Arts in Context:

UMS in the Classroom

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Welcome to the 2016-17 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 programs of the UMS Mellon Initiative, in partnership with the College of Literature, Sciences and the Arts at the University of Michigan.

As we enter the fourth year of the Initiative, we are both thrilled by the Initiative’s growth over the past three years and eager to expand its reach to more faculty and classrooms in all areas of the university. In the 2015-2016 season, over 2600 students from 50 courses attended a UMS performance as a class requirement — more than double the numbers from the previous season! Since 2014, 200 U-M undergraduate students have gotten an in-depth, behind-the-scenes look at UMS, our performances, and our artists through our signature course “Engaging Performance,” which is offered each winter semester and team-taught by faculty from LSA and SMTD. We have welcomed our third cohort of fellows into the UMS Mellon Faculty Institute on Arts Academic Integration, whose members, along with our Faculty Insight Group and other committed faculty partners, have formed a dynamic and deeply interdisciplinary community of practice here at U-M.

The material in this guide is only a starting point, a springboard for your own creativity and insights as leaders in the classroom. Shannon Fitzsimons Moen, our campus engagement specialist, is available to consult individually with faculty to craft unique plans to incorporate our performances and arts-based learning strategies into classes across the disciplines. She can be reached at skfitz@umich.edu and 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!

Jim Leija
Director of Education and Community Engagement

Shannon Fitzsimons Moen
Campus Engagement Specialist
Bringing Students to Performances

UMS now offers $15 classroom tickets to our performances for U-M classes that require students to attend performances as part of their coursework. For certain performances, the number of classroom tickets available may be limited. To arrange classroom tickets, email umsclasstickets@umich.edu.

Your email will be directed to both Shannon Fitzsimons Moen, campus engagement specialist, and a group sales representative from our Ticket Office. The Ticket Office will coordinate your ticket-buying process from start to finish; you will be asked to provide a course description or syllabus showing that attending the performance is a course requirement. Shannon is available to consult with you about available contextual resources; potential classroom activities or assignments to surround the performance experience; related educational events for each performance; and opportunities for in-class engagement by visiting artists, local teaching artists, and/or UMS staff.

Looking to further subsidize the cost of tickets? 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 and to learn about additional faculty funding opportunities for arts-integrative learning.
Faculty Guidelines for Purchasing UMS Class Tickets

**IS ATTENDANCE AT A UMS PERFORMANCE A COURSE REQUIREMENT?**

- **YES**
  - Who will pay for the tickets?
  - **YOUR DEPARTMENT**
    - In addition to credit card, cash, and check, UMS accepts shortcodes. Your tickets will be hand delivered to your department.

- **NO**
  - UMS designates seats to be discounted for individual student purchase. Students may purchase tickets in person at the Michigan League Ticket Office, at ums.org, or by calling 734-764-2538.

**STUDENTS**

- How many performances will the students attend?

1-2
  - Using a special class code, students may purchase tickets at the Michigan League Ticket Office or by calling 734-764-2538. Online purchasing may be available for certain performances.

**NOTE**: Students must purchase tickets at least two weeks before the performance date. At that point, remaining seats in your block of tickets will be released and students who have not yet purchased tickets may not be able to sit with the class.

3+
  - Please provide UMS with a course roster in Excel format, including UMID numbers and unique names. UMS will use that information to create individual orders for each person in the class. Students must purchase tickets in person at the Michigan League Ticket Office.

138TH SEASON
Case Studies From the Classroom

In 2015-16, UMS Faculty Fellows taught their arts-integrative courses for the first time. Several of them reflected on the wide range of possibilities and opportunities available for U-M faculty to collaborate with UMS and our artists:

“I integrated the performing arts into two of the classes I taught last year, and in both cases my students got a lot out of the experience. First, for a class on historical methodology, we attended the New York Philharmonic’s performance of the musical score for the film “On the Waterfront,” played lived as the film was projected. We used the event to think about the context of cultural production, reading excerpts from the 1940 New York Sun articles that inspired the screenplay, secondary material about the film’s production, excerpts from Leonard Bernstein’s memoir about writing the score, and Elia Kazan’s 1952 New York Times advertisement about his decision to offer names to the House Un-American Activities Commission. In addition, with the help of UMS, I arranged for the archivist on the New York Philharmonic to speak to the class about her career in archival work and what it means to document the history of performances. This unit was really useful in getting my students to consider cultural texts as historical creations whose meanings change over time, as well as to think about the challenges and opportunities in archival preservation and research.

In my second course, on Revolutionary Movements in Latin America, I was able to take my students to see the Cuban jazz musician Chucho Valdés, and UMS arranged for him to speak to us after the performance. Students were able to use the event to think through their own stereotypes of what Latin or Afro-Cuban music is ‘supposed’ to sound like, as well to consider the life histories of Cuban cultural producers who chose to remain in Cuba after 1959 as a lens onto the Revolution and on music as a revolutionary language. And they took very seriously the opportunity to ask him questions, which they drew up in advance (and delivered in Spanish). In both classes, students were enthusiastic about these opportunities, and they have made me want to incorporate the performing arts into many more of my future classes.”

Tori Langland, History
CASE STUDIES FROM THE CLASSROOM CONTINUED

“I taught my course, English 125: Writing About Performance, in Fall 2015. My goal was to devise a course that would fulfill the general goals of this first-year composition course by focusing on writing about the performing arts. My hunch was that writing about the performing arts would develop the writing ‘muscles’ the course is designed to exercise: above all, the flexibility to adapt to any of the kinds of writing they may be required to do during the college career. Attending five UMS performances was a transformative experience for my students, and at the end of the term, they expressed confidence that they would continue to go to more. After seeing Hubbard Street Dance Chicago’s performance, one student had the experience of having a piece of her blog post quoted in the dance company’s own twitter feed; she was thrilled. The students learned that they can become part of the arts community at Michigan.”

Adela Pinch, English

“In an introductory writing class, my students were asked to write about performances in a variety of ways, considering description, analysis, and context. They also had opportunities to meet the performers and writers. For instance, before attending a performance by the Takács Quartet, the class was visited by the lead violinist, who read from his new book and played his violin; afterwards, a composer visited to discuss the relationship between writing and composing, among other topics. While most students said they had no experience with chamber music, they developed a more meaningful understanding of the genre through these powerful exchanges.”

Carol Tell, Lloyd Hall Scholars Program and Sweetland Center for Writing

“In fall 2015, my first-year seminar, “Topics in the Science of Creativity,” attended the Hill Auditorium screening of “On the Waterfront” with live performance of the score by the New York Philharmonic. UMS arranged for the conductor, David Newman, to visit the class; he suggested we speak by phone in the weeks prior, to discuss the aims of the course. In class Mr. Newman demonstrated technical aspects of performing music for film and discussed his development as a musician, including the ups and downs of the creative process as conductor, composer, and violinist. These events were thrilling for my students, and for follow up, they wrote thoughtful reflections on their aesthetic response to ‘live music at the movies.’ I’m grateful to UMS for sponsoring this unique performance, and for engaging an artist of great experience and generosity to meet with my students.”

Jeff Evans, Residential College
Great improvisers are known for their ability to adapt quickly, and creating your own individual style through improvisation is at the root of both jazz and skateboarding. For this UMS season-opening event, which is the culminating event of the Ann Arbor Skatepark’s third annual celebration, UMS and the Ann Arbor Skatepark give back to the community with a unique event that brings together artists and athletes in unexpected ways. With Ann Arbor native and X game veteran Andy MacDonald leading a group of celebrated skateboarders and Jason Moran and The Bandwagon providing the charts, this 360-degree immersion showcases the art of improvisation in both music and sport.

Free, but advance registration required at ums.org. This event will happen rain or shine, though the safety of the athletes will be prioritized if skating conditions are poor.
Connect

This performance intersects meaningfully with courses in these programs/departments:
- Afroamerican and African Studies
- American Culture
- Intergroup Relations
- Physics
- Political Science
- Sociology
- Composition
- Jazz & Contemporary Improvisation
- Music Education
- Theatre & Drama
- Architecture & Urban Planning
- Art & Design
- Engineering
- Kinesiology
- Public Policy
- Social Work

Explore

Jason Moran has recently been named the artistic director for jazz at the Kennedy Center in Washington, DC. Watch this PBS segment and listen to this NPR story on his approach to bringing jazz to a new generation of audiences.

Delve into skater culture with Skateboarding: Subcultures, Sites and Shifts (Routledge, 2015; edited by Kara-Jane Lombard).

Reflect

What commonalities do you see between skateboard culture and jazz culture? How did the skaters and musicians approach their jointly-created improvisation?

How does viewing a jazz concert outside, and in conjunction with a skateboarding demonstration, impact your spectatorial experience? How does it shift your ideas about what constitutes a “performance?” What constitutes “jazz?”
**RoosevElvis**

The TEAM

_Rachel Chavkin_, artistic director  
Thursday, September 29 / 7:30 pm  
Friday, September 30 / 8 pm  
Saturday, October 1 / 2 pm & 8 pm  
Lydia Mendelssohn Theatre

If you could swap identities, would you rather be the 26th President of the United States or the King of Rock 'n' Roll?

It’s a question The TEAM asks in RoosevElvis. On a hallucinatory road trip from the Badlands to Graceland, the spirits of Elvis Presley and Theodore Roosevelt battle over the soul of Ann, a painfully shy meat-processing plant worker, and what kind of man — or woman — Ann should become. Set against the boundless blue skies of the Great Plains and endless American highway, RoosevElvis is a playfully pointed new work about icons, gender, and nobodies and somebodies all blended into “a spirited and insightful commentary on two archetypes of American masculinity.” (New York Times)

Once described as “Gertrude Stein meets MTV,” The TEAM’s work crashes American history and mythology into modern stories that illuminate our time.
Connect

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

- American Culture
- Communication Studies
- English Language and Literature
- Program in the Environment
- History
- History of Art
- Linguistics
- Political Science
- Psychology
- Women's Studies

- Musicology
- Theatre & Drama
- Voice

- Art & Design
- Social Work

Explore

The Guardian charts the development of RoosevElvis and the Team's larger body of work in this article.

Learn more about the company on their website.


Reflect

In RoosevElvis, two female performers play two iconic American men, Teddy Roosevelt and Elvis. What performance strategies do they use to embody these historical figures? How complete is the transformation? How complete is it meant to be? What new insight does the cross-gender performance reveal about these two much-studied figures?

The road trip is a central motif in RoosevElvis, and in many works of American literature and film. Think of some other “road trip” stories you’ve encountered--what function does the road trip serve? How does RoosevElvis confirm to or differ from those conventions?
Kamasi Washington & The Next Step

Kamasi Washington, tenor saxophone
Patrice Quinn, vocals
Rickey Washington, soprano saxophone and flute
Ryan Porter, trombone
Brandon Coleman, piano and keyboards
Miles Mosley, bass
Tony Austin, drums
Ronald Bruner, drum

Friday, September 30 // 8 pm
Michigan Theater

The 35-year-old tenor saxophonist Kamasi Washington has emerged as “the most-talked-about jazz musician since Wynton Marsalis arrived on the New York scene three decades ago.” (New York Times) Born into a musical family, he recently collaborated and appeared on rapper Kendrick Lamar’s platinum album To Pimp a Butterfly and has also performed with the likes of Snoop Dogg, Gerald Wilson, Mos Def, Quincy Jones, and Chaka Khan. But while Washington and the other members of his coalition of musicians turned to hip-hop and R&B to make a living, they’ve been immersed in jazz since they were teenagers in South Central L.A. Washington recently released a groundbreaking solo album, The Epic, a 172-minute, triple-disc masterpiece, which was awarded the inaugural American Music Prize recognizing the best debut album of the previous year across all genres. “The Los Angeles saxophonist is the most audacious player in a movement making the electric flurry of 1970s fusion jazz cool again.” (Rolling Stone)
Connect

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

- Afroamerican and African Studies
- American Culture
- Classical Studies
- English Language and Literature
- Philosophy
- Political Science
- Composition
- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Voice
- Winds & Percussion
- Art & Design
- Business

Explore


Reflect

Describe the stylistic influences you hear in Washington’s performance. What intersections do you see between contemporary hip-hop and jazz?

Washington’s most recent, three-disc album is called “The Epic.” “Epic” is a term originally drawn from classical literature; what makes a contemporary art work “epic?” Do you think Washington’s music is “epic?” How so?
Beethoven String Quartet Cycle
Takács Quartet
Saturday, October 9 // 8 pm
Sunday, October 10 // 4 pm
Rackham Auditorium

“They are not for you, but for a later age!”
So wrote Ludwig van Beethoven about his Op. 59 quartets, which will be performed in Ann Arbor as part of a complete Beethoven string quartet cycle by the Takács Quartet over six concerts (three weekends) in the 2016-17 season. Composed against the turbulent backdrop of the Napoleonic Wars and their aftermath, this radical music is as invigorating now as it was for its first performers and audiences.

The Beethoven string quartet cycle has only been performed in its entirety during the course of a single season by two ensembles in UMS’s 137-year history: the Budapest String Quartet performed all 16 quartets plus the Grosse Fuge over the course of an intense five days in 1965, and the Guarneri String Quartet performed it over the course of six concerts in the 1976-77 season. During this season, the Takács Quartet will perform the complete cycle in only four venues worldwide.

PROGRAM (SAT 10/8/2016: RACKHAM AUDITORIUM)
Quartet No. 2 in G Major, Op. 18, No. 2
Quartet No. 11 in f minor, Op. 95 (“Serioso”)
Quartet No. 13 in B-flat Major, Op. 130 with original finale

PROGRAM (SUN 10/9/2016: RACKHAM AUDITORIUM)
Quartet No. 1 in F Major, Op. 18, No. 1
Quartet No. 10 in E-flat Major, Op. 74 (“Harp”)
Quartet No. 14 in c-sharp minor, Op. 131
Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- History of Art
- Organizational Studies
- Political Science
- Composition
- Music Education
- Music Theory
- Musicology
- Strings
- Business
- Medicine

Explore

An interdisciplinary team of U-M scholars theorizes a connection between Beethoven’s irregular heartbeat and the structure of some of his compositions.

Explore Beethoven’s historical moment and compositional strategies with San Francisco Symphony’s multimedia online resource Keeping Score.

Takács first violinist Ed Dusinberre has written a new book, Beethoven for a Later Age: Living with the String Quartets (University of Chicago Press, 2016) that details the Quartet’s extraordinary engagement with Beethoven’s work.

For a comprehensive introduction to Beethoven’s string quartets, consult Robert Winter’s The Beethoven Quartet Companion (University of California Press, 1995) or Joseph Kerman’s The Beethoven Quartets (Norton, 1979).


Reflect

What commonalities do you hear among the quartets on the program(s)? What differences/evolutions do you hear?

A string quartet rehearses and performs without a conductor — the members collectively decide upon an interpretation of the work. What do you think are the challenges and opportunities of that approach? What other groups can you think of that function similarly?

Chamber music was, originally, composed for performance in private homes. What kinds of music and/or listening experiences fulfill that role in contemporary life? How does classical chamber music function in contemporary life? How do you think that impacts audiences’ responses to the music?
Mark Morris Dance Group The Silk Road Ensemble

Mark Morris, director and choreographer
Howard Hodgkin, set and costume designer
James F. Ingalls, lighting designer
with Alim Qasimov and
Fargana Gassimova, mugham vocals
Music: Layla and Majnun by Uzeyir Hajibeyli, arranged by
Alim Qasimov, Johnny Gandelsman, and Colin Jacobsen

Thursday, October 13 // 7:30 pm
Friday, October 14 // 8 pm
Saturday, October 15 // 8 pm

Power Center

13-15 OCT

Mark Morris returns with his company of 15 dancers for a new, large-scale production that receives its world premiere in September.

Layla and Majnun is an Arabian love story that originated as a poem in ancient Persia and is well known among many Middle Eastern and sub-continental cultures. In love from childhood, Layla and Majnun (the name means “possessed”) are not allowed to unite. Majnun, mad in his obsession with Layla, becomes a hermit when she is married off to another man. He devotes his life to writing verses about his profound love for Layla, and although they attempt to meet, they die without ever realizing their relationship.

The music for this highly anticipated collaboration between the Mark Morris Dance Group and the Silk Road Ensemble is by the Azerbaijani composer Uzeyir Hajibeyli and performed by the revered singer Alim Qasimov and his daughter, Fargana. Co-presented with Michigan Opera Theatre in Ann Arbor’s Power Center.
Connect

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

- Anthropology
- Comparative Literature
- History
- History of Art
- Islamic Studies
- Medieval and Early Modern Studies
- Middle Eastern and North African Studies
- Philosophy
- Women’s Studies
- Composition
- Dance
- Music Education
- Musicology
- Performing Arts Technology
- Strings
- Theatre & Drama
- Voice
- Winds & Percussion

Explore

The official website for Layla and Majnun details the artists, process, source material, and stylistic inspiration for the work.

New York magazine profiles Mark Morris.

Read Nizami’s poem “Layla and Majnun” that inspired later performance-based adaptations.

Stephanie Jordan’s book Mark Morris: Musician, Choreographer (Dance Books, 2015) articulates the profound effect music plays in Morris’ process and creative output.

Reflect

Layla and Majnun is often described as the Romeo and Juliet of Middle Eastern literature. What similarities do you see between the two works? How are they different? How do the works’ cultures of origin (and different historical moments) inflect each work?

Describe the design of the work. How does Howard Hodgkin’s work reference or diverge from other visual depictions of Middle Eastern culture you’ve seen?

Describe the relationship between the vocal narration and the danced action of the performance. Does the latter illustrate the former, comment upon it, or a combination of the two?
Denis Matsuev, piano
Sunday, October 16 // 4 pm
Hill Auditorium

Since his triumph in 1998 at the 11th International Tchaikovsky Competition, the Siberian pianist Denis Matsuev has become a virtuoso in the grandest Russian pianist tradition. He has quickly established himself as one of the most prominent pianists of his generation. He returns for his fifth UMS appearance — but only his second recital — to launch the 138th Annual Choral Union Series.

PROGRAM
Beethoven
Sonata No. 31 in A-flat Major, Op. 110
Schumann
Symphonic Etudes, Op. 13
Liszt
Mephisto Waltz, S. 514
Tchaikovsky
Meditation, Op. 72, No. 5
Prokofiev
Sonata No. 7 in B-flat Major, Op. 83 (“Stalingrad”)
138TH SEASON – UMS IN THE CLASSROOM

Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- Political Science
- Russian, Eastern European and Eurasian Studies
- Slavic Languages and Literatures
- Composition
- Music Education
- Musicology
- Piano
- Public Policy

Explore

Matsuev shares interviews, reviews and both video and written blog posts on his official website.

Simon Morrison dissects Prokofiev’s complex relationship with the Soviet Union in The People’s Artist: Prokofiev’s Soviet Years (Oxford University Press, 2008).

Reflect

The repertoire on this program covers a time span of over a century, from 1821 (the Beethoven) to 1942 (the Prokofiev). What stylistic evolutions do you hear among the works on the program, which is played in chronological order?

Prokofiev wrote three “war sonatas” during World War II. “Stalingrad” is the second of these works. How do you think this piece evokes the experience of the war in Russia? What techniques does Prokofiev use to achieve these effects?
Dorrance Dance

Michelle Dorrance, choreographer
Friday, October 21 // 8 pm
Power Center

21 OCT

Former STOMP member and 2015 MacArthur “Genius” Grant awardee Michelle Dorrance honors tap dance’s uniquely beautiful history by pushing the form rhythmically, aesthetically, and conceptually.

The innovative choreographer creates an imaginative world of sound, movement, and the forces that join them. Her UMS debut will feature an explosive show that blasts open our notions of tap with every stomp, stamp, and shuffle. “One of the most imaginative tap choreographers working today...” (The New Yorker)

PROGRAM

SOUNDspace
ETM
Connect

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

- Afroamerican and African Studies
- American Culture
- Intergroup Relations
- History
- History of Art
- Screen Arts and Cultures
- Sociology
- Physics
- Women’s Studies
- Dance
- Musical Theatre
- Musicology
- Performing Arts Technology
- Art & Design
- Information
- Kinesiology

Explore

The New York Times profiles Dorrance, and NPR spoke with the choreographer soon after she was awarded the MacArthur in 2015.


Reflect

In SOUNDspace, the performers do not wear traditional metal taps (a choice made originally due to restrictions at the premiere’s performance space). What other techniques and materials are used to make sound in this work? How does it differ from other tap dances you have seen?

The score for *ETM* incorporates live samples of the dancers’ own tapping rhythms. How does this complicate the soundscape of the work? Your experience of the work? How do you think your experience of the same dance movements would have been different without the electronic sampling of the taps?
Two Concerts!

Berlin Philharmonic

Simon Rattle, conductor
Saturday, November 12 // 8 pm
Sunday, November 13 // 4 pm
Hill Auditorium

Returning to Hill Auditorium for the first time since 2009, the Berlin Philharmonic and music director Simon Rattle embark on their last US tour together, bringing two concerts to Ann Arbor as part of an orchestral residency. For the first program, they perform Pierre Boulez’s Éclat, a tribute to the late titan’s death earlier this year, paired with Mahler’s seldom-performed Symphony No. 7. The second program combines German Romanticism with early works from composers in the Second Viennese School to provide a fascinating exploration of Viennese musical evolution over the course of 40 years.

PROGRAM (SAT 11/12)
Boulez  Éclat
Mahler  Symphony No. 7 in e minor

PROGRAM (SUN 11/13)
Schoenberg  Five Pieces for Orchestra, Op. 16
Webern  Six Pieces for Orchestra, Op. 6
Berg  Three Pieces for Orchestra, Op. 6
Brahms  Symphony No. 2 in D Major, Op. 73

Presenting Sponsor: Eugene M. Grant (LSA ’38)
Connect

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

- Communication Studies
- Ecology and Evolutionary Biology
- Germanic Languages and Literatures
- Intergroup Relations
- History
- History of Art
- Organizational Studies
- Political Science
- Romance Languages and Literatures
- Sociology

Composition
Conducting
Music Education
Music Theory
Strings
Winds & Percussion

Art & Design
Business

Explore

Go behind the scenes with the Berlin Philharmonic in their Digital Concert Hall. This premium resource, free to U-M community members through the U-M library, features interviews, documentaries, live streams and pre-recorded performances.

Alex Ross explores the cultural context of the Second Viennese School’s musical experiments in Chapter Two (Doctor Faust: Schoenberg, Debussy, and Atonality) of The Rest is Noise: Listening to the Twentieth Century (Picador, 2007).

Reflect

On Saturday’s program, Boulez’s 1965 work Eclat (meaning “burst” or “fragment”) features a relatively small ensemble of 15 musicians; Mahler’s 7th Symphony from 1904-1905 features a very large orchestra and several instruments that are unusual in symphonic music like cowbell, mandolin, and guitar. How does the scale of the ensemble influence the way that you listen to the piece being played? Are certain levels of detail more easily heard in the small ensemble? Does the larger group emphasize the larger structural dimensions of the work?

On Sunday’s program, three works by members of the experimental Second Viennese school are followed by a symphony by the far more traditional Brahms. Why do you think the Berlin Philharmonic chose to curate the program in this way? How does hearing the experimental works influence your understanding of the earlier, more traditional work — and vice versa? What commonalities, if any, do you hear among the works?
A Venetian Coronation 1595

Gabrieli

Music by Andrea and Giovanni Gabrieli
Paul McCreesh, music director and conductor
Tuesday, November 15 // 7:30 pm
St. Francis of Assisi Catholic Church

Formerly known as the Gabrieli Consort & Players, Gabrieli is a pioneering ensemble whose innovative use of liturgy brings repertoire to life in the context of the ceremony for which it was composed.

Founded by Paul McCreesh in 1982, Gabrieli performs its sumptuous reconstruction of a glorious 16th century Coronation Mass at St. Mark’s in Venice. The mass evokes the grand pageantry of what was truly a magnificent event: the coronation of the Venetian Doge Marino Grimani, whose love of ceremony and state festivals fueled an extraordinary musical bounty during his reign and gave rise to the musical riches of the period.

Their recording of the work won the Gramophone Early Music Award in 2013 and is “a marvelous achievement, incorporating the rapturous choral polyphony of Andrea and Giovanni Gabrieli interspersed with passages of organ and period instrument arrangements of cornets, sackbuts, and shawms. It’s never less than enthralling...” (Independent)
Connect

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

Classical Studies
Communication Studies
Comparative Literature
History
History of Art
Intergroup Relations
Medieval and Early Modern Studies
Organizational Studies
Philosophy
Romance Languages and Literatures

Composition
Conducting
Music Education
Music Theory
Musicology
Strings
Theatre & Drama
Voice
Winds & Percussion

Architecture & Urban Planning
Art & Design
Public Policy

Explore

Listen to a podcast with Paul McCreesh, Gabrieli’s music director and conductor, about the newly revised version of A Venetian Coronation 1595.

Learn how Venetian art of the Renaissance and early modern era revolutionized the visual representation of political power in David Rosand’s Myths of Venice: The Figuration of a State (University of North Carolina Press, 2005).

Reflect

What does the structure and content of the coronation ceremony reveal about the role of the doge in Venice? What qualities distinguish a Venetian ruler during the Renaissance?

The concert is an “imaginative recreation” of a 500-year old ceremony. How do you think Paul McCreesh came up with this version? What research did he do? What challenges or limitations might he have encountered during the process? How did he resolve them?
The ukulele is an adaptation of a stringed instrument that traveled with Portuguese immigrants who came to work in Hawaii’s sugarcane fields, and it’s now synonymous with Hawaiian music and culture.

Jake Shimabukuro comes from that same process of mixing both island and outside influences; he’s combined the qualities of a long line of virtuoso ukulele players with modern rock to create a sound that’s uniquely his own but still firmly grounded in Hawaiian tradition. Known for his lightning-fast fingers and innovative style, Shimabukuro saw his career skyrocket 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 combines elements of jazz, blues, funk, rock, bluegrass, classical, swing, and flamenco.
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
Art and Design
Kinesiology

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).

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 transposing popular songs written for other instruments for solo ukulele change them? What differences and commonalities do you see among the pieces in Shimabukuro’s set?
portrait of myself as my father
Nora Chipaumire
Thursday, November 17 // 7:30 pm
Friday, November 18 // 8 pm
Saturday, November 19 // 8 pm
Sunday, November 20 // 2 pm
Location TBA

“Chipaumire has become a rock star of downtown dance, with a majestic quality that blows everything else out of the water.” (Dance Magazine)

The Zimbabwean choreographer Nora Chipaumire made her UMS debut as a member of Urban Bush Women in 2008 and now brings her latest work, portrait of myself as my father, to Ann Arbor. The performance celebrates and critiques masculinity, manhood, and ideas around the “African male.” The two performers — Senegalese dancer Kaolack joins Chipaumire — are tethered together in a makeshift boxing ring, battling their shadows and their ancestors and reflecting on what it is about the Black African male body that both intimidates and intrigues us.
**Connect**

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

- Afroamerican and African Studies
- Communication Studies
- History
- History of Art
- Linguistics
- Psychology
- Sociology
- Women’s Studies

- Dance
- Theatre & Drama

- Art & Design
- Kinesiology
- Public Health
- Social Work

**Explore**

Watch Chipaumire’s TED Talk on the “Black, African, Female Body.”


**Reflect**

The piece takes place within a boxing ring, with the two main performers attached to the ceiling by large elastic bands. What meaning(s) do these choices add to the piece? How do they influence the movement vocabulary of the work? Why do you think Chipaumire made those design choices?

In the title of the piece, Chipaumire strikes through the word “father.” Having seen the work, what does that choice signify? How would you describe Chipaumire’s relationship with her father? How is it represented on stage?
Handel’s *Messiah*

**UMS Choral Union**  
**Ann Arbor Symphony Orchestra**  
**Scott Hanoian**, conductor  
Saturday, December 3 // 8 pm  
Sunday, December 4 // 2 pm  
Hill Auditorium

An eagerly anticipated holiday season tradition, these performances are ultimately the heart and soul of UMS, dating back to the organization’s founding and first concerts in the 1879-80 season.

The performances connect audiences not only with the talented artists on stage, but also with the friends and family who attend each year. In a true community tradition, the performances feature the Ann Arbor Symphony Orchestra and the voices of the Grammy Award-winning UMS Choral Union, all under the direction of Choral Union music director Scott Hanoian. Soloists to be announced.
Connect

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

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

Explore

To learn more about the UMS Messiah tradition, watch this video history and look at programs from performances since 1879 on UMS Rewind, our online archive.


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 Scott Hanoian’s conducting style. How does he interact with the orchestra, the chorus and the soloists? Do his strategies differ for each of the groups?
Christmas Songbook
The King’s Singers
Saturday, December 10 // 8 pm
Hill Auditorium

Acclaimed worldwide for their virtuosity, life-affirming energy, and charm, the King’s Singers are consummate entertainers.

Instantly recognizable for their immaculate intonation, vocal blend, diction, incisive timing, and delightfully British wit, they were one of the first groups that UMS President Ken Fischer presented, during an epic 1980s snowstorm in Washington, D.C., the group returns for Fischer’s final year as President of UMS with a special holiday program that will include Christmas favorites by Lussus, Tchaikovsky, Holst, Rutter, Irving Berlin as well as many traditional favorites.
Connect

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

American Culture
Communication Studies
Comparative Literature
History
Composition
Music Education
Musicology
Voice

Explore

Learn more about Ken Fischer’s early career, including his long-standing presenting relationship with the King’s Singers, in this article, and read Ken’s firsthand account of his first collaboration with the group.

Andrew Gant explores the surprising history of some of the most popular holidays songs in Christmas Carols: From Village Green to Church Choir (Profile Books, 2014).

Reflect

What shifts in compositional strategy and/or lyrical content do you see between newer and older works on the program? How might you explain those changes?

How did the performers modulate the tone of the performance (reverent, comic, inclusive) between different works on the program? What strategies did they use to convey those shifts, and how did it impact audience behavior at the performance?
UMS presents the North American premiere of *Last Work*, a new evening-length piece by Ohad Naharin performed by one of the world’s pre-eminent dance companies.

Naharin and the dancers continue exploring the body’s motion as the most humane, stirring expression of performing arts, synthesizing the infinite spectrum of emotions and sentiment into performance.
Connect

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

- History
- Intergroup Relations
- Judaic Studies
- Middle Eastern and North African Studies
- Philosophy
- Political Science
- Dance
- Art & Design
- Kinesiology
- Public Policy

Explore

Ohad Naharin describes Gaga in this interview with the Guardian.

Ohad Naharin is the subject of a new documentary film by Tomer Heymann, Mr. Gaga.

Explore "Concert Dance in Israel" in Ruth Eschel’s article from Dance Research Journal (Summer 2003).

Reflect

In Last Work, a female dancer runs, at a constant pace, on a treadmill for the entire length of the work. What meaning(s) did you make out of that image? How does it relate to the other movement in the work?

The dance language Gaga was first created by Batsheva Dance Company’s artistic director Ohan Naharin. He says: “Gaga elevates instinctive motion, links conscious and subconscious movement. Gaga is an expression of freedom and pleasure.” How do you see that statement reflected in the dance?
Idiot-Syncrasy

Igor and Moreno

Igor Urzelai and Moreno Solinas, creators
Thursday, January 12 // 7:30 pm
Friday, January 13 // 8 pm
Saturday, January 14 // 8 pm
Arthur Miller Theatre

The Urban Dictionary describes “idiotsyncracy” as “any method or procedure based in ritual or dogma that continues by force of momentum beyond the limits of common sense.”

That’s certainly what’s in store when Igor and Moreno take the stage. Beginning by singing a Sardinian folk song, they proceed to bounce — literally — for the duration of the piece. Igor Urzelai and Moreno Solinas say that when they set out to create Idiot-Syncrasy they wanted to “change the world.” Recognizing that this would likely not be possible through a performance, they started jumping, singing, and testing different things that require perseverance, while exploring the immediacy of action as a vehicle for meaning, ideas, and desires. Direct from the Edinburgh Fringe Festival, the two London-based dancers take audiences on a unique journey of self-discovery, exploring both togetherness and solitude. “Idiot-Syncrasy feels very human. More than that: humane... I left feeling an expanded person.” (LondonDance)
Connect

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

- Anthropology
- Comparative Literature
- English Language and Literature
- Romance Languages and Literatures
- Psychology
- Women’s Studies
- Dance
- Musicology
- Art & Design
- Kinesiology

Explore

Learn more about Igor and Moreno’s body of work on their official website.

Idiot-Syncrasy is an act of endurance for its performers; learn about a historical antecedent to this work in Carol Martin’s Dance Marathons: Performing American Culture of the 1920s and 1930s (University Press of Mississippi, 1994).

Reflect

Reflect on the ways that Igor and Moreno interact with each other on stage. How do they communicate with each other? What relationship, or multiple kinds of relationships, do you see between them?

Idiot-Syncrasy features significant acts of physical endurance, with the two performers bouncing continually throughout the performance; how does this relate to the creators’ stated desire to “change the world” with this piece? How did the intent of the piece come to shape its design?
Founded just over 20 years ago, in 1994, the Prague Philharmonia demonstrates a tremendous love for the music it performs. Their sparkling passion makes every listener return home from its concerts full of joie de vivre. This all-Czech program features some of classical music’s most beloved scores.

**PROGRAM**

- Smetana: “Die Moldau” from Má vlast
- Dvořák: Violin Concerto in a minor, Op. 53
- Dvořák: Symphony No. 8 in G Major, Op. 88
Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- Political Science
- Composition
- Conducting
- Music Education
- Musicology
- Strings
- Winds & Percussion
- Education
- Public Policy

Explore

The Guardian analyzes Dvořák’s 8th in this Symphony Guide.

Learn more about Dvořák and his contemporaries in A. Peter Brown’s The Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvořák, Mahler, and selected contemporaries (Indiana University Press, 2003).

Reflect

“The Moldau” has been used in the anthems of multiple groups, including Czech nationalists of the 19th century and Israel. What characteristics does it share with other anthems you know? What makes a piece an appropriate anthem?

Dvořák is well known for his use of folk melodies and other musical elements in his symphonic works. What folk elements do you hear in his two works on the program this evening? Why do you think Dvořák favored these elements so heavily in his work? Can you think of other symphonic works that make use of folk music?
**On Behalf of Nature**

Meredith Monk &
Vocal Ensemble

Music and direction by Meredith Monk
Friday, January 20 // 8 pm
Power Center

For her newest music-theater work, Meredith Monk offers a poetic meditation on our intimate connection to the natural world and the fragility of its ecology.

Drawing inspiration from writers and researchers who have sounded the alarm on the precarious state of our global ecosystem, Monk and her acclaimed Vocal Ensemble create a space where human, natural, and spiritual elements are woven into a delicate whole, illuminating the interconnection and interdependency of us all. “A rapturous new work... some of the finest music Monk has yet written.” (Los Angeles Times)
Connect

This performance intersects meaningfully with courses in these programs/departments:
- American Culture
- Biology
- Earth and Environmental Sciences
- Ecology and Evolutionary Biology
- Program in the Environment
- History
- History of Art
- Linguistics
- Philosophy
- Political Science
- Sociology
- Women’s Studies
- Composition
- Dance
- Musicology
- Performing Arts Technology
- Theatre & Drama
- Voice
- Art & Design
- Education
- Information
- Natural Resources & Environment
- Social Work

Explore

Read poet Gary Snyder’s essay “Writers and the War Against Nature,” which inspired Monk as she was creating this work.


Watch excerpts from the piece on the Wall Street Journal website.

Critic Bonnie Marrenca delves into Monk’s body of work in Conversations with Meredith Monk (PAJ Publications, 2014).

Reflect

Discussing her process of making On Behalf of Nature, Monk says, “I asked myself the question: ‘How would one create an ecological art work that didn’t create more waste in the world?’” How do you see this question answered in the work you are watching? What are some other possible answers?

How does the vocal score of the piece comment upon the connection between human and non-human life in the natural world?
“They are not for you, but for a later age!”
So wrote Ludwig van Beethoven about his Op. 59 quartets, which will be performed in Ann Arbor this season as part of a complete Beethoven string quartet cycle by the Takács Quartet over six concerts (three weekends) in the 16-17 season. Composed against the turbulent backdrop of the Napoleonic Wars and their aftermath, this radical music is as invigorating now as it was for its first performers and audiences.

The Beethoven string quartet cycle has only been performed in its entirety during the course of a single season by two ensembles in UMS’s 137-year history: the Budapest String Quartet performed all 16 quartets plus the Grosse Fuge over the course of an intense five days in 1965, and the Guarneri String Quartet performed it over the course of six concerts in the 1976-77 season. During this season, the Takács Quartet will perform the complete cycle in only four venues worldwide.

**PROGRAM (CONCERT 3: SAT 1/21)**
- Quartet No. 5 in A Major, Op. 18, No. 5
- Quartet No. 4 in c minor, Op. 18, No. 4
- Quartet No. 15 in a minor, Op. 132

**PROGRAM (CONCERT 4: SUN 1/22)**
- Quartet No. 3 in D Major, Op. 18, No. 3
- Quartet No. 8 in e minor, Op. 59, No. 2
- Quartet No. 12 in E-flat Major, Op. 127
Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- History of Art
- Organizational Studies
- Political Science

- Composition
- Music Education
- Music Theory
- Musicology
- Strings

- Business
- Medicine

Explore

An interdisciplinary team of U-M scholars theorizes a connection between Beethoven's irregular heartbeat and the structure of some of his compositions.

Explore Beethoven’s historical moment and compositional strategies with San Francisco Symphony’s multimedia online resource Keeping Score.

Takács first violinist Ed Dusinberre has written a new book, Beethoven for a Later Age: Living with the String Quartets (University of Chicago Press, 2016) that details the Quartet’s extraordinary engagement with Beethoven’s work.

For a comprehensive introduction to Beethoven’s string quartets, consult Robert Winter’s The Beethoven Quartet Companion (University of California Press, 1995) or Joseph Kerman’s The Beethoven Quartets (Norton, 1979).


Reflect

What commonalities do you hear among the quartets on the program(s)? What differences/evolutions do you hear?

A string quartet rehearses and performs without a conductor — the members collectively decide upon an interpretation of the work. What do you think are the challenges and opportunities of that approach? What other groups can you think of that function similarly?

Chamber music was, originally, composed for performance in private homes. What kinds of music and/or listening experiences fulfill that role in contemporary life? How does classical chamber music function in contemporary life? How do you think that impacts audiences’ responses to the music?
Inon Barnatan, piano  
Anthony McGill, clarinet  
Alisa Weilerstein, cello

Sunday, January 29 // 4 pm  
Rackham Auditorium

This powerhouse trio brings together some familiar faces —  
Inon Barnatan was the featured piano soloist with the New  
York Philharmonic last fall, Anthony McGill is the New York  
Philharmonic’s principal clarinetist, and Alisa Weilerstein has  
performed on both the Choral Union Series and the Chamber Arts  
Series in recent years. This concert of beloved clarinet trios includes  
a new work by Joseph Hallman, a prolific young composer based in  
Philadelphia, which was co-commissioned by UMS as part of the  
Music Accord commissioning consortium.

PROGRAM

Beethoven  
Clarinet Trio in B-flat Major, Op. 11

Hallman  
short stories (UMS co-commission)

Brahms  
Clarinet Trio in a minor, Op. 11
Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- Composition
- Music Education
- Music Theory
- Musicology
- Piano
- Strings
- Winds & Percussion
- Business
- Social Work

Explore

The *Philadelphia Gazette* profiles Joseph Hallman. Read Hallman’s personal essay on the impact his underprivileged childhood had on his musical career.

Delve into chamber music with Mark A. Radice’s *Chamber Music: An Essential History* (University of Michigan Press, 2012).

Reflect

The combination of cello, piano, and clarinet is an unusual one; a group of presenters, including UMS, co-commissioned the Hallman work in order to create a full-length evening for that trio, to complement the canonical Beethoven and Brahms works. What are the unique qualities of this combination of instruments? Why might it be appealing (or not) for a composer?

Compare the 19th century works of Beethoven and Brahms with the 21st century work by Hallman. What different demands are placed on each instrument, and what different sounds are achieved in each work? How does Hallman evolve the forms explored by the earlier composers?
This unlikely mashup features an Austrian orchestra performing works by composers who wrote about the experience of Africans and African-Americans. The program includes Alexander Zemlinsky’s *Africa Sings*, which was written in 1929 and features poetry by Langston Hughes and other prominent writers from the Harlem Renaissance. The program also features Phillip Glass’s recent collaboration with the Beninese singer Angélique Kidjo based on three poems of Ifé, one of the most important Yorubah kingdoms.

**PROGRAM**

Gershwin  
*Porgy and Bess* Suite (arr. Morton Gould)

Zemlinsky  
*Symphony Songs from Africa Sings*, Op. 20

Ellington  
*Black, Brown, and Beige* Suite

Glass  
*Ifé: Three Yorubah Songs*
Connect

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

- Afroamerican and African Studies
- American Culture
- Anthropology
- Comparative Literature
- English Language and Literature
- History
- History of Art
- Intergroup Relations
- Political Science
- Women’s Studies

- Composition
- Conducting
- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Strings
- Voice
- Winds & Percussion

- Art & Design
- Education

Explore

Read Angelique Kidjo’s essay on her collaboration with Philip Glass on *Three Yoruba Songs*.

Explore Alexander Zemlinsky’s musical career against the shifting cultural landscape of early-twentieth century Vienna, Prague and Berlin in Marc Moskovitz’s book *Alexander Zemlinsky: A Lyric Symphony* (Boydell Press, 2010).

Reflect

How do the works on the program from the first half of the 20th century, written by Gershwin, Zemlinsky, and Ellington, compare to the 21st century work by Philip Glass? What musical vocabulary did each composer use to capture the African and/or African-American experience? How might these shifting vocabularies reflect shifting racial politics?

Both the Zemlinsky and Glass pieces draw upon previously written poetic/lyric material. How do their musical treatments amplify or complicate the meanings of these source materials?
When the Estonian Philharmonic Chamber Choir landed in New York for its first North American tour in 1995 (including a stop in Ann Arbor for UMS’s very first concert at St. Francis), they were known only as the performers on the best-selling CD of fellow-Estonian Arvo Pärt’s austere *Te Deum*.

The concerts showed much more — a virtuosic ensemble that could dazzle in everything from Bach to folk songs. Now they return with newly-named artistic director Kaspars Putniņš with music by Pärt, Schnittke, Ligeti, Brahms, and Tormis. “So wondrously talented...the selections and performances were so fine that they left you feeling like an ingrate, greedily hungry for more.” (*New York Times*)

**The Unorthodox Tradition**

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Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- Linguistics
- Organizational Studies
- Russian, East European, and Eurasian Studies

- Composition
- Conducting
- Musicology
- Voice

- Education

Explore

Learn more about the EPCC on their official website.

Arvo Part, the composer who helped put the choir on the map with his Te Deum, discusses his body of work in Arvo Part in Conversation (Dalkey Archive Press, 2012).

Reflect

This program is titled “the Unorthodox Tradition.” How does the music on this program contrast from other “sacred” music you have heard? What commonalities do you hear among the works on the program?

How do you see the changing place of religion in the nineteenth through twenty-first centuries reflected in the compositions on the program?
M-Prize Winner
Calidore String Quartet
Sunday, February 5 // 4 pm
Rackham Auditorium

Winner of the grand prize at the inaugural M-Prize Chamber Music Competition at the University of Michigan in May, the Calidore String Quartet is “a miracle of unified thought,” (La Presse, Montreal). The quartet’s palpable energy and intelligent, passionate performances have led to international acclaim. The group formed at the Colburn School in 2010, taking its name from their home state of California and the French word for “gold,” and counts the Emerson Quartet and violinist Arnold Steinhardt (Guarneri String Quartet) among their mentors. “Calidore’s lustrous, beautifully matched sound, meticulous attention to detail, intellectual rigor, and worldly musicianship would be the envy of groups that have been playing together twice as long.” (Ottawa Citizen)

PROGRAM

Mozart  Quartet in d minor, K.421/417
Caroline Shaw  New Work
Mendelssohn  Quartet in e minor, Op. 44, No. 2
Connect

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

- Communication Studies
- Comparative Literature
- English Language and Literature
- Germanic Languages and Literatures
- Organizational Studies
- Composition
- Music Education
- Musicology
- Strings
- Business Education

Explore

Learn more about the Calidore String Quartet on their [official site](#).

Delve into the history of the string quartet in the *Cambridge Companion to the String Quartet* (Cambridge University Press, 2003).

Reflect

Discuss the similarities and differences between the Mozart, Mendelssohn and Caroline Shaw pieces on the program. What qualities does each piece bring out in the instruments and the musicians? Why do you think the quartet constructed the program in this way?

How would you describe the quartet’s performance style? What, if any, information did they provide during the performance about the works that they played? How did that impact your experience of the performance?
Pianist Richard Goode joins the Budapest Festival Orchestra for this all-Beethoven program, which also features the UMS Choral Union in a performance of Beethoven’s Ninth Symphony.

The BFO was co-founded by the charismatic conductor Iván Fischer in 1983, and their past performances in Hill Auditorium have left audiences mesmerized.

**PROGRAM**

Beethoven  Piano Concerto No. 4 in G Major, Op. 58
Beethoven  Symphony No. 9 in d minor, Op. 125
Connect

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

Comparative Literature
Germanic Languages and Literatures
History
Organizational Studies
Political Science

Composition
Conducting
Music Education
Music Theory
Musicology
Piano
String
Voice
Winds & Percussion

Education
Public Policy

Explore


Learn about the myriad ways Beethoven’s Ninth has been deployed in public life in Esteban Buch’s book Beethoven’s Ninth: A Political History (University of Chicago Press, 2003).

Reflect

The 9th symphony was the first use of voice in an orchestral symphony, in the famous “Ode to Joy.” What are some of the contexts in which you have heard “Ode to Joy” before? Why was it used in those contexts? How was your experience hearing it within the context of the full symphony, rather than on its own?

Compare the two Beethoven works on the program, composed nearly twenty years apart (Concerto No. 4 in 1805-1806, the 9th Symphony in 1824). How do you hear Beethoven’s technique evolving? What constants do you hear between the works?
Ping Chong + Company creates theater that crosses boundaries of identity, community, and form.

His projects have explored a wide variety of subject matter, from a hidden genocide in Africa to class struggles in America and modernization in China, but the common thread is a unifying commitment to artistic innovation and social responsibility.

This interview-based theater production, part of Chong’s 25-year series entitled Undesirable Elements, explores the diverse experiences of young Muslim New Yorkers. The five participants in Beyond Sacred share the common experience of coming of age in a post-9/11 New York City, at a time of increasing Islamophobia. Participants come from a range of cultural and ethnic backgrounds and include young men and women who reflect a range of Muslim identities, including those who converted to Islam, those who were raised Muslim but have since left the faith, those who identify as “secular” or “culturally” Muslim, and those who are observant on a daily basis.
Connect
This performance intersects meaningfully with courses in these programs/departments:

Afroamerican and African Studies
American Culture
Arab and Muslim American Studies
Communication Studies
Comparative Literature
English Language and Literature
History
Intergroup Relations
Islamic Studies
Political Science
Psychology
Women’s Studies

Theatre & Drama

Explore
Learn more about the Undesirable Elements series, and the process behind it, on Ping Chong + Company’s official website.

Get a broader glimpse at Ping Chong’s breadth as a theatre-maker with his East/West Quartet (Theatre Communications Group, 2004) and Undesirable Elements: Real People, Real Lives, Real Theatre (Theatre Communications Group, 2012)

Reflect
Ping Chong and his collaborators interviewed the subjects of the play about their life stories, worked with the subjects to edit and refine those stories into a script, and then the script is performed by the subjects themselves, rather than actors playing them. How does this choice shape the performance? How would it be different with more traditional actors? Beyond the creation of a performance, how could this process be useful in other contexts?

What did you learn about the Muslim experience in the US watching this piece? What surprised you? What contradicted or confirmed previous ideas/beliefs you held?

The company calls the Undesirable Elements plays “seated operas for spoken word.” How does that description manifest itself in the production choices made for this play?
Jelly and George
Aaron Diehl & Cécile McLorin Salvant

Aaron Diehl, piano
Cécile McLorin Salvant, vocals
Adam Birnbaum, piano
Evan Christopher, clarinet
Corey Wilcox, trombone
TBA, trumpet
Paul Sikivie, bass
Lawrence Leathers, drums
Sunday, February 19 // 4 pm
Michigan Theater

Timeless classics are elevated by modern masters when gifted jazz pianist and arranger Aaron Diehl and 26-year-old vocalist extraordinaire Cécile McLorin Salvant join forces to revisit and revitalize the works of George Gershwin and Jelly Roll Morton.

Combining lesser-known pieces with new arrangements, this project celebrates the past while tracing a musical lineage that spans a century. Aaron Diehl, a leading force in today’s generation of jazz contemporaries, was the 2014 Monterey Jazz Festival Commission Artist and spearheads a distinct union of traditional and fresh artistry. McLorin Salvant, though practically unknown to any of the judges or participants, walked away with first place at the 2010 Thelonious Monk International Jazz Vocals Competition, and the buzz began immediately.

A 2016 Grammy winner (“Best Jazz Vocal Album”), she frequently draws comparisons to the Big Three — Billie Holiday, Sarah Vaughan, and Ella Fitzgerald — able to bend notes to her will and get inside each song the way an actress inhabits a starring role.
Connect

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

- Afroamerican and African Studies
- American Culture
- Comparative Literature
- English Language and Literature
- History
- Women’s Studies

- Jazz & Contemporary Improvisation
- Music Education
- Musicology
- Piano
- Voice

Explore

NPR interviews Cecile McLorin Salvant.

Learn more about jazz song, and the relationship between lyrics and the singers that interpret them, in this episode of NPR’s Jazz Profiles. Read about the American jazz vocal tradition in Leslie Gourse’s book Louis’ Children: American Jazz Singers (Cooper Square Press, 2001).

Reflect

Talk about the way that Diehl and Salvant constructed the program. What organizing principles do you see in the song selection and running order? What points of comparison or elements of contrast do you see between the Morton and Gershwin works? Why do you think they chose a program featuring these two artists?

Describe the performing relationship between Salvant and Diehl. How do they interact and communicate during songs? Between songs? How does that shape your interpretation of the works being performed? How does it impact your experience of the performance as a whole?
Jazz at Lincoln Center Orchestra with Wynton Marsalis

Saturday, March 4 // 8 pm
Hill Auditorium

“The Jazz at Lincoln Center Orchestra with Wynton Marsalis is so far from the usual big-band cliché that it’s mind-blowing.” (Dallas)

Since 1988, Wynton 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. From swinging to supple, it’s all sheer jazz perfection — and no wonder these annual appearances have become a favorite of UMS audiences. “You know it’s a good gig when you can’t tell if the band or the audience is having more fun.” (Milwaukee Journal-Sentinel)
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

Architecture & Urban Planning
Art & Design
Education
Social Work

Explore

Learn more about Wynton Marsalis’s remarkable career in this Guardian profile to and trace the history of the JLCO in this piece from the Wall Street Journal.

Wynton Marsalis and the 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. Marsalis is also profiled in David Ake’s book Jazz Cultures (University of California Press, 2002).

Reflect

How did Marsalis organize the concert program? What connections can you draw between the older and more contemporary works on the program? What evolutions do you hear between works?

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

How did Marsalis interact with his musicians and with the audience? What context did he provide for each piece, and how did that impact your listening experience? What kind of an environment was he creating in the hall?
Druid, which made its acclaimed UMS debut in 2011 with The Cripple of Inishmaan, returns with a new production of Martin McDonagh’s dark comedy The Beauty Queen of Leenane (pronounced lee-NAHN). As tragically funny as it is horrific, this brilliantly subversive play takes place in an economically depressed Irish village in the early 1990s, with a vicious and relentless war of wills between a manipulative, aging mother, Mag, and her plain and lonely 40-year-old daughter, Maureen. After years of caring for her ungrateful mother, Maureen has little hope of happiness or escape, especially after Mag ruins her first, and perhaps only, chance of a loving relationship. This is confrontational theater at its most potent, with characters locked in mortal combat and mutual loathing. This new production casts Marie Mullen in the role of the scheming mother; she won a Tony Award for the role of the daughter in the 1996 Broadway production.
Connect

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

- Comparative Literature
- English Language and Literature
- Linguistics
- Psychology
- Women’s Studies
- Performing Arts Technology
- Theatre & Drama
- Voice

- Kinesiology
- Social Work

Explore

The New Yorker profiles Martin McDonagh.

Preview McDonagh’s unique humor, worldview, and sense of dialogue in his film In Bruges (2008).


Reflect

How would you describe McDonagh’s use of language? His sense of humor? His view of the world? How do these influence and shape each other?

Describe the relationship between the mother and daughter at the center of the play? How does it change from the beginning to the end of the play? What insight does it provide into family, sexual and/or social dynamics in the world of the play?
Beethoven’s *Missa Solemnis*

UMS Choral Union
Ann Arbor Symphony Orchestra
Scott Hanoian, conductor
Saturday, March 11 // 8 pm
Hill Auditorium

Beethoven spent more time writing his massive *Missa Solemnis* than any other work he composed. Written to honor Rudolph, the Archduke of Austria, who was Beethoven’s foremost patron and was to be invested as Archbishop in March 1820, the mass is eclipsed by the better-known Ninth Symphony, which premiered around the same time (and which will be performed on a UMS concert by the Budapest Festival Orchestra a month earlier).

*Missa Solemnis* has been performed only four times in all of UMS’s history: at three May Festivals (with the Chicago Symphony in 1927 and the Philadelphia Orchestra in 1947 and 1955), and most recently by the Detroit Symphony Orchestra in 1977. The UMS Choral Union and Ann Arbor Symphony Orchestra, under the direction of Scott Hanoian, bring this monumental work to UMS audiences for the first time in 40 years. Soloists to be announced.
Connect
This performance intersects meaningfully with courses in these programs/departments:

- Comparative Literature
- Germanic Languages and Literatures
- History
- History of Art
- Political Science
- Psychology
- Composition
- Conducting
- Musicology
- Strings
- Voice
- Winds & Percussion

Explore


Reflect
How does the “Missa Solemnis” compare to other musical settings of a Christian mass? What is distinctive about it?

Discuss Hanoian’s conducting style: how does he communicate with the chorus, orchestra, and soloists? How would you describe his movements on the podium?
This once Texan, now New York-based quasi-collective has gone from a best-kept secret to one of the biggest bands on the international scene.

Although still “underground” in many respects, the band followed up its first Grammy in 2014 (“Best R&B Performance”) with its second this past February for “Best Contemporary Instrumental Album.” They have earned high praise from critical stalwarts like the BBC, Village Voice, The Guardian, and the New York Times, as well as from the world’s most respected musicians, from Pat Metheny to Prince. Formed in 2004 at the acclaimed music school of the University of North Texas, the group was voted “Best Jazz Group” in Downbeat’s 2015 Reader’s Poll as well as “Best New Artist” in JazzTimes’s 2014 Reader’s Poll. Their music is a mixture of funk, jazz, gospel, rock, and R&B that strikes a perfect balance between pure musical virtuosity and raw soulful simplicity.
Connect

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

- American Culture
- English Language and Literature
- Organizational Studies
- Jazz & Contemporary Improvisation
- Musicology
- Strings
- Winds & Percussion
- Business

Explore

NPR gives an in-depth look at Snarky Puppy’s compositional process writing “music for the brain and booty” in this Jazz Night in America episode.

Ted Gioia, the founder of Stanford’s jazz studies program, introduces readers to the genre in The History of Jazz (Oxford University Press, 2011) and How to Listen to Jazz (Basic Books, 2016).

Reflect

Describe the different musical styles and influences that you heard in the works on Snarky Puppy’s program. What combinations surprised you? Why?

How did the musicians interact onstage? What kind of atmosphere did they create in the performance venue?

Why do you think the group named itself “Snarky Puppy”? How did the name of the group shape your expectations for the performance?
Some questions are impossible to answer and some experiences too personal to express. Crystal Pite, the choreographer who brought *The Tempest Replica* to Ann Arbor four seasons ago, is back with her 2015 work for Kidd Pivot and Electric Company Theatre: *Betroffenheit*, which means a sort of shock, speechlessness, and bewilderment. This searing work has its roots in a deeply personal tragedy: the deaths of writer Jonathon Young’s teenage daughter and two cousins in a fire. With unflinching honesty, it achieves broad resonance as it touches on themes of loss, trauma, addiction, and recovery through a boundary-stretching hybrid of theater and dance. “A stunning testament to what can happen when life turns into art.” (*The Globe and Mail*)
Connect

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

- American Culture
- English Language and Literature
- Germanic Languages and Literature
- History of Art
- Neuroscience
- Psychology
- Dance
- Musical Theatre
- Performing Arts Technology
- Theatre & Drama
- Art & Design
- Medicine
- Nursing
- Social Work

Explore

This Banff Centre video tells the story behind Bettrofenheit. This Globe and Mail article describes the development of the production.

Betrofenheit is a work of dance theater; learn about Pina Bausch, one of the form’s pioneers, in the documentary film Pina (2011).

Reflect

How does Betrofenheit dramatize the experience of grief? How does that depiction resonate with your own experience of the grieving process, or other dramatic depictions of loss you’ve seen? What new insight did the work give you about grief?

Why do you think this piece is described as “dance theatre”? Why are “dance” and/or “theatre” too narrow as descriptive categories for the work? Talk about a moment where dance and theatrical techniques worked together in a particularly effective way.
Steve Reich @ 80

*Music for 18 Musicians*

eighth blackbird and Third Coast Percussion

Saturday, March 18 // 8 pm
Hill Auditorium

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18
MAR

The *Guardian* in London asserts, “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history, and Steve Reich is one of them.”

Reich, who has been called “our greatest living composer” (*New York Times*), celebrates his 80th birthday in 2016, and the year also marks the 40th anniversary of the premiere of *Music for 18 Musicians*, considered by many to be his greatest composition. Two of Chicago’s world-class ensembles, eighth blackbird and Third Coast Percussion, team up to perform this seminal composition.

**PROGRAM**

- Steve Reich Sextet
- Steve Reich *Music for 18 Musicians*
Connect

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

- American Culture
- Comparative Literature
- English Languages and Literature
- History
- History of Art
- Composition
- Music Education
- Music Theory
- Musicology
- Piano
- Strings
- Voice
- Winds & Percussion
- Art & Design

Explore

The Guardian presents a guide to Steve Reich’s music.

Reich is contextualized within the larger movement of minimalism in Keith Potter’s book *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge University Press, 2000).

Reflect

“Music for 18 Musicians” and “Sextet” are considered “minimalist” works of music. How does musical minimalism relate to minimalism in other genres of artistic expression?

What is the relationship between breath and rhythm in these two works? How does breath help structure the works?
Renowned for her interpretations of Mozart and Schumann, the legendary pianist Mitsuko Uchida has also illuminated the music of new composers.

She will perform the US premiere of a new work by the German composer Jörg Widmann in her first UMS concert since her 1998 debut.

**PROGRAM**

- Mozart: Sonata in C Major, K. 545
- Schumann: Kreisleriana, Op. 16
- Widmann: Sonatina facile (U.S. Premiere)
- Schumann: Fantasy in C Major, Op. 17
Connect

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

- Germanic Languages and Literatures
- History
- Asian Languages and Cultures
- Composition
- Music Education
- Musicology
- Piano
- Art & Design

Explore

The Guardian profiles Uchida.

Learn more about Schumann, who has two works on the program, with Martin Geck’s book Robert Schumann: The Life and Work of a Romantic Composer (University of Chicago Press, 2013).

Reflect

How does the Widmann piece, which is a US premiere, compare stylistically with the Mozart and Schumann pieces on the program? What different technical demands does each make on Uchida?

Both Schumann works are categorized as “fantasies”—compositions that are rooted in improvisational form, rather than a stricter, more codified musical form. How do you hear the improvisational influence in the performance of these works?
CONCERT 3 & 4
Beethoven String Quartet Cycle
Takács Quartet
Saturday, March 25 // 8 pm
Sunday, March 26 // 4 pm
Rackham Auditorium

25-26 "They are not for you, but for a later age!"
MAR

So wrote Ludwig van Beethoven about his Op. 59 quartets, which will be performed in Ann Arbor this season as part of a complete Beethoven string quartet cycle by the Takács Quartet over six concerts (three weekends) in the 16-17 season. Composed against the turbulent backdrop of the Napoleonic Wars and their aftermath, this radical music is as invigorating now as it was for its first performers and audiences.

The Beethoven string quartet cycle has only been performed in its entirety during the course of a single season by two ensembles in UMS’s 137-year history: the Budapest String Quartet performed all 16 quartets plus the Grosse Fuge over the course of an intense five days in 1965, and the Guarneri String Quartet performed it over the course of six concerts in the 1976-77 season. During this season, the Takács Quartet will perform the complete cycle in only four venues worldwide.

PROGRAM (CONCERT 5: SAT 3/25)
Quartet No. 6 in B-flat Major, Op. 18, No. 6
Quartet No. 16 in F Major, Op. 135
Quartet No. 9 in C Major, Op. 59, No. 3

PROGRAM (CONCERT 6: SUN 3/26)
Quartet No. 7 in F Major, Op. 59, No. 1
Quartet No. 13 in B-flat Major, Op. 130 with Op. 133 “Grosse Fuge”

Photo by Ellen Appel
**Connect**

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- History of Art
- Organizational Studies
- Political Science

- Composition
- Music Education
- Music Theory
- Musicology
- Strings

- Business
- Medicine

**Explore**

A interdisciplinary team of U-M scholars *theorizes a connection* between Beethoven’s irregular heartbeat and the structure of some of his compositions.

Explore Beethoven’s historical moment and compositional strategies with San Francisco Symphony’s [multimedia online resource *Keeping Score*](#).

Takács first violinist Ed Dusinberre has written a new book, *Beethoven for a Later Age: Living with the String Quartets* (University of Chicago Press, 2016) that details the Quartet’s extraordinary engagement with Beethoven’s work.


UC Berkeley Scholar Nicholas Matthew reveals the *Political Beethoven* (Cambridge University Press, 2012).

**Reflect**

What commonalities do you hear among the quartets on the program(s)? What differences/evolutions do you hear?

A string quartet rehearses and performs without a conductor — the members collectively decide upon an interpretation of the work. What do you think are the challenges and opportunities of that approach? What other groups can you think of that function similarly?

Chamber music was, originally, composed for performance in private homes. What kinds of music and/or listening experiences fulfil that role in contemporary life? How does classical chamber music function in contemporary life? How do you think that impacts audiences’ responses to the music?
DakhaBrakha

Wednesday, March 29 // 7:30 pm
Michigan Theater

Drones and beats, crimson beads, and towering black lambswool hats all serve as a striking backdrop for an unexpected, refreshingly novel vision of Eastern European roots music.

This hit Ukrainian folk-punk quartet stirs up a mesmerizing sound that melds traditional Ukrainian folk music, African grooves, Eastern colors, and a contemporary, trans-national sensibility that the band calls “ethno-chaos.” With one foot in the urban avant-garde and the other in Ukrainian village culture, DakhaBrakha made NPR music host Bob Boilen’s “Top 10 Events of 2015” — no small feat given the 506 concerts he attended that year. Rolling Stone’s report on their Bonnaroo appearance was equally enthusiastic: “Ukrainian folkdrone Björkpunk quartet DakhaBrakha ended up with one of the most receptive crowds of the weekend…turning the tent into a happy menagerie.”
Connect

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

- Anthropology
- History
- History of Art
- Intergroup Relations
- Political Science
- Russian, East European, and Eurasian Studies
- Slavic Languages and Literatures
- Musicology
- Voice
- Art & Design
- Public Policy

Explore

Watch DahkaBrahka’s Tiny Desk Concert on NPR.

Delve into the rich and deeply contested history of the Ukraine in the documentary film series The Ukraine: The Birth of a Nation (2015).

Reflect

DakhaBrakha refers to their musical style as “ethno-chaos;” having heard them perform, how would you define that term? What different cultural influences do you hear in their music?

Given the current Eastern European/Eurasian political climate, what are the political stakes of preserving and/or transforming Ukrainian folk forms for international performance?
The Encounter
Complicite / Simon McBurney
Directed and performed by Simon McBurney
Inspired by the book Amazon Beaming by Petru Popescu
Thursday, March 30 // 7:30 pm
Friday, March 31 // 8 pm
Saturday, April 1 // 8 pm
Power Center

In 1969, National Geographic photographer Loren McIntyre became hopelessly lost in a remote part of the Brazilian rainforest while searching for the Mayoruna people.

His encounter tested his perception of the world, bringing the limits of human consciousness into startling focus. Threading scenes of his own life with details of McIntyre’s journey, Complicite artistic director Simon McBurney incorporates objects and sound effects into this solo performance to evoke a rainforest landscape. Transmitted directly to the audience through provided headphones, the show’s groundbreaking technology and sound design plug into the power of the imagination, questioning our perceptions of time, communication, and our own consciousness. McBurney transports us into the humid depths of the Amazon, its intense soundscape a new approach to site-specific theater.
Connect

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

- American Culture
- Anthropology
- Culture & Cognition
- Ecology & Evolutionary Biology
- English Language and Literature
- Global Change Program
- History
- History of Art
- Intergroup Relations
- Linguistics
- Museum Studies
- Philosophy
- Political Science
- Psychology
- Screen Arts and Cultures
- Sociology

- Performing Arts Technology
- Theatre & Drama
- Voice

- Architecture & Urban Planning
- Art & Design
- Education
- Engineering
- Information
- Kinesiology
- Natural Resources & Environment
- Public Health
- Public Policy
- Social Work

Explore

Explore Complicite’s resource website on the creation of *The Encounter*.

Read *Amazon Beaming* by Petru Popescu, the book that inspired the performance (Viking, 1991).

Reflect

Describe how the design of *The Encounter* shaped your spectatorial experience. At what points were you aware of the sound and visual effects as design, and at what moments you were simply effected by them. How does the design reinforce the meaning of the work?

*The Encounter* is a solo piece performed and directed by Simon McBurney. What do you think are some of the challenges directing yourself when you are the only performer on stage? How does McBurney embody different characters, including himself, during the performance? How does he interact with the audience? With the technological aspects of the performance?
Michael Fabiano, tenor
Martin Katz, piano

Saturday, April 1 // 8 pm
Hill Auditorium

A University of Michigan alumnus, Michael Fabiano received the 2014 Richard Tucker Award and the 2014 Beverly Sills Artist Award, the first-ever winner of both awards in the same year.

“A marvel... Fabiano’s sound was so beautiful, and the transition from the bottom to the top of his range so seamless as to proclaim him ‘the’ tenor that we have all been waiting for.” (San Francisco Classical Voice)

Mr. Fabiano’s program will include works of Duparc, R. Strauss, Liszt, Puccini, Toscanini, and Bernstein.
Connect

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

- Comparative Literatures
- English Language and Literature
- Germanic Languages and Literatures
- History
- Linguistics
- Romance Languages and Literatures
- Composition
- Musicology
- Voice
- Piano
- Business
- Education

Explore

Read this Telegraph interview with Michael Fabiano about the future of opera.


Reflect

How did Fabiano and Katz organize the program? What thematic or stylistic connections do you see between the works being performed? How do the two performers interact on stage, both during and between songs? How do those interactions shape your experience of the evening?

Fabiano performs in several languages over the course of the program. What different performance strategies do you see/hear him using when performing in foreign languages versus English, and among the different foreign languages?
A Far Cry with Roomful of Teeth
Wednesday, April 12 // 7:30 pm
Rackham Auditorium

A Far Cry stands at the forefront of an exciting new generation in classical music.

The 17-member, self-conducted chamber music collective joins forces with virtuosic vocalists Roomful of Teeth to create a sonic patchwork that is ever-changing with its fleeting burst of colors, timbres, and visions. The program opens with the lush writing of Caroline Shaw (2013 Pulitzer Prize winner), with the second half devoted to two raw, energetic, and captivating works by Ted Hearne.

PROGRAM

Shaw  Music in Common Time  
Prokofiev  Visions Fugitives  
Hearne  Coloring Book  
Hearne  Law of Mosaics
Connect

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

- Comparative Literature
- English Language and Literatures
- Organizational Studies
- Composition
- Voice
- Strings
- Winds & Percussion
- Art & Design
- Business
- Education

Explore

*Pitchfork introduces* the work of Pulitzer Prize winner Caroline Shaw. NPR *interviewed* Shaw the day she won the Pulitzer.

*Watch* the Chicago Symphony Orchestra’s *Sounds & Stories* on Ted Hearne’s *Law of Mosaics*, included on this program.

Reflect

How does the mid-twentieth century Prokofiev work compare to the contemporary compositions by Shaw and Hearne on the program? What stylistic and/or thematic continuities and disjunctions do you hear among the works?

How would you describe the performance styles of *A Far Cry* and *Roomful of Teeth*? How would you describe their “sound”? How did the ensembles interact onstage? With the audience?

In *Coloring Book*, Hearne uses writings from a number of African-American authors to examine his own racial position as a white man. What are some of the liabilities and opportunities of this kind of cross-cultural creative work?
Sanam Marvi
Saturday, April 15 // 8 pm
Rackham Auditorium

With compelling interpretations that draw deeply from one of the world’s great music traditions, Sanam Marvi is Pakistan’s next inspiring diviner of South Asia’s Sufi texts.

A vocal warrior for tolerance and peace, this contemporary daughter of the Sindh province is a brilliant interpreter of South Asia’s spiritual, folk, and classical poetry. Her performances balance immediacy and elegant ornamentation, lending new light to her well-loved repertoire of sufi, ghazal, qawwali, and folk songs. An in-demand performer too rarely heard outside émigré circles, she makes her first extended tour to the US.
Connect

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

- Arab and Muslim American Studies
- Asian Languages and Literatures
- Comparative Literature
- History
- Intergroup Relations
- Islamic Studies
- Philosophy
- Sociology
- Musicology
- Voice
- Winds & Percussion
- Art & Design
- Public Policy

Explore

The British-Asian culture blog DesiBlitz examines the popularity of Pakistani Sufi music by surveying the major musicians in the field, including Marvi.


Reflect

Quwwali has historically been performed exclusively by men, since Muslim women are traditionally not allowed to perform in the presence of men. In recent decades, however, pioneers like Abida Parveen and Marvi have entered the form, though in less traditional performance contexts.

How does a female qawwall inflect the meaning of these canonical Sufi texts? What is the political significance of her performance?

Describe Marvi’s singing style. How does her voice communicate the meaning of the verse to an audience that may not be able to understand the words she is singing?
Since the evolution of jùjú music in Nigeria in the 1930s, no one has made a more lasting impact in the genre than King Sunny Adé.

As a singer, composer, and guitarist, this pioneer of modern world music has succeeded in taking Nigerian social music to international heights. Adé formed his first band in 1967 and has been in the limelight in Nigeria ever since. Singing in his native Yorùbá language, Adé went on to define the terms “Afropop” and “World Beat” and to open the door to the West for other African musicians. King Sunny Adé & His African Beats last toured North America in 2005. He will lay down his trademark mix of talking drum-driven grooves, multi-guitar weaves, lilting vocal harmonies, and pedal steel guitar accents, taking the audiences on an intoxicating journey.
Connect

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

- Afroamerican and African Studies
- Anthropology
- History
- Intergroup Relations
- Sociology

- Composition
- Music Education
- Musicology
- Strings
- Voice
- Winds & Percussion

- Business
- Public Policy

Explore

NPR interviews King Sunny Adé.


Reflect

Nigerian juju music evolved from traditional Yoruban percussion; the word juju comes from the traditional word for “to throw.” How does the image of throwing manifest itself in King Sunny Ade’s performance?

What are some of the recurring themes and images in the songs in Ade’s set? Do they serve as political or social commentary? How so?
Special Concert

Yo-Yo Ma, Edgar Meyer & Chris Thile
Saturday, April 22 // 8 pm
Hill Auditorium

This special concert at the end of UMS’s season brings together three artists who have been collaborating for the better part of a decade, most notably on the bestselling recording *The Goat Rodeo Sessions*.

Yo-Yo Ma’s multi-faceted career is a testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Here, he is joined by mandolinist Chris Thile (Punch Brothers, Nickel Creek) and bass virtuoso Edgar Meyer for a special concert that brings together three string masters who come from wildly different backgrounds yet excel in virtually all genres. They pool their talents for a fresh, new perspective on brilliantly conceived music by Johann Sebastian Bach. The program includes transcriptions of excerpts from *The Art of the Fugue* and various keyboard works, as well as organ and viola da gamba trio sonatas. This concert is currently available only to subscribers; remaining tickets go on sale on August 15, 2016.
Connect

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

- Comparative Literature
- Germanic Languages and Literatures
- History
- History of Art
- Philosophy
- Composition
- Music Education
- Music Theory
- Strings

Explore

NPR surveys Yo-Yo Ma’s experimentation with genre throughout his career.

Learn about the spiritual context for “The Art of Fugue” in Zotlan Gonzé’s Bach’s Testament: The Philosophical and Theological Background of the Art of Fugue (Scarecrow Books, 2013).

Reflect

Before the concert, listen to excerpts from “The Art of the Fugue” in their original instrumentation. How does the trio of cello, bass, and mandolin change the sound of the work?

Yo-Yo Ma, Edgar Meyer, and Chris Thile are all considered top virtuosos of their instruments; describe their playing style as individuals and as a trio. How do they relate to the music, their instruments, and each other?
Contemporary opera composer Jake Heggie enthused in Gramophone magazine, “The staggering, joyful artistry of Joyce DiDonato reminds us that in any generation there are a few giants...Those who know her repertoire are in awe of her gifts, and those who know nothing of it are instantly engaged.”

DiDonato enchants audiences across the globe with her 24-carat voice and performances that “leave one bereft of superlatives.” (The Telegraph) This concert opera with The English Concert and conductor Harry Bicket will be performed in only two places in the country: Hill Auditorium and Carnegie Hall.
Connect

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

- Comparative Literature
- English Language and Literature
- History
- History of Art
- Political Science
- Romance Languages and Literatures
- Composition
- Conducting
- Musicology
- Strings
- Voice
- Winds & Percussion
- Art & Design

Explore

The New Yorker profiled Joyce Di Donato, star of Ariodante.

Explore Handel’s operatic works in Winton Dean and John Merill Knapp’s Handel’s Operas: 1704-1726 (Boydell & Brewer, 2009).

Reflect

How does attending a concert version of an opera differ from either listening to a recording of the opera or attending a full production of the work? What interpretive tools are stressed or deemphasized in each scenario?

The title role, a romantic male figure, was originally written for a castrati (traditionally, a castrated male singer who could maintain a soprano vocal range) and is being played here by the mezzo soprano Joyce Di Donato. How does this cross-gender casting impact your experience of the story? Would it be more impactful in a less stylized performance form?
About UMS

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.

UMS Education and Community Engagement Department

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Merrill Lynch
Michigan Council for Arts and Cultural Affairs
Michigan Humanities Council
Miller, Canfield, Paddock and Stone, P.L.C.
THE MOSAIC FOUNDATION [of R. & P. Heydon]
National Endowment for the Arts
New England Foundation for the Arts
Quincy and Rob Northrup
PNC Foundation
Prudence and Amnon Rosenthal K-12 Education Endowment Fund
John W. and Gail Ferguson Stout
Stout Systems
Toyota
UMS Advisory Committee
U-M Credit Union
U-M Health System
U-M Office of the Senior Vice Provost for Academic Affairs
U-M Office of the Vice President for Research
Wallace Endowment Fund

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