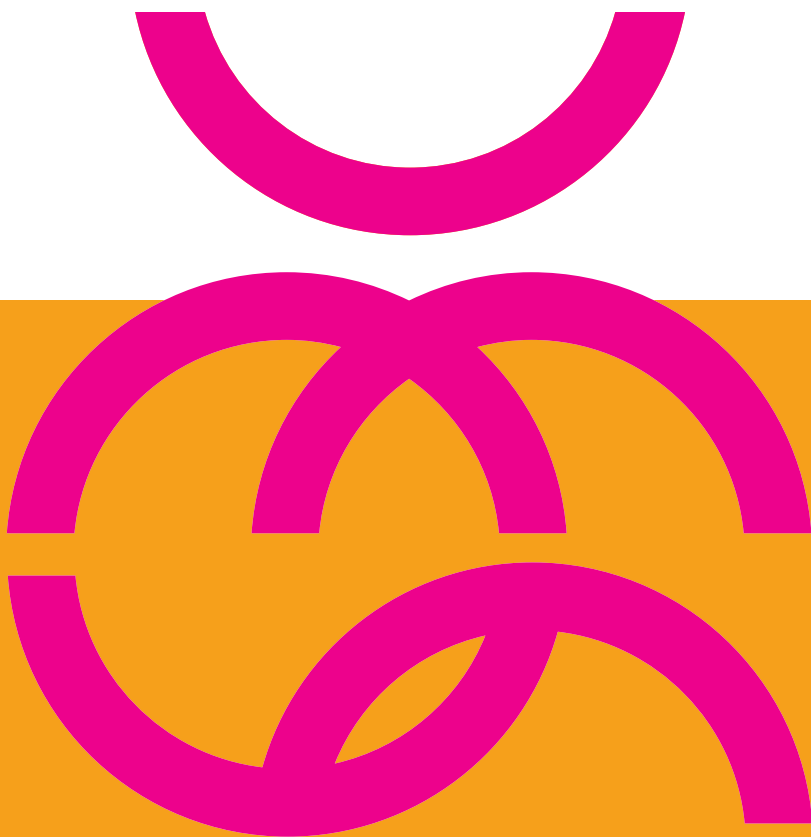


UMS PROGRAM BOOK
FALL 2014



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WELCOME.



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

MARK SCHLISSEL

President, University of Michigan



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

KENNETH C. FISCHER

UMS President



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

STEPHEN G. PALMS

Chair, UMS Board of Directors

SUPPORTING THE ARTS

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

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

Fernando Alberdi

Jennifer Anderson

Christopher Ballard

Maurice Binkow

Cindy Bott

Anna Budde

Thomas Forster

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Barbara Kaye

Tara Mahoney

Joseph Morrison

Cyril Moscow

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

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CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

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

BE PRESENT.

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2014-2015 SEASON CALENDAR.
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POLICIES.
GETTING INVOLVED.

2014-2015 SEASON CALENDAR.

SEPTEMBER

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

OCTOBER

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

NOVEMBER

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

DECEMBER

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

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

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

JANUARY

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

FEBRUARY

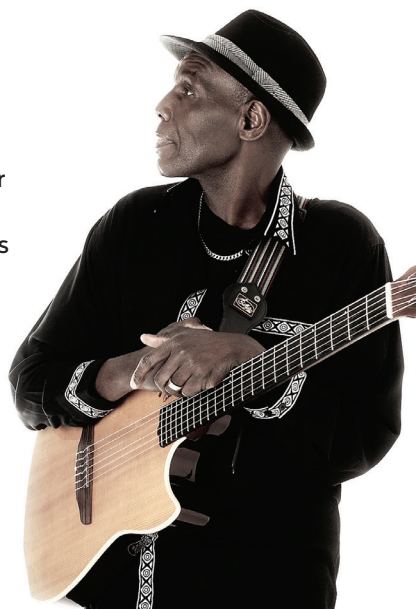
- 5 Tomasz Stańko, trumpet
 6 Jennifer Koh, violin
 14 Mendelssohn's *Elijah*
 UMS Choral Union & Ann Arbor Symphony Orchestra
 Jerry Blackstone, conductor
 14-21 Compagnie Non Nova
Prelude to the Afternoon of a Foehn
 15 Jazz at Lincoln Center Orchestra with Wynton Marsalis
 19 Rotterdam Philharmonic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

MARCH

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

APRIL

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



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UMS EDUCATION EXPERIENCES.

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

UMS.ORG/LEARN



CAN TRADITION BUILD THE FUTURE?

FALL 2014

At UMS, we believe it can. In our 136th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

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

Photo: Hill Auditorium in 1928.

Leadership.

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

UMS LEADERSHIP DONORS.

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



BERTRAM ASKWITH PATTI ASKWITH KENNER

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



ILENE FORSYTH

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



EUGENE AND EMILY GRANT

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



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

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



WALLIS CHERNIACK KLEIN

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



CANDIS AND HELMUT STERN

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

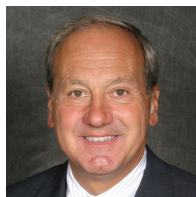


ANN AND CLAYTON WILHITE

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

UMS CORPORATE CHAMPIONS.

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



DOUGLASS R. FOX

President, Ann Arbor Automotive

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



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

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



JAMES LOFIEGO

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

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



FAYE ALEXANDER NELSON

President, DTE Energy Foundation

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





NANCY AND RANDALL FABER

Founders, Faber Piano Institute

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



JAMES G. VELLA

President, Ford Motor Company Fund

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community."



Ford Motor Company Fund



DAVID N. PARSIGIAN

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

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

HONIGMAN



MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION


KIRK ALBERT

Michigan Market President, KeyBank

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

KeyBank 


ALBERT M. BERRIZ

CEO, McKinley, Inc.

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

mckinley


THOMAS B. MCMULLEN

President and CEO, McMullen Properties

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


DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

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

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SHARON J. ROTHWELL

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

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

MASCO



SCOTT MERZ

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

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



STEPHEN G. PALMS

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

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



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

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



TODD KEPHART

Managing Partner, Retirement Income Solutions, Inc.

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



SAVA LELCAJ

Chief Executive Officer, Savco Hospitality

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





JOE SESI

President, Sesi Lincoln Volvo Mazda

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



JOHN W. STOUT

President, Stout Systems

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



OSAMU "SIMON" NAGATA

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

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



TIFFANY FORD

President, University of Michigan Credit Union

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



MARK SCHLISSEL

President, University of Michigan

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



FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

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

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



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UMS FALL PRELUDE DINNERS.

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San Francisco Symphony

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THE EXPERIENCE.



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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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PLEASE CONSIDER THE FOLLOWING:

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

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

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

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

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

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

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

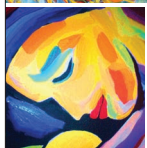
Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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THE EVENT PROGRAM.

THURSDAY, NOVEMBER 13 THROUGH
SUNDAY, NOVEMBER 23, 2014

3 SAN FRANCISCO SYMPHONY

Thursday, November 13, 7:30 pm
Hill Auditorium

9 SAN FRANCISCO SYMPHONY

Friday, November 14, 8:00 pm
Hill Auditorium

23 AN EVENING WITH BOB JAMES

Saturday, November 15, 8:00 pm
Hill Auditorium

27 JAKE SHIMABUKURO

Wednesday, November 19, 7:30 pm
Hill Auditorium

**31 YUJA WANG AND
LEONIDAS KAVAKOS**

Sunday, November 23, 4:00 pm
Hill Auditorium

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



TONIGHT'S VICTORS FOR UMS:

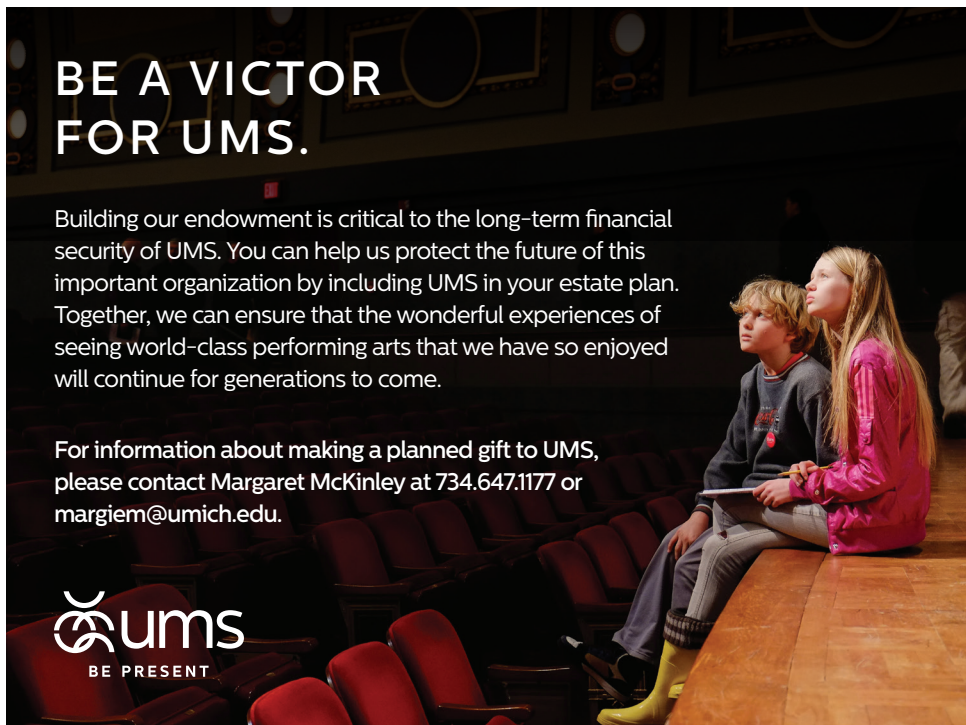
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SUPPORTS THIS EVENING'S PERFORMANCE BY
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BE A VICTOR FOR UMS.

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.





UMS PRESENTS

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas

Music Director and Conductor

Thursday Evening, November 13, 2014 at 7:30
Hill Auditorium • Ann Arbor

**16th Performance of the 136th Annual Season
136th Annual Choral Union Series**

Photo: San Francisco Symphony; photographer: Bill Swerbenski.

PROGRAM

*Gustav Mahler***Symphony No. 7 in e minor**

Slow — Allegro risoluto ma non troppo

Nachtmusik I: Allegro moderato — Molto moderato (Andante)

Scherzo: Schattenhaft (Like a shadow)

Nachtmusik II: Andante amoroso

Rondo — Finale: Allegro ordinario — Allegro moderato ma energico

This evening's concert will be performed without intermission.

 Endowment support provided by the Essel and Menakka Bailey Endowment Fund.

San Francisco Symphony residency activities supported by the Wallis Cherniack Klein Endowment Fund for Student Experiences.

Funded in part by the National Endowment for the Arts.

Media partnership is provided by WGTE 91.3 FM, WRCJ 90.9 FM, and Ann Arbor's 107one FM.

Special thanks to Libby Seidner, U-M School of Music, Theatre & Dance Class of 2015, for speaking at this evening's Prelude Dinner.

Special thanks to Emily Avers, Melody Racine, and the U-M School of Music, Theatre & Dance for their support of the San Francisco Symphony Residency.

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

NOW THAT YOU'RE IN YOUR SEAT...

In his important Mahler monograph published in 2011, Jens Malte Fischer offers the following thumbnail description of *Symphony No. 7*: "At the start...the listener appears to set foot on firm ground, but this is undermined by the shadows of the night, and at the end, our night vision finely attuned, we are blinded by a dazzling sun and deafened by the battery of noise unleashed by the brass and percussion." Often considered an "enigma" or even a "stepchild" among the Mahler symphonies, the Seventh is in fact the composer's most radical and forward-looking work, one that breaks new ground both by its harmonic innovations and by its bold juxtaposition of extreme characters, puzzling some critics while delighting many others.

Symphony No. 7 in e minor (1905)

Gustav Mahler

Born July 7, 1860 in Kalischt, near

Humpolec, Bohemia

Died May 18, 1911 in Vienna

UMS premiere: This symphony has never been performed at UMS concert.

Orchestration: Four flutes and two piccolos (doubling second and third flutes), three oboes and English horn, high clarinet in E-flat, four clarinets in A and B-flat, bass clarinet in A and B-flat, three bassoons and contrabassoon, tenor horn, four French horns, three trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, tambourine, cowbells, low-pitched bells, two harps, mandolin, guitar, and strings.

Performance time: about 80 minutes.

SNAPSHOTS OF HISTORY...IN 1905:

- Revolution of 1905: The Imperial Russian Army opens fire on a meeting at a street market in Tallinn (Governorate of Estonia), killing 94 and injuring over 200
- The Trans-Siberian Railway officially opens after its completion in July 1904
- Albert Einstein works on the special theory of relativity as well as the theory of Brownian motion
- Fauvist artists, led by Henri Matisse and André Derain, first exhibit, at the Salon d'Automne in Paris
- Rotary International is founded

"Three night pieces; the finale, bright day. As foundation for the whole, the first movement."

— Mahler to the Swiss critic William Ritter

Mahler began *Symphony No. 7* in the middle. As a glance at the program page and Mahler's own summary for William Ritter tells us, the structure is symmetrical. The first and last movements — both on a large scale — flank three character pieces, which are themselves symmetrical in that the first

and third are each called *Nachtmusik*.

It was with these two night musics that Mahler began this score in the summer of 1904. But with summer's end, a typically busy year began for Mahler, whose work as Europe's most famous conductor occupied him throughout the concert season. In June 1905, Mahler headed back to his summer residence at Maiernigg, on the Wörthersee, to continue work on his Seventh Symphony. He could not find the way into the composition. He took off for the Dolomites, hoping to release his creative energies, but nothing happened. Profoundly depressed, he returned. He stepped from the train and was rowed across the lake. With the first dipping of the oars into the water, he recalled later, "the theme of the introduction (or rather, its rhythm, its atmosphere) came to me."

From that moment forward he worked like a man possessed, as indeed he must have been to bring this gigantic structure under control, even if not finished in detail, by mid-August. His Latin message to his friend, the musician Guido Adler, was jubilant. In English translation, it reads: "My Seventh is finished. I believe this work to be auspiciously begun and happily concluded. Many greetings to you and yours, also from my wife. G.M." Thinking about the first performance, Mahler considered the New York Symphony, which he would be conducting in the 1907–08 season, but soon realized that this would be madness in a city and a country that knew so little of his music. A festival in Prague to celebrate the 60th year on the throne of the Emperor Franz Joseph provided a more suitable occasion. Prague offered a less than first-rate orchestra; on the other hand, Mahler had ample rehearsal time, and the worshipful young conductors — among them Artur Bodanzky, Otto Klemperer, and Bruno Walter — who attended the preparations

recounted how, refusing all help, he used every night to make revisions on the basis of that day's experience. He was always the most pragmatic of composer-conductors.

The *Nachtmusiken* and the "Scherzo" made their effect at once; the first and last movements were harder nuts to crack and in Prague the reception was more respectful than enthusiastic. Mahler himself conducted the Seventh only once more, in Munich, a few weeks after the concert at Prague. It is still the least known of his symphonies.

The Seventh is a victory symphony, not a personal narrative but a journey from night to day (it is sometimes called "Song of the Night"). The focus is on nature. If the Seventh is a Romantic symphony, one should add that the "distancing" effect produced by the outward-pointing, non-narrative character of the music can also be perceived as Classical.

The opening is music in which we may hear not only the stroke of oars, but the suggestion of cortege. Here Mahler carries us from a slow introduction into the main body of a sonata-allegro movement, adhering to the design that afforded symphonists from Haydn through Bruckner a broad range of expressive possibilities. Settling into a new key, he brings in a gorgeous theme, a highly inflected violin melody full of yearning and verve, rising to a tremendous climax, to merge into the music of the second of the three marches we have heard. More such merges lie ahead. At the focal point of the development comes what must be the most enchanted minute in all Mahler, a transformation of the second march from focused to veiled, and an ecstatic vision of the glorious lyric theme. A sudden plunge of violins returns us, shockingly, to the slow introduction. The recapitulation has begun. It is tautly compressed. The coda is fierce and abrupt.

The opening of the first of the

Nachtmusiken is a minute of preparation and search. A tremendous skid downwards through five-and-a-half octaves calls the proceedings to order. This artfully stylized version of an orchestra warming up turns into a tidy presentation of the theme that has been adumbrated. The theme itself is part march, part song, given a piquant flavor by that mix of major and minor we find so often in Mahler's music. In later years, the Dutch conductor Willem Mengelberg said that in this movement Mahler had been inspired by Rembrandt's so-called *Night Watch*, but the composer Alphons Diepenbrock, also one of Mahler's Amsterdam friends, both clarified and subtilized the issue:

It is not true that [Mahler] wanted actually to depict *The Night Watch*. He cited the painting only as a point of comparison. [This movement] is a walk at night, and he said himself that he thought of it as a patrol. Beyond that he said something different every time. What is certain is that it is a march, full of fantastic *chiaroscuro*—hence the Rembrandt parallel.

The initial march theme is succeeded by a broadly swinging cello tune. Like many such themes by Mahler, this one, heard casually, seems utterly naïve; closely attended to, it proves to be full of asymmetries and surprises of every kind. Watch for the return of this tune, even more lusciously scored and with a new counter-theme in the woodwinds. Distant cowbells become part of the texture, suggesting the Sixth Symphony, in which they play such a prominent part. Suddenly that great tragedy-in-music intrudes even more as a *fortissimo* trumpet chord of C Major droops into minor. This sound of major falling into minor is the expressive and sonorous signature of the Sixth. The string figurations collapse, there is a stroke of cymbals and tam-tam, and then

nothing is left but a cello harmonic and a ping on the harp.

Mahler's direction for the next movement, the "Scherzo," is "*schattenhaft*," literally "like a shadow" but perhaps better rendered as "spectral." Drums and low strings disagree about what the opening note should be. Notes scurry about, cobwebs brush the face, and witches step out in a ghostly parody of a waltz. The Trio is consoling — almost. The Scherzo returns, finally to unravel and disintegrate.

The first *Nachtmusik* was a nocturnal patrol, the second is a serenade that Mahler marks "Andante amoroso." William Ritter, nearly alone in his time in his understanding of Mahler, gives a wonderful description of the way the second *Nachtmusik* begins:

Heavy with passion, the violin solo falls, like a turtledove aswoon with tenderness, down onto the chords of the harp. For a moment one hears only heartbeats. It is a serenade, voluptuously soft, moist with languor and reverie, pearly with the dew of silvery tears falling drop by drop from guitar and mandolin.

Those instruments, together with the harp, create a magical atmosphere.

After these four so differentiated night scenes comes the brightness of day, with a thunderous tattoo of drums to waken us. Horns and bassoon are the first instruments to be roused, and they lead the orchestra in a spirited fanfare whose trills put it on the edge of parody. Mahler's humor gave trouble to many of his first listeners. Sometimes he maneuvers so near the edge of parody or of irony that, unless you know his language and his temperament, it is possible to

misunderstand him completely, for example to mistake humor for ineptness. Few listeners here will fail to be reminded of *Die Meistersinger*.

But what is that about? Again, Ritter understood right away, pointing out that Mahler never quotes Wagner but "re-begins" the Overture to take it far beyond. The triumphant C-Major "Finale" is itself a kind of cliché stemming from the Beethoven Fifth and transmitted by way of the Brahms First and, much more significantly for this context, *Die Meistersinger*. Mahler uses *Die Meistersinger* as a symbol for a good-humored victory finale. Other *Meistersinger* references occur, for instance the chorale to which the prize song is baptized, and even the deceptive cadence to which Wagner frequently resorts to keep the music flowing.

This "Finale" is a wild and wonderful movement. The *Meistersinger* idea turns out to be a whole boxful of ideas that, to an adroitly and wittily inventive builder like Mahler, suggest endless possibilities for combining and recombining, shuffling and reshuffling. To the city-square music of Mahlerized *Meistersinger* he adds stomping country music. No part of the harmonic map is untouched, while the rhythms sway in untamed abandon.

Then we hear music we have not heard for a long time — the fiery march from the first movement. Or rather, we hear a series of attempts to inject it into the proceedings. Just as we think the attempt has been abandoned, the drums stir everything up again, and finally the theme enters in glory.

Program note by Michael Steinberg.

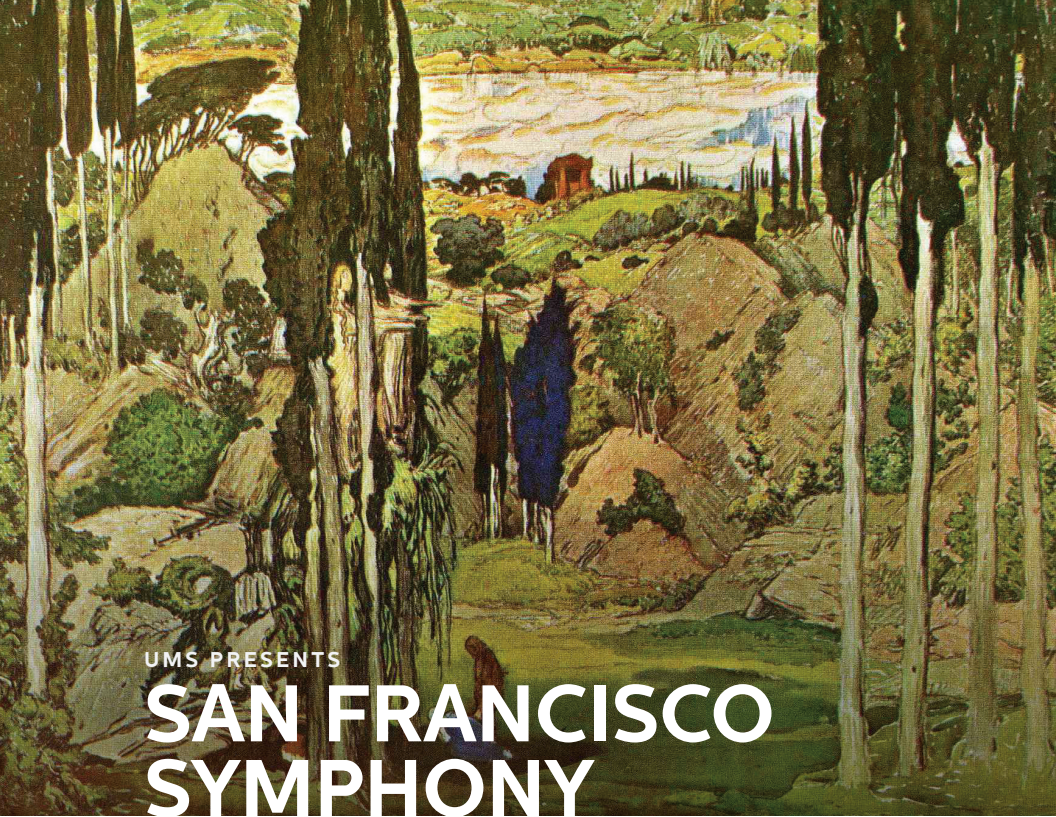


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UMS PRESENTS

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas

Music Director and Conductor

Gil Shaham

Violin

UMS Choral Union

Jerry Blackstone, Music Director

Friday Evening, November 14, 2014 at 8:00

Hill Auditorium • Ann Arbor

17th Performance of the 136th Annual Season

136th Annual Choral Union Series

Image: Set design for *Daphnis et Chloé* by Léon Bakst.

PROGRAM

*Franz Liszt***Mephisto Waltz No. 1***Sergei Prokofiev***Violin Concerto No. 2 in g minor, Op. 63**

Allegro moderato

Andante assai

Allegro ben marcato

Mr. Shaham

INTERMISSION

*Maurice Ravel***Daphnis et Chloé**

UMS Choral Union

Jerry Blackstone, *Music Director*

This evening's performance is sponsored by the University of Michigan Health System.

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

NOW THAT YOU'RE IN YOUR SEAT...

Having recently seen several performances of Diaghilev's Ballets Russes in Paris, the 22-year-old Prokofiev wrote to his best friend, composer Nikolai Miaskovsky, on June 24, 1913: "Daphnis is boring and amorphous — it makes you sleepy when it's being poetic and makes you laugh when there's drama and movement." Later, he became much kinder to his older contemporary; in the 1920s he declared that "Ravel is the only one in France who knows what he's doing," and published a moving obituary in a Russian journal when Ravel died in 1937. Prokofiev's ambivalence is understandable since he and Ravel were light-years removed from each other, stylistically as well as temperamentally. Nevertheless, there are some definite points of contact between the two as both were fond of mechanical *ostinato* rhythms; thus even the "boring" *Daphnis* may have had some impact on the music of the young iconoclast. According to one scholar, the influence also worked the other way around, as Prokofiev's ballet *Le Pas d'acier* (1926), written for Diaghilev, may very well have been an inspiration for Ravel's *Boléro* (1928).

As composers of piano music, both Prokofiev and Ravel admired the music of Franz Liszt. Ravel's early piano piece *Jeux d'eau* (1901) picked up where Liszt had left off with *Les jeux d'eau à la Villa d'Este* (1877). One wonders whether Ravel had the *Mephisto Waltz* at the back of his mind when he wrote *La Valse*.... As for Prokofiev, we know he liked Liszt's piano concertos, occasional echoes of which may be found in his own works. Representing two centuries and three countries, then, the three composers on tonight's program are connected by some subtle, yet tangible links.

Mephisto Waltz No. 1 (1860)

Franz Liszt

Born October 22, 1811 in Raiding, in the
Austro-Hungarian Empire

Died July 31, 1886 in Bayreuth, Germany

UMS premiere: Harold Bauer in performance of the piano transcription by Liszt, January 1902 in University Hall; orchestral performance by the Chicago Symphony Orchestra under the baton of Frederick Stock, 28th Annual May Festival, May 1921 in Hill Auditorium.

Orchestration: Two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (two tenors and one bass), tuba, timpani, cymbals, triangle, harp, and strings.

Performance time: about 12 minutes.

SNAPSHOTS OF HISTORY...IN 1860:

- Christians and Druzes clash in Damascus, Syria
- South Carolina becomes the first state to secede from the United States Union
- Augustana College is founded in Chicago by Scandinavian immigrants
- Robert Wilhelm Bunsen discovers caesium and rubidium
- The Open Championship, also known as the British Open, is played for the first time at Prestwick Golf Club in Ayrshire, Scotland

The *Mephisto Waltz* in its original form is an orchestral piece. It is one of a pair written in 1860 called *Two Episodes* from Lenau's *Faust*, the first being among Liszt's most visionary, mysterious, and predictably non-popular works, *Nocturnal Procession*; the other being the brilliantly vivid *Dance in the Village Inn*, subtitled *Mephisto Waltz*. Almost immediately, and to the delight now of many generations of pianist and audiences, Liszt made a piano transcription of the *Mephisto Waltz*. (Properly speaking, this is the *Mephisto Waltz No. 1*. Liszt added two more

Mephisto waltzes in 1881 and 1883, No. 3 especially being one of the most stunning of his late works; he sketched a fourth in 1885. There is even a *Mephisto Polka*, also from 1883.) The scene in the first waltz is easily apprehended. Faust and Mephisto come to an inn, Mephisto seizes the violin to make the music hotter, wild abandon among the dancers, glimpses of a starlit night with the voice of the nightingale, and a turbulent close. Liszt provided an alternative ending, quiet and rarely heard, and illustrating a line from Lenau: "...und brausend verschlingt sie das Wonnenmeer" (...and the surge of the ocean of lust swallows them).

Program note by Michael Steinberg.

Violin Concerto No. 2 in g minor, Op. 63 (1935)

Sergei Prokofiev

Born April 23, 1891 in Sontsovka (now Krasnoye), Government of Ekaterinoslav (Dnipropetrovsk), in Ukraine

Died March 5, 1953 in Nikolina Gora near Moscow

First performance: December 1, 1935 in Madrid with Robert Soetens as the soloist and Enrique Fernández Arbós conducting.

UMS premiere: Philadelphia Orchestra with violin soloist Sidney Harth under the baton of Thor Johnson, 66th Annual May Festival, May 1959 in Hill Auditorium.

Orchestration: In addition to solo violin, the score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, castanets, triangle, snare drum, cymbals, bass drum, and strings.

Performance time: about 26 minutes.

SNAPSHOTS OF HISTORY...IN 1935:

- The Nuremberg Laws go into effect in Germany
- Persia is renamed Iran
- Joseph Stalin opens the Moscow Metro to the public
- Executive Order 7034 creates the Works Progress Administration (WPA) in the US
- Eventual Baseball Hall of Famer Babe Ruth appears in his last career game

There are different Prokofievs. People who find their ideal Prokofiev in *Romeo and Juliet* may well find *The Fiery Angel* unpleasantly scratchy. One can also understand that those whose favorite Prokofiev is *Symphony No. 2* might be disappointed in the famous Fifth. More of his sharp-edged and fairly dissonant music comes from his earlier years; most of his music that is more mellifluous in style, painted with a broader brush, and less inclined to humor comes from his later years in the Soviet Union, when he can even seem downright self-conscious in his concern not to rub the wrong way. He himself recognized in his life work four "basic lines," which he called classical, modern, motoric, and lyrical. All are present all the time, although of course in different balances. The *Violin Concerto No. 2* is a work in which these characteristics live together convincingly.

The violinist begins the *Concerto* alone, playing a slightly elaborated g-minor chord, ruminating on this very simple matter for eight measures. The orchestral sound—just muted violas and basses, two octaves apart—is austere. It is a versatile theme, and very soon Prokofiev lets us hear it as a canon with the violin trailing the cellos and basses by half a measure. After further play with fragments of this theme, the music slows slightly for a new melody, one so sweetly lyric that we could almost imagine a page from one of the *Romeo and Juliet* notebooks had found its way into the sketches for the *Concerto*. These two ideas provide Prokofiev with all the material he requires for this movement:

his harmonic energy, at its strongest here, and his inventive violin writing carry him brilliantly to the end.

Prokofiev gently sets the second movement in motion with a simple arpeggiated accompaniment in triplets as the solo violin enters with one of the composer's most inspired melodies. The slight sense of rhythmic dissonance produced by the way its duplets are set against the orchestra's triplets gives it just the right amount of edge. This and the *Romeo* theme in the first movement are indeed examples of a manner one would not have found in Prokofiev's music before the 1930s.

After these dreams, the finale jolts us into a rude awakening. This is dance music, and I would guess that Prokofiev added the castanets and other suggestions of Spanish flavoring because he knew that the *Concerto* would first be played in Madrid. Here Prokofiev indulges his appetite for dissonance and fierce accent, so firmly kept in check in the first two movements. The closing pages are marked *tumultuoso*.

Program note by Michael Steinberg.

Daphnis et Chloé, Choreographic Symphony in Three Parts (1909–12)

Maurice Ravel

Born March 7, 1875 in Ciboures, Basses
Pyrenées, France

Died December 28, 1937 in Paris

First performance: June 8, 1912, by the Ballets Russes at the Théâtre du Châtelet in Paris; Pierre Monteux conducted.

UMS premiere: Boston Symphony Orchestra under the baton of Seiji Ozawa, April 1975 in Hill Auditorium.

Orchestration: Piccolo, two flutes, alto

flute, two oboes, English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, an extensive percussion section, two harps, and strings. The score also calls for optional four-part chorus.

Performance time: about 50 minutes.

SNAPSHOTS OF HISTORY...IN 1912:

- The Republic of China is proclaimed
- The Bolshevik Party breaks away from the rest of the Russian Social Democratic Labor Party
- William Christopher Handy's "Memphis Blues" is published
- *RMS Titanic* strikes an iceberg in the northern Atlantic Ocean and sinks with the loss of 1,517 lives
- US release of Sarah Bernhardt's film *Les Amours de la reine Élisabeth* is influential on the development of the movie feature

When he was approached about writing the music for a new ballet that Serge Diaghilev was planning for his Ballets Russes, Maurice Ravel became as excited as was seemly within the bounds of his even-tempered nature. The Ballets Russes — with Diaghilev as director, Michel Fokine as choreographer, Léon Bakst as designer — had taken Paris by storm in 1909, and a commission from the company was a signal that a composer had arrived in the city that prided itself as the summit of culture.

From the outset the going was not easy, and the ballet finally made its way to the stage of the Théâtre du Châtelet about two years after Diaghilev had hoped, with Vaslav Nijinsky dancing the role of Daphnis and with Tamara Karsavina as Chloé. Although it was revived in Paris the next season and in London in 1914, *Daphnis et Chloé* has enjoyed only sporadic success in the world of ballet. Ravel's score, however, has achieved the status of a classic.

The sheer sound of this score is exceptional, even in Ravel's colorful

oeuvre. In *Daphnis et Chloé* he employs the largest orchestra he would ever require, and he uses it with consummate skill. The wordless chorus is also used to imaginative effect at several points in the score, sometimes gliding between notes in a sort of microtonal, perhaps pseudo-Greek, ecstasy.

Fokine's ballet scenario is divided into three parts, though the action is dovetailed into a single sweep in the staged ballet and, accordingly, in Ravel's score. Here is the general scenario, compressed from inscriptions spread through the score.

Part One: A meadow on the outskirts of a sacred wood. On the right a grotto, at the entrance of which, carved from the same rock, are depicted three Nymphs from an ancient sculpture. On the left, a great mass of rock in the form of the god Pan. A clear afternoon in springtime. Youths and maidens enter carrying open baskets of gifts intended for the Nymphs. The stage gradually fills.

Daphnis comes clearly into view, preceded by his flocks. Chloé joins him and they prostrate themselves before the Nymphs. At the end of the dance, the emboldened herdsman Dorcon wants to kiss Chloé. A dance contest is proposed between Daphnis and Dorcon, with the winner's prize to be a kiss from Chloé. Daphnis triumphs and is invited to receive his prize. Lycanion enters and flirts with Daphnis, but he tries to escape.

The sound of weapons and war cries are heard approaching. Chloé throws herself before the altar of the Nymphs, begging their protection. A group of pirates rushes in and abducts her. Crazy with despair, Daphnis curses the gods and

falls fainting to the ground. Coming to life, the Nymphs descend from their pedestal and begin a slow, mysterious dance. They revive Daphnis and lead him to the rock, invoking the god Pan. Daphnis prostrates himself, imploring. The scene grows dark.

Part Two: Voices and trumpet calls are heard offstage from the pirates' camp. The pirate chief Bryaxis orders that the captive Chloé be brought in, and commands her to dance. She tries to flee and gives herself over to despair, thinking of Daphnis. Suddenly the atmosphere seems charged with strange new elements. With a menacing gesture, the formidable shadow of Pan is seen profiled against the mountains in the background. The scene dissolves to the landscape from "Part One," towards the end of night.

Part Three: Dawn. Shepherds enter. They find Daphnis and awaken him. Chloé appears and the two rush into each other's arms. Pan has saved Chloé, in remembrance of the nymph Syrinx, whom the god loved. Daphnis and Chloé mime the story of Pan and Syrinx. The dance grows animated. Before the altar of the Nymphs, Daphnis swears his fidelity. Daphnis and Chloé embrace tenderly. Joyous tumult. General dance. Dance of Daphnis and Chloé. Dance of Dorcon. Final Dance: Bacchanal.

*Program note by James M. Keller.
(Portions of this note previously appeared in different form in the program books of the New York Philharmonic and are reprinted by permission.)*

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ARTISTS

The **SAN FRANCISCO SYMPHONY** (SFS) gave its first concerts in 1911 and has grown in acclaim under a succession of music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque and Britain's Gramophone Award, and the Mahler cycle on the Symphony's own label has been honored with numerous Grammys, including those for "Best Classical Album" (Mahler's Third, Seventh, and Eighth symphonies), "Best Choral Performance" and "Best Engineered Classical Album" (Mahler Eighth), and "Best Orchestral Performance" (Mahler Sixth and Seventh). The recording of John Adams's *Harmonielehre* and *Short Ride in a Fast Machine* won a 2013 Grammy for "Best Orchestral Performance" and an ECHO Klassik award. A series of earlier recordings by MTT and the Orchestra, for RCA Red Seal, has also won praise, and their collection of Stravinsky ballets for RCA (*Le Sacre du printemps*, *The Firebird*, and *Perséphone*) received three Grammys. Some of the most important conductors of the past and recent years have been

guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and among the composers who have led the Orchestra are Stravinsky, Ravel, Copland, and John Adams. The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. Adventures in Music, the longest running education program among US orchestras, brings music to children in grades one through five in San Francisco's public schools. *Keeping Score*, designed to connect audiences with music and the emotions it conveys, aired on PBS-TV, is available on DVD and Blu-ray, and can be accessed at keepingscore.org. SFS radio broadcasts, the first in the nation to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country.

MICHAEL TILSON THOMAS first conducted the San Francisco Symphony in 1974 and has been Music Director since 1995. A Los Angeles native, he studied with John Crown and Ingolf Dahl at the University of Southern California,



Photo: Michael Tilson Thomas; Art: Streiber Photography

becoming Music Director of the Young Musicians Foundation Debut Orchestra at 19 and working with Stravinsky, Boulez, Stockhausen, and Copland at the famed Monday Evening Concerts. He was pianist and conductor for Piatigorsky and Heifetz master classes and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor. He has also served as Director of the Ojai Festival, Music Director of the Buffalo Philharmonic, a Principal Guest Conductor of the Los Angeles Philharmonic, and Principal Conductor of the Great Woods Festival. He became Principal Conductor of the London Symphony Orchestra in 1988 and now serves as Principal Guest Conductor. For a decade he served as co-Artistic Director of Japan's Pacific Music Festival, which he and Leonard Bernstein inaugurated in 1990, and he continues as Artistic Director of the New World Symphony, which he founded in 1988. Michael Tilson Thomas's recordings have won numerous international awards, and his recorded repertory reflects interests arising from work as conductor, composer, and pianist. His television credits include the New York Philharmonic Young People's Concerts, and in 2004 he and the SFS launched *Keeping Score* on PBS-TV. His compositions include *From the Diary of Anne Frank*, *Shōwa/Shoáh* (commemorating the 50th anniversary of the Hiroshima bombing), *Poems of Emily Dickinson*, *Urban Legend*, *Island Music*, and *Notturmo*. He is a Chevalier des Arts et des Lettres of France, was selected as

Gramophone 2005 "Artist of the Year," was named one of America's "Best Leaders" by *U.S. News & World Report*, has been elected to the American Academy of Arts and Sciences, and in 2010 was awarded the National Medal of Arts by President Barack Obama.

GIL SHAHAM was born in 1971 in Illinois and grew up in Israel, where he studied at the Rubin Academy of Music. He made his debut at age 10 with the Jerusalem Symphony and Israel Philharmonic, and he studied with Dorothy DeLay, first at Aspen and later at Juilliard.

This season Mr. Shaham continues his exploration of violin concertos of the 1930s, performing Prokofiev's *Violin Concerto No. 2* with The Knights at the Caramoor Fall Festival, Berg with the Philadelphia Orchestra, and Britten with

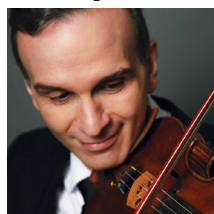


Photo: Gil Shaham

both the Berlin Radio Symphony and the London Symphony Orchestra. He gives the world-premiere

performances of a new concerto by David Bruce with the San Diego Symphony, and performs Mendelssohn's *Violin Concerto* in Tokyo, Canada, and Luxembourg, and two Bach concertos with the Dallas Symphony. In recital, he presents Bach's complete solo sonatas and partitas at Chicago's Symphony Center, Los Angeles's Disney Hall, and other venues in a multimedia collaboration with video artist David Michalek.

Mr. Shaham has recorded more than two dozen CDs, earning multiple Grammy Awards, a Grand Prix du Disque, a Diapason d'Or, and a Gramophone Editor's Choice award. His recent recordings are issued on the Canary Classics label,

which he founded in 2004. Mr. Shaham and his sister, pianist Orli Shaham, recently released *Nigunim: Hebrew Melodies*, which features the world-premiere recording of Israeli composer Avner Dorman's *Nigunim*. Other albums on the Canary Classics label feature Mr. Shaham performing works by Haydn, Mendelssohn, Mozart, Tchaikovsky, Elgar, and Fauré. Upcoming titles include Bach's complete works for solo violin and several installments in the violin concertos of the 1930s project.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990 and won the Avery Fisher Prize in 2008. He was named "Instrumentalist of the Year" by *Musical America* in 2012. He plays the 1699 "Countess Polignac" Stradivarius violin, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

Formed by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS CHORAL UNION** has performed with many of the world's distinguished orchestras and conductors in its 135-year history. First led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based in Ann Arbor under the aegis of UMS, the 200-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eighteen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO).

Led by Grammy Award-winning

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

The UMS Choral Union's 2014–15 season begins with a performance of Ravel's *Daphnis et Chloé* with the San Francisco Symphony under the baton of Michael Tilson Thomas this November, followed by its annual performances of Handel's *Messiah* at Hill Auditorium with the Ann Arbor Symphony in December. The chorus will return to Hill's stage on Valentine's Day for a performance of Felix Mendelssohn's oratorio *Elijah* with the Ann Arbor Symphony under the direction of Jerry Blackstone. In May, the UMS Choral Union will join with the Detroit Symphony Orchestra for a concert rendition of Giacomo Puccini's *Tosca* under the direction of Leonard Slatkin at Orchestra Hall in Detroit.

Participation in the UMS Choral Union remains open to all students and adults by audition.

Grammy Award-winning conductor **JERRY BLACKSTONE** is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In 2006, he received two Grammy Awards ("Best

Choral Performance" and "Best Classical Album") as chorus master for the critically acclaimed Naxos recording of William Bolcom's monumental *Songs of Innocence and of Experience*.

In 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union, a large community/university chorus that frequently appears with the Detroit Symphony Orchestra and presents yearly performances of Handel's *Messiah* and other major works for chorus and orchestra. In March 2008,

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



UMS ARCHIVES

This week's concerts mark the **San Francisco Symphony's** 14th and 15th appearances under UMS auspices. The SFS made its UMS debut in October 1980 under the baton of Edo de Waart at Hill Auditorium. The SFS most recently appeared in Ann Arbor with Michael Tilson Thomas in performance of Mahler's *Symphony No. 9* in November 2013 at Hill Auditorium. The SFS and Michael Tilson Thomas were honored with UMS Distinguished Artist Awards at the 2010 Ford Honors Program. Maestro **Michael Tilson Thomas** makes his 17th and 18th appearances under UMS auspices this week, following his UMS debut in April 1988 leading the Pittsburgh Symphony Orchestra at the 95th May Festival at Hill Auditorium. **Gil Shaham** makes his fourth appearance under UMS auspices on Friday evening following his UMS debut in March 1994 as soloist in Tchaikovsky's *Violin Concerto in D Major* performed with the Moscow Philharmonic at Hill Auditorium. Friday evening's concert also marks the **UMS Choral Union's** 426th appearance under UMS auspices, following its first appearance in December 1879.

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas,
Music Director and Conductor
Herbert Blomstedt,
Conductor Laureate
Donato Cabrera,
Resident Conductor
Ragnar Bohlin, Chorus Director
Vance George,
Chorus Director Emeritus

FIRST VIOLINS

Alexander Barantschik
Concertmaster
Naoum Blinder Chair

Nadya Tichman
Associate Concertmaster
San Francisco Symphony
Foundation Chair
Mark Volkert
Assistant Concertmaster
75th Anniversary Chair
Jeremy Constant
Assistant Concertmaster
Mariko Smiley
Paula & John Gambs
Second Century Chair
Melissa Kleinbart
Katharine Hanrahan Chair

Yun Chu
Sharon Grebanier*
Naomi Kazama Hull
In Sun Jang
Yukiko Kurakata
Catherine A. Mueller Chair
Suzanne Leon
Leor Maltinski
Diane Nicholeris
Sarn Oliver
Florin Parvulescu
Victor Romasevich
Catherine Van Hoesen*
Jeanelle Meyers*
Elbert Tsai*

SECOND VIOLINS

Dan Carlson
Principal
Dinner & Swig Families Chair
Paul Brancato
Acting Associate Principal
Audrey Avis Aasen-Hull Chair
John Chisholm
Acting Assistant Principal
Dan Nobuhiko Smiley
The Eucalyptus Foundation
Second Century Chair
Raushan Akhmedyarova
David Chernyavsky*
Cathryn Down
Darlene Gray*
Amy Hiraga
Kum Mo Kim
Kelly Leon-Pearce
Elina Lev
Isaac Stern Chair
Chunming Mo
Polina Sedukh
Chen Zhao
Sarah Knutson*
Dan Banner*
Yuna Lee*

VIOLAS

Jonathan Vinocour
Principal
Yun Jie Liu
Associate Principal
Katie Kadarach
Assistant Principal
John Schoening
*Joanne E. Harrington &
Lorry I. Lokey*
Second Century Chair
Nancy Ellis
Gina Feinauer
David Gaudry
David Kim
Christina King
Wayne Roden
Nanci Severance
Adam Smyla
Matthew Young

CELLOS

Michael Grebanier*
Principal
Philip S. Boone Chair
Peter Wyrick
Associate Principal
Peter & Jacqueline Hoefler Chair

Amos Yang
Assistant Principal
Margaret Tait
Lyman & Carol Casey
Second Century Chair
Barbara Andres
The Stanley S. Langendorf
Foundation
Second Century Chair
Barbara Bogatin
Jill Rachuy Brindel
Gary & Kathleen Heidenreich
Second Century Chair
Sébastien Gingras
David Goldblatt
Christine & Pierre Lamond
Second Century Chair
Carolyn McIntosh*
Anne Pinsker
ShuYi Pai*
Karen Freer*

BASSES

Scott Pingel
Principal
Larry Epstein
Associate Principal
Stephen Tramontozzi
Assistant Principal
Richard & Rhoda Goldman
Chair
S. Mark Wright
Lawrence Metcalf Second
Century Chair
Charles Chandler
Lee Ann Crocker
Chris Gilbert
Brian Marcus
William Ritchen

FLUTES

Tim Day
Principal
Caroline H. Hume Chair
Robin McKee
Associate Principal
Catherine & Russell Clark Chair
Linda Lukas
Alfred S. & Dede Wilsey Chair
Catherine Payne
Piccolo
Barbara Chaffe*

OBOES

Jonathan Fischer*
Associate Principal
Christopher Gaudi*
Acting Associate Principal
Pamela Smith
Dr. William D. Clinite Chair
Russ deLuna
English Horn
Joseph & Pauline Scafidi Chair
Jeffrey Rathbun*

CLARINETS

Carey Bell
Principal
William R. & Gretchen B.
Kimball Chair
Luis Baez
Associate Principal & E-flat
Clarinet
David Neuman
Jerome Simas
Bass Clarinet
Steve Sánchez*

BASSOONS

Stephen Paulson
Principal
Steven Dibner
Associate Principal
Rob Weir
Steven Braunstein
Contrabassoon

HORNS

Robert Ward
Principal
Nicole Cash
Associate Principal
Bruce Roberts
Assistant Principal
Jonathan Ring
Jessica Valeri
Kimberly Wright*
Jeff Garza*

TRUMPETS

Mark Inouye
Principal
William G. Irwin Charity
Foundation Chair
Mark Grisez*
Acting Associate Principal
Peter Pastreich Chair

Continued...

Continued...

Guy Piddington
Ann L. & Charles B. Johnson
 Chair
 Jeff Biancalana

TROMBONES

Timothy Higgins
Principal
Robert L. Samter Chair
 Timothy Owner[†]
Acting Associate Principal
 Paul Welcomer
 John Engelkes
Bass Trombone

TUBA

Jeffrey Anderson
Principal
James Irvine Chair

HARP

Douglas Rieth
Principal
 Jieyin Wu^{*}

TIMPANI

Alex Orfaly[†]
Acting Principal
Marcia & John Goldman Chair

PERCUSSION

Jacob Nissly
Principal
 Raymond Froehlich
 Tom Hemphill
 James Lee Wyatt III
 Victor Avdienko[†]
 Stan Muncy[†]
 Artie Storch[†]

KEYBOARDS

Robin Sutherland
Jean & Bill Lane Chair

 Margo Kieser
Principal Librarian
Nancy & Charles Geschke Chair
 John Campbell
Assistant Librarian
 Dan Ferreira^{*}
Assistant Librarian

^{*}On Leave

[†]Acting member of the San Francisco Symphony
The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

Sakurako Fisher
President
 Brent Assink
Executive Director
 John Kieser
General Manager
 Nicholas Winter
Director of Artistic Planning
 Oliver Theil
Director of Communications
 Rebecca Blum
Orchestra Personnel Manager
 Joyce Cron Wessling
Manager, Tours and Media Production
 Nicole Zucca
Tours and Media Production Assistant
 Tim Carless
Production Manager
 Rob Doherty
Stage Manager
 Dennis DeVost
Stage Technician
 Roni Jules
Stage Technician

UMS CHORAL UNION

Jerry Blackstone, *Conductor and Musical Director*
 Arianne Abela, *Assistant Conductor*
 Jean Schneider and Scott VanOrnum, *Accompanists*
 Kathleen Operhall, *Chorus Manager*
 Nancy Heaton, *Librarian*

SOPRANOS

Arianne Abela
 Camila Ballario
 Jamie Bott
 Debra Joy Brabenec
 Roberta Brehm
 Ann K. Burke
 Anne Busch

Ann Cain-Nielsen
 Carol Callan
 Susan F. Campbell
 Susan Catanese
 Young Cho
 Cheryl D. Clarkson
 Marie Ankenbruck Davis
 Carrie Deierlein
 Kristina Eden
 Erin L. Scheffler Franklin
 Cynthia Freeman
 Jennifer Freese
 Karen Furuholm
 Cindy Glovinsky
 Keiko Goto
 Juyeon Ha
 Katharina Huang
 Karen T. Isble
 Emilia Jahangir

Jaclyn Johnson
 Ellen Kettler
 Patricia Lindemann
 Loretta Lovalvo
 Rebecca Marks
 Shayla McDermott
 Carole C. McNamara
 Jayme Mester
 Katherine Mysliwiec
 Tsukumo Niwa
 Amanda Palomino
 Christie Peck
 Sara J. Peth
 Margaret Dearden Petersen
 Julie Pierce
 Carolyn Priebe
 Kristen Reid
 Jane Renas
 Mary A. Schieve

Joy C. Schultz
 Sujin Seo
 Kristi Shaffer
 Stefanie Stallard
 Elizabeth Starr
 Jennifer Stevenson
 Abigail Stonerook
 Sue Ellen Straub
 Virginia A. Thorne-Herrmann #
 Barbara Hertz Wallgren
 Margie Warrick
 Barbara J. Weathers
 Mary Wigton *

ALTOS

Paula Allison-England
 Carol Barnhart
 Hannah Bingham
 Dody Blackstone
 Margy Boshoven
 Elim Chan
 Kathleen Evans Daly
 Carole DeHart
 Elise Demitrack
 Melissa Doyle
 Sarah Fenstermaker
 Norma Freeman
 Rebecca Fulop
 Marie Gatien
 Johanna Grum
 Kat Hagedorn
 Linda Hagopian
 Sook Han
 Nancy Heaton
 Carol Kraemer Hohnke
 Sue Johnson
 Mimi Lanseur
 Amanda Leggett
 Jean Leverich
 Cynthia Lunan
 Karla K. Manson #
 Sandra Lau Martins
 Elizabeth Mathie
 Beth McNally
 Marilyn Meeker *
 Carol Milstein
 Lisa Murray
 Jane Lewy Mykytenko
 Sile O'Modhrain
 Kathleen Operhall
 Lauren Tian Park
 Hanna Martha Reincke
 Susan Schilperoort
 Ruth Senter
 Cindy Shindledecker

Susan Sinta
 Hanna Song
 Katherine Spindler
 Gayle Beck Stevens
 Isabel Suarez
 Liyan Sun
 Ruth A. Theobald
 Carrie Throm
 Alice E. Tremont
 Barbara Trevethan
 Cheryl Utiger
 Alice VanWambeke
 Cynthia Weaver
 Mary Beth Westin
 Sandra K. Wiley
 Joyce Wong
 Susan Wortman
 Allison Anastasio Zeglis

TENORS

Matthew Abernathy
 Achyuta Adhvaryu
 Gary Banks
 Adam Begley
 Joseph Bozich
 John R. Diehl
 Fr. Timothy J. Dombrowski
 Steven Fudge *
 Carl Gies
 Randy Gilchrist
 Arthur Gulick
 Peter Henninger-Osgood
 Marius Jooste
 Bob Klaffke
 Mark A. Krempski #
 Scott Langenburg
 Chris Petersen
 Ray Shuster
 Carl Smith
 Robert J. Stevenson
 Raymond Strobel
 Patrick Tonks
 Trevor Young
 Lawrence Zane

BASSES

Sam Baetzel
 William Baxter
 Robert Boardman
 William Boggs #
 Walker Boyle
 Kyle Cozad
 George Dentel
 John Dryden
 Robert Edgar
 Jeffrey Ellison
 Don Faber
 Kevin Fitzgerald
 Greg Fleming
 Robert R. Florka
 Kenneth A. Freeman
 Christopher Frieze
 Christopher Hampson
 James Head
 Benjamin Henri
 Robert Heyn
 Jorge Iniguez-Lluhi
 Sunho Lee
 Roderick Little
 Joe Lohrum
 Joseph D. McCadden
 James B. McCarthy
 Nic Mishler
 Tristan Rais-Sherman
 Travis Ratliff
 Eli Rhodenhiser
 James Cousins Rhodenhiser
 Evaristo Rodriguez
 Paul C. Schultz
 John Selby
 William Shell
 Robert Shereda
 David Sibbold
 Donald Sizemore *
 William Stevenson
 Thomas L. Trevethan
 Paul Venema
 James Watz

*section leader

#section coach



TONIGHT'S VICTORS FOR UMS:

THE SARNS FAMILY

SUPPORTERS OF THIS EVENING'S PERFORMANCE
BY BOB JAMES.



CAMPBELL BROTHERS *A SACRED STEEL LOVE SUPREME*

Chuck Campbell, pedal steel guitar
Darick Campbell, lap steel
Phillip Campbell, electric guitar and bass
Friday, February 20, 8 pm
Michigan Theater

The Campbell Brothers sacred steel gospel music is America's best-kept secret in terms of musical tradition. A must-see for lovers of jazz, gospel, blues, and homegrown Americana.

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UMS PRESENTS

AN EVENING WITH BOB JAMES

Bob James, *Piano and Keyboards*

Andy Snitzer, *Saxophones*

Perry Hughes, *Guitar*

Carlitos del Puerto, *Bass*

Harvey Mason, *Drums*

Saturday Evening, November 15, 2014 at 8:00

Hill Auditorium • Ann Arbor

18th Performance of the 136th Annual Season
21st Annual Jazz Series

Photo: Bob James.

PROGRAM

Tonight's program will be announced from the stage by the artists and will be performed without intermission.

This evening's performance is supported by The Sarns Family.

Endowed support from the JazzNet Endowment Fund.

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, and Ann Arbor's 107one FM.

Bob James appears by arrangement with Monterey International.



Scan for a listening guide! Did you know that Bob James is one of the most-sampled artists in hip-hop history? Explore the highlights.

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

ARTISTS

In a career that spans five decades, **BOB JAMES** has produced an impressive body of work. Over 30 solo albums and collaborations have resulted in 15 Grammy nominations plus innumerable awards, beginning in 1962 at the Notre Dame Jazz Festival and most recently with the George Benson Lifetime Achievement Award in April 2006. In between there has been “Jazz Artist of the Year,” “Jazz Producer of the Decade,” #1 jazz radio hits and five #1 tracks on the *Billboard* Jazz Charts. His first four albums were produced by Creed Taylor on his CTI label. At CBS, another 14 solo albums were released in the 1970s and 1980s before Mr. James’ move to Warner Bros. There, while Vice President of A&R, 10 more titles were produced and released by Mr. James in the 1980s, ’90s, and into the 21st century.

One On One, featuring Bob James and Earl Klugh, and *Double Vision*, with Bob James and David Sanborn, won the Grammy Award and sold in excess of one million copies each. Mr. James composed the theme song for the television series *Taxi* as well as all-original music for the show’s entire run. “Angela (Theme from *Taxi*)” is recognized by ASCAP as one of the top 10 series themes in television history. In addition to

jazz recording, Mr. James has composed for Broadway, including *Hapgood* by Tom Stoppard, directed by Jack O’Brien, and *Hamlet*, directed by Kevin Kline.

Since Bob James founded Fourplay in 1991, the group has recorded 10 albums of its own, sold millions of copies, toured the world, and was nominated in 2004 for a Grammy Award for their recording *Journey*. The group’s tenth album (X), released in August 2006, was also a Grammy nominee.

An unexpected but very successful component of Mr. James’ career is his popularity with the industry’s top rappers. Samples of his 1970’s and 1980’s compositions and recordings have been used by rap artists as early as Grandmaster Flash and DJ Jazzy Jeff & the Fresh Prince on to Run-DMC, LL Cool J, Warren G, and Jamie Foxx. In 2007 alone, Jay-Z, Guru, Consequence, and Busta Rhymes have all used his samples.

Bob James is an alumni of the University of Michigan School of Music, Theatre & Dance where he earned both a bachelor of music degree and a masters in music composition. He was recently recognized with the U-M School of Music, Theatre & Dance 2014 Hall of Fame Alumni Award.



UMS ARCHIVES

UMS welcomes **Bob James** who makes his UMS debut this evening. Guitarist **Perry Hughes**, a Detroit native and resident, makes his second UMS appearance following his UMS debut as a soloist in *From Cass Corridor to the World: A Tribute to Detroit’s Musical Golden Age* in January 2013 at Hill Auditorium. UMS welcomes the three other members of tonight’s quintet as they make their UMS debuts this evening.



TONIGHT'S VICTOR FOR UMS:

DODY VIOLA

SUPPORTER OF THIS EVENING'S PERFORMANCE
BY JAKE SHIMABUKURO.

BE A

VICTOR FOR
INSPIRATION

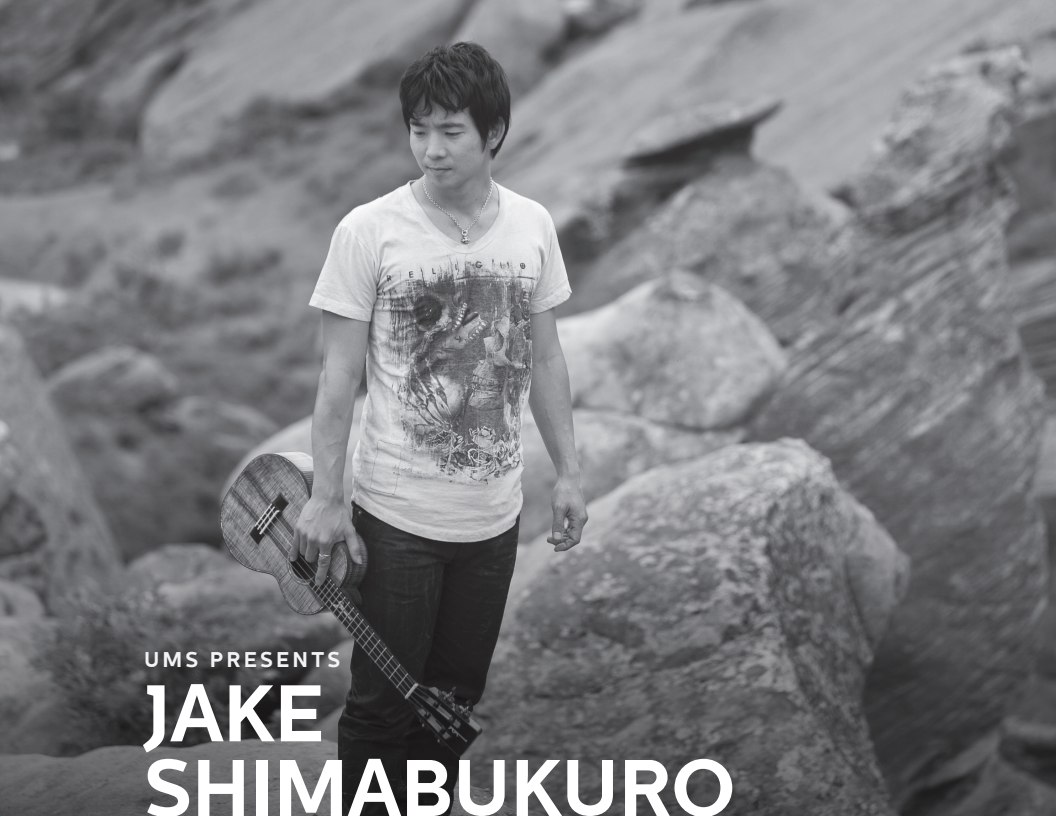
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BE PRESENT



UMS PRESENTS

JAKE SHIMABUKURO

Wednesday Evening, November 19, 2014 at 7:30
Hill Auditorium • Ann Arbor

Uke Nations Tour

with

Nolan Verner, *Bass*

**19th Performance of the 136th Annual Season
Global Series**

Photo: Jake Shimabukuro; photographer: Merri Cyr.

PROGRAM

Uke Nations Tour

Tonight's program will be announced from the stage by Mr. Shimabukuro and will be performed without intermission.

This evening's performance is hosted by Dody Viola.

Media partnership is provided by Michigan Radio 91.7 FM, Ann Arbor's 107one FM, and WEMU 89.1 FM.

Mr. Shimabukuro appears by arrangement with The Agency Group.

“ JAKE IS TAKING THE INSTRUMENT TO A PLACE THAT I CAN'T SEE ANYBODY ELSE CATCHING UP WITH. ”

— EDDIE VEDDER

In his young career, ukulele wizard **JAKE SHIMABUKURO** has already redefined a heretofore under-the-radar instrument, been declared a musical “hero” by *Rolling Stone*, won accolades from the disparate likes of Eddie Vedder, Perez Hilton, and Dr. Sanjay Gupta, wowed audiences on television (Jimmy Kimmel, Conan), earned comparisons to Jimi Hendrix and Miles Davis, and even played in front of the Queen of England.

With his new record *Grand Ukulele*, Mr. Shimabukuro's star may burn even brighter. An ambitious follow-up to 2011's *Peace, Love, Ukulele* (which debuted at #1 on the *Billboard* World Charts), the Hawaiian musician's new record finds him collaborating with legendary producer/engineer Alan Parsons, best known for his work on Pink Floyd's *Dark Side of the Moon*, The Beatles' *Abbey Road*, and his own highly successful solo project.

Given that Jake Shimabukuro first won acclaim for a YouTube video of him covering George Harrison's “While My Guitar Gently Weeps,” it's no surprise

that *Grand Ukulele* features a number of wonderful reinterpretations, including Sting's “Fields of Gold” and, most prominently, Adele's “Rolling in the Deep,” a seemingly ubiquitous song given new life on the four-string.

This fall Mr. Shimabukuro embarks on a 30-city tour, performing primarily solo concerts. “Someday I'd love to tour with a full orchestra, but these solo shows will be fun, especially since we arranged them so the new songs can stand on their own,” he says.

For Mr. Shimabukuro, *Grand Ukulele* feels like the next step in a career that really started at the age of four when he first picked up the instrument, through a successful local career in Hawaii, and his first brush with fame on YouTube. Now, he's a respected, popular musician looking to make a lasting musical mark.

For further information, please visit jakeshimabukuro.com.

UMS welcomes Jake Shimabukuro who makes his UMS debut tonight.



 umslobby

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

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



TONIGHT'S VICTORS FOR UMS:

RETIREMENT INCOME SOLUTIONS

—

SESI LINCOLN


SUPPORTERS OF THIS AFTERNOON'S PERFORMANCE
BY YUJA WANG AND LEONIDAS KAVAKOS.

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UMS PRESENTS

YUJA WANG AND LEONIDAS KAVAKOS

Yuja Wang, *Piano*

Leonidas Kavakos, *Violin*

Sunday Afternoon, November 23, 2014 at 4:00

Hill Auditorium • Ann Arbor

20th Performance of the 136th Annual Season
136th Annual Choral Union Series

Photo: Yuja Wang and Leonidas Kavakos; photographer: Benjamin Ealovega, courtesy of Decca.

PROGRAM

*Johannes Brahms***Sonata No. 2 in A Major, Op. 100**

Allegro amabile

Andante tranquillo

Allegretto grazioso (quasi Andante)

*Robert Schumann***Sonata No. 2 in d minor, Op. 121**

Ziemlich langsam — Lebhaft

Sehr lebhaft

Leise, einfach

Bewegt

INTERMISSION

*Maurice Ravel***Sonata for Violin and Piano (Posthume)***Ottorino Respighi***Sonata for Violin and Piano in b minor**

Moderato

Andante espressivo

Passacaglia: Allegro moderato, ma energico

This afternoon's performance is sponsored by Retirement Income Solutions and by Sesi Lincoln.

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

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

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

Leonidas Kavakos records exclusively for Decca.

Yuja Wang records exclusively for Deutsche Grammophon.

Leonidas Kavakos and Yuja Wang appear by arrangement with Opus 3 Artists.

NOW THAT YOU'RE IN YOUR SEAT...

The program chosen by Leonidas Kavakos and Yuja Wang juxtaposes two pairs of composers, one from the 19th century and one from the 20th. In the first case, we have two masters from the same country belonging to different generations: Schumann's role in launching Brahms's career is well known and doesn't need to be rehearsed here. In the second case, we have two masters from different countries belonging to the same generation: in the works of both Ravel and Respighi, born just four years apart, we find a special Mediterranean sensitivity that contrasts with the Germanic establishment represented by Brahms and Schumann. Both the Frenchman and the Italian had extremely refined senses of color, and they were both responsive to extra-musical images (as well as early music).

Our recital, then, offers a rather varied sample of violin-and-piano music; we may expect the performance of these two world-class soloists to combine the intimacy of chamber music with a brilliance that only the greatest musicians can display.

Sonata No. 2 in A Major, Op. 100 (1886)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

UMS premiere: Violinist Joseph Sziget and pianist Nikita de Magaloff, December 1934 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1886:

- The Treaty of Bucharest ends the Serbo-Bulgarian War in the Balkans
- Spain abolishes slavery in Cuba
- Karl Benz patents the first successful gasoline-driven automobile, the Benz Patent Motorwagen
- Emile Berliner starts work that leads to the invention of the gramophone
- Wilhelm Steinitz becomes first recognized World Chess Champion

If the first sonata was an “appendix” to the *Violin Concerto*, the second, written in 1886, can be seen as a “prelude” to his *Double Concerto*. The opus numbers reveal a most remarkable sequence of works: *Sonata for cello and piano in F*, Op. 99 – *Sonata for violin and piano in A*, Op. 100 – *Trio for violin, cello and piano in c minor*, Op. 101 – *Double Concerto for violin, cello and orchestra in a minor*, Op. 102. It seems as though Brahms was

systematically exploring the various combinations of the violin and the cello first with piano and then with orchestra.

To an earlier generation of musicians, the opening motif of the *Sonata No. 2* was symbolic of the fact that the gulf between Brahms and Wagner was not as deep as a still earlier generation had believed. The resemblance between this theme and Wagner's “Prize Song” from *Die Meistersinger von Nürnberg* is in fact too great to go unnoticed. Still, some modern commentators prefer to point to another allusion, this time to one of Brahms's own songs, “Wie Melodien zieht es mir leise durch den Sinn” (It goes softly through my mind like music), in the second theme that follows soon after the first. What cannot be doubted are the song-like melodies that constantly evoke vocal memories (real or putative). A contrast in character is finally provided by the third theme, a striking rhythmic idea. These themes presented in the exposition (plus a fourth one that grows organically from the opening) dominate the development section and the recapitulation.

The second movement is really two movements in one: it starts with a tender

“Andante tranquillo,” only to be disrupted early on by a “Vivace” that plays the role of a scherzo. The “Andante” returns in a modified form, followed by an even more playful variant of the scherzo (the violin plays *pizzicato* and the piano matches that sound with its own short and light *staccato* notes). A brief recall of both the slow and the fast themes concludes this unusual movement.

The finale returns to the singing lyricism of the opening. Remarkably understated for a finale, it is all *dolce* and *espressivo*, and even the tempo is on the slow side (“Allegretto grazioso quasi Andante”). Some people have speculated that the warm intimacy of this music has something to do with the warm feelings Brahms had for the young singer Hermine Spies at the time. This is of course pure conjecture, just like the Wagner connection in the first movement – but like that connection, it provides food for thought and an intriguing associative framework for the sonata.

Sonata No. 2 in d minor, Op. 121 (1851)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Endenich, nr. Bonn,
Germany

UMS premiere: Violinist Anne-Sophie Mutter and pianist Lambert Orkis,
February 1995 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1851:

- The New York Times is founded
- Herman Melville's novel *Moby-Dick*; or *The Whale* is published in the US
- The Library of Congress in Washington, DC, burns
- The Great Exhibition in London is closed
- Northwestern University is founded in Illinois

All three of Schumann's violin sonatas date from the last years of his creative life, that final burst of hectic activity that preceded his attempted suicide and mental collapse early in 1854. They were composed relatively fast. The first sonata was drafted in a matter of days. The second, heard at this afternoon's concert, took all of three weeks, and the third one was finished in about the same amount of time. In his late works, Schumann combined the intense Romantic passion of his youth with a newfound structural rigor where everything derives organically from a very small number of motivic cells. The four movements of the d-minor sonata are all based on a motif composed of the notes of the d-minor triad in the order D-A-F-D. This sequence of notes, as commentators have pointed out, corresponds to the name of the violinist to whom the piece was dedicated, Ferdinand David. David, the concertmaster of the Leipzig Gewandhaus, was a close friend of both Schumann and Mendelssohn; the latter had written his e-minor *Violin Concerto* for him.

Out of the rather plain triadic idea suggested by David's name, Schumann constructed an extremely diverse work, highly virtuosic, emotionally profound, and rather sophisticated in its use of harmony and rhythm. If the name predetermined the d-minor tonality, Schumann took full advantage of dramatic associations that came with that key. The opening movement begins with a tightly wrought introduction in a slow tempo, followed by a fast section bursting with energy. The D-A-F-D motif is present both in its original form and in a modified version where its rhythmic outline (four half-notes) is retained but the actual pitches may change. In later movements, Schumann sometimes used that rhythmic outline by itself, which proved sufficient

to unify the work motivically.

The second movement is a scherzo with two trios, where the four-note theme is never far from the surface. Near the end of the movement, Schumann suddenly reveals the kinship of his theme with the chorale melody Mendelssohn had used in the last movement of his *Piano Trio* in c minor: it is a quote that was possibly intended as a memorial for Mendelssohn, who passed away four years earlier.

Another chorale-like derivative of the four-note theme appears as the melody of the slow third movement. This theme also recalls the opening of Schumann's "Spring Symphony" of 1841 — except the melody sounds quiet and subdued here: the violin plays *pizzicato* (plucking the strings), and the piano uses the soft pedal. In the course of a set of variations on this theme, the accompaniment keeps changing while the melody stays the same. Because of all the motivic links among the movements, a quote from the scherzo blends in naturally with the surrounding music.

In the tempestuous finale, Schumann discovers still more possibilities to exploit his core motivic idea, deriving from it a new theme which is constantly repeated, varied and developed as the momentum keeps increasing. Just before the end, the key changes from d minor to D major, allowing the sonata to end on a bright and exuberant note.

Sonata for Violin and Piano (Posthume) (1897)

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses

Pyrénées, France

Died December 28, 1937 in Paris

UMS premiere: Ravel's first Sonata has never been performed on UMS recital.

SNAPSHOTS OF HISTORY...IN 1897:

- *The Stars and Stripes Forever*, the American patriotic march by John Philip Sousa, is performed for the first time
- The first Boston Marathon is held, with 15 men competing
- Oscar Wilde is released from prison
- The Oldsmobile is founded in Lansing, MI by Ransom E. Olds

It was during the centennial year of Ravel's birth in 1975 that this previously unknown sonata, a student work, first came to light. It was written 30 years before Ravel's well-known violin sonata, yet both works were inspired by the same violinist: George Enescu, who, by 1927, was an international celebrity; back in 1897, he was a 16-year-old prodigy from Romania studying at the Paris Conservatoire where he met Ravel, six years his senior, in Gabriel Fauré's composition class.

Despite some obvious influences from Fauré and César Franck, the sonata already shows the imprint of Ravel's emerging musical personality. (Commentators have noted the resemblance between the opening themes of this sonata and the *Piano Trio* of 1914.) The piece follows a somewhat academic sonata form, yet the chords proceeding in parallel motion, the use of modal scales, and the many rhythmic irregularities producing a sense of freedom give the work a singularly "floating" feeling, less openly goal-oriented than many German sonatas. The initial form of the main theme, which culminates in a series of high harmonics on the violins, returns at the very end, creating a pair of musical bookends of sorts, between which the thematic development of the work unfolds.

Sonata for Violin and Piano in b minor (1917)

Ottorino Respighi

Born July 9, 1879 in Bologna, Italy

Died April 18, 1936 in Rome

UMS premiere: Violinist Anne-Sophie Mutter and pianist Lambert Orkis, February 2000 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1917:

- The US declares war on Germany
- Jesse Lynch Williams' *Why Marry?*, the first dramatic play to win a Pulitzer Prize, opens
- Jeannette Rankin of Montana becomes the first woman member of the US House of Representatives
- J.R.R. Tolkien, on medical leave from the British Army, begins writing *The Book of Lost Tales*
- Ella Fitzgerald is born

Originally trained as a violinist, the 21-year-old Ottorino Respighi landed a job in the orchestra of the Bolshoi Theater in Moscow, and travelled from there to St. Petersburg for lessons in composition and orchestration with Nikolai Rimsky-Korsakov. He became a master of the modern orchestra and the first Italian composer in a long time to achieve renown outside the opera house (although he did write operas as well). He responded to the innovations of his contemporaries Debussy and Stravinsky, and combined these foreign influences with a genuine Italian sensitivity in his celebrated tone poems about Rome. In addition, he was an early champion of the revival of early music, arranging Renaissance and Baroque originals in his three sets of *Ancient Airs and Dances*.

Respighi's chamber music is less well known as his orchestral works, but the b-minor violin sonata (written, incidentally, the same year as Debussy's violin sonata) shows many of his greatest strengths: lush instrumental writing, great Italianate singing melodies, and harmonies tinged with

French impressionistic influences. The concluding *passacaglia* bears witness to the emerging neo-Baroque tendencies in European music; the sonata, after all, is also an exact contemporary of Ravel's *Tombeau de Couperin*. Although Respighi's first instrument was the violin, he played the piano well enough to join his old violin teacher Federico Sarti at the first performance, which took place in Bologna in March 1918.

The first-movement "Moderato" begins with an expressive and freely modulating violin melody that is extensively developed and becomes *agitato* and *con passione* before too long. As the music grows in emotional intensity, Respighi begins to experiment with polyrhythmic groupings that were highly unusual at the time: three notes against five, six against seven, etc. These are perceived by the listener as a kind of *tempo rubato* (free rhythm) in which the relationship between melody and accompaniment is always fluid, or as a source of conflict and turmoil that has to be, and will be, resolved by the end of the movement.

These polyrhythmic procedures continue in the second movement, where the lyrical melody is set off by highly irregular figurations underneath. As before, the music moves from *espressivo* to *appassionato* and back. The "passionate" section culminates in an outburst for violin marked "*come una cadenza*," leading to the restatement of the expressive violin melody.

As mentioned before, the last movement is a *passacaglia* – a set of variations over a bass melody. The theme evokes the Baroque and departs from it at the same time: it is 10-measures long instead of the expected eight and emphasizes the lowered second degree (the so-called Neapolitan) in a way

not seen in Baroque music, while the dotted rhythm carries definite Baroque associations. At first, the repeats of the bass line are as literal as can be, and the variations are within the bounds of tradition. The later variations are much freer as key and tempo undergo ever-greater changes (*Allegro molto, Lento*).

The thundering octaves in the bass, which give the piece a majestic character, are replaced by lighter textures, but they return just before the end to give the conclusion a truly *grandioso* character.

Program notes by Peter Laki.

ARTISTS

YUJA WANG is widely recognized as one of the most important artists of her generation. She has performed with many of the world's prestigious orchestras including those of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, and Washington, in the US, and abroad with the Berlin Staatskapelle, China Philharmonic, Filarmonica della Scala, Israel Philharmonic, London Symphony, Orchestre de Paris, Orquesta Nacional de España, Simón Bolívar Symphony Orchestra, the NHK Symphony in Tokyo, Royal Concertgebouw Orchestra, and Santa Cecilia. Conductors with whom she has collaborated include Claudio Abbado, Barenboim, Dudamel, Dutoit, Gatti, Gergiev, Franck, Inkinen, Maazel, Mehta, Masur, Pappano, Salonen, Temirkanov, and Tilson Thomas. Yuja regularly gives recitals throughout Asia, Europe, and North America, and appears at summer chamber music festivals.

This season Yuja is artist-in-residence with Zurich's Tonhalle Orchestra, appearing with Lionel Bringuier and a final week with Dudamel. She will also be featured in a two-week residency with the Hong Kong Philharmonic. Yuja performs Prokofiev's *Concerto No. 2* with both the Berlin and Munich Philharmonics and returns to the Concertgebouw to work with Mariss

Janssons. In the US she is featured soloist on the London Symphony Orchestra tour with Tilson Thomas. Yuja also continues her recital touring worldwide.

An exclusive recording artist for Deutsche Grammophon, Yuja's catalogue includes three sonata recordings, a concerto recording with Abbado and the Mahler Chamber Orchestra, and a recording of Prokofiev and Rachmaninoff with Dudamel and the Simón Bolívar Symphony Orchestra. Most recently Yuja recorded the Brahms violin sonatas with Leonidas Kavakos for Decca Records.

Yuja studied at the Central Conservatory of Music in Beijing with Ling Yuan and Zhou Guangren, the Mount Royal Conservatory in Calgary, and the Curtis Institute of Music in Philadelphia with Gary Graffman. In 2010 she received the prestigious Avery Fisher Career Grant.

LEONIDAS KAVAKOS, Gramophone's "Artist of the Year 2014," is recognized across the world as a violinist and artist of rare quality, known at the highest level for his virtuosity, superb musicianship, and the integrity of his playing.

Mr. Kavakos gained international attention in his teens, when he won the Sibelius Competition in 1985 and, three years later, the Paganini and Naumburg

competitions. He has since developed close relationships with the world's major orchestras and conductors, such as the Berliner Philharmoniker/Rattle, Royal Concertgebouw/Jansons, London Symphony Orchestra/Gergiev and Gewandhausorchester Leipzig/Chailly. In the US, he performs regularly with the New York Philharmonic, Boston, and Chicago Symphony Orchestras, Philadelphia Orchestra, and Los Angeles Philharmonic.

Mr. Kavakos has now established a strong profile as a conductor and has worked with the symphony orchestras of Boston, Atlanta, and St. Louis; DSO-Berlin, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Vienna Symphony, Budapest Festival, Finnish Radio Symphony Orchestra, and Rotterdam Philharmonic. In the current season he returns as conductor to the Boston Symphony Orchestra and Royal Stockholm Philharmonic, and makes conducting debuts with the Russian State Symphony and Maggio Musicale Fiorentino orchestras.

As a chamber musician and recitalist,

Mr. Kavakos appears often at the Verbier, Montreux-Vevey, Bad Kissingen, Edinburgh, and Salzburg Festivals. For 15 years he also curated a chamber music cycle at the Athens Megaron Concert Hall in his native Greece.

Leonidas Kavakos is an exclusive Decca recording artist and his first release on the label, the complete Beethoven violin sonatas with Enrico Pace, was nominated for a 2014 Grammy Award and garnered him the 2013 ECHO Klassik "Instrumentalist of the Year" award. The duo has presented the complete cycle at Carnegie Hall, Salzburg Festival, Amsterdam Concertgebouw, in Hong Kong, and Shanghai, and at the Beethovenfest Bonn. His second disc with Decca (October 2013) was the Brahms *Violin Concerto* recorded with the Gewandhausorchester Leipzig and Riccardo Chailly. His most recent recording, of Brahms's violin sonatas with Yuja Wang, was released in spring 2014. Mr. Kavakos and Yuja Wang will give a series of duo recitals in North America and will perform the sonatas on tour throughout Europe in the coming season.



UMS ARCHIVES

This afternoon's recital marks **Yuja Wang's** third appearance under UMS auspices. Yuja Wang made her UMS debut in recital in January 2008 as piano soloist at Hill Auditorium. She most recently appeared in Ann Arbor in October 2011 in recital at Hill Auditorium. UMS welcomes **Leonidas Kavakos** who makes his UMS debut this afternoon.

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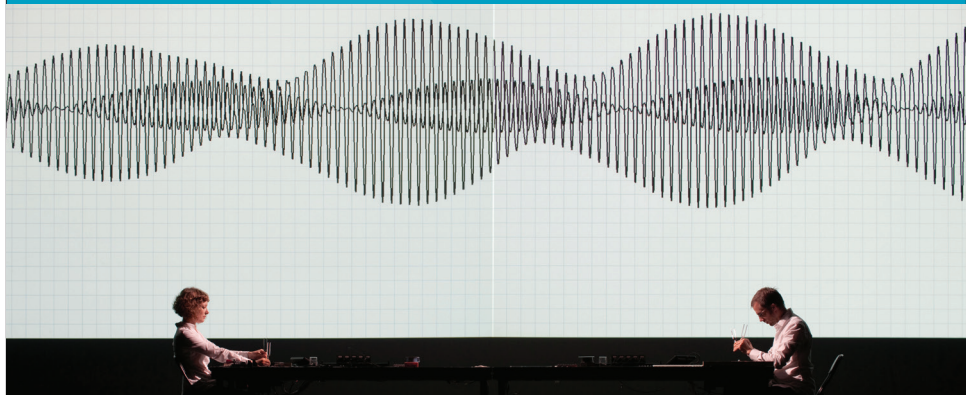
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Saturday, February 21, 2015, 7:30 pm
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Bill Frisell

Thursday, March 12, 2015, 7 pm
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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

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. There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

LISTENING SYSTEMS

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

LOST AND FOUND

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, Lydia Mendelssohn Theatre, or Arthur Miller Theatre, please visit the University Productions office in the Michigan League on weekdays from 9:00 am to 5:00 pm. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Skyline High School, call 734.994.6515. For Trinosophes, call 313.737.6606.

REFRESHMENTS

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

PARKING

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

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

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

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

TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation until the published start time.

CHILDREN/FAMILIES

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

GETTING INVOLVED.

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

STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

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

UMS STUDENT COMMITTEE

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

USHERING

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

UMS CHORAL UNION

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

UMS ADVISORY COMMITTEE

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

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