston, Mississauga, Sioux City, and Nanaimo. He has performed concerts in 30 Russian cities as well as concerts in Belarus, Ukraine, Germany, Italy, and Japan. He has given several premiere performances, including the works of Berinsky, Bronner, Korolchuk, Zelenski, and Khondo.

In 2007 he won the prestigious Coupe Mondiale World Accordion Championship held in Washington, DC. Since that time, his solo engagements have included appearances in Mexico, Serbia, Portugal, Italy, Russia, Ukraine, Belarus, the US, and several major tours in Canada.

Founded in 2010, the **SPEKTRAL QUARTET** is widely regarded as one of Chicago's most magnetic and forward-thinking chamber ensembles. The group's inclusive approach to concert format, shifting the role of audience member from spectator to ally, has earned it a loyal

Photo: Alexander Sevastian.



Photo: Spektral Quartet.



following within and beyond the city limits.

Since its inception, the Spektral Quartet has sought out the discourse between the masterworks of the traditional canon and those written this decade, this year, or this week. Rather than simply pairing Brian Ferneyhough with Josef Haydn or Thomas Adès with Béla Bartók, the group offers listeners an even more elastic and absorbing experience through its Sampler Pack concert format. For these performances, shorter works and single movements are curated in a setlist containing a menagerie of musical styles, spanning centuries. The unexpected similarities and enticing contrasts between two or three composers becomes a conversation between 12.

The 2013–14 season found Spektral Quartet venturing into the intersection of music and everyday life with its Mobile Miniatures project. For it, 40 composers from across the US including David Lang, Augusta Read Thomas, Nico Muhly, and Shulamit Ran were commissioned to write ringtone-length pieces for the quartet to workshop, record, and make available to the public for download to mobile devices. 2013–14 also saw the release of the group's first two full-length albums: *Chambers*, spotlighting the work of living, Chicago-based composers, and the South American-themed *From This Point Forward* with bandoneón/accordion virtuoso Julien Labro.

For its 2014–15 season entitled “AMPLIFY,” the Quartet unveils its four largest-scale commissions to date as well as centerpieces from the traditional canon. These adventurous new works push the ensemble into uncharted and thrilling new territory: “Artistic,” in the case of David Reminick, whose five-movement new work features the musicians singing and playing simultaneously;

“Collaborative,” for Anthony Cheung’s quintet, which partners the group for the first time with International Contemporary Ensemble founder and flutist Claire Chase; “Contextual,” with Chris Fisher-Lochhead’s mining of the timbres and cadences of comedy stars like Bill Cosby, Dave Chapelle, and Tig Notaro; and “Experiential,” in Alex Temple’s tour through scenes of gender fluidity, featuring indie luminary Julia Holter. With its commitment to an equal footing in the traditional canon and new music, essential entries from eras past balance out the quartet’s season with names such as Beethoven, Ligeti, Haydn, Crumb, Dvořák, and more.

The Spektral Quartet serves as ensemble-in-residence at the University of Chicago and was invited in 2013 to join the Rush Hour Series’ Back-of-the-Yards project, which offers year-long music education and outreach in one of Chicago’s most under-served neighborhoods.

**JOHN WILLIAMS** (*diatonic button accordion, Anglo-concertina*) is internationally regarded as one of the foremost players of Irish music today. With five All-Ireland titles to his credit, Mr. Williams is the only American-born competitor ever to win first place in the



Photo: John Williams; James Fraher photography.

Senior Concertina category. His additional talents on flute, button accordion, bodhran, and piano distinguish

him as a much sought-after multi-instrumentalist in the acoustic scene around the world.

Born and raised on the southwest side of Chicago, Mr. Williams spent his summers during college on the southwest coast of Ireland in his father’s village of Doolin, County Clare. Like Chicago, Doolin



became a major musical crossroads for him and countless other local and international musicians to meet and exchange music. Gigging every night in the pubs of Doolin and Lisdoonvarna soon led to performances in Galway, Cork, Dublin, Belfast, Paris, Brittany, Zurich, and New York.

Forming the groundbreaking Solas in 1995 with Seamus Egan, Winifred Horan, Karan Casey, and John Doyle, Mr. Williams received wider recognition playing to sold-out audiences internationally and earning two NAIRD awards and Grammy nominations for the ensemble's 1996 and 1997 releases, *Solas* and *Sunny Spells and Scattered Showers*. The Irish national broadcasting network RTE has featured Mr. Williams as the subject of the radio program *The Long Note*, the television series *The Pure Drop*, and the Gaelic language and music programs *Geantraí* and *Failte*.

Outside of traditional music, Mr. Williams has collaborated on productions with Gregory Peck, Doc Severinson, Studs Terkel, Mavis Staples, jazz pianist Bob Sutter, bluegrass legend Tim O'Brien, Syrian oud player Kinan Abou Afach, Oscar-winning director Sam Mendes, the London Symphony Orchestra, and the Irish Chamber Ensemble. US audiences recognize him from numerous appearances on *Mountain Stage*, *A Prairie Home Companion*, and *The Grand Ole Opry* as well as guest performances with The Chieftains, Nickel Creek, and Riverdance.

On the silver screen, Mr. Williams appears as a bandleader, music consultant, and composer in Dreamworks' classic Chicago thriller *Road to Perdition*. Centrally featured in the Academy Award-nominated score by Thomas Newman, Mr. Williams' autumnal *Perdition Piano Duet* was released on the 2002 Universal soundtrack album as performed in the film by stars Paul Newman and Tom Hanks. Regarding the original piece by Mr. Williams, the *Los Angeles Times* wrote "Closeness is beautifully and wordlessly conveyed in a quiet piano duet...a lovely thing." Reviewing the entire score, the *Denver Post* printed "Brilliant, beautiful, brutal...the music in the film feels almost like a character itself."

**ALEXANDER YAKUSHEV** (electric violin, *Accordion Virtuosi of Russia*) has been a regular soloist with the Accordion Virtuosi of Russia since 1996. Mr. Yakushev has also performed extensively around the world in solo recital, and is a winner of several music competitions. He appears regularly on TV programs in Russia, and is in high demand for his unusual and capturing arrangements of popular tunes for his instrument.

On behalf of the 250 plus members of the Michigan Accordion Society, we wish tonight's artists a very warm welcome and would like to thank the staff at University Musical Society for welcoming our society to this spectacular event!

**MICHIGAN ACCORDION SOCIETY**



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

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**ILYA YAKUSHEV** (*piano, Accordion Virtuosi of Russia*), with many awards and honors to his credit, continues to mesmerize audiences on three continents. In the US, his performances of two Prokofiev concerti in the 2007 San Francisco Prokofiev Festival with Michael Tilson Thomas were included in the top 10 classical music events of the year by the *San Francisco Chronicle*, and prompted a

return there in 2009, also with Maestro Tilson Thomas. In addition to many concerto and recital appearances in the US, Mr. Yakushev has extensively appeared internationally in his native Russia, Japan, Korea, and Singapore. He is the executive director of the International Keyboard Institute and Festival at the Mannes School of Music in New York, where he studied with pianist Vladimir Feltsman.

## ACCORDION VIRTUOSI OF RUSSIA

Yuri Smirnov, *Artistic Director and Conductor*  
Vladimir Smirnov, *Conductor*

Alexander Yakushev, *Electric Violin*  
Ilya Yakushev, *Piano*

### ACCORDION

Vladimir Chernenkii  
Maria Egorova  
Maria Falko  
Ekaterina Filippova  
Iuliia Grigoreva  
Daria Krasotkina  
Alexandr Liubomirov  
Evgenii Lyskov  
Kseniia Malakhovskaia  
Anastasiia Mikhailovskaia  
Evgenii Prokhorov  
Mikhail Savin  
Tatiana Trifonova

### BAYAN

Alexander Bondarev  
Yaroslav Brovin  
Alesia Davydenko  
Sergei Enns  
Iakov Karmanov  
Mariia Khmeleva  
Mikhail Poverennyi

Anna Samokhvalova  
Daniil Shperling  
Nikita Venkov

### GUITAR

Alexandr Kotelnikov

### BASS GUITAR

Arseny Bardyzh

### KEYBOARD

Ekaterina Fakhmi  
Anna Ivanova

### PERCUSSION

Sergey Berezanskiy  
Natalia Lubenets  
Anton Smirnov

### HARP

Ekaterina Rantc

*The Accordion Virtuosi of Russia was funded by Pavel Smirnov.*



UMS ARCHIVES

This evening's concert marks **Julien Labro's** second appearance under UMS auspices following his UMS debut as a member of Hot Club of Detroit in October 2010 at the Michigan Theater. UMS welcomes the **Accordion Virtuosi of Russia** and **Yuri and Vladimir Smirnov, Alexander and Ilya Yakushev, Liz Carroll, Alexander Sevastian, John Williams**, and the **Spektral Quartet** who make their UMS debuts this evening.





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 composer 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  
Earl Lewis Room, Third Floor,  
Rackham Building

### **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

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TONIGHT'S VICTORS FOR DISCOVERY:

# RENEGADE VENTURES FUND, ESTABLISHED BY MAXINE AND STUART FRANKEL

SUPPORTERS OF THIS EVENING'S PERFORMANCE BY  
APOLLO'S FIRE & APOLLO'S SINGERS.

## BE A VICTOR FOR UMS.

Building our endowment is critical to the long-term financial security of UMS. You can help us protect the future of this important organization by including UMS in your estate plan. Together, we can ensure that the wonderful experiences of seeing world-class performing arts that we have so enjoyed will continue for generations to come.

For information about making a planned gift to UMS, please contact Margaret McKinley at 734.647.1177 or [margiem@umich.edu](mailto:margiem@umich.edu).





UMS PRESENTS

# APOLLO'S FIRE & APOLLO'S SINGERS

**Jeannette Sorrell**

*Conductor*

Molly Quinn and Nell Snaidas, *Sopranos*  
Karim Sulayman and Oliver Mercer, *Tenors*

Kristen Dubenion-Smith, *Alto*  
Jesse Blumberg, *Baritone*  
Jonathan Woody, *Bass*

Thursday Evening, November 6, 2014 at 7:30  
St. Francis of Assisi Catholic Church • Ann Arbor

**14th Performance of the 136th Annual Season**

Photo: Venice with the Dogana and the Church of S. Maria, Muller, William James (1812–45)/  
© Bury Art Gallery and Museum, Lancashire, UK/Bridgeman Images.

## PROGRAM

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*Claudio Monteverdi*

### Vespers of 1610

Versicle and Response: Deus in adjutorium

Antiphon: Laeva ejus sub capite meo

Psalm 109: Dixit Dominus

Motet: Nigra sum

Oliver Mercer, *Tenor*

Antiphon: Nigra sum sed formosa

Psalm 112: Laudate pueri

Motet: Pulchra es

Molly Quinn and Nell Snaidas, *Sopranos*

Antiphon: Pulchra es et decora

Psalm 121: Laetatus sum

Motet: Duo Seraphim

Karim Sulayman, Oliver Mercer, and Owen McIntosh, *Tenors*

Antiphon: Iam hiems transit

Psalm 126: Nisi Dominus

## INTERMISSION

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This evening's performance is supported by the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

Special thanks to Garrett Schumann for his participation in events surrounding Apollo's Fire's concert.

The recording of the Monteverdi *Vespers* by Apollo's Fire, as well as other Apollo's Fire CDs, are on sale in the lobby during intermission and after the concert.

Motet: Audi Coelum

Karim Sulayman and Oliver Mercer (echo), *Tenors*

Antiphon: Virgo prudentissima

Psalm 147: Lauda, Jerusalem

Sonata sopra Santa Maria

Madeline Healey, *Soprano*

Hymn: Ave maris stella

Kristen Dubenion-Smith, *Alto* and Jesse Blumberg, *Baritone*

### Magnificat

Antiphon: Sancta Maria succure miseris

Magnificat anima mea

Et exultavit

Quia respexit humilitatem

Quia fecit mihi magna

Et misericordia

Fecit potentiam

Deposuit potentes

Esurientes

Suscepit Israel

Sicut locutus est

Gloria Patri

Sicut erat in principio



*Prior to the performance, please join UMS at a Tune In at 7:00 pm in the Parish Activities Center.*

This tour of Apollo's Fire is made possible by support from the National Endowment for the Arts.

Apollo's Fire & Apollo's Singers appear by arrangement with Seldy Cramer Artists.

## Vespers (1610)

Claudio Monteverdi

Born May 15, 1567 Cremona, Italy

Died November 29, 1643 in Venice

*UMS premiere: The complete Monteverdi Vespers have never been performed on a UMS program.*

### The Mysteries of Monteverdi

We will perhaps never understand why great artists often create their most sublime works during periods of personal despondency and depression. From Monteverdi to Mozart, from Dostoevsky to Van Gogh, the world has been graced with beauty that comes out of the suffering of artists.

The winter of 1607–1608 was such a period for Monteverdi. Exhausted and despondent over the recent death of his wife, he was also overworked and underpaid as an employee of the Duke of Mantua. Thus, his father wrote to the Duke to request an honorable dismissal for his grief-stricken son, whose health was suffering as well as his spirits.

The plea was ignored and Monteverdi was ordered to return to work. Important things were afoot at the Mantuan palace, and music was needed: the Duke's son, Prince Francesco, was to be married to Margherita of Savoy. Though we don't know for certain, it is probable that Monteverdi was ordered to compose his extraordinary *Vespers* for the wedding celebrations, which commenced in Mantua in May 1608 and eclipsed all other events for several years. The eminent Monteverdi scholar Iain Fenlon has argued convincingly that the *Vespers* were most likely composed for performance in Mantua in 1608, not for Venice in 1610 where the work was published.

Monteverdi's *Vespers* are an extraordinary and revolutionary setting of the five psalms, hymn, and Magnificat which make up a Roman Catholic Vespers service. In addition to these standard movements, Monteverdi included four motets (sometimes called "concertos") for one, two, three, and six voices respectively, based primarily on love poetry from the *Song of Solomon*. There is also an instrumental sonata movement over which is woven the chant "Sancta Maria ora pro nobis."

What makes Monteverdi's setting of the Psalms and the Magnificat so remarkable is that he uses the traditional psalm tones that would normally be chanted in a Vespers service, but turns them into a kind of *cantus firmus* — that is a kind of slow-moving, repeated chant — around which he weaves the most elaborate and avant-garde counterpoint imaginable. The relationship between the fixed, archaic Medieval psalm tone and the flamboyant and imaginative Baroque counterpoint that dances around it produces an extraordinary level of tension and beauty — indeed, it seems to evoke the struggle between ancient mysticism and modern enlightenment.

Three years after publishing the *Vespers*, Monteverdi finally escaped from his unhappy employment in Mantua in 1613 and became music director at St. Mark's Basilica in Venice. Many conductors have assumed that Monteverdi conceived the *Vespers* for the vast and monumental Basilica — even though he had already published the piece three years before auditioning there — and that he composed the piece to impress the staff at St. Mark's. This theory then leads to an interpretation using large choral forces such as one would need in order to make a festive impression in the sprawling Basilica. The fact is, though,



that Monteverdi could hardly have had his eye on the St. Mark's job when he published the *Vespers* in 1610, as the preceding St. Mark's music director was still alive and healthy, and no one could have foreseen his unexpected death two years later, resulting in a job opening.

By contrast, there is much evidence to suggest that the *Vespers* were composed and conceived for Mantua. It is apparent even from a quick glance at the score that the *Vespers* were written for the same vocal and instrumental ensemble as Monteverdi's opera *L'Orfeo* — that is, the small virtuoso ensemble who performed in Mantua in 1607. Both works call for two sopranos, two tenors (one with major solo demands), two basses, and a small part for alto. The ranges of these singers are nearly identical in the two works, including the unusually low tessitura of the lead tenor. The instrumentation is the same. Finally, the opening Toccata from *L'Orfeo* reappears as the opening *Respond* in the *Vespers*; both are based on material that may well have been the fanfare for the Duke of Mantua.

On May 25, 1608, it is reported that a “solemn Vespers” service was celebrated at the church of St. Andrea in Mantua, as part of the wedding festivities mentioned above. This was a major event, in which Prince Francesco was installed as the first member of a new order of knights. The term “solemn” Vespers means polyphonic (rather than merely chanted); so, as Iain Fenlon has suggested, it is highly probable that the music performed at this service was Monteverdi's *Vespers*. Of course Monteverdi may have eventually performed his *Vespers* at St. Mark's when he took up employment there, and he may well have used the work as his audition piece for the post. But it is clear that he did not originally conceive the piece for that space.

Most conductors who oppose the large-scale “St. Mark's” approach to this piece have assumed that Monteverdi conceived the *Vespers* for the small ducal chapel at Mantua, which could have only accommodated a one-on-a-part performance (10 singers). However, there is no record of any festive event taking place in that chapel during 1608–1610 for which music as flamboyant as Monteverdi's *Vespers* would have been appropriate. On the contrary, Monteverdi's work would have been extremely appropriate for the wedding festivities at St. Andrea church; the sensuous love poetry contained in Monteverdi's text, drawn from the *Song of Solomon*, is ideal for a wedding celebration but would certainly seem out of place at any other Vespers service.

All of this impacts one's interpretation because there are so many questions left open by the score. The *Vespers* publication of 1610 (which is not even a score but a set of eight individual part-books) is typical of the time in that it contains minimal information about how the piece is to be performed. There are few indications of instrumentation, and none at all of tempo, dynamics, or articulation.

Nor do we know what size of forces he conceived. While most scholars agree that instrumental parts were performed with only one player to a part at this period, there is much disagreement about how many singers should be used. Monteverdi lived on the cusp between the Renaissance and Baroque periods. Some conductors take a “Renaissance” approach to the *Vespers*, using singers one on a part to create a kind of madrigal ensemble. Other conductors take an 18th century (or later!) approach, evoking the image of St. Mark's and using a large Handel-sized chorus of 25 to 35 and soloists with operatic voices. The fact is that Monteverdi was neither

a Renaissance composer nor an 18th-century High Baroque composer. He was a revolutionary, living at the end of the Renaissance and pushing the limits to forge the new style which we call Baroque (just as Beethoven forged the Romantic style out of the Classical period three centuries later). He used the finest professional singers and instrumentalists in the region and gave them daringly avant-garde music to perform – music that uses the tools of the Renaissance and stretches them to convey the flamboyant, emotional imagery of the early Baroque. This is music full of sudden contrasts, freedom of expression, and spontaneous flights of imagination. I do not think it is ideally suited to a massive Handelian chorus, nor can the necessary contrasts be achieved by a one-on-a-part madrigal ensemble.

We take the cue for our performance from the setting of St. Andrea church

in Mantua on that spring day in 1608: the grand opening of festivities for an extraordinary royal wedding. The excitement of the cantor is palpable as he intones the chant that sets the drama in motion: *Deus in adjutorium meum intende*. “God, make speed to save me” – the ordinary words of the Vespers, but not so ordinary today. The company of 37 musicians responds with electrifying joy, launching the fanfare, the pageantry, and the royal procession of the Gonzaga family and the House of Savoy.

Thus, our evocation of the “solemn Vespers” at St. Andrea church employs forces appropriate to a church of that size – 20 singers and 16 instrumentalists. In choosing for these mid-size forces, I hope to have captured the fleetness, flexibility, and dynamic contrast that Monteverdi must have intended.

*Program note by Jeannette Sorrell.*

## ARTISTS

**N**amed for the classical god of music and the sun, **APOLLO'S FIRE** was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Ms. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various Affekts or passions in the listeners. Apollo's Fire is a collection of creative artists who share Ms. Sorrell's passion for drama and rhetoric.

Hailed as “one of the pre-eminent period instrument ensembles” (*The Independent, London*), Apollo's Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall with a BBC broadcast. Apollo's Fire returned to Europe in fall 2011 and spring 2014, and has been met with standing ovations in Madrid (Royal Theatre), Bordeaux (Grand Théâtre de l'Opéra), Lisbon, Metz,

Birmingham, and Bregenz. Their return to London in 2014 was praised as “an evening of superlative music-making... the group combines European stylishness with American entrepreneurialism” (*The Telegraph, UK*).

Apollo's Fire has also toured throughout North America, appearing at the Aspen Music Festival, the Boston Early Music Festival series, the Library of Congress, the Tropical Baroque Festival in Miami, the Ojai International Festival in California, and major venues in Boston, Toronto, Los Angeles, and San Francisco. The ensemble performed an 11-concert tour of the Monteverdi *Vespers* in 2010 and a 9-concert tour of the *Brandenburg Concertos* in 2013. Apollo's Fire is currently signed to Columbia Artists Management (CAMI) for exclusive representation in North and South

America, and is managed in Europe by Intermusica (London).

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released 20 commercial CDs, and currently records for the British label AVIE. Since the ensemble's introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: "a swaggering version, brilliantly played" (*The Times*) and "the Midwest's best-kept musical secret is finally reaching British ears" (*The Independent*). Four of the ensemble's CD releases have become best-sellers on the classical *Billboard* chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos*, and Jeannette Sorrell's two crossover programs, *Come to the River* and *Sacrum Mysterium: A Celtic Christmas Vespers*.

**J EANNETTE SORRELL** (conductor) has quickly gained international attention as a leading creative voice among the new generation of early music conductors. She has been credited by the UK's *BBC Music Magazine* for forging "a vibrant, life-affirming approach to the re-making of early music...a seductive vision of musical authenticity."

Ms. Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger Norrington, and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the US, and the Soviet Union.

Ms. Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America. Ms. Sorrell made her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete *Brandenburg Concertos*. With standing ovations every night, the event was hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). She has also appeared as conductor or conductor/soloist with the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), the Omaha Symphony, Grand Rapids Symphony, Arizona Opera, and has appeared with the Cleveland Orchestra as guest keyboard artist. Upcoming engagements include a debut with New World Symphony in Miami and a return engagement with the Pittsburgh Symphony.

Ms. Sorrell and Apollo's Fire have released 20 commercial CDs, of which four have been bestsellers on the *Billboard* classical chart. She has released four discs of Mozart, and was hailed as "a near-perfect Mozartian" by *Fanfare Record Magazine*. Other recordings include Handel's *Messiah*, the Monteverdi *Vespers*, and two creative crossover projects: *Come to the River: An Early American Gathering* and *Sacrum Mysterium: A Celtic Christmas Vespers*.

Ms. Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Ms. Sorrell has led many baroque projects for students at Oberlin Conservatory.

**JESSE BLUMBERG** (*baritone*) is equally at home on opera, concert, and recital stages, having performed roles at Minnesota Opera, Pittsburgh Opera, Boston Early Music Festival, Boston Lyric Opera, and at London's Royal Festival Hall. He has made concert appearances with American Bach Soloists, Boston Baroque, Oratorio Society of New York, TENET/Green Mountain Project, Pacific MusicWorks, Apollo's Fire, and on Lincoln Center's *American Songbook* series. Mr. Blumberg has performed recitals with the New York Festival of Song, Marilyn Horne Foundation, and the Mirror Visions Ensemble. His 2014–15 season includes a European tour with Boston Early Music Festival and debuts with Hawaii Opera Theatre and Atlanta Opera. Mr. Blumberg is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

**KRISTEN DUBENION-SMITH** (*mezzo-soprano*) enjoys an active performing career in oratorio, opera, and sacred vocal chamber music, particularly specializing in music of the Medieval, Renaissance, and Baroque eras. She has been praised for her “plush” voice by the *Baltimore Sun* and voice of “sweet clarity” by the *Pittsburgh Post-Gazette*. Recent notable engagements include performances with The Folger Consort, The Washington Bach Consort, The Cathedral Choral Society, The Evolution Contemporary Music Series, and with the Mark Morris Dance Group. Ms. Dubenion-Smith is also the co-founder of the award winning medieval ensemble Eya, based in Washington, DC as well as serving as cantor at the Washington National Cathedral. Originally from Michigan, Ms. Dubenion-Smith graduated from Alma College before moving to Baltimore

to complete her studies in voice at the Peabody Institute.

**OLIVER MERCER** (*tenor*) has been hailed by the *New York Times* as “excellent,” “particularly impressive,” and “sterling.” Recent opera roles include Eurimaco in Monteverdi's *L'incoronazione di Poppea* with Iford Festival Arts, conducted by Christian Curnyn; Acis in Handel's *Acis and Galatea* with Mid Wales Opera; and Don Pelagio in Haydn's *La Canterina* with Bampton Classical Opera. The works of Monteverdi have continually played a large part in his repertoire, receiving critical acclaim for past performances of the title role in *L'Orfeo* for Opera Theater Company Ireland and Silent Opera, London, multiple performances of *Vespers*, as well as performances of excerpts from the books of madrigals. Future Monteverdi projects include a production of *L'Orfeo* with English National Opera in the spring of 2015. Early French repertoire is also an area of specialty with past performances of operas by Charpentier, Rameau, and Gretry. A frequent guest artist with Apollo's Fire, Mr. Mercer is an active concert soloist, specializing in the works of Handel, Mozart, and Bach.

**MOLLY QUINN** (*soprano*) has captivated audiences with her “radiant” soprano, possessing an “arresting sweetness and simplicity” (*New York Times*) in repertoire ranging from Monteverdi to the Rolling Stones. As a member of New York's TENET, Ms. Quinn has been featured in many acclaimed projects, including *UNO+ One: Italia Nostra* (Avie Records). She is a soloist on Trinity Wall Street Choir and Trinity Baroque Orchestra's 2013 Grammy-nominated recording of Handel's *Israel in Egypt* (Musica Omnia) and has appeared

with the ensemble in London, Moscow, Paris, Carnegie Hall, and Alice Tully Hall. In 2012, Ms. Quinn also sang back up for rock legends The Rolling Stones. Recently, Ms. Quinn has appeared with the Clarion Music Society, Connecticut Early Music Festival, The Folger Consort, Mostly Mozart Festival, and with conductor Joshua Rifkin. Ms. Quinn was a 2013 season Virginia Best Adams Fellow at the Carmel Bach Festival and attended The University of Cincinnati College Conservatory of Music.

**NELL SNAIDAS** (*soprano*) has been praised by the *New York Times* for her “beautiful soprano voice, melting passion” and “vocally ravishing” performances. Of Uruguayan-American descent, Ms. Snaidas is recognized for her specialization in historical performance practice, in particular the repertoire of Italy and Spain. She began her career singing in zarzuelas in NYC’s Repertorio Español. Favorite projects include her many appearances with the Boston Early Music Festival, singing with LA Philharmonic at the Hollywood Bowl, recording the movie-soundtrack of *The Producers* with Mel Brooks in the booth, and co-directing/creating *Sephardic Journey* with conductor Jeannette Sorrell for Apollo’s Fire. Ms. Snaidas was featured on CBC radio as one of the leading interpreters of Spanish Renaissance/Sephardic song and has recorded for Sony Classical, Sono Luminus, Koch International, and Naxos. In addition to serving as Spanish/Latin American language coach to many of the leading early music ensembles in the US, Ms. Snaidas is the co-artistic director of GEMAS, a new concert series devoted to Early Music of the Americas. Her latest recording *The Kingdoms of Castille* was nominated for a Grammy Award in 2012.

She currently serves on the Board of Directors of Early Music America.

**KARIM SULAYMAN** (*tenor*) is consistently praised for his “lyrical, expressive, and appealing tenor” (*Washington Post*), and has been hailed as a “true revelation” (*Opéra Magazine*). With a vast repertoire that spans Renaissance to contemporary music, he has firmly established himself as a sophisticated and versatile artist. This season he records and debuts the role of Eurillo in Scarlatti’s *Gli equivoci nel sembiante* with Haymarket Opera, performs *Messiah* with Atlanta Baroque Orchestra, and has multiple return engagements with Apollo’s Fire. Recent highlights include three seasons at the Marlboro Music Festival and engagements at Lincoln Center, the Kennedy Center, Carnegie Hall, New York City Opera, Boston Lyric Opera, Chicago Opera Theater, Cité de la Musique, Apollo’s Fire, the Casals Festival, Aspen Music Festival, and the International Bach Festival. His growing discography includes the title role in Handel’s *Acis and Galatea*, and two releases for NAXOS in works of Philidor and Grétry, as well as forthcoming releases on the AVIE and Furious Artisans labels. Mr. Sulayman’s musical education began with violin studies at age three, followed by years as a boy alto soloist, including performances with the Chicago Symphony Orchestra under Sir Georg Solti and the St. Louis Symphony under Leonard Slatkin. He holds degrees from the Eastman School of Music and Rice University. He also studied improvisation at the Second City Training Center in Chicago.

**JONATHAN WOODY** (*bass-baritone*) is a sought-after performer of early and new music in New York and nationwide.

Equally comfortable as soloist and ensemble member, Mr. Woody is a member of the Grammy-nominated Choir of Trinity Wall Street, where he has been featured in performances of works by G.F. Handel and J.S. Bach, earning praise as “charismatic” and “riveting” from the *New York Times*. He performs regularly across the US; recent engagements include the Oregon Bach Festival Vocal Fellowship, the Carmel Bach Festival Virginia Best Adams Fellowship, performances with the Green Mountain Project, the Clarion Music Society, Antioch Chamber Ensemble, TENET, Signal Ensemble, the

Prototype Festival, Brooklyn Baroque, and Gotham Chamber Opera. Mr. Woody has recorded with the Choir of Trinity Wall Street under the Musica Omnia label, most recently being featured on the premiere recording of Ralf Yusuf Gawlick’s *Missa Gentis Humanae* for eight voices. Upcoming engagements include performances with BAM’s Next Wave Festival, Bach Collegium San Diego, Handel & Haydn Society, and Nashville Symphony, and touring with Pegasus Early Music.



## UMS ARCHIVES

This evening’s performance marks the third UMS appearance by **Jeannette Sorell** and **Apollo’s Fire**. Ms. Sorrell and Apollo’s Fire made their UMS debuts in November 2011 in a performance with countertenor Philippe Jaroussky at Hill Auditorium. They most recently appeared in November 2013 in a performance of Bach’s *Brandenburg Concertos* at Hill Auditorium. This evening’s concert marks U-M alumnus **Jesse Blumberg**’s third performance under UMS auspices following his performances of Handel’s *Messiah* at Hill Auditorium in December 2010. UMS welcomes **Apollo’s Singers** and soloists **Molly Quinn, Nell Snaidas, Oliver Mercer, Karim Sulayman, Kristin Dubenion-Smith,** and **Jonathan Woody**, who make their UMS debuts this evening.



## APOLLO'S FIRE

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The Cleveland Baroque Orchestra  
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### CONTINUO

John Lenti, *Theorbo*  
William Simms, *Theorbo*  
Peter Bennett, *Organ*

## APOLLO'S SINGERS

---

### CANTUS

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Madeline Healey  
Anna Lenti

### SEXTUS

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Elena Mullins  
Sian Ricketts

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Owen McIntosh (Tenor III in Duo Seraphim)  
Jeffrey Rich

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Karim Sulayman, *Soloist*  
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Jesse Blumberg, *Soloist*  
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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 et Chloé (complete)

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UMS PRESENTS

# QUATUOR EBÈNE

Pierre Colombet, *Violin*

Gabriel Le Magadure, *Violin*

Mathieu Herzog, *Viola*

Raphaël Merlin, *Cello*

Sunday Afternoon, November 9, 2014 at 4:00

Rackham Auditorium • Ann Arbor

**15th Performance of the 136th Annual Season  
52nd Annual Chamber Arts Series**

Photo: Quatuor Ebène; photographer: Julien Mignot.

PROGRAM

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Wolfgang Amadeus Mozart

**String Quartet No. 16 in E-flat Major, K. 428**

Allegro non troppo

Andante con moto

Menuetto: Allegro

Allegro vivace

Felix Mendelssohn

**String Quartet No. 2 in a minor, Op. 13**

Adagio — Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto — Allegro di molto

Presto — Adagio non lento

## INTERMISSION

### Jazz and Crossover

*Repertoire on the second half of this afternoon's program will be announced by the artists from the stage.*

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This evening's performance is made possible by endowed support from the Candis J. and Helmut F. Stern Endowment Fund, which supports an annual presentation on the UMS Chamber Arts series in perpetuity.

Media partnership is provided by WGTE 91.3 FM and Ann Arbor's 107one FM.

Quatuor Ebène records for Virgin Classics.

Quatuor Ebène appears by arrangement with Arts Management Group, Inc.

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

Duke Ellington famously said: "There are two kinds of music. Good music, and the other kind." This evening's concert offers only the former, but the selections come in many shapes, forms, and styles. The program begins with two works from the Western quartet tradition, by two of the greatest composing prodigies the world has ever known. As we move from Mozart to Mendelssohn, we may discover how the latter, at the age of 18 and steeped in the music of his elders, had already found a voice that belonged only to him and no one else.

The Quatuor Ebène has long been known for the ease with which it moves between different musical worlds. Tonight, you're going to be not only in your seat, but on the edge of it, as you wait to see what surprises the unannounced second half of the program has in store.

### String Quartet No. 16 in E-flat Major, K. 428 (1783)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

*UMS premiere: Budapest String Quartet, January 1950 in Rackham Auditorium*

#### SNAPSHOTS OF HISTORY...IN 1783:

- The volcano Laki in Iceland begins an eight-month eruption, causing one of the greatest environmental catastrophes in European history
- The first Waterford Crystal glassmaking business begins production in Waterford, Ireland
- Great Britain formally declares that it will cease hostilities with the US
- John Broadwood patents the piano pedal in England
- The Great Meteor passes over Great Britain

What happens when a genius consciously tries to outdo himself and works twice as hard as usual, making a concerted effort to impress an esteemed older colleague and friend? The result, in that case, may well be a set of extraordinary masterpieces like the six string quartets that Mozart dedicated to Franz Joseph Haydn.

Mozart composed these quartets over a period of three years, between 1782 and 1785. The Quartet in E-flat came third in the set, after a G-Major work (K. 387) that combined grace and rigor in a most original way, and the intensely tragic d-minor Quartet (K. 421). In the

present work, the tone is set by a most unusual opening melody, played in unison by the four instruments. Three times in the course of this brief theme, Mozart uses chromatic notes (ones outside the main key) in stressed downbeat positions, creating a certain tension which the rest of the movement will have to resolve. Tension and release is what the magical second-movement "Andante con moto" is all about as well: its opening melody is of irregular length, filled with rhythmic and harmonic ambiguity. Then the melody finds a temporary resting point, followed by new adventures.

The third-movement "Menuetto" was directly modeled on a work by Haydn, the minuet in the same key of E-flat Major from the *String Quartet Op. 33, No. 2* (known as "The Joke" on account of the unusual ending of its finale). Haydn himself had said of his Op. 33, published in 1781, that it was written in a "very new and unusual manner" — referring, among other things, to the equality of the four instruments, a new technique of motivic development and, with regard to minuets, a more elaborate treatment of the form and even an anticipation of the Beethovenian scherzo. What Mozart took from Haydn in this particular instance were the heavy, folk-like accents, the complex phrases and, in the central trio,

a very Haydnesque musical “joke”: a long drone in what turns out to be a “wrong” key, after which matters are straightened out by a sudden shift to the “right” key. The finale is Mozart’s take on another of Haydn’s favorite movement types: a fast contradanse with plenty of virtuoso runs as well as various harmonic and melodic surprises.

Mozart’s “Haydn” quartets did not fail to produce the desired effect on their dedicatee. When Haydn heard these works, he said the following immortal words to Mozart’s father Leopold: “Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the most profound knowledge of composition.”

## String Quartet No. 2 in a minor, Op. 13 (1827)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

UMS premiere: Tetzlaff Quartet, April 2011 in Rackham Auditorium

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

- Beethoven dies on March 26
- Alessandro Manzoni’s novel *The Betrothed*, a landmark of Italian literature, is published
- Slavery is abolished in New York State
- Eugène Delacroix paints one of his greatest canvases, *The Death of Sardanapalus*
- Friedrich Wöhler isolates aluminum for the first time

Few composers in the 1820s were more familiar with Beethoven’s recent works than was Mendelssohn. At a time when Hummel, Clementi, and Spohr were at the height of their fame, not everyone recognized that Beethoven dwarfed all of them; yet in Mendelssohn’s eyes, Beethoven reigned supreme as the most important composer of the time. The *String Quartet No. 2 in a minor*, written the year of Beethoven’s death, shows how

up-to-date the 18-year-old master was. This work makes some unmistakable allusions to Beethoven’s quartet in the same key (Op. 132), published only that same year (and written two years earlier). The allusion occurs in the “Allegro vivace” section of the first movement, audibly modeled on the analogous passage in the Beethoven quartet.

But Mendelssohn made other allusions in this piece as well, most notably to one of his own works: a short song called “Frage” (“Question”). The question “*Ist es wahr?*” (“Is it true?”) appears in the “Adagio” introduction to the quartet – reminding those familiar with the late Beethoven quartets of the “*Muss es sein?*” (“Must it be?”) motto of Op. 135. This theme frames the entire work, as it reappears at the very end of the last movement.

In between, there is, first of all, a fiery and tempestuous fast movement; its coda is particularly dramatic, ending on a declamatory formula straight out of an operatic recitative, delivered with great passion by the first violin. The second movement begins like a “song without words” – to borrow the name Mendelssohn would give later to his celebrated series of short piano pieces. Yet in the quartet, songfulness soon yields to an intense contrapuntal development that erupts in an animated middle section. A meter change (from 3/4 to 4/4) accompanies a change in mood from introspection to exuberant self-expression. In symmetrical fashion, the contrapuntal music returns, followed by a recapitulation of the “song without words.” The movement thus ends in the same lyrical manner in which it began.

The third movement is an “Intermezzo” opening with a gentle melody in a comfortable “Allegretto con moto” tempo that is soon changed to a much faster “Allegro di molto” for a



playful episode in contrapuntal style. This episode fulfills the function of a trio or middle section, but unlike most trios, it is longer and more substantial than the opening “main” section. That main section eventually returns, but the material of the trio doesn’t quite go away; both themes are heard together in the movement’s coda.

The finale begins with the same dramatic recitative with which the first movement ended. This time it leads into an aria – a melodic theme of great emotional intensity. As the movement continues, several elements of previous movements reappear: first the “Beethovenian” passage from the first movement, then the contrapuntal idea from the second, and finally (as mentioned before), the opening of the “Is it true?” motto. Periodically, the recitative style returns as well, momentarily interrupting the

melodic flow, which then continues with even more energy than before, until the arrival of the final “Adagio.”

The slow ending and the large number of thematic links between the movements are both highly unusual structural features, which are particularly surprising from a composer whose style is often (mistakenly) labeled as conservative. In fact, Mendelssohn was engaged in some rather daring structural experiments here. Op. 13 was, incidentally, his first string quartet, even though it is sometimes referred to as No. 2. (The official No. 1, which was the first to be published, is the E-flat Major work that received the opus number 12; it was written two years *after* the present composition.)

*Program notes by Peter Laki.*

## ARTISTS

“A string quartet that can easily morph into a jazz band,” wrote the *New York Times* after a 2009 performance by the **QUATUOR EBÈNE**. The ensemble opened with Debussy and Haydn and then improvised on a film music theme – with exactly the same enthusiasm and passion.

What began in 1999 as a distraction in the university’s practice rooms for the four young French musicians has become a trademark of the Quatuor Ebène, and has generated lasting reverberations in the music scene. The four breathe new life into chamber music through their consistently direct, open-minded perspective on the works. Regardless of the genre, they approach the music with humility and respect. They change styles with gusto, yet remain themselves with all the passion that they experience for each piece and that they bring to the stage and to their audiences directly and

authentically.

There is no single word that describes their style: they’ve created their own. Their traditional repertoire does not suffer from their engagement with other genres; rather, their free association with diverse styles brings a productive excitement to their music. From the beginning, the complexity of their oeuvre has been greeted enthusiastically by audiences and critics.

After studies with the Quatuor Ysaÿe in Paris and with Gábor Takács, Eberhard Feltz, and György Kurtág, the quartet had an unprecedented victory at the ARD Music Competition 2004. This marked the beginning of their rise, which has culminated in numerous prizes and awards.

The Quatuor Ebène’s concerts are marked by a special energy. With their charismatic playing, their fresh approach to tradition and their open engagement

with new forms, the musicians have been successful in reaching a wide audience of young listeners; they communicate their knowledge in regular master classes at the Conservatoire Paris and at the Colburn School in Los Angeles. In 2005, the ensemble won the Belmont Prize of the Forberg-Schneider Foundation. Since then, the Foundation has worked closely with the musicians, making it possible for them to play priceless old Italian instruments from private collections.

The Quatuor Ebène's debut CD, featuring works by Haydn, was praised unanimously by critics. Further recordings of music by Bartók, Debussy, and Fauré have won numerous awards, including the Gramophone Award, the ECHO Klassik, and the Midern Classic Award. Their 2010 album *Fiction* and the accompanying DVD, a live recording of jazz arrangements, has only solidified their unique position in the chamber music scene. In 2013, the

ensemble released a well-regarded CD entitled *Felix and Fanny* with works by Fanny Mendelssohn-Hensel and Felix Mendelssohn Bartholdy, which won a *BBC Music Magazine* Award. Their second crossover CD *Brazil*, a collaboration with Stacey Kent, appeared early in 2014.

Highlights of the current season include concerts in the Wigmore Hall in London, the Théâtre des Champs-Élysées in Paris, Munich's Herkulessaal, and Carnegie Hall in New York, alongside numerous festival concerts in Prague and Bremen, among others. The fundamental classical repertoire for string quartet will remain a cornerstone: in 2015, the Quatuor Ebène will focus on Beethoven's *String Quartets Op. 131* and *Op. 132*.

*UMS welcomes the members of Quatuor Ebène as they make their UMS debuts this afternoon.*



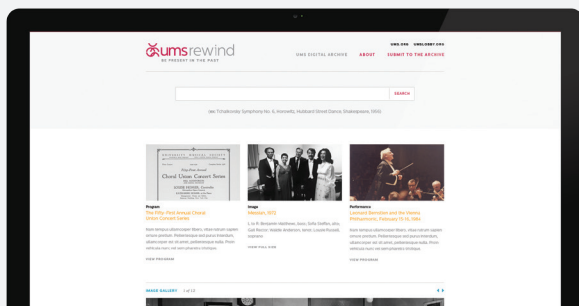
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Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.

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# General Info.

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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# 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

## 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 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](http://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](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 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](http://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](http://www.ums.org/kids).



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

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