



# 2016-17 WINTER PROGRAM BOOK

138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

# You have a part to play.

Uncommon and engaging experiences. A sense of connection between audience and artist. Moments of clarity, inspiration, and reflection. The performing arts provide us with these elemental experiences, offering a shortcut to our creative selves.



VICTORS FOR  
MICHIGAN

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[UMS.ORG/SUPPORT](https://ums.org/support)  
734.764.8489

Your gift will help in the following areas:

#### **ACCESS AND INCLUSIVENESS**

Helping make tickets more affordable. Helping create free educational events and community-building activities. Providing opportunities for all to experience the transformative power of the arts.

#### **ENGAGED LEARNING THROUGH THE ARTS**

Integrating performing arts into the student experience. Creating meaningful connections between the arts and life. Encouraging creative thinking, collaboration, and experimentation.

#### **BOLD ARTISTIC LEADERSHIP**

Commissioning work that reflects our commitment to tradition and innovation. Solidifying and elevating our position as a recognized national and international artistic leader. Unique and bold programming.

As a Leader and Best among arts presenters, UMS wants anyone and everyone, students and community alike, to experience the transformative power of the performing arts. We seek generous partners who want to help us achieve our goal.

Visit us online or call the UMS Development Office to make your gift today.

# Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2017 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present. Enjoy the performance.



When you attend a UMS performance,  
you're part of a larger equation:

nonprofit **ARTS**  
**+** **CULTURE**  
**=** **ECONOMIC**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

Together, we invest in our local community's vibrancy.



**Ann Arbor Area**  
Community Foundation

[aaacf.org](http://aaacf.org)



# Thank You, Ken...

Welcome to this UMS performance! We are delighted that you are joining us in our 138th season, a season that is bittersweet for the UMS staff and family; UMS President Ken Fischer will retire at the end of June, following 30 years of leadership and service to UMS, the University of Michigan, and to our community.

Ken has fostered a culture of openness, honesty, and out-of-the-box thinking at UMS — a supportive professional environment that can be measured in part by the 21-year average tenure of the UMS management team.

Beyond Ken's lasting contributions to UMS, which include an organizational commitment to Education and an increased focus on commissioning new work, Ken has had an impact that isn't always apparent outside of the organization. His dedication to mentorship and service is vast, and includes hosting weekend tours to prospective University students interested in the arts; tirelessly serving on boards of directors within the arts industry regionally, nationally, and internationally; and generously offering his time and knowledge in connecting others.

He has achieved some of the highest recognitions in our field, including the 2016 Chamber Music America Richard J. Bogomolny National Service Award, the 2011 Association of Performing Arts Presenters Fan Taylor Distinguished Service Award, and UMS's recognition as a 2014 National Medal of Arts recipient. From the Vienna Philharmonic concerts led by Leonard Bernstein in 1988, to the first Royal Shakespeare Company residency in 2001, through the remounting of *Einstein on the Beach* in 2012, Ken has held true to his lifelong motto: "Everybody In, Nobody Out."

Ken, we wish you all of the best in the final few months of your tenure. Thank you for all that you've done for our community!

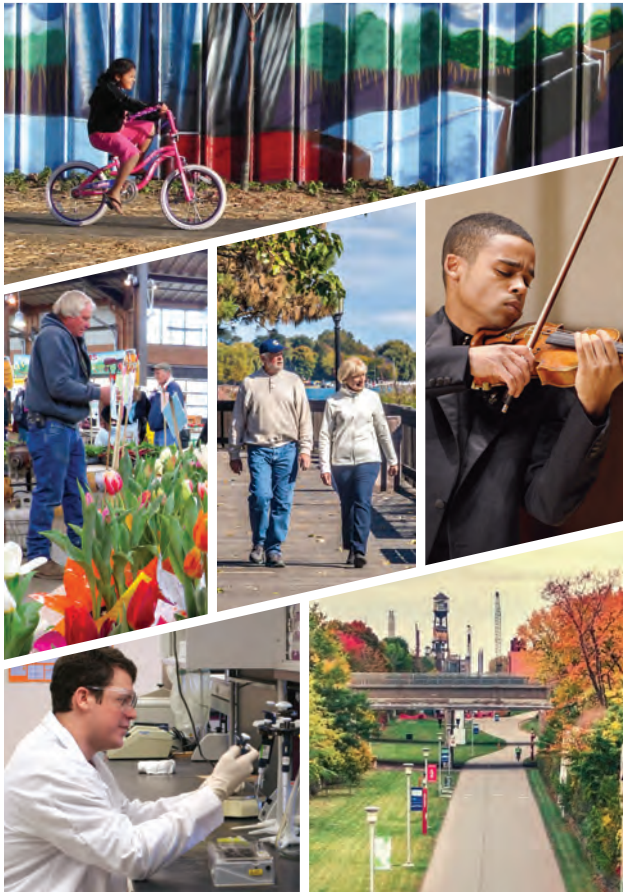
## The UMS Family

# Community Foundation

## FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

cfsem.org. 1-888-WeEndow





*“I have found a place where I can continue to grow and expand my horizons.”*



Those who call Silver Maples home appreciate many social, educational, and entertainment opportunities - both near and far.

We delight in venturing out and enjoying each other’s company.

Join us and see what all the buzz is about!



**SILVER MAPLES**  
*of Chelsea*  
RETIREMENT NEIGHBORHOOD

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Locally-Owned, Non-Profit Jointly Sponsored by the 5 Healthy Towns Foundation and United Methodist Retirement Communities, Inc.

Druid



Bruckner Orchester Linz  
with Angélique Kidjo

Sarah Chang



Batsheva Dance Company

Snarky Puppy





# Winter 2017 Season

## January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno  
*Idiot-Syncrasy*
- 1/15** NT Live: Harold Pinter's  
*No Man's Land*
- 1/19** Prague Philharmonia with  
Sarah Chang, violin  
Andrew Von Oeyen, piano
- 1/20** Meredith Monk &  
Vocal Ensemble  
*On Behalf of Nature*
- 1/21-22** Takács Quartet  
Beethoven String Quartet  
Cycle, Concerts 3 & 4
- 1/22** NT Live: *The Audience*
- 1/29** Inon Barnatan, piano  
Anthony McGill, clarinet  
Alisa Weilerstein, cello

## February

- 2/2** Bruckner Orchester Linz  
with Angélique Kidjo
- 2/3** Estonian Philharmonic  
Chamber Choir
- 2/5** M-Prize Winner:  
Calidore String Quartet
- 2/10** Budapest Festival Orchestra  
with Richard Goode, piano
- 2/18** Ping Chong + Company  
*Beyond Sacred: Voices of  
Muslim Identity*
- 2/19** *Jelly and George*  
Aaron Diehl and  
Cécile McLorin Salvant

## March

- 3/4** Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis
- 3/9-11** Druid  
*The Beauty Queen of  
Leenane*
- 3/11** Beethoven's  
*Missa Solemnis*
- 3/16** Snarky Puppy
- 3/17-18** Kidd Pivot and  
Electric Company Theatre  
*Betroffenheit*
- 3/18** Steve Reich @ 80  
*Music for 18 Musicians*
- 3/24** Mitsuko Uchida, piano
- 3/25-26** Takács Quartet  
Beethoven String Quartet  
Cycle, Concerts 5 & 6
- 3/29** DakhaBrakha
- 3/30-4/1** Complicite  
*The Encounter*

## April

- 4/1** Michael Fabiano, tenor  
Martin Katz, piano
- 4/12** A Far Cry with  
Roomful of Teeth
- 4/15** Sanam Marvi
- 4/21** King Sunny Adé
- 4/22** Yo-Yo Ma, Edgar Meyer &  
Chris Thile
- 4/25** Handel's *Ariodante*:  
Opera in Concert

## May

- 5/21** NT Live: Ibsen's  
*Hedda Gabler*



*Ann Arbor, we're*  
**In Your Corner.®**

Chris Ballard  
Christine Phillips  
Tom Forster

Not pictured:  
Rick Manczak  
Jack Panitch

300 North 5th Avenue ■ Suite 230 ■ Ann Arbor, MI 48104

Varnum is proud to support the  
**University Musical Society**

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# Education & Community Engagement

Educational experiences for everyone.



Berliner Philharmoniker principal flutist Emmanuel Pahud leads a master class at the U-M School of Music, Theatre & Dance; photo: Peter Smith/UMS.

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 to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



THE  
GILMORE  
2016-2017  
SEASON

PRESENTING  
PIANO MASTERS  
& RISING STARS

BOX OFFICE  
269.359.7311  
[thegilmore.org](http://thegilmore.org)

## SUPPORTING THE ARTS

As longtime patrons of the arts,  
Honigman and its Ann Arbor attorneys  
are proud to support UMS.

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

**HONIGMAN**<sup>®</sup>  
[WWW.HONIGMAN.COM](http://WWW.HONIGMAN.COM)

## EDUCATION

## Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

**Saturday, January 21 // 7 pm**

Rackham Amphitheatre  
915 E. Washington St.  
Fourth Floor

Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

**Saturday, March 25 // 7 pm**

Michigan League  
Koessler Room  
911 N. University Ave.  
Third Floor

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



## EDUCATION

## You Can Dance

Ever wonder what it's like to be a dancer? Join dancers from each company on the UMS season for beginner movement workshops exploring each of the company's movement styles. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at the Y 45 minutes prior to the start of class.

*Educational events are free and open to the public unless otherwise noted.*

### **Batsheva Dance Company**

Saturday, January 7 // 12 noon–1:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Igor and Moreno**

Saturday, January 14 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Meredith Monk & Vocal Ensemble**

Saturday, January 21 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Kidd Pivot**

Saturday, March 18 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.



## WELCOME TO GRADUATE ANN ARBOR—

*Where your intellectual curiosity meets  
your favorite place to stay.*

Ideally located across the street from campus, Graduate Ann Arbor has 204 guest rooms and over 11,000 square feet of meeting space for banquets and events. Get ready for experiences like you've never had before, where little moments of surprise and discovery meet you down each corridor and around every corner.



*Graduate*  
ANN ARBOR

734 615 EAST HURON STREET  
769-2200 [graduateannarbor.com](http://graduateannarbor.com)

ANN ARBOR | 48104  
M I

# Tradition Builds the Future



In our 138th 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 now presents the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

# Leadership Donors

*We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.*



**BERTRAM ASKWITH (1911-2015)  
PATTI ASKWITH KENNER**

“The arts made a significant difference in my father’s life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert’s Ticket — to introduce them to a cultural experience at Michigan and keep my father’s passion for the arts alive.”



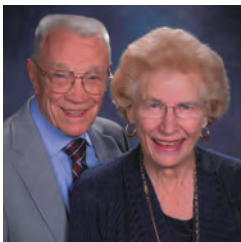
**MAURICE AND LINDA BINKOW**

“Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That’s why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come.”



**STEVE AND ROS FORREST**

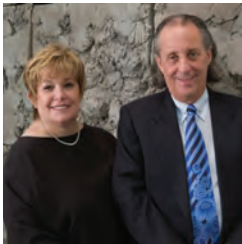
“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**ILENE FORSYTH AND KARL HAUSER**

“An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we’re not here.”





### MAXINE AND STUART FRANKEL

“We are delighted to partner with UMS for the sixth year of Renegade. 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.”



### 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.”



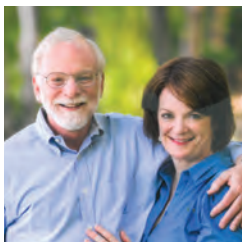
### DAVID LEICHTMAN AND LAURA MCGINN

“UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission.”



### STUART AND LINDA NELSON

“Our connection to the University of Michigan is through our grandson’s incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer’s legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor.”



### MAX WICHA AND SHEILA CROWLEY

“We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come.”

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 season.



**ALICIA M. TORRES**

*Senior Vice President & Chief Financial Officer, Altarum Institute*

“The arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



**SCOTT DAWSON**

*Vice President of Engineering, Arbor Networks*

“Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season.”



**TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. 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. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



**ALMAZ LESSANEWORK**

*Owner, Blue Nile Restaurant*

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”





### LARRY BRYANT

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



### CHRIS CONLIN

*President, Conlin Travel, Inc.*

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



### 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*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



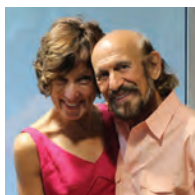
Ford Motor Company Fund



**DAVID N. PARSIGIAN**

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

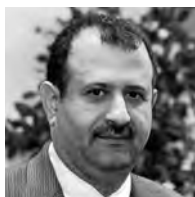
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural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



**JOHN AND JACKIE FARAH**

*Owners, Imagine Fitness & Yoga*

“My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community.”



**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



**ROBIN WEBER POLLAK**

*President, Journeys International*

“Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting life-changing international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts.”



**JAMES HOFFMAN**

*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.”




**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

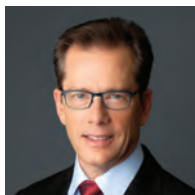
LEVEL X TALENT


**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.”

MAIN STREET  
— DELICIES —  
DISTINGUISHED CATERING


**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO


**THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”

MCMULLEN  
PROPERTIES  
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE


**STEVE ARWOOD**

*CEO, Michigan Economic Development Corporation*

“We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business.”

M E D C  
MICHIGAN ECONOMIC  
DEVELOPMENT CORPORATION  
PURE 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.”



**TODD CLARK**

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2016–17 season.”



**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*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



**SAVA LELCAJ**

*Chief Executive Officer, Savco: Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





### 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 FITZPATRICK

*President, StoryPoint*

“At StoryPoint we strive to inspire and enable seniors to shine every day. Our mission to create the absolute best experiences does not end within our buildings; we aim to enrich the communities we serve. Music is a language that every person — young and old — understands and enjoys. We are proud to support UMS, who inspires our community through artistic expression and talented performers.”

STORYPOINT  
Shine. Everyday.



### 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.”



### TOM THOMPSON

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”



### 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 and CEO, University of Michigan Credit Union*

“The University of Michigan Credit Union is excited to launch ‘Arts Adventures’ with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community.”

UNIVERSITY OF MICHIGAN  
CREDIT UNION



### **MARK SCHLISSSEL**

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### **MARSCHALL RUNGE**

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

“We are proud to partner with UMS for its 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”

**M** | HEALTH SYSTEM  
UNIVERSITY OF MICHIGAN





Saturday Evening, March 18, 2017 at 8:00  
Hill Auditorium, Ann Arbor

# STEVE REICH @ 80 MUSIC FOR 18 MUSICIANS

*Performed by*  
Eighth Blackbird  
Third Coast Percussion

## RENEGHUE

49th Performance of the 138th Annual Season  
138th Annual Choral Union Series

Tonight's presenting sponsor is the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

Tonight's supporting sponsor is Level X Talent.

Tonight's performance will be livestreamed, with an archived version available online at UMS.org. Tonight's performance and livestream is funded in part by the Building Audiences for Sustainability initiative of The Wallace Foundation, which aims to develop practical insights into how arts organizations can attract new audiences while retaining current ones.

Media partnership provided by WGTE 91.3 FM, Ann Arbor's 107one, *Metro Times*, and WDET 101.9 FM.

The Steinway pianos used in this evening's performance are made possible by William and Mary Palmer.

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

Special thanks to Matt Albert, Joseph Gramley, and Heather Kendrick for their participation in events surrounding this evening's performance.

Special thanks to Tiffany Ng, assistant professor of carillon and university carillanist, for coordinating the pre-performance music on the Charles Baird Carillon.

Steve Reich @ 80 appears by arrangement with David Lieberman Artists' Representatives.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## **PROGRAM**

### *All-Steve Reich Program*

#### **Sextet**

- I. Fast
- II. Moderate
- III. Slow
- IV. Moderate
- V. Fast

*Sextet is performed attacca (without pause).*

Third Coast Percussion, Mr. Duvall, Ms. Kaplan

#### **Intermission**

#### **Music for 18 Musicians**

- Pulses —
- Section I —
- Section II —
- Section IIIA —
- Section IIIB —
- Section IV —
- Section V —
- Section VI —
- Section VII —
- Section VIII —
- Section IX —
- Section X —
- Section XI —
- Pulses

*Music for 18 Musicians is performed attacca (without pause).*

## PERFORMERS

### **Eighth Blackbird**

Nathalie Joachim / *Flutes and Voice*

Michael J. Maccaferri / *Clarinets*

Yvonne Lam / *Violin*

Nick Photinos / *Cello*

Matthew Duvall / *Percussion*

Lisa Kaplan / *Piano*

### **Third Coast Percussion**

Sean Connors / *Percussion and Piano*

Robert Dillon / *Percussion*

Peter Martin / *Percussion*

David Skidmore / *Percussion*

### **Featuring**

Kayleigh Butcher / *Voice*

John Corkill / *Percussion*

Zachary Good / *Clarinets*

Adam Marks / *Piano*

Alex Monroe / *Percussion and Piano*

Elizabeth Pearse / *Voice*

Doug Perkins / *Vibraphone*

Daniel Schlosberg / *Piano*

Carrie Henneman Shaw / *Voice*

Eighth Blackbird is ensemble-in-residence at the University of Richmond. Nathalie Joachim is a Burkart Flutes & Piccolos artist. Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

## SEXTET (1984)

## MUSIC FOR 18 MUSICIANS (1976)

Steve Reich

*Born October 3, 1936 in New York City*

UMS premieres: These pieces have never been performed on a UMS concert.

### **Snapshots of History...In 1984:**

- Apple Computer places the Macintosh personal computer on sale in the US
- The TED conference is founded
- US researchers announce their discovery of the AIDS virus

### **Snapshots of History...In 1976:**

- The first class of women is inducted at the US Naval Academy in Annapolis
- Patty Hearst is found guilty of armed robbery of a San Francisco bank
- The punk rock group the Ramones release their first self-titled album

I'd like to ask you participate in an experiment.

No, not like that “totally safe” pharmaceutical study you did for beer money in college.

Sometime this week, I'd like you to buy or cue up a copy of Steve Reich's *Music for 18 Musicians*, pull on a pair of headphones, and do a task. Any task. Could be alphabetizing the spice rack, climbing the email Everest toward inbox zero, or making collections for your bookie operation. When you're done, ask yourself: If opting for a mundane task, did time seem to slip by more effortlessly? If attempting a creative task, did thoughts organize themselves more readily than they usually do?

If I might be so bold, would you visit [www.ums.org/reich](http://www.ums.org/reich) and post the response “Yes” or “No?” If you'd like to be more specific, about what you were doing and the experience of doing it accompanied

by this “soundtrack,” that would be tremendous. This is science. Well, armchair science...but using an armchair that Neil deGrasse Tyson would think is pretty comfy.

Here's the thing. Beyond a profound love for the music itself, a majority quotient of my musician and writer colleagues believe that this path-carving work increases productivity more than just about any other piece in the repertoire. It is on heavy rotation when deadlines loom, and annually on the evening of April 14 (\$).

This piece isn't just classical music's life-hack answer to the standing desk or a ping-pong table in the break room, though. *Music for 18 Musicians* is best experienced live because it is so phenomenally transparent, this connection between movement and sound you are about to witness. Watching the mesmerizing oscillation of mallet heads striking marimbas, flexed fingers feverishly casting

# “Balinese gamelan music cro —David Bowie, on *Music for 18 Musicians*

wizardly spells on piano ivories, and the pulsating throats of the vocalists — it’s as though the sound waves are being projected from the lighting booth above you. Ripples are visible across the stage as chords mutate, their insides foaming out before the tide pulls them back in.

Part of what makes this piece so extraordinary is its confluence of the mechanical and the organic. The pulse is methodical, dependable even, and given how much of our world is built on cyclic rhythms (the circadian cycle, the oxygen cycle, the calling-your-Internet-Service-Provider cycle), it stands to reason that we are drawn toward repetition. But our humanness is also wonderfully chaotic — often asymmetric and unpredictable and in constant negotiation with our environment. Here’s where things get organic. The real-time breath capacity of the bass clarinet is at times dictating how long each chord is sustained, which makes this performance you’re about to hear singular...and dependent, in part, on how strictly Eighth Blackbird clarinetist Michael Maccaferri has been adhering to his Jazzercise regimen.

That Reich conjures this kaleidoscopic panorama with just 11 primary chords, moving from plucky optimism of Section I, through the nervous deliberations of Section VII, and into the positively euphoric waterfall of Section X. We are guided so gently, so seamlessly, through these and the surrounding movements

that time stretches and inverts even though the performers are offering us a metronome at every given moment. If you find yourself wondering how this musical amoeba holds together, keep an eye on Doug Perkins there on the vibraphone. His licks denote movement forward to the rest of the ensemble. In the words of the composer, “much as in Balinese gamelan a drummer will audibly call for changes of pattern in West African music.”

If you are the kind of person that walks back to your car 4–5 times at a pop to make sure it is locked, you may find yourself feeling very satisfied at the conclusion of *Music for 18 Musicians*. (Except that now you’re wondering.) In any case, one reason may be that Reich turns to the obsessive’s catnip known as arch form (ABCDCBA) in a number of the piece’s sections. It’s a theme shared with this evening’s other selection, *Sextet*, the five movements of which also form an arch (ABCBA).

*Quick sidebar: if you’d like to dig into arch form elsewhere, see Bartók’s fourth and fifth string quartets, Lutosławski’s Musique funèbre, or get your melancholy on with Barber’s Adagio for Strings.*

If *Music for 18 Musicians* is a kind of field recording of our interior rhythms and cycles, *Sextet* is the music of the metropolis. The opening, “I. Fast,” could convincingly be the default soundtrack playing inside the first commercially available driverless car, its buoyant marimba canons and

# ss-dressing as Minimalism.”

shimmering bowed vibraphones offering promises of a brighter future. Whereas the sections of *Music for 18* seem to melt into each other, the five continuous movements of *Sextet* are marked by abrupt, seismic hits in the pianos. Maneuvering between movements feels a bit like entering a series of breathtaking skyscraper lobbies and having the pressure vacuum of your entry slam the door behind you every time. For example, the fourth movement, “Moderate,” is a groovy 1970s building in which slithering synthesizers conjure up images of decadent, persimmon-hued sofas and spherical glass chandeliers. Skyscrapers or not, each of these movements feel towering and spacious, arriving by way of a kind of echo effect between instruments — canons and double-canons. Watching this unfold, especially between like pairs of instruments is instant, transcendent meditation.

You know that thing we do in classical music...where during a pre-concert talk the speaker reads some below-the-belt review from the 19th century about the premiere of a piece that is now near-universally adored? The audience chuckles knowingly and scoffs at the critic’s idiocy. Well, rash judgments about new music aren’t relegated to previous centuries. When I was a viola fellow at the New World Symphony, conductor Michael Tilson Thomas was rehearsing us in front of Steve Reich, live via Internet 2 (think: a souped-up Skype video call). MTT

was reminiscing with his buddy Steve that back when they were performing Steve’s music a few decades earlier, audiences would literally try to overwhelm the performers with their booing during their shows. Steve Reich. The guy that won the Pulitzer in 2009. The guy that the *New Yorker* calls “the most original musical thinker of our time.”

If the music you hear tonight sounds provocative to you...you’re right! If you happen to be the kind of person that gives Reich albums to friends who claim they don’t like new music, because Reich is the most effective gateway drug...you’re also right! Either way, I hypothesize that you’ll leave this concert feeling like your brain and your body are burning brighter and noticeably more in sync.

Now for that in-home trial. Let me know.

*Program note by Doyle Armbrust.*

*Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet and Ensemble Dal Niente. He is a contributing writer for WQXR’s Q2 Music, Crain’s Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.*









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## UMS ARCHIVES

This evening's performance marks **Eighth Blackbird**'s third UMS appearance, following its UMS debut in April 2008 with two performances at the Lydia Mendelssohn Theatre in a program that included Steve Reich's Pulitzer Prize-winning *Double Sextet*. The ensemble most recently appeared at UMS in January 2015 at Rackham Auditorium. **Doug Perkins** makes his second UMS appearance this evening following his UMS debut in January 2015 with Eighth Blackbird. UMS welcomes **Third Coast Percussion, Kayleigh Butcher, John Corkill, Zachary Good, Adam Marks, Alex Monroe, Elizabeth Pearse, Daniel Schlosberg,** and **Carrie Henneman Shaw**, who make their UMS debuts this evening.

Photo (previous spread): Steve Reich; photographer: Jeffrey Herman.

## ARTISTS

**Eighth Blackbird** is “one of the smartest, most dynamic contemporary classical ensembles on the planet” (*Chicago Tribune*). Launched by six entrepreneurial Oberlin Conservatory undergraduates in 1996, this Chicago-based super-group has earned its status as “a brand-name... defined by adventure, vibrancy, and quality... known for performing from memory, employing choreography and collaborations with theater artists, lighting designers, and even puppetry artists” (*Detroit Free Press*).

Over the course of two decades, Eighth Blackbird has commissioned and premiered hundreds of works by composers such as David Lang, Steven Mackey, Missy Mazzoli, and Steve Reich, whose *Double Sextet* went on to win the Pulitzer Prize (2009). A long-term relationship with Chicago’s Cedille Records has produced seven acclaimed recordings and four Grammy Awards for “Best Small Ensemble/Chamber Music Performance”: *strange imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011), *Meanwhile* (2013), and *Filament* (2015). *Hand Eye*, their most recent recording released in March 2016 and featuring the music of composer collective Sleeping Giant, was hailed as “dazzling” and “vigorously, flawlessly performed” (WQXR).

Eighth Blackbird celebrated its 20th anniversary in 2016, winning its fourth Grammy Award and the coveted MacArthur Award for Creative and Effective Institutions. January 2017 saw them hailed as Musical America’s “Ensemble of the Year” and the recipients of Chamber Music America’s inaugural Visionary Award. Anniversary celebrations continue throughout the 2016–17 season with tours from its two most recent and broadly-acclaimed albums, *Filament* and *Hand*

*Eye*, as well as keystone performances celebrating Steve Reich’s 80th birthday, a fresh round of raucous shows with “Appalachian post-punk solipsist” (*The Wanderer*) Will Oldham (Bonnie Prince Billy), and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan. This season marks debuts at Justin Vernon’s (Bon Iver) and Aaron Dessner’s (The National) Eaux Claires Festival, a collaboration with the San Francisco Symphony, performances in Paris, France, and a three-week tour of Australia.

Eighth Blackbird’s mission — to move music forward through innovative performance, advocacy for new music by living composers, and a legacy of guiding an emerging generation of musicians — extends beyond recording and touring to curation and education. The ensemble served as music director of the Ojai Music Festival (2009), enjoyed a three-year residency at the Curtis Institute of Music, and holds an ongoing ensemble-in-residence position at the University of Richmond. The 2015–16 season featured a pioneering residency at Chicago’s Museum of Contemporary Art, serving as a living installation with open rehearsals, performances, guest artists, and public talks. In 2017, Eighth Blackbird launches its boldest initiative yet with the creation of Blackbird Creative Laboratory, a tuition-free, two-week summer workshop and performance festival for musicians in Ojai, California.

Eighth Blackbird’s members hail from the Great Lakes, Keystone, Golden, Empire, and Bay states. The name “Eighth Blackbird” derives from the eighth stanza of Wallace Stevens’ evocative, imagistic poem, *Thirteen Ways of Looking at a Blackbird*: “I know noble accents / And



## UMS Lobby Takeover

Before this evening's performance, U-M School of Music, Theatre and Dance students bring to life Steve Reich's musical influences in three lobbies of Hill Auditorium, in a set of performances curated by Joseph Gramley, director of percussion studies, and Matthew Albert, chair of the chamber music department.

### **University of Michigan West African Drumming Ensemble**

*Program to include Ewe barrel  
drumming from the Volta region  
of Ghana*

Shane Jones / *Director*  
Charles Bartlett  
Sofia Carbonara  
Chelsea Tinsler Jones  
Jonathan Mashburn  
Alec Ockaskis  
Jacob Rogers  
Christopher Weber

After receiving a grant from the Institute for International Education in 1970, Reich conducted a five-week research trip in Ghana to study West African drumming from Gideon Alorwoyie at the Institute for African Studies at the University of Ghana in Accra. His exposure to and study of the polyrhythmic layering and

texturing in West African drumming, specifically that of the Ewe people from the Volta region of Ghana, was a large inspiration in composing his first masterpiece, *Drumming*, in 1970–71. The inspiration of polyrhythmic counterpoint found in Ewe drumming can also be heard in many of Reich's later works, including *Sextet* and *Music for 18 Musicians*. In an effort to illustrate the West African heritage in Reich's music, the U-M West African Drumming Ensemble will be performing traditional Ewe rhythms learned from the Agbeli family in the village of Kopeyia, Ghana.

—*Shane Jones, DMA Graduate School  
Instructor, University of Michigan  
School*

## **Violin Phase**

Steve Reich

Esther Lee / *Violin*  
Tiffany Loe / *Violin*  
Heewon Uhm / *Violin*  
Iris Wu / *Violin*

Reich's *Violin Phase* was among the first pieces that mimicked the tape process he discovered in his 1965 composition, *It's Gonna Rain*. The tapes began to "phase" as one tape moved slightly ahead of another and in doing so, created interesting juxtapositions of sound and structure. Although there is no phasing in *Music for 18 Musicians*, the rhythmic structure of *Violin Phase* is similarly influenced by Ghanaian rhythms like those performed by the U-M West African Drumming Ensemble this evening. Additionally, the melodic patterns of *Violin Phase* are closely quoted by the pianos in Section V of *Music for 18 Musicians*.

## **Africa**

John Coltrane

Alain Sullivan / *Tenor Saxophone*  
Jordan Anderson / *Piano*  
Seamus Lynch / *Bass*  
David Ward / *Drums*

"The giant in all this harmonic stasis for me was John Coltrane in his *Africa Brass* album of 1961 where the title tune is 16 minutes — all on 'E'!...the low 'E' of the double bass played by Jimmy Garrison. How did he make 16 minutes on one harmony riveting? Well, first by remarkable melodic invention and sometimes by almost screaming through his instrument, then by incredible rhythmic complexity played by Elvin Jones, and finally by timbral variety arranged by Eric Dolphy for French horns playing *glissandos* that sounded like charging elephants."

—Steve Reich, in a 2013 interview with Phil Johnson of The Independent, "*Rock was pretty much off my radar — then came Radiohead*"

This Renegade Lobby Takeover is funded in part by the Wallace Foundation.

lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know.” Eighth Blackbird is managed by David Lieberman Artists. For more info, please visit [www.eighthblackbird.org](http://www.eighthblackbird.org).

**Third Coast Percussion** is a Grammy-winning, artist-run quartet of classically trained percussionists hailing from the great city of Chicago. For over 10 years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” (*New York Times*) performances, and the “rare power” (*Washington Post*) of their recordings. The four members of Third Coast are also accomplished teachers, and since 2012, have served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work. Percussion instruments are perhaps the oldest musical instruments, and any object on the planet that produces sound can be a percussion instrument. Perhaps this is why audiences seem to have an innate attraction to percussion instruments. A spirit of inclusivity inspires all that Third Coast Percussion does, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame,

architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the *mbira* music of Zimbabwe’s Shona people, to indie rockers, to some of the world’s leading concert musicians.

A commission for a new work from Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be — and should be — as collaborative as any other artistic partnership. Through extensive work-shopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today’s leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble’s core repertoire and seen hundreds of performances across North America and throughout Europe.

Third Coast Percussion maintains a busy touring schedule, with past performances in 32 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

Third Coast Percussion’s recordings include three full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in

addition to recordings of the ensemble's own compositions. In 2017 the ensemble was awarded a Grammy Award for "Best Chamber Music/Small Ensemble Performance" for its recording of Steve Reich's works for percussion.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. The quartet has collaborated with Chicago institutions such as Hubbard Street Dance Chicago and the Adler Planetarium, performed at the grand opening of Maggie Daley Children's Park, conducted residencies at the University of Chicago, Northwestern University, and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with Urban Gateways, the People's Music School, the Chicago Park District, Rush Hour Concerts, and others.

The four members of Third Coast Percussion met while studying music at Northwestern University. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music. Stay up-to-date and go behind-the-scenes by following Third Coast on Twitter (@ThirdCoastPerc), Facebook (@ThirdCoastPercussion), and Instagram (@ThirdCoastPercussion). Third Coast Percussion is a 501(c)3 not-for-profit organization.

Pulitzer Prize-winning composer **Steve Reich** was recently called "our greatest living composer" (*New York Times*) and "...the most original musical thinker of our time" (*The New Yorker*). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. In April 2009 Steve Reich was awarded the Pulitzer Prize in Music for his composition *Double Sextet*. He records exclusively with Nonesuch, on which label *Different Trains* (1988) earned him a Grammy Award for "Best Contemporary Composition" and *Music for 18 Musicians* a second. The current season sees worldwide celebrations of Mr. Reich's 80th birthday, guided by performances of two new major works — *Pulse* (Carnegie Hall premiere) and *Runner*. The ensemble work *Runner* premiered at London's Royal Ballet last November, accompanied by a new ballet choreographed by Wayne McGregor. In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres.

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- 3/30      Renegade Pre-Performance Talk: *The Encounter*  
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*Must have a ticket to the 3/30 performance to attend.*

*Educational events are free and open to the public unless otherwise noted.*



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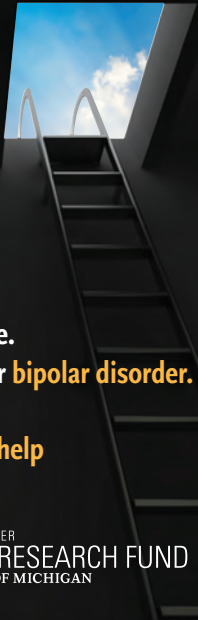


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*UMS patrons gather in the Hill Auditorium lobby prior to Berliner Philharmoniker; photo: Peter Smith/UMS.*

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