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**UMS PRESENTS**

**THE SILK ROAD ENSEMBLE WITH YO-YO MA**

**Yo-Yo Ma**

*Artistic Director*

Jeffrey Beecher, *Contrabass*
Nicholas Cords, *Viola*
Sandeep Das, *Tabla*
Johnny Gandelsman, *Violin*
Joseph Gramley, *Percussion*
Hu Jianbing, *Sheng*
Colin Jacobsen, *Violin*
Eric Jacobsen, *Cello*
Kayhan Kalhor, *Kamancheh*
Yo-Yo Ma, *Cello*
Cristina Pato, *Gaita, Piano*
Shane Shanahan, *Percussion*
Mark Suter, *Percussion*
Kojiro Umezaki, *Shakuhachi*
Yang Wei, *Pipa*

Saturday Evening, March 16, 2013 at 8:00
Hill Auditorium • Ann Arbor

55th Performance of the 134th Annual Season
18th Ford Honors Program

Photo: Silk Road Ensemble; photographer: Jennifer Taylor.
PROGRAM

Silk Road Suite

Improvisation
Wandering Winds

Giovanni Sollima
La Camera Bianca from Viaggio in Italia

Shane Shanahan
Saidi Swing

Sapo Perapaskero
Turceasca

Jia Daqun
The Prospect of Colored Desert

Vijay Iyer
Playlist for an Extreme Occasion

INTERMISSION

Presentation of the UMS Distinguished Artist Award
Mary Sue Coleman, President, University of Michigan
James G. Vella, President, Ford Motor Company Fund and Community Services

Colin Jacobsen
Beloved, do not let me be discouraged...

Kojiro Umezaki
seasons continue, as if none of this ever happened

John Zorn,
Arr. Silk Road Ensemble
Suite from Book of Angels

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

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

Special thanks to Ford Honors Gala Concertmaster sponsors: Bank of Ann Arbor; Miller, Canfield, Paddock and Stone, PLC.; THE MOSAIC FOUNDATION (of R. & P. Heydon); and University of Michigan Health System.

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

Funded in part by the National Endowment for the Arts (artworks.arts.gov).

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

Special thanks to Mark Clague and Joe Gramley for their participation in events surrounding this performance by The Silk Road Ensemble with Yo-Yo Ma.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Lead sponsor of the Silk Road Project is Hyosung Corporation.

The Silk Road Ensemble with Yo-Yo Ma appears by arrangement with Opus 3 Artists.

A MESSAGE FROM THE ARTISTIC DIRECTOR:
A MUSICAL MODEL

Over several decades, my travels have given me the opportunity to learn from a wealth of different voices — from the immense compassion and grace of Bach’s Cello Suites, to the ancient Celtic fiddle traditions alive in Appalachia, to the soulful strains of the bandoneón of Argentina’s tango cafés. I have met and been guided by musicians who share my wonder at the creative potential that exists where cultures intersect.

The Silk Road Ensemble is a musical model that requires curiosity, collaboration, and wholehearted enthusiasm from all the participants. The music we play does not belong to just one culture or even to only the Silk Road region. Ensemble members are united in their demonstration of virtuosity and generosity, and that combination has led us to perform in an astonishing range of locations, from the premier forum for global conversation, the United Nations General Assembly Hall, to the hushed, sacred space of Todai-ji Temple in Nara, Japan.

Bringing together much of the world on one stage requires music that Chinese pipa, Persian kamancheh, Indian tabla, and Western strings can play together. For this we rely on the readiness of composers to write and arrange for our distinctive group. Perhaps because they support experimentation and innovation, our commissioning workshops have a remarkable record of producing successful works for our repertoire. Our creativity begins with play—exploring sounds, testing ideas—and I am delighted that this has allowed several of our performers to compose and arrange music for us as well. Above all, I am tremendously grateful for the opportunity to undertake this work and for the abiding friendships we have developed along the way.

— Yo-Yo Ma

1 Commissioned by the Silk Road Project
2 Arrangements commissioned by the Silk Road Project
Notes on Tonight’s Program

For nearly 2000 years (ending in the 14th century), the historical Silk Road, a series of land and sea trade routes, crisscrossed Eurasia, enabling the exchange of goods and innovations from Japan to the Mediterranean Sea.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including the magnetic compass, the printing press, silk, gunpowder, mathematics, and ceramic and lacquer crafts. In this way, the Silk Road created an intercontinental think-tank of human ingenuity. Interactions among cultural groups spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

This historic trade network provides a namesake-worthy metaphor for the Silk Road Project’s vision of connecting artists and audiences around the world. Yo-Yo Ma has called these routes, which resulted in the first global exchange of scientific and cultural traditions, the “Internet of antiquity.”

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition—passed down from generation to generation—and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

Tonight’s concert opens with a Silk Road Suite, in which the audience is greeted by Wandering Winds, an improvisation among wind instruments that explores the concept of connecting the world’s neighborhoods. This conversation between such instruments as Chinese banu and pipa and Japanese shakuhachi gives way to La Camara Bianca (The White Room), a string sextet by the young Sicilian composer Giovanni Sollima. The title refers to a laboratory exploration of a grave in the Cathedral of Palermo that revealed that the Emperor Frederic II was buried not alone but in the arms of a woman. This element of surprise is evident in the playful melodic and rhythmic structure of the short piece. Percussionist and composer Shane Shanahan wrote the next piece in the Suite, Saidi Swing. Shanahan was inspired by the traditional Arabic rhythm known as Saidi, which is believed to have originated in Upper Egypt and commonly accompanies dance. Saidi Swing offers variations on this basic rhythm, featuring the riq, an Egyptian tambourine; darbuka, a goblet-shaped drum used throughout the Middle East; tabla, a pair of drums played extensively in India, Pakistan, and Afghanistan; and the frame drum, the oldest and most widely used drum in the world. The Suite concludes with Turceasca (Turkish Song), the signature piece of the Romanian gypsy band Taraf de Haidouks. In 1991, the band performed outside Romania for the first time. Their music drew such interest that filmmaker Tony Garlif featured them in his documentary about the music of the Roma, Latcho Drom. Composer Osvaldo Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentine tango) made him an ideal translator, worked with the band to arrange Turceasca for the Kronos Quartet. The Silk Road Ensemble, further bolstered with an arrangement by Ljova, provides additional embellishments to the work with the inclusion of instruments from other traditions, including the cajón, a Peruvian drum. The piece, based on a Turkish folk song traditionally played at the end of a wedding party, explodes with rhythmic joy that altogether dissolves standard written notation in favor of momentum and fun.

The Prospect of Colored Desert is a product of the Silk Road Project’s very first round of commissions, in 2000. Chinese composer Jia Daqun was originally a visual artist and imbues his compositions with a painterly aesthetic. Following eight years of study as a painter at the Sichuan Fine Arts Institute, Jia Daqun abandoned his career when his vision became impaired. Undeterred, he turned his attention to composition, a passion he had been developing while in art school. As a composer of contemporary music, he has imported the principles of form, line, and color from Chinese calligraphy and painting into his compositions and teachings. In The Prospect of Colored Desert, the composer imagines a black ink brush painting of a desert. Listeners might also detect the influence of Chinese opera with the instruments acting out their operatic assignments. The percussion invokes an image of a tiger pouncing in the forest, while the hairpin turns, slides, and flourishes of the violin and cello mimic the fiery antics of the sheng and pipa, which carry lead roles in this melodrama.

Playlist for an Extreme Occasion was written for the Silk Road Ensemble in 2012 by the acclaimed New York–based jazz pianist and composer Vijay Iyer. The title, according to Mr. Iyer, is meant to evoke the ways we listen to music today: “The piece’s structure is indeed a playlist, a kind of modular form that most of us have in our lives already (usually in our pockets). The literary theorist Edward Said, himself an amateur classical pianist, described recitals, operas, and other classical performances as “extreme occasions” because of their ritual quality, their now requisite performances as “extreme occasions” because of their ritual quality, their now requisite displays of superhuman prowess, and their careful prescriptions of the behavior of performers and audiences alike.” Mr. Iyer adds, “I have great admiration for the Silk Road Ensemble for their ability to transcend the traditional confines of these settings, to connect authentically as people, and to communicate a real joy for creating music together. I dedicate this piece to them, and I thank them for the opportunity to collaborate with them.”

In contrast to the previous piece, with its contemporary jazz influences, the inspiration for the next work is rooted in ancient Persian tradition. The title of Beloved, do not let me be discouraged... comes from a line of 16th-century verse by Turkic poet Fuzûlî and is taken from his version of the legendary tale of Layla and Majnun, a story about ill-fated lovers that has many parallels to Romeo and Juliet. In working with the Ensemble and Alim Qasimov, the great Azeri mugham singer, on a chamber version of Hajibeyov’s 1908 opera, Layla and Majnun, a melodic fragment caught the composer’s attention in its echo of the past: “It’s strange how the seasons continue, as if none of this ever happened,” Ms. Nagasawa said, glancing up at the blue sky. “Spring comes back, but [some] never will.” (New York Times, April 10, 2011.)” Mr. Umezaki asks, “Can we say that all communities grapple with the fragile relationship between advances in the human condition and their unknown consequences?” He explains that “this work honors Tozan, adding a fractured, rhythmic accompaniment as if the shakuhachi were, quite impossibly, a multi-stringed instrument.”

To close the program, the Ensemble performs a Suite from Book of Angels made up of short pieces by the prolific and often avant-garde American composer John Zorn, whose distinctive music reflects lifelong influences ranging from jazz to cinema, and from classical to klezmer and rock. Mr. Zorn’s Book of Angels is the second in a series of collections that form his Masada project, an experiment in Jewish musical styles inspired by the composer’s own heritage. In exploring this collection, Ensemble members drew on their own respective musical interests from around the world to arrange the songs from diverse and sometimes unexpected cultural perspectives. Performances of arrangements by Shani Blumenkranz, Johnny Gandelsman, Cristina Pato, and Shane Shanahan have so far contributed to this ongoing venture; the latest arrangement, by Kayhan Kalhor, was created to premiere on this concert tour.

Program notes by Isabelle Hunter, The Silk Road Project, 2013.
**2013 FORD HONORS PROGRAM**

**UMS Education & Community Engagement Program**

This weekend, the UMS Education & Community Engagement Program is in the spotlight, as this evening’s Ford Honors Program Gala raises funds for UMS’s myriad arts education initiatives. In addition to public performance offerings, UMS runs an active, award-winning education program for K–12 schools, college and university students, and the community at large. Through School Day performances, artist interviews, teacher workshops, in-class artist visits, film screenings, conversations, and other interactive experiences, UMS offers a rich assortment of well over 100 activities each season that inspire creativity and enhance learning.

| **116** | Total number of 2011/12 educational events offered |
| **21,838** | Total number of participants in 2011/12 UMS Education and Community Engagement programs |
| **110** | Total number of schools from 24 cities and five counties engaged in 2011/12 UMS Education and Community Engagement programs |
| **206** | Total number of participants in Teacher Professional Development Workshops |

**2013 Ford Honors Gala**

**Beneficiary**

The Ford Honors Program is our annual benefit that supports UMS’s Education & Community Engagement Program while recognizing Ford Motor Company Fund’s longtime leadership support. Learning is core to UMS’s mission and it is our joy to provide creative educational experiences for our entire community. Each season, we offer a spectrum of free or low-cost education and community engagement activities focusing on K–12 students, teachers, teens, university students, families, adults, and cultural communities. We exist to create a spark in people, young and old alike, to expose them to new artists, ideas, and cultures, and leave them with an ongoing and lifelong passion for creativity and the performing arts. Funds raised from the Ford Honors Program make it possible for UMS to impact more than 20,000 youth, educators, and community members each year.

**2013 Distinguished Artist Award**

Joshua Bell and the Academy of St. Martin in the Fields (2012)
Renée Fleming (2011)
Michael Tilson Thomas and San Francisco Symphony (2010)
Royal Shakespeare Company, Sir Michael Boyd, and Ralph Williams (2009)
Sir James Galway (2008)
Mattias Rostrropovich (2007)
Dave Brubeck (2006)
Guarneri String Quartet (2005)
Sweet Honey In The Rock (2004)
Christopher Parkening (2003)
Marilyn Horne (2002)
Marcel Marceau (2001)
Isaac Stern (2000)
Canadian Brass (1999)
Garrick Ohlsson (1998)
Jessye Norman (1997)
Van Cliburn (1996)

**Special thanks to members of the UMS DTE School & Educator of the Year Selection Committee:**

| **Lynda Berg** (UMS Senate and Retired AAPS Educator) |
| **Mark Clague** (U-M School of Music, Theatre & Dance and UMS Board) |
| **Agnes Moy-Sarms** (UMS Board) |
| **Michelle Peet** (Educator, Early College Alliance at EMU) |

| **Honorary Chairs** |
| **Mary Sue Coleman** |
| **James G. Vella** |

| **Gala Chair** |
| **Louise Taylor** |

| **Gala Committee** |
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| **Judy Cohen** |
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| **Joan Levitsky** |
| **Jean Long** |
| **Christina Mooney** |
| **Benita Maria Murrel** |
| **Marjorie Oliver** |
| **Elizabeth Palms** |
| **Lisa Patrell** |
| **Anne Preston** |
| **Audrey Schimmer** |
| **Arlene Shy** |
| **Becki Spangler** |
| **Louise Townley** |

**Previous Awarded of the UMS Distinguished Artist Award**

At the Ford Honors Gala earlier this evening, UMS was pleased to recognize the 2013 DTE Energy Foundation Educator of the Year Awards.

**2013 Educator of the Year:**

Matt Kazmierski, Ypsilanti Public Schools, honoring his passionate commitment to and advancement of arts education. When the Ypsilanti Public Schools moved sixth grade from middle school to elementary school, the sixth grade band program was in jeopardy. Mr. Kazmierski’s insistence on making sixth-grade band a contributing part of the YPS school-day band program increased access and visibility of the arts to more than 1,000 students, with sixth-grade band participation rising by more than 50%. Creative models of arts access like the one Mr. Kazmierski implemented in YPS will be critical to sustaining access to quality arts education in public schools.
The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 75 albums, including more than 15 Grammy Award winners.

Mr. Ma serves as the Artistic Director of the Silk Road Project, an organization he founded to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Since the Project’s inception, more than 70 works have been commissioned specifically for the Silk Road Ensemble, which tours annually. Mr. Ma also serves as the Judson and Joyce Green Creative Consultant to the Chicago Symphony Orchestra’s Institute for Learning, Access, and Training. His work focuses on the transformative power music can have in individuals’ lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities.

Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at the age of four, attended The Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, among them the 2001 National Medal of Arts, the 2006 Sonning Prize, the 2008 World Economic Forum’s Crystal Award, and the 2010 Presidential Medal of Freedom. In 2011, Mr. Ma was recognized as a Kennedy Center Honoree. Mr. Ma serves as a UN Messenger of Peace and as a member of the President’s Committee on the Arts and the Humanities. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

For further information on Mr. Ma, please visit www.yo-yoma.com and www.silkroadproject.org.

Helmed as “one of the 21st century’s great ensembles” by the Vancouver Sun, the **SILK ROAD ENSEMBLE** draws together distinguished performers and composers from more than 20 countries in Asia, Europe, and the Americas. Since the Ensemble formed under the artistic direction of Yo-Yo Ma in 2000, the group’s innovative artists have eagerly explored contemporary musical crossroads. The Seattle Times praised the result as “a cornucopia of music ideas...featuring instrumental and vocal artists of almost unimaginable virtuosity.”

The Boston Globe has called the group “a kind of roving musical laboratory without walls.” The description is apt: the Ensemble’s approach is experimental and democratic, founded on collaboration and risk-taking, on continual learning and sharing among a kaleidoscope of cultures and art forms.

Members explore one another’s traditions, celebrating the multiplicity of approaches to music from around the world. They also develop new repertoire that responds to the multicultural reality of our global society. As the Los Angeles Times has said, “The Silk Road Ensemble vision of international cooperation is not what we read in our daily news reports. Theirs is the better world available if we, like these extraordinary musicians, agree to make it one.”

The Silk Road Ensemble has performed to critical acclaim throughout Asia, Europe, and North America and has recorded five albums. The Ensemble’s most recent recording, *Off the Map*, was nominated for a Grammy Award for “Best Classical Crossover Album” in 2011.

The **SILK ROAD PROJECT** is an internationally minded performing arts nonprofit with cultural and educational missions to promote innovation and learning through the arts. Cellist Yo-Yo Ma founded the Project in 1998 with a vision of connecting the world’s neighborhoods by bringing together artists and audiences around the globe. The Project takes inspiration from the historical Silk Road trading routes, using the Silk Road as a modern metaphor for sharing and learning across cultures, art forms, and disciplines.

Under the artistic direction of Mr. Ma and the leadership of CEO and Executive Director Laura Freid, the Silk Road Project acts as an imagination platform, encouraging dialogue among artists and musicians, educators and entrepreneurs. The Project presents performances by the acclaimed Silk Road Ensemble, holds cross-cultural exchanges and residencies, leads workshops for students, and partners with prominent cultural institutions to create educational programs and materials. The Silk Road Connect, the Project’s multidisciplinary arts-integrated approach to education, works with students and teachers to inspire passion-driven learning.

Developing new music is a central undertaking of the Silk Road Project, which has been involved in commissioning and performing more than 70 new musical and multimedia works from composers and arrangers around the world.

For further information on the Silk Road Project and the Silk Road Ensemble, please visit www.silkroadproject.org.

This evening’s performance marks Yo-Yo Ma’s 11th appearance under UMS auspices. Yo-Yo Ma made his UMS debut in April 1982 at the 89th Annual May Festival as cello soloist in Kabalevsky’s Cello Concerto No.1 with the Philadelphia Orchestra under the baton of Eugene Ormandy at Hill Auditorium.

Yo-Yo Ma’s UMS performance history includes five Hill Auditorium recitals, two appearances as orchestral soloist, and a Hill Auditorium solo recital (featuring Bach’s Suites for Unaccompanied Cello and George Crumb’s Sonata for Solo Cello) in January 1991. He most recently appeared under UMS auspices in back-to-back concerts with The Silk Road Ensemble at Hill Auditorium in March 2009.

The Silk Road Ensemble made its UMS debut in March 2009 at Hill Auditorium. This evening’s performance marks their third appearance under UMS auspices.