

FALL 2014 / WINTER 2015

ARTS IN CONTEXT:

UMS IN THE CLASSROOM



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WELCOME

JIM LEIJA

Director of Education and Community Engagement

SHANNON FITZSIMONS

Campus Engagement Specialist

Welcome to the 2014–2015 edition of “Arts in Context: UMS in the Classroom.” This guide is designed to encourage faculty members from a broad range of disciplines to include the performing arts in their classrooms, by suggesting explicit links between our performances in music, theater, and dance and the many areas of academic inquiry here on campus. It is one of the signature initiatives of the UMS Mellon Initiative, in partnership with the College of Literature, Sciences and the Arts at the University of Michigan.

As we enter into the second year of the Initiative, we are proud of the strides we’ve made over the past twelve months to infuse the performing arts across the curriculum. In the Winter 2014 semester, we launched “Engaging Performance,” a course team-taught by LSA and SMTD faculty; the class introduced students from all class years and academic disciplines to the performing arts through the lens of UMS programming. This fall, we are collaborating with the Honors Program and the Lloyd Hall Scholars Program to launch two additional classes with UMS performances at their core. We are also working closely with faculty from across campus through our Faculty Insight Group, and this summer, we welcomed our first cohort of fellows into the UMS Mellon Faculty Institute on Arts–Academic Integration.

In this guide, you will find the following resources for each of the performances in our 2014–2015 season: suggested curricular connections by discipline and subject/theme; contextual materials from both online and print media; and prompts for classroom discussion. This year, we have also added a new feature called “Spotlights,” which highlights themes or formal features shared by several of our performances this year and point out ways that clustering multiple performances for use in the classroom might prove illuminating for you and your students.

The material contained in this guide is merely a starting point, a springboard for your own insights and creativity as leaders in the classroom. UMS Campus Engagement Specialist Shannon Fitzsimons is available for one-on-one consultations with interested faculty to advise on individualized plans to incorporate our performances and arts-based learning activities into classes across the disciplines. She can be reached at skfitz@umich.edu or **734.764.3903**. As always, we welcome your feedback and ideas on how we can continue to improve this resource to better meet your needs as scholars and educators.

Thank you for reading. We look forward to seeing you at a performance soon!

BRINGING STUDENTS TO PERFORMANCES



UMS STRIVES TO MAKE
OUR PERFORMANCES
ACCESSIBLE TO EVERYONE
IN OUR COMMUNITY.

To that end, we have created a number of programs to reduce the cost for students to attend UMS performances. You can view our student ticket policies [here](#).

We also offer group sales discounts for groups of 10 or more. More information can be found [here](#).

Arts at Michigan provides grants of up to \$500 for faculty, staff, or graduate student instructors to incorporate arts-based learning activities into their courses. These funds may be used to buy tickets for students to attend a performance. Please visit the [Arts at Michigan site](#) for application information, as well as to learn about additional faculty funding opportunities for arts-integrative learning.



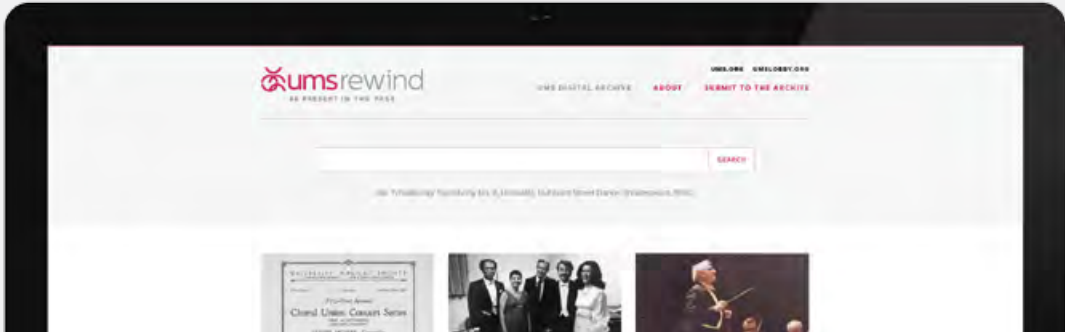
[SEARCH](#)

For the past several years, UMS has collaborated with the Ann Arbor District Library to digitize performance records from our rich 135-year history. Artist and repertory information, program books, and photographs are now available online in our new, searchable archive: UMS Rewind. This accessible, interactive portal allows University of Michigan scholars and students and the public to investigate Ann Arbor's vibrant cultural history. We encourage you to explore!



BE PRESENT IN THE PAST

WWW.UMSREWIND.ORG



ITZHAK PERLMAN, VIOLIN

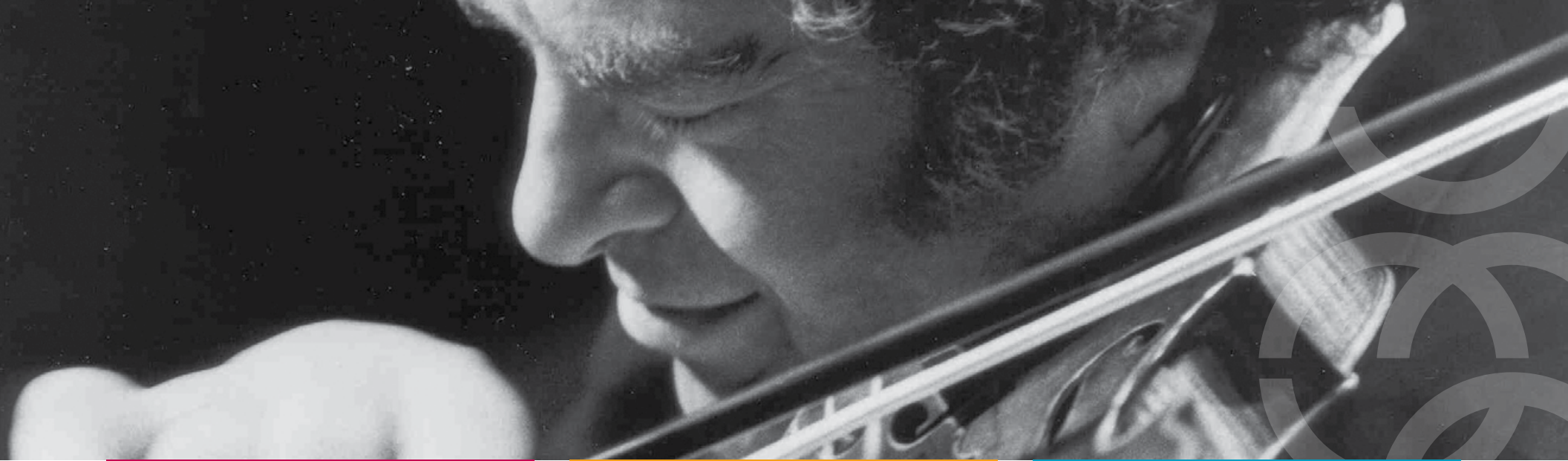
John Root, piano

Sunday, September 14, 6 pm

Hill Auditorium

Itzhak Perlman is treasured by audiences throughout the world who respond not only to his remarkable artistry but also to his irrepressible joy for making music. Born in Israel in 1945, Perlman came to New York as a teenager and was propelled to national recognition with an appearance on the “Ed Sullivan Show” in 1958. He subsequently attended The Juilliard School and over the past 50 years has established himself as a cultural icon and a household name in classical music. Over the past decade, he has become increasingly devoted to both conducting and to music education, but it is as a recitalist that Ann Arbor audiences know him best.





🔗 CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Judaic Studies
- Sociology
- Music Education
- Music Theory
- Musicology
- Strings

That engage these topics/themes:

- Violin repertoire
- Jewish and Yiddish performance traditions
- Disability studies
- Celebrity and virtuosity

🔍 EXPLORE

Compare Perlman's **performance** on the *Ed Sullivan Show* as a 13-year old prodigy to this **later performance** of Bach's Partita No. 3 in E to view his evolution as a performer.

Explore Perlman's career within the context of other modern masters in Henry Roth's book *Violin Virtuosos: From Paganini to the Twenty-First Century* (California Classic Books, 1999).

🔄 REFLECT

What relationship do you see among the pieces that Perlman chose for his recital? Were there thematic, stylistic, or historical similarities? Was there a progression among the pieces?

How would you describe Perlman's playing style? How does he interact with the audience? How does he introduce/contextualize the pieces he plays?

ROYAL SHAKESPEARE
COMPANY LIVE IN HD:

SHAKESPEARE'S *THE TWO GENTLEMEN OF VERONA*

Sunday, September 21, 7 pm

Michigan Theater

Valentine and Proteus are best friends, until they fall in love with the same girl. Having travelled to Milan in search of adventure, they both fall for the Duke's daughter Silvia. But Proteus is already sworn to his sweetheart, Julia, at home in Verona, and the Duke thinks Valentine is not good enough for his Silvia. With friendship forgotten, the rivals' affections quickly get out of hand as the four young lovers find themselves on a wild chase through the woods, confused by mistaken identity and threatened by fierce outlaws before they find a path to reconciliation.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- English Language and Literature
- Comparative Literature
- History
- Romance Languages and Literature
- Screen Arts and Cultures
- Women's Studies
- Center for World Performance Studies
- Theatre & Drama
- Musical Theatre
- Performing Arts Technology

That engage these topics/themes:

- Shakespeare
- Adaptation
- Live performance on film
- 16th-century depictions of women and courtship

EXPLORE

Critic Charles Nicholl explores “Why Shakespeare’s *Two Gentlemen of Verona* is as flawed as it is fascinating” in this [preview piece](#) for the production in the *Guardian*.

Legendary Shakespeare scholar Harold Bloom provides a psychological critique of the characters in *Two Gentlemen* (and the rest of Shakespeare’s canon) in his book *Shakespeare: The Invention of the Human* (Riverhead, 1999).

REFLECT

This production of *Two Gentlemen* uses a contemporary setting. How does that choice impact the way you interpret the play and the relationships among the core characters?

How would you describe the acting styles used in the production? How do they differ between the characters speaking primarily in verse, and those speaking primarily in prose?

EMERSON STRING QUARTET

Saturday, September 27, 8 pm

Rackham Auditorium

With the arrival of cellist Paul Watkins in May 2013, the Emerson Quartet has embarked on a remarkable new journey. Watkins, who also serves as the music director of the Great Lakes Chamber Music Festival, is the first new member of the group since its founding in 1976. In addition to quartets by Beethoven and Shostakovich, the Emerson Quartet will perform the world premiere of a new work that UMS co-commissioned by Lowell Liebermann.

PROGRAM

- | | |
|---------------------|--|
| Beethoven | Quartet in f minor, Op. 95 ("Serioso") |
| Liebermann | New Work (World Premiere, UMS co-commission) |
| Shostakovich | Quartet No. 3 in F Major, Op. 73 |





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Organizational Studies
- Sociology
- Composition
- Music Education
- Musicology
- Music Theory
- Strings

That engage these topics/themes:

- Collaboration
- Small group dynamics
- History of chamber music

EXPLORE

Meet the members of the Quartet in this Spotlight [video](#) from Lincoln Center.

Familiarize yourself with the composer Lowell Liebermann's work through this [feature](#) from WQXR Radio.

Lewis Lockwood and the Juilliard String Quartet's book *Inside Beethoven's Quartets: History, Interpretation, Performance* (Harvard University Press, 2008) provides a practitioner's insight into the master composer's works for chamber ensemble.

REFLECT

How did the Quartet communicate with each other during the performance? How did they communicate (if at all) with the audience? How did that impact your experience of the work?

How did you see/hear the Quartet's approach differ for the Beethoven, Shostakovich, and Liebermann pieces, which represent three different eras/musical styles?

NATIONAL THEATRE LIVE

EURIPIDES' *MEDEA*

Sunday, September 28, 7 pm

Michigan Theater

Helen McCrory takes the title role in Euripides' powerful tragedy, in a new version by Ben Power, directed by Carrie Cracknell. Medea is a wife and a mother. For the sake of her husband, Jason, she's left her home and borne two sons in exile. But when he abandons his family for a new life, Medea faces banishment and separation from her children. Cornered, she begs for one day's grace. It's time enough. She exacts an appalling revenge and destroys everything she holds dear.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Classical Studies
- Comparative Literature
- History
- Psychology
- Screen Arts and Cultures
- Women's Studies
- Center for World Performance Studies
- Dance
- Theatre & Drama
- Performing Arts Technology

That engage these topics/themes:

- Ancient Greek theater and performance
- Tragedy
- Translation and Adaptation
- Parent/child psychological dynamics
- Women in the ancient world
- Depictions of witchcraft/magic
- Life performance on film

EXPLORE

This **feature** from the *Guardian* explores how director Carrie Cracknell and Australian choreographer Lucy Guerin collaborated on the movement for the production.

For a wealth of critical perspectives on *Medea*, both the play and the myth upon which it is based, consult *Unbinding Medea: Interdisciplinary Approaches to a Classical Myth from Antiquity to the 21st Century* (Legenda, 2010).

REFLECT

Describe the acting style in the production. How did those choices impact your understanding of, or connection with, the characters in the play?

Describe Medea and Jason's relationship in the play. Which character seemed more "sympathetic" to you and why? How did that impact your reaction to the events at the play's end?

KISS & CRY

Charleroi Danses, Belgium

Friday, October 10, 8 pm

Saturday, October 11, 8 pm

Sunday, October 12, 2 pm

Power Center

A poetic piece that blurs artistic disciplines, *Kiss & Cry* brings together a diverse group of Belgian artists to create a sweeping, romantic work that explores the question “Where do people go when they disappear from our life, from our memory?” This is the question haunting a woman as she waits alone on the platform of a train station. She thinks of the men she’s loved and lost, vanished in the haze of existence. Hands visually portray the main characters with a beautifully engaging sensual presence, moving around miniature sets with absolute precision while a camera crew projects the finger ballet on a large screen. In this blend of film, dance, text, and theater, the audience witnesses a film screened and simultaneously made in front of their eyes.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- English Language & Literature
- Screen Arts and Cultures
- Women's Studies
- Center for World Performance Studies
- Dance
- Theatre & Drama
- Performing Arts Technology

That engage these topics/themes:

- Coming of age stories
- Romance and sexuality
- Film in live performance

EXPLORE

Watch this behind-the-scenes [video](#) with the creators of *Kiss & Cry*.

Beth Weinstein's article "Flamand and His Architectural Entourage" from the May 2008 issue of the *Journal of Architectural Education* examines how Charleroi Danse co-founder Frederic Flamand collaborates with architects on his dance works, and the negotiation of space and movement within the work.

REFLECT

How did the performers use their hands to stand in for whole human beings? Were you aware throughout the performance that they were hands (and not people), or was your attention preoccupied by the narrative being told?

How did you negotiate your own gaze as an audience member, between looking at the performers/technicians creating the image to be projected on screen and the projected image itself? Did you find yourself favoring one over the other? Why or why not? How do you feel that impacted your experience of the performance?

SPOTLIGHT: PERFORMING TECHNOLOGIES



Kiss & Cry

superposition | Ryoji Ikeda

Dawn of Midi: *Dysnomia*

1 Compagnie Non Nova:
Prelude to the Afternoon of a Foehn

TECHNOLOGY HAS CATALYZED INNOVATION IN THE PERFORMING ARTS THROUGHOUT THEIR HISTORY, NOT ONLY CHANGING THE WAYS IN WHICH WORK IS CREATED AND SHARED, BUT ALSO ALTERING THE WORK ITSELF. THE 2014-2015 SEASON FEATURES SEVERAL WORKS THAT FOREGROUND THE SYMBIOTIC RELATIONSHIP BETWEEN TECHNOLOGY AND THE ARTS, ON BOTH GRAND AND INTIMATE SCALES.

Both *Kiss & Cry* and *superposition* incorporate live feed technology within each performance, allowing cutting-edge video and digital effects to marry the ephemeral and contingent aesthetic of a theater performance. *Kiss & Cry* allows audiences to view both the image being created onstage by a team of technician/dancers, and then, in close-up on the big screen, the image they have created. Process and product can be viewed concurrently, two different views of the same story. The two performers seated on stage in *superposition* control the feed for the screens that surround them onstage, determining each night the images the audience will view, and the order in which they view them. Each performance, then, is different; remixed for the specific place and time in which it is presented.

Dawn of Midi's *Dysnomia* and Compagnie Non Nova's *Prelude to the Afternoon of a Foehn*, in contrast, deconstruct technology in performance. *Dysnomia* takes the patterns and techniques of electronic music, developed over the past century, and recreates them on acoustic instruments, allowing us to hear this new music in new ways. *Prelude to the Afternoon of a Foehn* uses simple technologies — electric fans and plastic bags — to create an object ballet set to Claude Debussy's masterwork; we are able to see freshly the marvelous possibility contained in these quotidian objects.

GREGORY PORTER

Wednesday, October 15, 7:30 pm

Michigan Theater

At the start of 2010, the buzz about Los Angeles-born, Brooklyn-based jazz and soul vocalist Gregory Porter was a strong, steady murmur, fueled by a growing crowd of fans. When Wynton Marsalis selected the then-unknown singer to perform a residency with the Jazz at Lincoln Center Orchestra, people took notice. Now, just a few years later, NPR Music has hailed him as “the next great male jazz singer.” A disarmingly sincere performer with a groove that never quits, the Blue Note recording artist combines the big heart of a gospel shouter with the honeyed tone of a crooner. His album *Liquid Spirit*, which has gospel, blues, and R&B influences, was recently awarded the 2014 Grammy Award for “Best Vocal Jazz Album.”





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- American Culture
- Jazz & Contemporary Improvisation
- Voice

That engage these topics/themes:

- History of jazz
- Vocal performance

EXPLORE

Watch this Tavis Smiley [interview](#) with Gregory Porter from PBS.

Learn more about the canonical figures who precede Gregory Porter in the American jazz tradition in Tony Whyton's book *Jazz Icons: Heroes, Myths, and the Jazz Tradition* (Cambridge University Press, 2010).

REFLECT

Describe how Porter's set was constructed. Did he progress from one style, tempo, or mood to another, or did he switch back and forth? How did that impact your experience of the concert?

What musical influences did you hear in Porter's songs and performance?

How did Porter interact with the audience? With his band? What information (if any) did he provide about the songs he was performing?

AN EVENING WITH CHRIS THILE AND EDGAR MEYER

Thursday, October 16, 8 pm

Michigan Theater

Bassist Edgar Meyer and mandolin virtuoso Chris Thile began performing together about a decade ago, a relationship built on mutual admiration and respect. The two MacArthur Fellows have collaborated on several critically acclaimed projects, including the Grammy-winning *Goat Rodeo Sessions*, a 2011 recording of original compositions, and more recently, Chris Thile's 2013 solo recording of Bach sonatas and partitas. Meyer and Thile present a diverse program of largely original music that will coincide with a new release on Nonesuch Records, *Bass & Mandolin*.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- Sociology
- Composition
- Music Education
- Music Theory
- Musicology
- Strings
- Voice

That engage these topics/themes:

- Collaboration
- American musical traditions
- Cross-genre performance

EXPLORE

Chris Thile discusses genre-hopping in this [video](#) from the *Wall Street Journal*.

In this [audio interview](#), Edgar Meyer reflects on his distinguished double bass career and his collaborations with artists including Thile, Yo-Yo Ma, and Joshua Bell.

Thile and Meyer's performances blend the classical music and bluegrass traditions. Learn more about bluegrass in Stephanie Ledgin's book *Homegrown Music: Discovering Bluegrass* (Praeger, 2004).

REFLECT

Meyer and Thile have been collaborating with each other for many years – how do you see that reflected in their performances and interactions onstage? How did they communicate with each other?

What musical influences did you hear in the pieces they chose to play? What relationship(s) did you see among the works in their set?

BELCEA QUARTET

Saturday, October 18, 8 pm

Rackham Auditorium

Founded at the Royal College of Music in London 20 years ago, the Belcea Quartet is based in Great Britain but comprises diverse cultural backgrounds (French, Romanian, Polish) that contribute to their dynamic and free interpretive style. Their diverse influences are reflected in repertoire that pairs contemporary works with the Quartet's profound connection to the great repertoire of the Classical and Romantic periods.

PROGRAM

- | | |
|---------------|----------------------------------|
| Mozart | Quartet in F Major, K. 590 |
| Berg | Lyric Suite |
| Brahms | Quartet No. 1 in c minor, Op. 51 |





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Organizational Studies
- Sociology
- Composition
- Music Education
- Musicology
- Music Theory
- Strings

That engage these topics/themes:

- Collaboration
- Small group dynamics
- History of chamber music

EXPLORE

The members of the Belcea Quartet discuss their roles within the ensemble in this [video](#).

Learn more about the history, repertoire, and cultural significance of the string quartet in the *Cambridge Companion to the String Quartet* (Cambridge University Press, 2003)

REFLECT

How did the Quartet communicate with each other during the performance? How did they communicate (if at all) with the audience? How did that impact your experience of the work?

How did you see/hear the Quartet's approach differ for the Mozart, Berg, and Brahms? What commonalities and/or differences did you hear among the three pieces?

THÉÂTRE DE LA VILLE: PIRANDELLO'S *SIX CHARACTERS IN SEARCH OF AN AUTHOR*

Friday, October 24, 8 pm

Saturday, October 25, 8 pm

Power Center

Luigi Pirandello won the Nobel Prize in Literature in 1934 for his “bold and brilliant renovation of drama and the stage.” His *Six Characters in Search of an Author*, which dates from 1921, is an absurdist metatheatrical play about the relationship between authors and their characters. A dysfunctional family of six bursts into a rehearsal of another Pirandello play with a curious claim: they are characters who have been abandoned by their author and are seeking someone to complete their story. The theater manager is intrigued and agrees to help, but becomes vexed by the interplay of the real actors with the unrealized characters, whose literary limbo causes fiction and reality to overlap. The production is directed by Emmanuel Demarcy-Mota and performed by Théâtre de la Ville, which gave an outstanding performance of Ionesco’s *Rhinocéros* two seasons ago. In French with English supertitles.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- English Language and Literature
- History
- Philosophy
- Romance Languages and Literatures
- Dance
- Theatre
- Musical Theatre
- Performing Arts Technology

That engage these topics/themes:

- Italian/European History
- History of 20th-century Thought
- Translation
- Physical theater
- Comedy
- Identity

EXPLORE

Read an **interview** with Théâtre de la Ville artistic director Emmanuel Demarcy-Mota, in which he discusses the role he sees his company (and theater in general) playing in a contemporary city.

In 1925, Pirandello contributed an **essay** to the inaugural issue of the *Virginia Quarterly Review* describing his process writing *Six Characters in Search of an Author*.

REFLECT

Six Characters was originally written in Italian; this performance is performed in French with English subtitles. How do you think this layering of languages/translations impacts your experience with and understanding of the piece?

How did the physical staging reinforce/contradict the language of the play?

What are some possible meanings behind a “character in search of an author”? How does the time period in which the play was written — several years after World War I — affect your understanding of the play?

SUPERPOSITION

RYOJI IKEDA

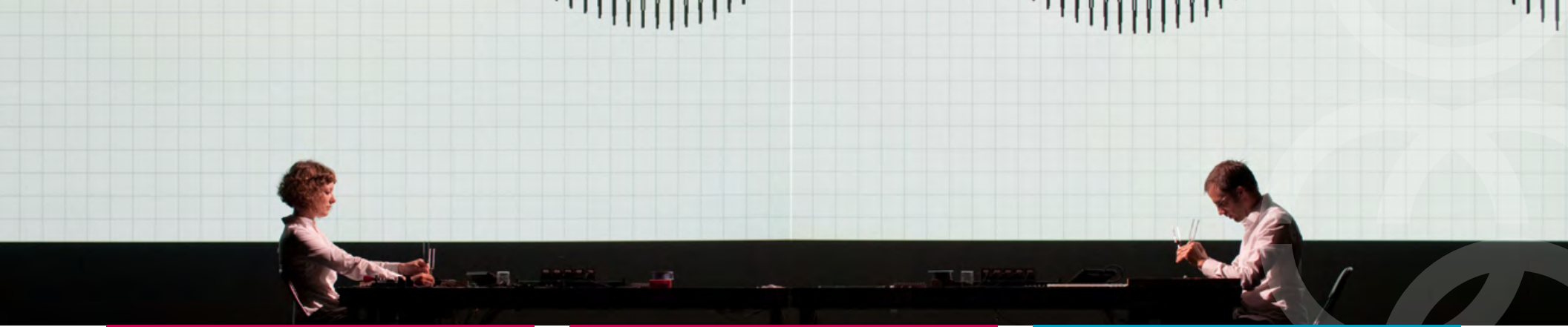
Friday, October 31, 8 pm

Saturday, November 1, 8 pm

Power Center

superposition is a performance created by visual and sound artist Ryoji Ikeda that explores the way we understand the reality of nature on an atomic scale. Inspired by the mathematical notions of quantum mechanics, Ikeda employs a spectacular combination of synchronized video screens, real-time content feeds, digital sound sculptures, and for the first time in Ikeda's work, human performers. Ikeda poetically harnesses the simplest elements of all data and explodes them outward into the infinite potential of science and art. His immersive and viscerally exciting music plunges into the grey space between 0 and 1, true and false, where uncertainty and probability coexist, through a powerful display of technology and art designed to take the spectator inside the indescribable structures at the very foundation of all life.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Asian Languages and Cultures
- Communication Studies
- Computer Science
- Earth and Environmental Sciences
- History of Art
- Informatics
- International and Comparative Studies
- Mathematics
- Museum Studies
- Physics
- Political Science
- Screen Arts and Cultures
- Sociology
- Statistics
- Center for World Performance Studies
- Composition
- Music Education
- Music Theory
- Performing Arts Technology
- Theatre & Drama

That engage these topics/themes:

- Electronic music
- Quantitative data and analysis
- Data visualization

EXPLORE

Ryoji Ikeda describes the thought process behind *superposition* in this [interview](#).

This [article](#) on *Motherboard* delves into the theories of supersymmetry and superposition in his work.

Explore broader issues in the current electronic music landscape in Arielle Saiber's article "The Polyvalent Discourse of Electronic Music" in the October 2007 issue of *PMLA*.

REFLECT

Before it arrives in Ann Arbor, *superposition* will be installed at New York's Metropolitan Museum of Art as an installation. How do you think your response to the piece would have been different if you had viewed it in a museum rather than in a theater?

"Superposition" can be defined as the "simultaneous combination of two or more physical states" — how do you see this term applying to the piece?

What images from the piece were most compelling to you? Why?

THE BIG SQUEEZE: AN ACCORDION SUMMIT

Saturday, November 1, 8 pm

Hill Auditorium

The accordion takes center stage with this UMS-only summit showcasing a broad spectrum of performance and compositional styles and sounds that contribute to the instrument's virtually ubiquitous position throughout global music. Representing the accordion on a grand scale, the Accordion Virtuosi of Russia features an orchestra of accordions of all sizes, performing popular Russian classical music arrangements. Julien Labro (of Hot Club of Detroit) forms a unique collaboration with Chicago's contemporary classical Spektral Quartet, presenting rarely performed works on the bandoneón and accordina (sister instruments of the accordion) by Villa-Lobos, Piazzolla, and Nuevo Tango composer Diego Schissi. The performance also features Russian accordion wizard Alexander Sevastian.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- Anthropology
- International and Comparative Studies
- Latino/a Studies
- Russian, East European, and Eurasian Studies
- Slavic Languages and Literatures
- Jazz & Contemporary Improvisation
- Musicology

That engage these topics/themes:

- Migration of musical forms
- Social forms of music

EXPLORE

Read this *JazzTimes* [interview](#) with Julien Labro about the accordion and the Hot Club of Detroit.

Explore the variety of musical forms that incorporate the accordion in the edited volume *The Accordion in the Americas : Klezmer, Polka, Tango, Zydeco, and More!* (University of Illinois Press, 2012—edited by Helena Simonett).

REFLECT

The accordion is most often heard in popular or social settings. How did hearing accordion music in a large concert hall setting impact your experience?

What similarities and/or differences in technique and style did you hear among the different groups that played?

APOLLO'S FIRE & APOLLO'S SINGERS: MONTEVERDI'S VESPERS OF 1610

Thursday, November 6, 7:30 pm
St. Francis of Assisi Catholic Church

With this choral masterpiece, Monteverdi forged a dramatic and vivid new musical style, evoking the struggle between the archaic and the revolutionary and bridging Renaissance and Baroque styles in what is considered the grandest work of religious music before Bach. Apollo's Fire brings seven vocal soloists, the renowned professional chamber choir Apollo's Singers, and an orchestra of gleaming period instruments to the intimacy of St. Francis of Assisi Catholic Church.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Classical Studies
- Comparative Literature
- History
- Romance Languages and Literatures
- Composition
- Conducting
- Music Education
- Music Theory
- Musicology
- Strings
- Voice
- Wind & Percussion

That engage these topics/themes:

- Cultural history of the Renaissance
- Christianity/Catholicism
- Early music

EXPLORE

Read this [profile](#) on Apollo's Fire Artistic Director Jeannette Sorrell from the *Cleveland Plain Dealer*.

To learn more about the Monteverdi Vespers of 1610, reference the case study on the work in the *Cambridge History of Musical Performance* (Cambridge University Press, 2012), which also contains material on broader movements in vocal and instrumental music in the 17th century.

REFLECT

Describe the structure of the piece. What spiritual experience is it shaping/creating?

How were the instruments, and the music they produced, different from other classical ensembles you have heard?

How did Jeannette Sorrell conduct the group?
How did she communicate with the musicians and singers?

QUATUOR ÉBÈNE

Sunday, November 9, 4 pm

Rackham Auditorium

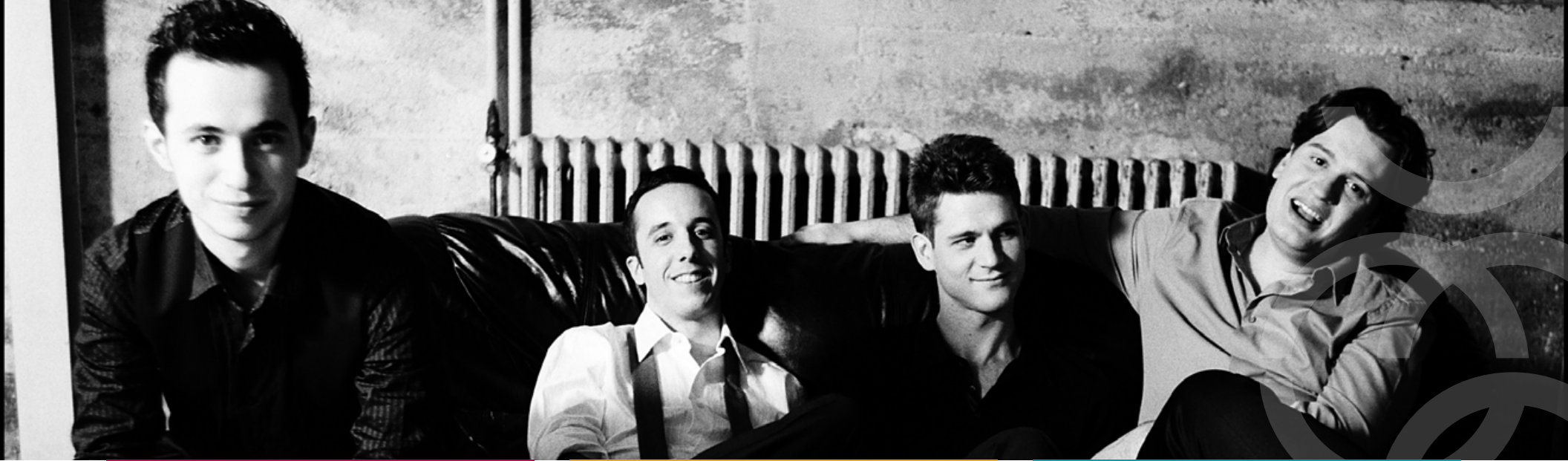
The *New York Times* called them “a string quartet that can easily morph into a jazz band,” describing how they first performed Haydn and Debussy before transitioning to their own arrangement of music from the movie *Pulp Fiction*, improvising to Chick Corea, and unveiling their vocal talents as an excellent *a cappella* quartet. There is no doubt that these four French musicians move with ease and enthusiasm between different styles; they make their UMS debut with a program that begins with Mozart and Mendelssohn before diverging off into an unpredictable path that is sure to delight.

PROGRAM

- Mozart** Quartet in E-flat Major, K. 428
- Mendelssohn** Quartet in a minor, Op. 13
- Mendelssohn** Quartet in a minor, Op. 13

Jazz and popular repertoire to be announced from the stage





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Romance Languages & Literatures
- Jazz & Contemporary Improvisation
- Composition
- Music Education
- Music Theory
- Strings
- Voice
- Musical Theatre

That engage these topics/themes:

- Collaboration
- Small Group Dynamics
- Musical arrangement

EXPLORE

The quartet is profiled in this *Strings magazine* [article](#) “Quatuor Ébène Finds Perfect Balance in Musical Diversity.”

Learn more about the history, repertoire, and cultural significance of the string quartet in the *Cambridge Companion to the String Quartet* (Cambridge University Press, 2003)

REFLECT

How did the Quartet communicate with each other during the performance? How did they communicate with the audience? What information did they share about each piece they were performing? How did that impact your experience of the performance?

What differences in playing style/technique did you notice between the classical repertoire and the popular and jazz works?

SPOTLIGHT: NEW CHAMBER MUSIC



Emerson String Quartet

eighth blackbird

Dawn of Midi: *Dysnomia*

1 Jennifer Koh, violin

CHAMBER MUSIC'S RICH TRADITION MARRIES INNOVATION IN THE 2014-2015 UMS SEASON, WHICH FEATURES A DYNAMIC SLATE OF NEW AND RECENT WORKS, WRITTEN FOR SOLOISTS AND SMALL ENSEMBLES BY SOME OF TODAY'S MOST ACCOMPLISHED AND GROUNDBREAKING COMPOSERS.

This season features two new works co-commissioned by UMS, performed by some of today's most accomplished chamber musicians. The Emerson String Quartet will premiere a new work by Lowell Liebermann, one of the most recorded and performed U.S. composers living today, in a program also featuring works by Beethoven and Shostakovich. Jennifer Koh's *Bach and Beyond* project juxtaposes works by the eighteenth-century master with contemporary works in order to illuminate Bach's lasting influence on our musical landscape. For her concert this season, which is the final recital in a three-part series, she will be performing a new work by prolific American composer John Harbison, which was co-commissioned by UMS.

Two cutting-edge ensembles of young musicians are also bringing new work to UMS stages this year that stretch the stylistic borders of chamber arts. Chicago-based ensemble *eighth blackbird* collaborates extensively with contemporary composers, including those best known outside of classical music, to commission and premiere new works that highlight their versatility and unique strengths as music-makers; their UMS program includes recent works by Bryce Dessner (of indie band *The National*), Sean Griffin, and Richard Reed Perry, among others. In *Dysnomia*, the trio Dawn of Midi uses traditional acoustic instruments—drums, piano, and bass—to re-create the sounds of electronic music, inviting their audiences to hear both musical traditions in thrilling new ways.

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, music director and conductor
Gil Shaham (Friday)
UMS Choral Union (Friday)

Thursday, November 13, 7:30 pm

Friday, November 14, 8 pm

Hill Auditorium

This appearance by the San Francisco Symphony celebrates the 70th birthday of music director Michael Tilson Thomas with two programs. On the first, the Symphony performs one of Tilson Thomas' signature specialties: Mahler's Symphony No. 7, a work that shows Mahler at his most mysterious, with a tantalizing nocturnal quality (and a work that has never been performed at a UMS concert). Violinist Gil Shaham, Musical America's 2012 "Instrumentalist of the Year," joins the orchestra for the second evening of mixed repertoire.

PROGRAM

| **Mahler** Symphony No. 7

PROGRAM

| **Mozart** Mephisto Waltz No. 1
| **Prokofiev** Violin Concerto No. 2 in g minor, Op. 63
| **Ravel** *Daphnis et Chloé* (complete)





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Art History
- Germanic Languages and Literatures
- Romance Languages and Literatures
- Russian, East European, and Eurasian Studies
- Classical Studies
- Conducting
- Dance
- Music Education
- Musicology
- Strings
- Voice
- Winds & Percussion

That engage these topics/themes:

- Adaptation between artistic genres
- History of classical music

EXPLORE

San Francisco Symphony and Michael Tilson Thomas have a long, rich history of interpreting the work of Gustav Mahler. Explore Mahler's life, influences and musical signatures in the Symphony's in-depth, multimedia online resource, [Keeping Score](#), developed in partnership with PBS.

Listen to this [NPR introduction](#) to Ravel's score for *Daphnis et Chloé*.

To explore the work in greater depth, read Simon Morrison's article "The Origins of *Daphnis et Chloé* (1912)" in the Summer 2004 issue of *19th Century Music* or Michael J. Puri's article "Dandy, Interrupted: Sublimation, Repression, and Self-Portraiture in Maurice Ravel's *Daphnis et Chloé* (1909–1912)" from the *Journal of the American Musicological Society's* Summer 2007 issue.

REFLECT

Describe the structure of Mahler's Symphony No. 7 — how did the movements differ from one another and shape your experience of the work. The piece is often called "Song of the Night" — why do you think that is?

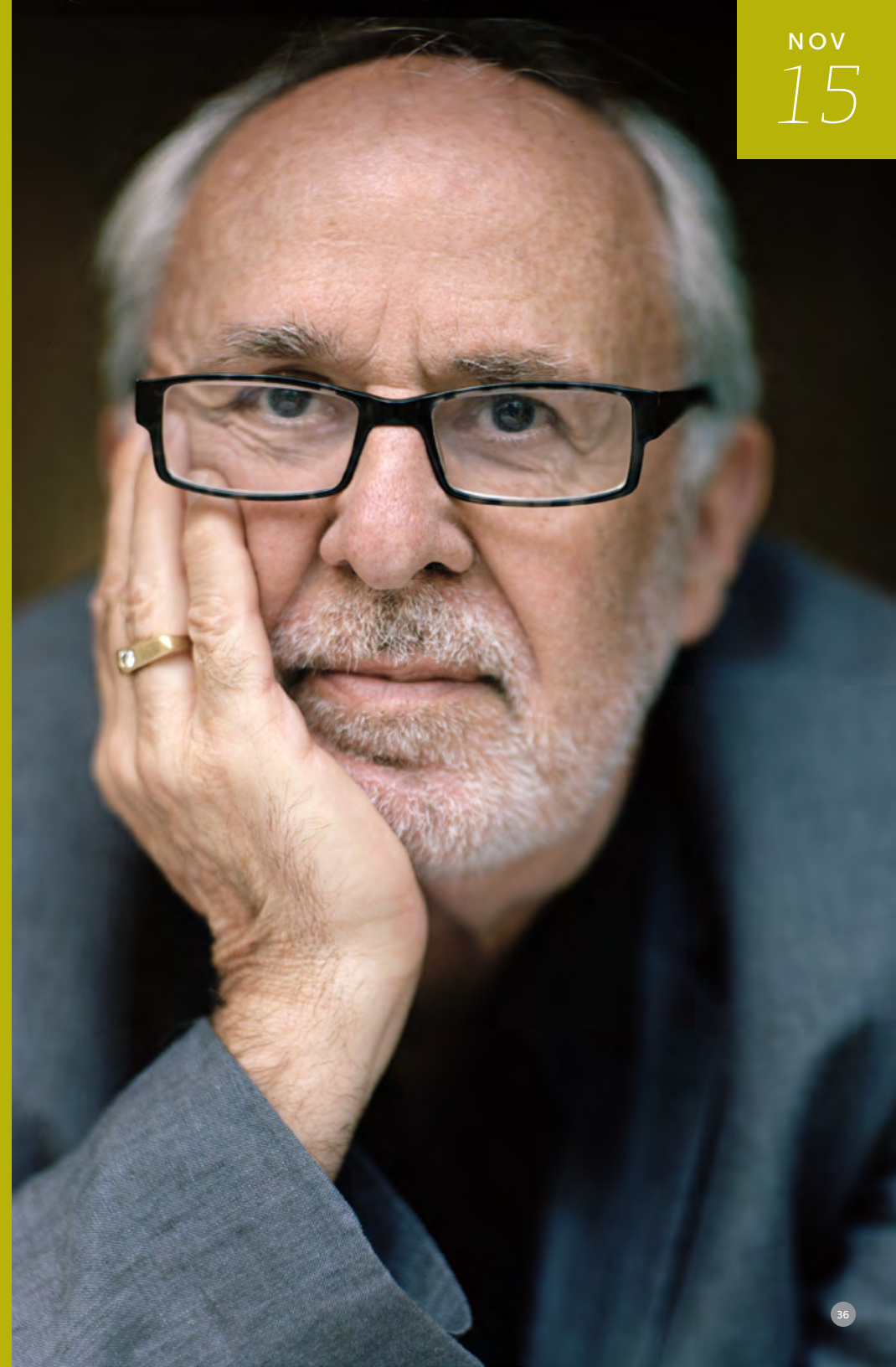
How does Ravel's *Daphnis et Chloé* dramatize the Greek myth? The piece was originally written as a ballet score — what kind of movement do you see fitting the music?

BOB JAMES

Saturday, November 15, 8 pm

Hill Auditorium

From his early years touring with Sarah Vaughan to founding smooth jazz supergroup Fourplay, U-M alumnus Bob James has explored a vast stretch of musical territory. A leading force in 1970s crossover jazz, the keyboardist, composer, and producer played an essential role on a series of hit records and has also had a profound effect on hip-hop, with his songs among the most sampled in hip-hop history. James's most recent album, *Quartette Humaine*, was recorded a month after Dave Brubeck's death and pays tribute to the iconic pianist. He is assembling a quintet to celebrate this long-awaited homecoming, with concert materials drawn from James's extensive songbook, including tunes from his CTI Records catalog and Dave Brubeck compositions. Features Bob James (piano and keyboards), Andy Snitzer (saxophones), Perry Hughes (guitar), Carlitos del Puerto (bass), and Harvey Mason (drums). A UMS debut.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Studies
- History
- Sociology
- Composition
- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Piano
- Winds & Percussion

That engage these topics/themes:

- Mentorship and Artistic Influence
- History of Jazz
- Small group dynamics

EXPLORE

In this **interview**, Bob James discusses his early career and its lasting impact on hip-hop music, with audio examples of his work.

Learn more about James' inspiration Dave Brubeck in Andy Birtwistle's article "Marking Time and Sounding Difference: Brubeck, Temporality, and Modernity" in the October 2010 issue of *Popular Music*.

REFLECT

Compare James's own compositions with those he performed by Dave Brubeck. What similarities and differences do you hear? How would you describe each composer's music?

How did James interact and communicate with the other members of his ensemble? How did members of the group respond/ behave while another member was performing a solo?

JAKE SHIMABUKURO, UKULELE

Wednesday, November 19, 7:30 pm

Hill Auditorium

In his young career, Hawaiian ukulele wizard Jake Shimabukuro has already redefined a heretofore under-the-radar instrument, earned comparisons to Jimi Hendrix and Miles Davis, and even played in front of the Queen of England. Known for his lightning-fast fingers and innovative style, Shimabukuro collaborated on his latest record with legendary producer/engineer Alan Parsons, best known for his work on Pink Floyd's *Dark Side of the Moon* and The Beatles' *Abbey Road*. Shimabukuro became internationally famous when his video of George Harrison's "While My Guitar Gently Weeps" was posted on YouTube without his knowledge and became one of the first viral videos on the site. In addition to traditional ukulele material, his singular approach to the instrument combines elements of jazz, blues, funk, rock, bluegrass, classical, swing, and flamenco. A UMS debut.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- History
- Screen Arts and Cultures
- Sociology
- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Strings

That engage these topics/themes:

- Cultural history of Hawai'i
- Viral videos and online celebrity
- Musical covers
- Cross-genre performance

EXPLORE

Watch the [YouTube video](#) of “While My Guitar Gently Weeps” that launched Shimabukuro’s career.

Shimabukuro is the subject of the 2012 [documentary](#) *Life on Four Strings* (directed by Takashi Nakamura).

For in-depth background on the instrument and its performance traditions, read Jim Tranquada’s book *The ‘Ukulele: A History* (University of Hawai’i Press, 2012).

REFLECT

Why do you think Shimabukuro’s cover of “While My Guitar Gently Weeps” became such a viral success on YouTube? What aspects of his performing style do you think contribute to his popularity?

How does transcribing popular songs written for other instruments to solo ukulele change them? What differences and commonalities do you see among the pieces in Shimabukuro’s set?

YUJA WANG,
PIANO

LEONIDAS KAVAKOS,
VIOLIN

Sunday, November 23, 4 pm

Hill Auditorium

This joint recital brings together the 27-year-old pianist Yuja Wang, who has wowed Ann Arbor audiences with her controlled, prodigious technique and deep musical insight, with the Greek violinist Leonidas Kavakos, who makes his UMS debut.

PROGRAM

Brahms	Sonata No. 2 in A Major, Op. 100
Schumann	Sonata No. 2 in d minor, Op. 12
Stravinsky	Suite Italienne
Respighi	Sonata in b minor





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Sociology
- Composition
- Music Education
- Music Theory
- Musicology
- Piano
- Strings

That engage these topics/themes:

- Virtuosity and Celebrity
- Collaboration
- History of classical music

EXPLORE

Yuja Wang recently spoke with *Limelight* magazine in this wide-ranging [interview](#).

Melvin Berger explores the sonata form in his book *Guide to Sonatas: Music for One or Two Instruments* (Anchor Books, 1991).

REFLECT

The four works on the program represent four distinct eras/styles of music — what similarities and differences do you see in each work? What similarities and differences do you see in the way that Wang and Kavakos approach each of these works?

How did Wang and Kavakos interact and communicate with each other during the performance? Did one musician seem to be following or taking cues from the other? Did this change from piece to piece, or from moment to moment within a single piece?

HANDEL'S MESSIAH

UMS Choral Union

Ann Arbor Symphony Orchestra

Jerry Blackstone, conductor

Saturday, December 6, 8 pm

Sunday, December 7, 2 pm

Hill Auditorium

The holiday season in Ann Arbor is never officially underway until Handel's *Messiah* is performed at Hill Auditorium. An eagerly anticipated holiday season tradition, these performances date back to UMS's founding and first concerts in the 1879-1880 season. In a true community tradition, the performance features the Ann Arbor Symphony Orchestra, the 175 voices of the Grammy Award-winning UMS Choral Union (2006 "Best Choral Performance"), conductor Jerry Blackstone, and two U-M alumni — soprano Janai Brugger and countertenor David Daniels — among the soloists.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Classical Studies
- History
- Romance Languages and Literatures
- Conducting
- Music Education
- Musicology
- Organ
- Strings
- Voice
- Winds & Percussion

That engage these topics/themes:

- Sacred music
- Artistic representations of the Resurrection
- History of choral music

EXPLORE

Listen to this [NPR podcast](#) about David Daniels, one of the soloists for this year's *Messiah*, and learn more about the role of the countertenor throughout music history.

Explore *Messiah* in greater depth in Ben Finane's book *Handel's Messiah and his English Oratorios: A Closer Look* (Continuum, 2009).

REFLECT

How does Handel dramatize the crucifixion and resurrection of Christ in *Messiah*? How does it conform to or modify other versions of the story?

Describe Jerry Blackstone's conducting style — how does he interact with the orchestra, the chorus, and the soloists? Do his strategies differ among these groups?

SPOTLIGHT: SEEKING THE SACRED



- 1 **Apollo's Fire: Monteverdi's Vespers of 1610**
UMS Choral Union: Handel's *Messiah*
UMS Choral Union: Mendelssohn's *Elijah*
The Campbell Brothers:
A Sacred Steel Love Supreme

MUSIC HAS LONG BEEN AN ESSENTIAL PART OF RELIGIOUS EXPERIENCE, USED BOTH TO PRAISE THE DIVINE AND TO EDUCATE FOLLOWERS OF A FAITH. FOUR EVENTS IN UMS'S SEASON PRESENT SIGNIFICANT WORKS OF FAITH-BASED MUSIC FROM THE JUDEO-CHRISTIAN TRADITION, COVERING A SPAN OF NEARLY 400 YEARS AND A VAST RANGE OF SPIRITUAL PERSPECTIVES. IN EACH COMPOSITION, THE INTERIOR WORK OF SPIRITUAL GROWTH IS JUXTAPOSED WITH THE COLLECTIVE EXPRESSION OF RELIGIOUS CONVICTION.

Monteverdi's *Vespers of 1610* sets the ritual of evening Christian prayer to music and bridges stylistically between the Renaissance and the Baroque periods. Handel's *Messiah*, written in 1741, narrates the death and resurrection of Christ, its words drawn from the King James Bible and the *Book of Common Prayer*. Though *Messiah* was initially written for a small ensemble of singers and instrumentalists and was modestly received in its first performances, its typical scale has since increased dramatically along with its popularity as a signature Christmas entertainment. Mendelssohn's *Elijah*, written in 1846, dramatizes incidents in the life of the titular prophet drawn from the Old Testament; Mendelssohn took much of his inspiration for the large-scale oratorio from Handel, as well as Bach.

John Coltrane's *A Love Supreme*, recorded in 1964, is divided into four parts – "Acknowledgement," "Resolution," "Pursuance," and "Psalm" – and is inspired by Coltrane's spiritual journey to achieve a higher level of purity and his growing awareness of being gifted by a higher power. The Campbell Brothers will play Coltrane's suite, one of the landmark works of American jazz, in the sacred steel guitar tradition, which emerged out of the African-American evangelical church.

ROSSINI'S *WILLIAM TELL*

Teatro Regio Torino Orchestra and Chorus

Gianandrea Nosedà, music director

Featuring

Dalbor Jenis, baritone (William Tell)

Angela Meade, soprano (Matilde)

John Osborn, tenor (Arnoldo)

Mirco Palazzi, bass (Gualtiero)

Tuesday, December 9, 7:30 pm

Hill Auditorium

William Tell was Rossini's final opera, despite the fact that the composer lived for nearly 40 years after composing it. Its premiere was triumphant, but the opera's epic scale and extravagant vocal demands have rendered revivals few and far between. Recognized immediately from its famous, galloping overture, *William Tell* dramatizes the life of the Swiss folk hero whose expert marksmanship with a crossbow is the stuff of legends. A grand opera in every sense, *William Tell* thrills with its passionate arias, superb ensembles, and sweeping orchestral splendor. This concert version introduces four operatic soloists to local audiences alongside the 200-member orchestra and chorus of the Royal Theatre of Turin, one of the most important opera houses in Italy.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- English Language and Literature
- Romance Languages and Literatures
- History
- History of Art
- Screen Arts and Cultures
- Composition
- Conducting
- Music Education
- Musicology
- Strings
- Voice
- Winds & Percussion

That engage these topics/themes:

- Opera
- Classical Music in Popular Culture
- Adaptation and Translation

EXPLORE

The *New York Times* [profiles](#) Teatro Regio Torino as it develops a stronger presence internationally.

Learn more about Rossini, *William Tell* and the “grand opera” tradition in the *Cambridge Companion to Grand Opera* (Cambridge University Press, 2003).

REFLECT

How did Rossini adapt the folk story of William Tell into operatic form?

How is the experience of seeing a concert-style opera, like Teatro Regio Torino’s performance, different from seeing a fully-staged work?

The overture from *William Tell* has been used frequently, and in wildly different contexts, in other media (e.g., as the theme to *The Lone Ranger*). What other classical pieces can you think of that have been used in pop cultural contexts? How do those “borrowings” impact your experience of hearing the classical work in its original context?

HELEN & EDGAR

Wednesday, January 7, 7:30 pm

Thursday, January 8, 7:30 pm

Friday, January 9, 8 pm

Saturday, January 10, 8 pm

Arthur Miller Theatre

The creative team behind storytelling juggernaut *The Moth* joined with acclaimed raconteur Edgar Oliver in October 2012 to present the world premiere of *Helen & Edgar*, Oliver's mesmerizing, hilarious, and heartbreaking tale of his strange childhood with his sister Helen in Savannah as they deal with their mother's struggle with madness and her smothering paranoia. The piece is an expanded version of a story he has been weaving piece by piece since his debut at *The Moth* in 1998.





🔗 CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- English Language and Literature
- Psychology
- Theatre & Drama
- Voice

That engage these topics/themes:

- Memoir
- Playwriting
- Storytelling
- Literature of the Southern United States
- Parent/Child dynamics
- Adolescence
- Memory

🔍 EXPLORE

Edgar Oliver **spoke** to *TimeOut* about *Helen & Edgar*.

The play began its development as a series of stories told at events hosted by the popular storytelling organization The Moth. Learn more about their events, listen to stories, and get tips on how to tell your own story on their **website**.

Read more examples of American solo performance in the anthology *Extreme Exposures: An Anthology of Solo Performance in the Twentieth Century* (Theatre Communications Group, 1999).

🔄 REFLECT

How would you describe Edgar Oliver's physical and written voices? How did they shape the experience of the story?

How does Oliver make use of Savannah — the setting for most of the piece — as an additional character? How do his descriptions of various locations in the city echo the way other Southern writers talk about place?

EIGHTH BLACKBIRD

Saturday, January 17, 8 pm

Rackham Auditorium

eighth blackbird combines the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based ensemble delivers provocative and mind-bending performances, combining bracing virtuosity with an alluring sense of irreverence. The ensemble's performances sparkle with wit and pound with physical energy, inhabiting and exploring the sound world of new music with comfort, conviction, and infectious enthusiasm. Their program includes two works by composers who made their mark in indie band circles: Bryce Dessner of The National and Richard Reed Perry from Arcade Fire.

PROGRAM

Bryce Dessner	Murder Ballads
Sean Griffin	Pattycake
Richard Reed Perry	Duo for Heart and Breath
Lee Hyla	Wave
Gabriella Smith	Number Nine
Tom Johnson	Counting Duets
György Ligeti	Études





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- Sociology
- Economics
- Composition
- Music Education
- Musicology
- Strings
- Winds & Percussion

That engage these topics/themes:

- Small group dynamics
- New music
- Commissioning and patronage of the arts
- History of chamber music

EXPLORE

Watch this [video overview](#) of eighth blackbird in performance.

Read a *NewMusicBox* [interview](#) with the ensemble about their history and developing their new music repertoire.

For an overview of “new” or experimental music in the 20th and 21st centuries, reference Constantin Floros’ *New Ears for New Music* (Peter Lang, 2014.)

REFLECT

Unlike most classical music ensembles, eighth blackbird memorizes the work that they play and often move around on stage, rather than standing or sitting in one spot. What possibilities does that open up for their performances? In what ways, if any, does that limit their performances?

What commonalities or patterns did you hear among the pieces in the program? What were some of the musical influences you heard in the works?

How did the members of the ensemble interact and communicate with each other during the performance? How did they interact and communicate with the audience? What information did they provide about the pieces they were playing?

COMPAGNIE MARIE CHOUINARD

Friday, January 23, 8 pm

Power Center

Marie Chouinard brings her Montreal-based troupe back to Ann Arbor with two works that display her compelling imagination. The visually arresting *Henri Michaux: Mouvements* features dancers dressed in black costumes on a white floor to create a choreographic version of India ink drawings and poetry by Belgian poet and artist Henri Michaux. The company also performs *Gymnopédies*, a ballet created around the theme of the duet. The 11 dancers, who worked daily with a piano teacher during the creation of the work, each take their places at a piano to play Erik Satie's intriguing piano works of the same name.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- History of Art
- Psychology
- Romance Languages and Literatures
- Sociology
- Dance
- Music Education
- Musicology
- Piano

That engage these topics/themes:

- Cross-genre adaptation
- Collaboration
- Learning processes

EXPLORE

Read this [profile](#) of Marie Chouinard from the *New York Times*.

Ann Cooper Albright critiques Chouinard's work in the 1995 volume *Bodies of the Text: Dance as Theory, Literature as Dance*, edited by Ellen W. Goeliner and Jacqueline Shea Murphy.

REFLECT

How does Chouinard translate Michaux's static images into moving images through choreography? How does that transform the meaning of the original images?

How would you describe Chouinard's movement style? Does it differ markedly between the two pieces?

How does the dancers' relative amateur status as pianists shed light on their professional status as dancers? What does the piece reveal about the labor behind each art form?

SPOTLIGHT: DANCE AND VISUAL ARTS



Compagnie Marie Chouinard

Trisha Brown Dance Company

1 Kyle Abraham/Abraham.In.Motion

LEADING CHOREOGRAPHERS FREQUENTLY TURN TO THEIR CONTEMPORARIES IN THE VISUAL ART WORLD FOR BOTH INSPIRATION AND COLLABORATION, AS DESIGNERS FOR THEIR DANCE WORKS. PERHAPS THE MOST CELEBRATED EXAMPLE OF THIS IS THE EARLY 20TH-CENTURY DANCE COMPANY BALLETS RUSSES, LED BY SERGE DIAGHILEV. MASTER CHOREOGRAPHERS MIKHAIL FOKINE, LEONIDE MASSINE, AND GEORGE BALANCHINE COLLABORATED WITH PICASSO, MIRÓ, MATISSE, DALI, AND MANY OTHER PROMINENT ARTISTS OF THE TIME FOR THE DESIGN ELEMENTS OF THEIR DANCES.

Three performances in our season demonstrate similarly close collaborations between choreographers and visual artists. Marie Chouinard's dance *Henri Michaux: Mouvements* uses the Belgian artist/poet's ink-blot-like work as the visual inspiration for the piece. The work of dance legend Trisha Brown, a fixture of New York City's downtown arts scene for decades, features design contributions by master artists Robert Rauschenberg and Donald Judd, who share her preoccupation with minimalist principles. Finally, 2013 MacArthur Fellow Kyle Abraham is collaborating with conceptual artist Glenn Ligon for the visual settings for his new dance works *The Watershed* and *When the Wolves Came In*; both artists share a critical engagement with representations of racial identity in the 21st century.

MARIINSKY ORCHESTRA

Valery Gergiev, conductor

Behzod Abduraimov, piano (Saturday)

Denis Matsuev, piano (Sunday)

Saturday, January 24, 2015, 8:00 pm

Sunday, January 25, 2015, 3:00 pm

Hill Auditorium

The Mariinsky Orchestra and music director Valery Gergiev return for two performances of Russian orchestral masterpieces. Saturday evening's program features 24-year-old pianist Behzod Abduraimov, the grand prize winner of the 2009 London International Piano Competition, in a performance of Prokofiev's dazzling Piano Concerto No. 3. Sunday's performance features pianist Denis Matsuev in Tchaikovsky's Piano Concerto No. 1 alongside Mussorgsky's *Pictures at an Exhibition*, originally written for piano but performed by the orchestra in an arrangement by Maurice Ravel.

PROGRAM (JANUARY 24)

- Prokofiev** Piano Concerto No. 3 in C Major, Op. 26
- Shostakovich** Symphony No. 4 in c minor, Op. 43

PROGRAM (JANUARY 25)

- Shchedrin** Concerto for Orchestra No. 1
("Naughty Little Limericks")
- Tchaikovsky** Piano Concerto No. 1 in b-flat minor, Op. 23
- Mussorgsky** Pictures at an Exhibition (arr. Ravel)





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- History
- Political Science
- Russian, East European, and Eurasian Studies
- Composition
- Conducting
- Music Education
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage these topics/themes:

- Russian cultural history
- Politics and the state

EXPLORE

Listen to this [NPR profile](#) of music director Valery Gergiev from *All Things Considered*.

Learn more about his leadership strategies in this [interview](#) with the London Business School's *Business Strategy Review*.

In his Pulitzer-Prize-nominated book *The Rest is Noise: Listening to the Twentieth Century*, the *New Yorker* music critic Alex Ross discusses the different ways that Shostakovich and Prokofiev negotiated the Communist regime while continuing to compose, in the chapter: “The Art of Fear: Music in Stalinist Russia.”

REFLECT

The composers on the Mariinsky's programs — all Russian — cover over a century of Russian musical history. What characteristics do their works share? How do they differ?

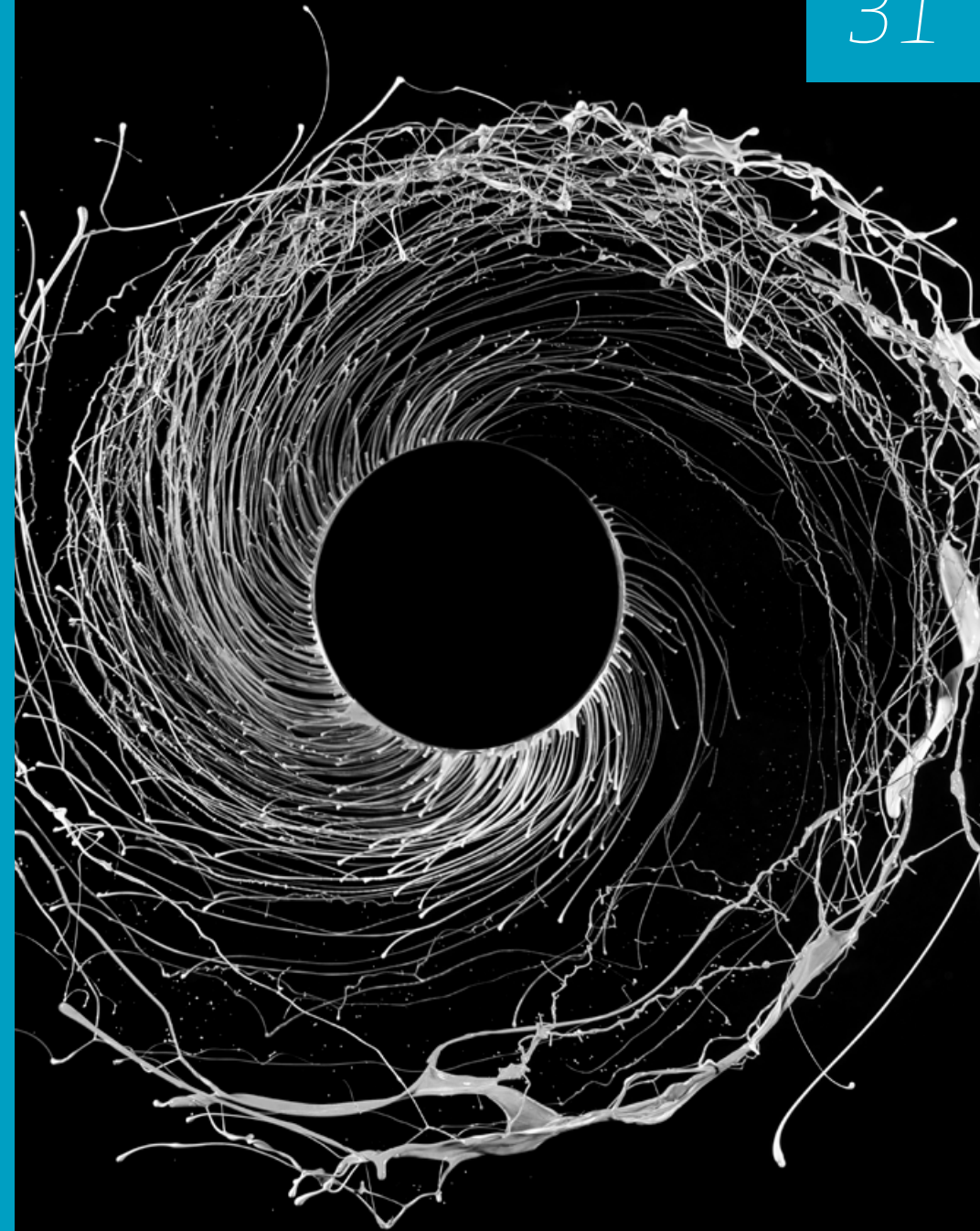
Describe Gergiev's conducting style. How does he communicate with members of the orchestra from the podium? With the soloists?

DAWN OF MIDI: *DYSNOMIA*

Saturday, January 31, 9 pm

Trinosophes (Detroit)

Listenable and insane. That's the electro-acoustic sound Dawn of Midi spent years shaping, culminating in their most mesmerizing work to date: *Dysnomia*. The Brooklyn-based trio, a multinational group that includes bassist Aakaash Israni (India), pianist Amino Belyamani (Morocco), and drummer Qasim Naqvi (Pakistan), performs sets that are as rhythmic as a seamlessly mixed DJ set, casting spells on crowds in the same way the group's favorite modern classical and electronic artists have for decades. Their carefully cultivated aesthetic incorporates such wildly divergent influences and interests as Aphex Twin, the Police, Can, and the video game *Ms. Pac-Man*.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Asian Languages and Cultures
- Computer Science
- Center for World Performance Studies
- Composition
- Music Theory
- Strings
- Winds & Percussion
- Strings

That engage these topics/themes:

- Electroacoustic music
- Migration of musical forms

EXPLORE

The three members of Dawn of Midi share the inspirations and influences behind *Dysnomia* with [Interview magazine](#) and with [NPR](#).

Dysnomia replicates electronic-music sounds and techniques on acoustic instruments; learn more about the electronic music tradition they are responding to in the *Cambridge Companion to Electronic Music* (Cambridge University Press, 2007.)

REFLECT

How did hearing “electronic music” played on traditional acoustic instruments make you hear electronic music in a new way? What techniques did the musicians use to replicate electronic sounds on their instruments?

In Greek, “dysnomia” means “lawlessness.” It is also an alternate name for anomia, which is a condition that limits one’s ability to recall words or names. How might one (or both) of these definitions impact your understanding of the performance?

TOMASZ STAŃKO

TRUMPET

Thursday, February 5, 7:30 pm

Lydia Mendelssohn Theatre

Inspired by early Ornette Coleman, Miles Davis, and John Coltrane, Polish trumpeter Tomasz Stańko was 20 when he formed his first band in 1962 and has been a jazz hero in Europe ever since. He has made many superb recordings for ECM Records since the mid-1970s, when he was at the forefront of the free jazz scene. For most of the past decade, he has been ranked among the world's top jazz trumpeters and composers. Stańko will present his great, first project for ECM Records, *Balladyna*, based on the Polish tragedy by Juliusz Słowacki that was published in 1839. As part of his visit, the 71-year-old will give the 2015 Copernicus Lecture, an annual lecture at U-M that highlights the rich variety of Polish intellectual and cultural life.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- History
- Russian, East European, and Eurasian Studies
- Composition
- Jazz & Contemporary Improvisation
- Musicology
- Winds & Percussion

That engage these topics/themes:

- Arts and the Cold War
- History of Jazz
- Polish cultural history
- Collaboration
- Adaptation

EXPLORE

This *JazzTimes* [profile](#) highlight's Stańko's early exposure to jazz while living behind the Iron Curtain.

Read more about how Stańko and his contemporaries view their craft in Thomas R. Erdmann's book *How Jazz Trumpeters Understand Their Music: Twenty-Seven Interviews* (Edwin Mellen Press, 2009).

REFLECT

How does Stańko's music adapt the play *Balladyna*? How might *Balladyna* reflect Stańko's experience as an artist behind the Iron Curtain?

How would you describe Stańko's performing style? How do he and the other members of his ensemble interact and communicate with each other during the performance?

JENNIFER KOH, VIOLIN

Bach and Beyond, Part III

Friday, February 6, 8 pm

Rackham Auditorium

Jennifer Koh says, “I believe that contemporary music re-creates the thread to which we can connect back to past works of art. I want to present the works of Bach, which I have a long loved, in communion with the contemporary music of composers that I am dedicated to.” Koh returns to UMS after her appearance as Einstein in *Einstein on the Beach* and her 2010 recital program, *Bach and Beyond, Part I*. The program includes a new UMS co-commission by John Harbison, a prolific American composer known for his operas, symphonies, and large choral works.

PROGRAM

Bach	Sonata No. 2 in a minor, BWV 1003
Berio	Sequenza VIII for Solo Violin
Harbison	New Work (UMS co-commission)
Bach	Sonata No. 3 in C Major, BWV 1005





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- History
- Economics
- Sociology
- Composition
- Music Education
- Musicology
- Strings

That engage these topics/themes:

- History of violin music
- New music
- Commissions and arts patronage

EXPLORE

Learn more about the inspiration behind, and history of, Jennifer Koh's "Bach and Beyond" project on her [website](#).

For a concise overview of J.S. Bach's life, work, historical context and influence on later music, read the *Cambridge Companion to Bach*, edited by John Butt (Cambridge University Press, 1997).

To learn more about Pulitzer Prize-winning composer John Harbison, whose UMS-commissioned new work Koh will be playing in this performance, watch this [biographical video](#) from the Boston Symphony Orchestra, and this [interview](#) from *NewMusicBox* on "Redefining Traditions."

REFLECT

How do the two pieces by Bach, an 18th-century composer, and the pieces by Berio and Harbison, two contemporary composers, shed light upon each other? What commonalities do you hear carrying through from the Bach pieces to the newer works? What differences do you hear?

How did Koh tailor her technique for each of the works? How would you describe her playing style?

COMPAGNIE NON NOVA *PRELUDE TO THE AFTERNOON OF A FOEHN*

Saturday, February 14, 2 pm, 5 pm, and 7 pm
Sunday, February 15, 2 pm, 5 pm, and 7 pm
Thursday, February 19, 7 pm and 9 pm
Friday, February 20, 7 pm and 9 pm
Saturday, February 21, 2 pm, 5 pm, and 7 pm

Skyline High School

What is the life expectancy of a plastic bag? How long is it actually “in use”? Not long at all given the length of time it will stray across the planet, blown and buffeted by the wind. What if we humans, so firmly anchored to the ground, could also escape the pull of gravity and fly with the wind, carried along by the arbitrary waltz of the air?

This 25-minute theatrical marvel uses a simple wind turbine to create a vortex in which plastic bag characters evolve, responding to the movement of the air. Originally commissioned by the Natural History Museum of Nantes, *Prelude to the Afternoon of a Foehn* (a pun that refers to a mountain wind) transforms simple plastic bags into charming, graceful characters. Manipulated by the flow of air, the plastic bags swirl and twirl to Claude Debussy’s most famous ballet work, *Prelude to the Afternoon of a Faun*.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- Earth and Environmental Sciences
- Romance Languages and Literatures
- Museum Studies
- Physics
- Dance
- Music Education
- Musicology
- Musical Theatre
- Performing Arts Technology
- Theatre & Drama

That engage these topics/themes:

- Waste and Recycling
- Industrial Materials
- Adaptation
- Properties of Wind
- History of music
- Object Performance

EXPLORE

Journalist John Ellingsworth **profiled** Compagnie Non Nova artistic director Philippe (Phia) Menard.

Learn more about the composer of “Prelude to the Afternoon of a Faun” in David J. Code’s book *Claude Debussy* (Reaktion Books, 2010).

REFLECT

How does the performer in *Prelude* manipulate the wind and the bags to create the movement in the piece? What “character” do you see the bags taking on over the course of the performance?

How might you view this performance differently in a natural history museum, the venue for which the work was originally commissioned, rather than a more traditional theater? What elements would take on more or less prominence?

SPOTLIGHT: OBJECT PERFORMANCE/PERFORMERS AS OBJECTS



- 1 *Kiss & Cry*
Prelude to the Afternoon of a Foehn
Cinderella

PERFORMING OBJECTS (A CATEGORY THAT INCLUDES BUT EXCEEDS TRADITIONAL DEFINITIONS OF PUPPETRY) MULTIPLY THE POSSIBILITIES OF WHAT CAN BE DONE ON STAGE. OBJECTS HAVE MOVEMENT CAPACITIES HUMANS DO NOT POSSESS; THOUGH OBJECTS CAN BE ANTHROPOMORPHIZED AND ASCRIBED HUMAN EMOTIONAL QUALITIES, THEY ARE OFTEN USED TO PUSH THE BOUNDARIES OF WHAT IS TASTEFUL AND ACCEPTABLE, IN WAYS MORE DIFFICULT TO ACCEPT WITH A HUMAN PERFORMER. THREE OF OUR PERFORMANCES PLAY ALONG THE PERFORMING OBJECT/PERFORMER AS OBJECT CONTINUUM, WHERE OBJECTS TAKE ON A DEGREE OF HUMANITY, AND HUMAN BODIES ARE RENDERED AS OBJECTS.

In *Kiss & Cry*, hands, anatomized in close-up on projected film images, are used as a synecdoche for the whole person; the work's dramatization of romantic entanglements takes on a level of revelatory strangeness while still maintaining the intimacy of genuine human contact. In Lyon Opera Ballet's *Cinderella*, the traditional romance of the fairy tale and Prokofiev score are undercut and interrogated by the use of toys on stage. Additionally, the dancers themselves are depicted as toys: faces covered in doll-like masks, they also move with the articulated stiffness of dolls.

In *Prelude to the Afternoon of a Foehn*, everyday plastic shopping bags are brought to balletic life, manipulated by a single human performer and a series of electric fans. Tied to mimic the human form and reminiscent of balloon animals in a variety of bold colors, the bags beautifully illustrate Debussy's score and complicate our notions of these objects as trash.

MENDELSSOHN'S *ELIJAH*

UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, conductor
Saturday, February 14, 8 pm
Hill Auditorium

Mendelssohn's epic oratorio is a moving musical tribute to the prophet who was drawn up to Heaven in a whirlwind. Composed in the spirit of Bach and Handel, the work clearly reflects Mendelssohn's own genius, combining vivid and dramatic sound-pictures of oceans, earthquakes, fires, and the resurrection of the dead. Scored for four vocal soloists, boy soprano, full symphony, and a large chorus, this performance features the well-known talents of the UMS Choral Union and the Ann Arbor Symphony Orchestra, all under the baton of Jerry Blackstone.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- English Language and Literature
- Germanic Languages and Literatures
- Judaic Studies
- Composition
- Conducting
- Music Education
- Musicology
- Organ
- Strings
- Voice
- Winds & Percussion

That engage these topics/themes:

- Adaptation
- The Old Testament
- 19th-century cultural history
- Oratorios

EXPLORE

Gain insight into Mendelssohn's body of work in the *Mendelssohn Companion*, edited by Douglass Seaton (Greenwood Press, 2001).

Learn how Mendelssohn and his work were received in England, his adopted professional home, in Colin Eatoch's book *Mendelssohn and Victorian England* (Ashgate, 2009).

REFLECT

How does Mendelssohn adapt the story of Elijah from the Old Testament for his oratorio? What elements of the story does he compress/omit? Why do you think he made those decisions?

Mendelssohn was deeply influenced by Bach and Handel. What musical elements do you see him incorporating from the work of the earlier composers?

How does conductor Jerry Blackstone communicate with the orchestra, the chorus and the soloists? Does he use different strategies for each group?

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Sunday, February 15, 4 pm

Hill Auditorium

A 2011 NEA Jazz Master, 2014 UMS Distinguished Artist Award recipient, and arguably the most famous jazz musician alive, trumpeter and composer Wynton Marsalis is an iconic figure in the evolution of the art form and a tireless advocate for jazz as America's classical music. From his New Orleans beginnings and fiery debut with legendary drummer Art Blakey's Jazz Messengers to his current role as artistic director of Jazz at Lincoln Center, he inspires and uplifts people through superb musicmaking. Since 1988, Marsalis has led the 15-piece Jazz at Lincoln Center Orchestra, which simultaneously honors the rich heritage of Duke Ellington and Louis Armstrong while presenting a stunning variety of new works from illustrious names, many of whom perform regularly with the ensemble.





🔗 CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Department of Afroamerican and African Studies
- American Culture
- Organizational Studies
- Conducting
- Jazz & Contemporary Improvisation
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage these topics/themes:

- American cultural history
- History of jazz
- Large group dynamics
- Virtuosity and celebrity

🔍 EXPLORE

Learn about how Wynton Marsalis is leading this 21st-century orchestra by returning to its big band roots in this [profile](#) from the *New York Times*.

Wynton Marsalis and Jazz at Lincoln Center Orchestra are featured in the 2009 documentary series *Icons Among Us: Jazz in the Present Tense*, which surveys the current landscape of American jazz and is available to view online via Hulu. Marsalis is also profiled in David Ake's book *Jazz Cultures* [University of California Press, 2002].

🔄 REFLECT

What relationships did you observe among the pieces played by the orchestra? How was the concert program organized?

How does a jazz orchestra resemble or differ from a classical music orchestra?

How did Marsalis interact with his musicians and the audience? What context did he provide for each piece, and how did that impact your experience of the work? What atmosphere did he create in the concert hall?

ROTTERDAM PHILHARMONIC ORCHESTRA

Yannick Nézet-Séguin, conductor
Hélène Grimaud, piano

Thursday, February 19, 7:30 pm

Hill Auditorium

At 39, the conductor Yannick Nézet-Séguin has already compiled an impressive resume, including his appointment as the eighth music director of the renowned Philadelphia Orchestra. He has been music director in Rotterdam since 2008 and makes his UMS debut with this performance, which also features the debut of pianist Hélène Grimaud. Grimaud is a Renaissance woman for our times, as committed to wildlife conservation and human rights as she is to her thoughtful and tenderly expressive music-making.

PROGRAM

- | | |
|--------------------|--|
| Britten | Four Sea Interludes from Peter Grimes, Op. 33a |
| Ravel | Piano Concerto in G Major |
| Tchaikovsky | Symphony No. 5 in e minor, Op. 64 |





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- English Language and Literature
- Organizational Studies
- Composition
- Conducting
- Music Education
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage these topics/themes:

- Opera
- Adaptation
- Group Dynamics
- 20th-century music history

EXPLORE

Yannick Nézet-Séguin describes his relationship with the musicians of the Rotterdam Philharmonic in this [video](#) from Lincoln Center.

In his Pulitzer Prize-nominated book *The Rest in Noise: Listening to the Twentieth Century*, the *New Yorker* music critic Alex Ross analyzes the work of Benjamin Britten in his chapter “‘Grimes! Grimes!': The Passion of Benjamin Britten.”

REFLECT

Compare and contrast Ravel, Britten, and Tchaikovsky's compositions. What qualities do they share? What is distinctive about each piece?

Britten's opera *Peter Grimes* is adapted from a poem of the same name by English poet George Crabbe. What musical techniques does he use to adapt the poem? What elements of the original work does this adaptation emphasize? What elements does it de-emphasize?

Describe Yannick Nézet-Séguin's conducting style. How does he communicate with members of the orchestra? With Hélène Grimaud?

SPOTLIGHT: PIANO VIRTUOSOS, AT EVERY STAGE



- 1 **Yuja Wang**
(in recital with violinist Leonidas Kavakos)
- Behzod Abduraimov and Denis Matsuev, piano**
(with Mariinsky Orchestra)



- 2 **Hélène Grimaud**
(with Rotterdam Philharmonic Orchestra)

Jeremy Denk
(with Academy of St. Martin in the Fields)

Herbie Hancock and Chick Corea

- 3 **Sunwook Kim**
(with Seoul Philharmonic Orchestra)

Richard Goode



The 2014-2015 season features a particularly impressive series of pianists, both in recital and as soloists with larger orchestral ensembles. They represent the full range of a musician's career. Twenty-four-year-old Behzod Abduraimov, soloist with the Mariinsky Orchestra, is at the beginning of his career; fellow Mariinsky soloist Denis Matsuev, Seoul Philharmonic soloist Sunwook Kim, and Yuja Wang have emerged in recent years as fixtures on the international circuit. Rotterdam Philharmonic soloist Hélène Grimaud and Academy of St. Martin in the Fields soloist Jeremy Denk (a recent MacArthur "genius" grant winner) are well-established as leaders in the field, and Herbie Hancock, Chick Corea, and Richard Goode are masters of the field with decades of innovative performances to their credit.

These concerts, viewed in a number of possible combinations, can provide rich insight into nuances of musical technique and performance style. How do the cultural and educational backgrounds of each performer shape their work? How do the artists tackle material from different historical periods and musical traditions? How does an artist approach a new work for their repertoire, versus a work they have studied and performed for decades?

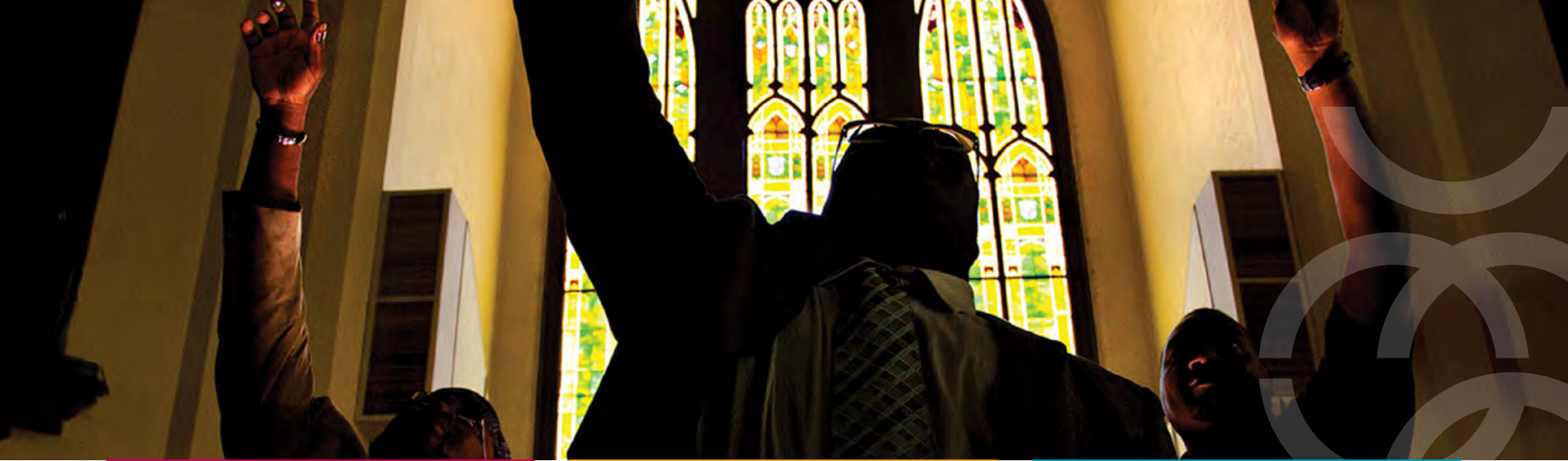
THE CAMPBELL BROTHERS: A SACRED STEEL LOVE SUPREME

Friday, February 20, 8 pm

Michigan Theater

2014 marks the 50th anniversary of John Coltrane's seminal recording *A Love Supreme*. He presented it as a spiritual declaration that his musical devotion had become intertwined with his religious faith. The Campbell Brothers, whose unique sacred steel gospel music was created in African-American churches, revisit the work on their signature slide guitars to mark the anniversary, paying particular attention to its transcendent spiritual message.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- American Culture
- History
- Sociology
- Jazz & Contemporary Improvisation
- Musicology
- Strings

That engage these topics/themes:

- Adaptation
- Music in the contemporary church
- History of Jazz

EXPLORE

Listen to the Campbell Brothers' **set** from the Newport Folk Festival on NPR.

Learn more about the sacred steel guitar in Robert L. Stone's book *Sacred Steel: Inside an African American Steel Guitar Tradition* (University of Illinois Press, 2010).

REFLECT

How does hearing "A Love Supreme" on steel guitar, rather than more traditional jazz instruments, impact your experience of the work? What qualities does it bring out in Coltrane's composition?

What spiritual experience do you think the work is trying to express or create?

TRISHA BROWN DANCE COMPANY

Saturday, February 21, 8 pm

Sunday, February 22, 2 pm

Power Center

One of the iconic, post-modern downtown dancers who branched out from the experimental Judson Dance Theater in 1970 to form her own company, Trisha Brown has spent a lifetime exploring movement that finds the extraordinary in the everyday and challenges existing perceptions of performance. She has pushed the limits of choreography and changed modern dance forever. Now 77, Brown has choreographed her last works. This tour, called *Proscenium Works, 1979-2011*, showcases Brown's major stage works, complete with the significant components created by her collaborators, including artists such as Robert Rauschenberg, Donald Judd, Robert Ashley, and Laurie Anderson.

PROGRAM:

Set and Reset (1983)

Choreography by Trisha Brown

Music by Laurie Anderson

Set, Costumes, and Lighting by Robert Rauschenberg

Newark (1987)

Choreography by Trisha Brown

Music by Peter Zummo

Set design and costumes by Donald Judd

Lighting by Ken Tabachnik

If You Couldn't See Me (1994)

Choreography by Trisha Brown

Music and décor by Robert Rauschenberg





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- History of Art
- Women's Studies
- Composition
- Dance

That engage these topics/themes:

- Minimalist art
- Late 20th-century choreographers

EXPLORE

This [video interview](#) with TBDC Associate Artistic Director Diane Madden discusses how the company is proceeding following Trisha Brown's retirement as they begin a multi-year farewell tour.

Trisha Brown: Dance in Art and Dialogue, 1961-2001 [MIT Press, 2002] surveys Brown's collaborations with visual artists throughout her career.

REFLECT

The dances include design elements by Robert Rauschenberg and Donald Judd, two giants of 20th-century American art. How do their designs contribute to the meaning of the work? Do they echo or contrast with Brown's movement patterns?

The three works in the program cover a period of 11 years in Brown's career. Do you see an evolution in her movement vocabulary between the works? If so, how?

What does it mean for dance to be "minimalist"? How was that manifested in Brown's work?

A BILL FRISELL AMERICANA CELEBRATION

Bill Frisell Solo Guitar

Thursday, March 12, 7:30 pm

Bill Frisell's When You Wish Upon a Star

Friday, March 13, 8 pm

Lydia Mendelssohn Theatre

Spin referred to Bill Frisell as the Clark Kent of the electric guitar: "Soft-spoken and self-effacing in conversation, he apparently breathes in lungfuls of raw fire when he straps on his guitar...In one of the biggest leaps of imagination since the Yardbirds and Jimi Hendrix, Frisell coaxes and slams his hovering split-toned ax into shapes of things to come." Frisell returns to UMS for the first time in over a decade with two different concerts. Thursday's performance features him in a rare solo setting. Friday's performance showcases a new band featuring Petra Haden (violin/vocals), Eyvind Kang (viola), Thomas Morgan (bass), and Rudy Roysten (drums).





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- History
- Sociology
- Composition
- Jazz & Contemporary Improvisation
- Strings
- Voice
- Winds & Percussion

That engage these topics/themes:

- American popular culture
- History of Jazz
- Small group dynamics

EXPLORE

Watch this *Big Think* [video interview](#) with Bill Frisell (transcript is included).

Bill Frisell is featured in the 2009 documentary series *Icons Among Us: Jazz in the Present Tense*, which surveys the current landscape of American jazz and is available to view online via Hulu. He is also profiled in David Ake's book *Jazz Cultures* [University of California Press, 2002].

REFLECT

How does Frisell's work qualify as "Americana"? What qualities of the music strike you as distinctly "American"?

How would you describe Frisell's musical style? What traditions do you hear influencing his compositions?

How did Frisell communicate and interact with the other musicians on stage?

KYLE ABRAHAM/ ABRAHAM.IN.MOTION

Friday, March 13, 8 pm
Saturday, March 14, 8 pm

Power Center

Kyle Abraham and Abraham.In.Motion's work intertwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior, and all things visual. The company's work explores Abraham's diverse training in classical music, visual art, and a multitude of dance forms ranging from ballet to hip-hop. His latest work, which will be performed over two different programs, is inspired by the 150th anniversary of the Emancipation Proclamation and civil rights movements in South Africa and the United States. The music includes Max Roach's epic 1960 jazz work "We Insist! (Freedom Now Suite)" as well as new music written by jazz pianist Robert Glasper and songs by Otis Redding.

PROGRAM (FRIDAY, MARCH 13)

The Watershed

PROGRAM (SATURDAY, MARCH 14)

When the Wolves Came In





🔗 CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- American Culture
- English Language and Literature
- History
- History of Art
- Political Science
- Psychology
- Sociology
- Women's Studies

That engage these topics/themes:

- Contemporary African-American Art
- The Civil Rights Movement
- 20th-century African history
- Music and Politics
- Queer Studies

🔍 EXPLORE

Read this *Dance Magazine* [profile](#) on Kyle Abraham.

Explore the African American dance tradition in Brenda Dixon Gottschild's book *Black Dancing Body: From Coon to Cool* (Palgrave Macmillan, 2003).

🔄 REFLECT

How does Abraham's work complicate conventional identity positions of race, gender, and sexuality?

What different dance traditions do you see contributing to Abraham's movement vocabulary?

How do the design elements (music, scenography, costumes, etc.) contribute to the meaning of the work? How do they reference the civil rights struggles in the U.S and South Africa, either directly or indirectly?

CHICAGO PRO MUSICA

Sunday, March 22, 4 pm

Rackham Auditorium

Wind players from the Chicago Symphony come together for this special concert that features two of Mozart's delightful compositions for wind ensemble. In addition to writing large-scale music, Mozart produced lighter music for special occasions, including the two well-known serenades on this program. The Serenade in c minor is a wind octet, scored for pairs of oboes, clarinets, horns, and bassoons; the "Gran Partita" is scored for 12 wind instruments, including the seldom-heard basset horn, plus string bass.

PROGRAM

- | | |
|--------|---|
| Mozart | Serenade in c minor, K. 388 |
| Mozart | Serenade in B-flat Major, K. 361 ("Gran Partita") |





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Germanic Languages and Literatures
- History
- Composition
- Music Education
- Musicology
- Strings
- Winds & Percussion

That engage these topics/themes:

- History of classical music
- Mozart

EXPLORE

Listen to Chicago Pro Musica (performing as Chicago Symphony Winds) play Grieg's "Four Lyric Pieces."

Learn more about Mozart's compositions for winds in Erik Smith's book *Mozart Serenades, Divertimenti and Dances* (BBC Books, 1982).

REFLECT

How do Mozart's Serenades differ, in style and structure, from his larger orchestral and operatic works? What aspects of his technique do you hear him exploring in these works?

How does hearing work performed by an all-winds ensemble (or one dominated by winds) alter your understanding of wind instruments and their musical possibilities?

ACADEMY OF ST. MARTIN IN THE FIELDS

Jeremy Denk, piano

Wednesday, March 25, 7:30 pm

Hill Auditorium

The Academy of St. Martin in the Fields — one of the finest chamber orchestras in the world and recipient of the 2012 UMS Distinguished Artist Award — is renowned for its polished and refined sound, rooted in outstanding musicianship. Formed in 1958 from a group of leading London musicians, and working without a conductor, the Academy gave its first performance in its namesake church in November 1959. Today, the Academy performs some 100 concerts around the world each year, with as many as 15 tours each season. Pianist Jeremy Denk joins the ensemble for two piano concertos by J.S. Bach, bookended by works for string orchestra by Igor Stravinsky.

PROGRAM

Stravinsky	Concerto in D Major
J.S. Bach	Concerto in d minor, BWV 1052
J.S. Bach	Concerto in f minor, BWV 1056
Stravinsky	Apollo





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Classical Studies
- Germanic Languages and Literatures
- Russian, East European, and Eurasian Studies
- Music Education
- Musicology
- Piano
- Strings

That engage these topics/themes:

- Adaptation of Greek Myth
- History of Music

EXPLORE

Jeremy Denk has written extensively about his musical practice, for the *New Yorker* and on his blog, *Think Denk*.

Learn more about Stravinsky's process composing *Apollo* in Maureen Carr's book *Multiple Masks: Neoclassicism in Stravinsky's Works on Greek Subjects* (University of Nebraska Press, 2002).

REFLECT

Stravinsky and Bach represent two disparate periods in music history. How would you describe each composer's style and structure? What continuities do you see between their work?

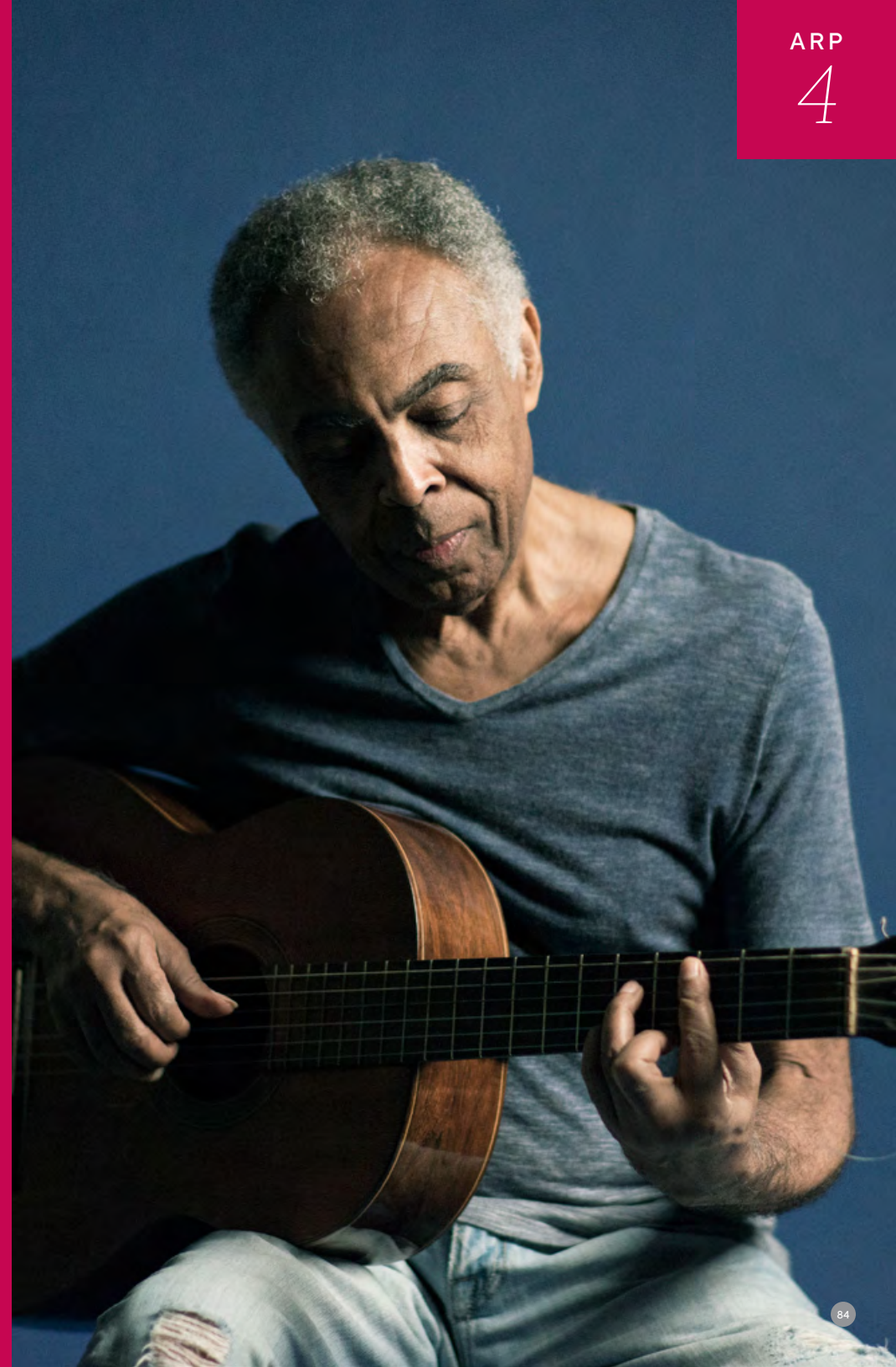
Stravinsky adapted the Greek myth of Apollo, and his piece was used as the score for a ballet by choreographer George Balanchine. How would you describe the connections between the original myth and the orchestral work?

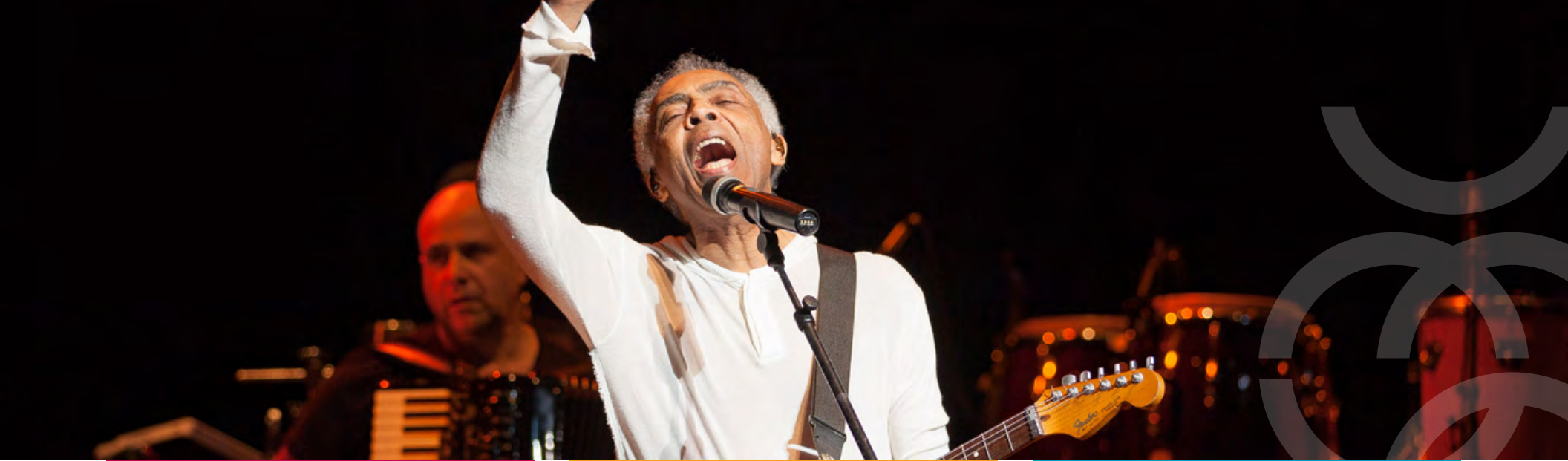
GILBERTO GIL

Saturday, April 4, 8 pm

Hill Auditorium

Gilberto Gil releases a new album in 2014 that celebrates the music of the great João Gilberto in this “two Gilbertos” event. While in college studying business administration, Gil heard singer and guitarist João Gilberto on the radio and was immediately smitten; he bought a guitar and learned to play and sing *bossa nova*. An original founder of the *Tropicália* movement in Brazil in the late 1960s who was exiled to London for his revolutionary role in conflating the seemingly threatening lyrics of US and European rock music with Brazilian musical traditions, Gil is today recognized as a pioneer of world music. From musical revolutionary to international pop star to beloved statesman, Brazil’s former Minister of Culture returns to Ann Arbor with his romantic homage to the father of *bossa nova*.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- American Culture
- History
- Latin American and Caribbean Studies
- Political Science
- Jazz & Contemporary Improvisation
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage these topics/themes:

- Censorship
- Brazilian History and Culture
- Politics and Music
- Latin American Musical Forms

EXPLORE

This 2007 *New York Times* [profile](#) describes Gil's time in public office as Brazil's Minister of Culture.

Read about Gil's impact on the racial politics in Brazil in Niyi Afolabi's book *Afro-Brazilians: Cultural Production in a Racial Democracy* (University of Rochester Press, 2009).

REFLECT

Bossa nova, which means “new trend,” emerged in Brazil in the 1950s and 1960s among young artists, largely in student or social settings, as a fusion of samba and jazz forms. How does hearing *bossa nova* in a large concert hall like Hill impact your experience of the music? What about the form and its performance would have been threatening to the Brazilian government when Gil was a younger man?

Describe Gil's playing style. How does he communicate and interact with his fellow musicians onstage?

MAX RAABE AND THE PALAST ORCHESTER

Thursday, April 9, 7:30 pm

Hill Auditorium

Max Raabe might have walked straight out of the Golden Age of Berlin in the 1920s. With his elegant poise and silky-smooth baritone, he brings to life the songs and style of a bygone age. Born into a family of farmers just as the Beatles were serving their apprenticeship in the bars and clubs of Hamburg, Raabe's childhood musical tastes were formed by his discovery of a weekly program of 1920s music on German radio. His passion was further roused by a record he found in his parents' cupboard, a humorous instrumental called "I'm Crazy About Hilda." Before long, he was collecting 78s in flea markets and junk shops, and by age 16 was an expert on the songs and styles of the Weimar era. Raabe's deadpan humor and charmingly meticulous re-creations of the standards as they used to be sung — in formal evening wear with an orchestra — allows audiences to discover, or rediscover, timeless tunes by legends like Cole Porter, Irving Berlin, and Fred Astaire.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- American Culture
- Comparative Literature
- Germanic Languages and Literatures
- History
- Judaic Studies
- Political Science
- Center for World Performance Studies
- Jazz & Contemporary Improvisation
- Music Education
- Musical Theatre
- Musicology
- Piano
- Strings
- Voice
- Wind & Percussion

That engage these topics/themes:

- Art and Performance in Weimar-era Germany
- Early 20th-century popular music
- Musical covers

EXPLORE

Playbill interviewed Raabe about the “musical paradox” of his performing style.

In his Pulitzer Prize nominated book *The Rest is Noise: Listening to the Twentieth Century*, the *New Yorker* music critic Alex Ross describes the Weimar-era cultural landscape that inspires Raabe’s performances in the chapter “City of Nets: Berlin in the Twenties.”

REFLECT

Raabe and his orchestra perform popular music of the 1920s and 1930s from both Germany and the United States, when both nations were undergoing significant political and social turmoil. How do these works reflect, or contrast, what was going on in the larger culture when they were written?

Raabe also performs contemporary pop songs in the style of the Weimar era. How do these covers change how you think about the original songs?

How would you describe Raabe’s performing style? How does he interact and communicate with members of his orchestra during the performance? How does he interact with the audience?

AN EVENING WITH HERBIE HANCOCK AND CHICK COREA

Thursday, April 16, 7:30 pm

Hill Auditorium

A 2013 Kennedy Center Honoree, Herbie Hancock is a true icon of modern music, and there are few artists in the music industry who have had more influence on acoustic and electric jazz and R&B.

An NEA Jazz Master, Chick Corea is at the vanguard of improvised music, both as a leading pianist forging new ground with his acoustic jazz bands and as an innovative electric keyboardist. He has attained living legend status after five decades of unparalleled creativity and an artistic output that is simply staggering.

Their musical relationship dates back to 1968, when Corea replaced Hancock in the piano chair of the Miles Davis band. In 1978, they toured together as an acoustic piano duo, which surprised the music world at the peak of the jazz-rock fusion era. Both of them released double albums drawn from those live tour performances (part of one album was recorded in Hill Auditorium). The two haven't recorded together since, but they have reunited for acclaimed duo appearances and join forces for an evening of brilliant jazz musicianship.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- American Culture
- History
- Composition
- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Piano

That engage these topics/themes:

- History of Jazz
- Jazz Piano
- Celebrity & Virtuosity
- Collaboration

EXPLORE

Watch this Hancock and Corea **duet** from their 1978 collaboration tour. Read about their contributions to avant-garde and “free” jazz in Marcus Gridley’s book *Jazz Styles: History & Analysis* (Prentice Hall, 2000).

Herbie Hancock is featured in the 2009 documentary series *Icons Among Us: Jazz in the Present Tense*, which surveys the current landscape of American jazz and is available to view online via Hulu.

REFLECT

How did Hancock and Corea communicate/interact with each other, both during and between pieces?

How would you describe Hancock and Corea’s style of jazz? What differences did you see in their individual playing?

OLIVER MTUKUDZI AND THE BLACK SPIRITS

Friday, April 17, 8 pm

Michigan Theater

Zimbabwe's Afropop legend Oliver Mtukudzi is gifted with a deep and gutsy voice plus a talent for writing songs that reflect on the daily life and struggles of his people. "Tuku" began performing in 1977 and has earned a devoted following across Africa and beyond, all the while incorporating elements of different musical traditions into his music, including South Africa mbaqanga, Zimbabwean pop, and traditional kateke drumming. Recently inducted into the Afropop Hall of Fame, he is one of the most successful African recording artists alongside Angélique Kidjo, Hugh Masekela, and Ladysmith Black Mambazo, with 61 recordings made during the course of his 62 years.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Afroamerican and African Studies
- Communication Studies
- History
- Political Science
- Center for World Performance Studies
- Composition
- Music Education
- Musicology
- Voice

That engage these topics/themes:

- Folk music
- Arts and social change
- 20th-century African history
- Migration of musical forms

EXPLORE

Watch Mtukudzi's *Tiny Desk Concert* from NPR.

Read more about Mtukudzi and his contemporaries in Myrna Capp's book *Keeping the Embers Alive: Musicians of Zimbabwe* (Africa World Press, 2008).

Jennifer W. Kyker examines Tuku's reception internationally in her article "Listening in the Wilderness: The Audience Reception of Oliver Mtukudzi's Music in the Zimbabwean Diaspora" in the Spring/Summer 2013 issue of *Ethnomusicology*.

REFLECT

Mtukudzi frequently uses his songs to promote social justice in Zimbabwe and throughout Africa. What specific strategies do you see him using in his lyrics to make his arguments?

What different musical influences did you hear in Mtukudzi's set? How were they incorporated into Mtukudzi's songs?

How do Mtukudzi's songs compare to those from other folk-music traditions from around the world?

ARTEMIS QUARTET

Sunday, April 19, 4 pm

Rackham Auditorium

The Artemis Quartet made its UMS debut in 2013 with an interesting pairing of Bach and Piazzolla. Now the ensemble returns with a more conventional string quartet program that features works by Dvořák, Latvian composer Peteris Vasks, and Tchaikovsky. The Berlin-based ensemble was founded in 1989 and programs its own series at the Berlin Philharmonic. In 2011, it was named Quartet in Residence at the Vienna Konzerthaus, a position it holds alongside the Belcea Quartet.

PROGRAM

Dvořák	Quartet in F Major, Op. 96 ("American")
Vasks	Quartet No. 5
Tchaikovsky	Quartet No. 1 in D. Major, Op. 11





🔗 CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Organizational Studies
- Russian, East European, and Eurasian Studies
- Sociology
- Composition
- Music Education
- Musicology
- Music Theory
- Strings

That engage these topics/themes:

- Collaboration
- Small group dynamics
- History of chamber music

🔍 EXPLORE

This *Houston Chronicle* [article](#) recounts how the Artemis Quartet negotiated their recent personnel change, bringing on first violinist Vineta Sireika.

Learn more about the history, repertoire, and cultural significance of the string quartet in the *Cambridge Companion to the String Quartet* (Cambridge University Press, 2003).

🔄 REFLECT

How did the Quartet communicate with each other during the performance? How did they communicate with the audience?

Vasks is far less well-known to American audiences than Dvořák and Tchaikovsky. How would you compare his work to that of the other two composers on the program, based on the works you heard played at this concert?

SEOUL PHILHARMONIC ORCHESTRA

Thursday, April 23, 7:30 pm

Hill Auditorium

Myung-Whun Chung began his musical career as a pianist, making his debut at age seven with the Seoul Philharmonic Orchestra, where he now serves as music director. He has received the “Kumkuan,” the highest cultural award of the Korean government, for his contributions to Korean musical life. In this UMS concert, his first since his 2007 appearance with the Orchestre Philharmonique de Radio France, he is joined by Korean pianist Sunwook Kim for Beethoven’s beloved “Emperor” Piano Concerto.

PROGRAM

Beethoven	Piano Concerto No. 5 in E-flat Major, Op. 73
Brahms	Symphony No. 4 in e minor, Op. 98





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Asian Languages and Cultures
- Germanic Languages and Cultures
- Conducting
- Music Education
- Music Theory
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage these topics/themes:

- Classical music in East Asia
- History of music

EXPLORE

In this [interview](#) with London's *Telegraph*, music director Myung-Whun Chung describes the political implications of his artistic practice in a divided Korea.

This [video profile](#) from the Philharmonia Orchestra highlights piano soloist Sunwook Kim.

Victor Lederer's book *Beethoven's Piano Music: A Listening Guide* (Amadeus Press, 2011) provides insight into Beethoven's 5th (or "Emperor") Piano Concerto.

REFLECT

Describe Myung-Whun Chung's conducting style. How did he communicate with the orchestra, and with Sunwook Kim?

What similarities and differences did you hear between the Brahms and Beethoven pieces?

LYON OPERA BALLET: *CINDERELLA*

Friday, April 24, 8 pm

Saturday, April 25, 8 pm

Sunday, April 26, 2 pm

Power Center

Created in 1984, the Lyon Opera Ballet has revolutionized the classical ballet world, presenting new, contemporary works with witty and often surprising choreography. In *Cinderella*, Maguy Marin's magical retelling of the fairy tale, the story unfolds in a three-story dollhouse, a child's world of toys and wonder. Human dancers are transformed into fat-cheeked dolls, Cinderella scoots off to the ball in a toy car, Prince Charming searches for her on his rocking horse, and Prokofiev's score is spliced with coos and gurgles. The production unfolds with a dreamlike quality, a vision of childhood without sentimentality but with affectionate insight. The work was last seen at UMS in 2002, also performed by Lyon Opera Ballet, and Ann Arbor is the only city in the country that will host this fascinating production this year.





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- History of Art
- Romance Languages and Literatures
- Center for World Performance Studies
- Dance
- Musicology
- Theatre and Drama

That engage these topics/themes:

- Adaptation and translation
- Toy Theatre
- Gender dynamics in fairy tales
- History of ballet

EXPLORE

This *New York Times* [profile](#) describes Maguy Marin's inspirations for her retelling of *Cinderella*.

In her book *The Fairy Tale Revisited: A Survey of the Evolution of the Tales, from classical literary adaptation to innovative contemporary dance-theater productions* (Peter Lang, 1994), Katia Canton positions Marin's *Cinderella* alongside work by Pina Bausch and other contemporary dance giants.

REFLECT

How did Marin's telling of Cinderella conform to/ differ from other versions of the story you have seen/ read?

How did Marin's newer staging relate to the older Prokofiev score? Were there moments when the movement on stage seemed to be playing against, rather than echoing, what was happening in the score?

How did the use of masks, toys, and doll-like movements impact your experience of the story?

RICHARD GOODE, PIANO

Sunday, April 26, 4 pm

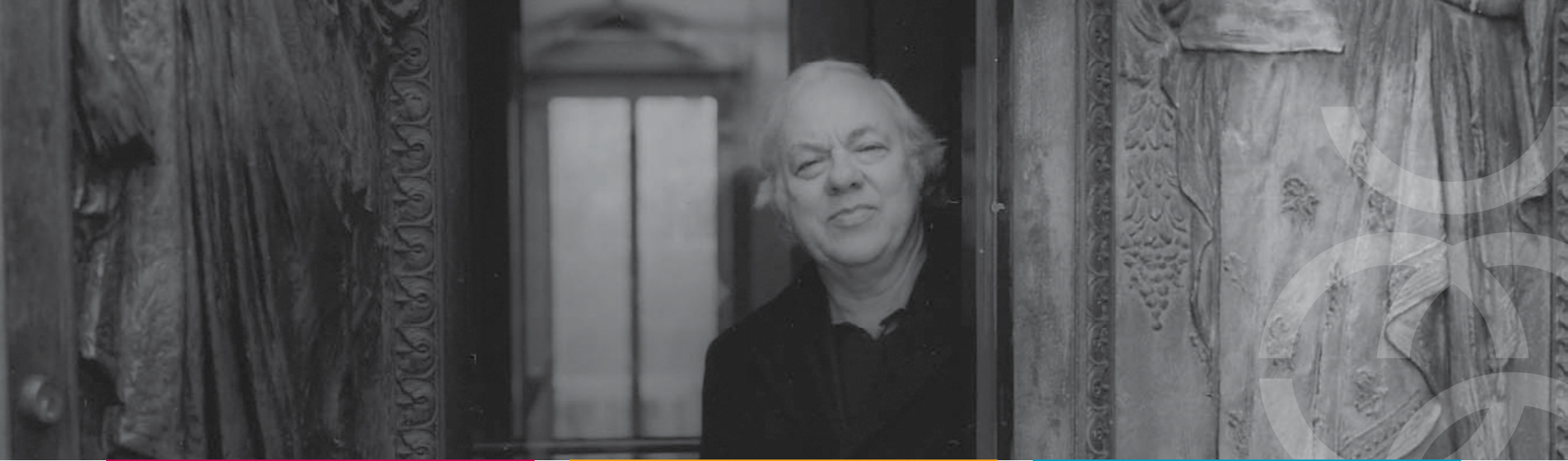
Hill Auditorium

Goode has won a large and devoted following for music-making of tremendous emotional power, depth, and expressiveness, and is acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. The *New York Times* suggested that "it is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight into the works he played or about pianism itself."

PROGRAM

Mozart	Adagio in b minor, K. 540
Beethoven	Sonata in e minor, Op. 90
Brahms	Eight Piano Pieces, Op. 76
Debussy	<i>Children's Corner</i>
Schumann	Humoreske, Op. 20





CONNECT

This performance intersects meaningfully with courses in these programs/departments:

- Germanic Languages and Literatures
- History
- Music Education
- Music Theory
- Musicology
- Piano

That engage these topics/themes:

- History of music
- Virtuosity

EXPLORE

Scottish journalist Kate Molleson [interviews](#) Richard Goode before a recent Glasgow concert.

Goode is the co-artistic administrator of the Marlboro Music Festival; this [NPR feature](#) investigates the central role of rehearsal at this venerable music institution.

REFLECT

What relationships did you see among the pieces in Goode's program, which cover a broad range of historical periods and styles?

How would you describe Goode's performance style? How did he communicate with the audience?

ABOUT UMS



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One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS's mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. We exist to create a spark in people, young and old alike, exposing them to things they haven't seen before, and leaving them with a lifelong passion for creativity and the performing arts.

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DEPARTMENT**

WRITTEN & RESEARCHED BY
Shannon K. Fitzsimons

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