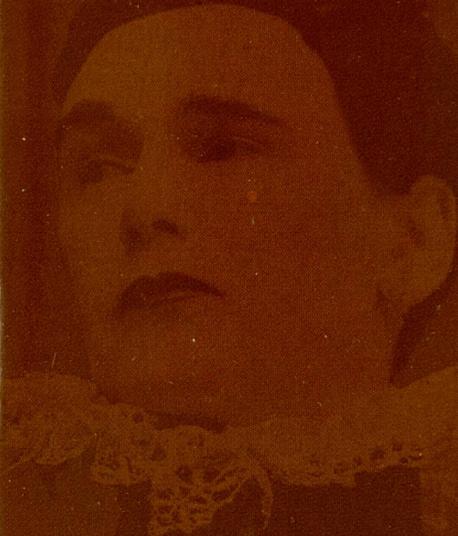
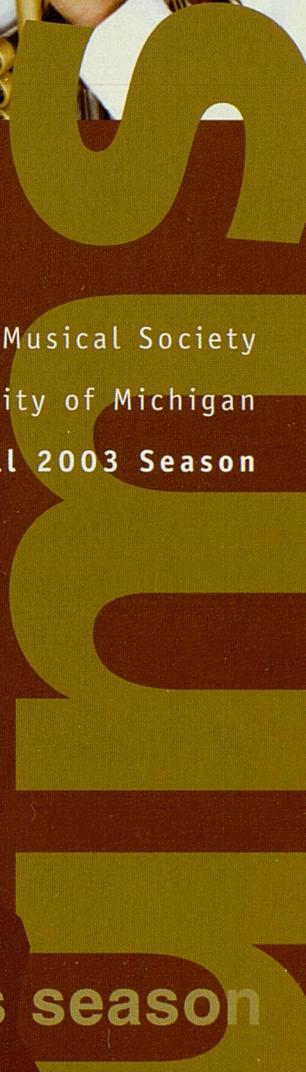


University Musical Society  
of the University of Michigan  
Fall 2003 Season

125th ums season



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WFUM-TV28



[michigantelevision.org](http://michigantelevision.org)  
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Ann Arbor/Detroit

104.1 FM  
Grand Rapids

91.1 FM  
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Michigan Television and Michigan Radio are services of Michigan Public Media.



# university musical society

## fall 03

University of Michigan • Ann Arbor

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**Front Cover:** Miami City Ballet (Philip Birmingham), Church of the Savior on Blood (Jack Kollman), Wynton Marsalis (Keith Major), Mark Rylance as Olivia in Globe Theatre's *Twelfth Night*. **Back Cover:** Sketch of Igor Stravinsky by Pablo Picasso (Bettmann/CORBIS), Boston Pops Esplanade Orchestra (Michael Lutch).

## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 125th Anniversary Season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several events on this season's calendar. In addition to



reflecting the artistic beauty and passion that are integral to the human experience, these jointly sponsored events are also wonderful opportunities for University of Michigan students and faculty to

learn about the creative process and the sources of inspiration that motivate artists and scholars.

Several superb productions will result from our partnership. The current season includes an exciting collaboration of UMS, the University of Michigan Museum of Art, and the University's Center for Russian and East European Studies. This alliance is creating a multidisciplinary festival, *Celebrating St. Petersburg, 300 Years of Cultural Brilliance*. Among the brilliant offerings in the series is Alexander Pushkin's *Boris Godunov*, directed by Declan Donnellan, a Royal Shakespeare Company alumnus. It will be performed in Russian with English supertitles. The University and UMS will also jointly present an authentic Elizabethan production by Shakespeare's Globe Theatre: the witty comedy *Twelfth Night*, which will have a week of performances in the Michigan Union Ballroom. The historically accurate

production is presented in association with the 100th Anniversary Celebration of the Michigan Union.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate its 125th Anniversary with concerts and revelry between January 17–19. Some of the highlights of the year will include a festive gala dinner full of surprises on January 17, and a rare appearance of the marvelous Orchestre Révolutionnaire et Romantique and the Monteverdi Choir on January 18. The weekend will conclude with the Jazz Divas Summit on January 19, as the University and UMS jointly commemorate Martin Luther King Jr. Day.

I want to thank the faculty and staff of the University of Michigan and the University Musical Society for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

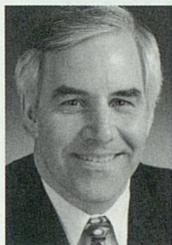
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for joining us for this performance during UMS's historic 125th season. We appreciate your support of the performing arts and of UMS, and we hope that we'll see you at more of our programs during this milestone season. Check the complete listing of UMS's 03/04 events beginning on p. 27 and on our website at [www.ums.org](http://www.ums.org).



UMS is the oldest university-related performing arts presenting organization in the United States. From its founding in 1879 as the Choral Union under

U-M Professor Henry Simmons Frieze to the current day, UMS has sought to bring to the community the very best in the performing arts from around the world. When I think about how UMS has been able to pursue and carry out this commitment to excellence for more than a century, six factors come to mind:

**1) The incredible support of you, the audience.** I place at the very top of this list the outstanding support UMS has received over its entire history from the people of Michigan and northern Ohio. By your faithful attendance and generous financial support — one of our most generous patrons has been a Choral Union Series subscriber for over 60 years — UMS has not only thrived locally but has become one of the leading presenters in the US. Internationally renowned artists and ensembles often tell us following their tours in the US that the Ann Arbor audi-

ence was the best on the tour — in its size, sophistication, and enthusiastic response. Thank you!

**2) Our unique relationship with the University of Michigan.** Years ago, enlightened leaders of both UM and UMS determined that UMS should be an independent organization, but one with a special affiliation with the University. This unique relationship has enabled us to develop many mutually beneficial programs that serve both the University and the larger community. While UMS does not receive general fund or student-fee support, we have been able to seek and receive special support from the University when we have faced an unanticipated challenge or an extraordinary artistic opportunity. Those who study university/presenter partnerships have told us that ours with U-M is the most effective in the US. To our most significant, long-time partner, we say thank you!

**3) Abundant, high-quality performance venues.** How fortunate that we have in a community of our size so many remarkable venues for our performances, including Hill and Rackham Auditoriums, Power Center, Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, EMU Convocation Center, and the others we use now and have used in the past. Such a diverse array of facilities enables us to provide an appropriate venue for whatever artistic genre we are presenting. Please join us for the weekend events January 17–19 when UMS returns to the renovated and restored Hill Auditorium.

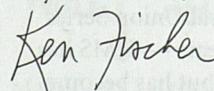
**4) A century of bold impresarios.** We need only to be reminded of former UMS President Charles Sink's ability to convince the most famous singer in the world, Enrico Caruso, to perform in Hill Auditorium in 1919 to appreciate the imagination, negotiating skills, and *chutzpah* that characterized the impresarios who led UMS through its first century. The last of this special group was Mr. Gail Rector, who led UMS with great distinction until his retirement in 1987 and who has recently returned from the south to live in Ann Arbor. When you see him at our concerts, please take a moment to thank him for his contributions to UMS. Gail and his predecessors continue to inspire the current UMS team every day as we recall their single-minded determination to bring the very best to Ann Arbor, no matter what!

**5) Outstanding volunteers.** Put quite simply, UMS could not exist were it not for nearly 700 volunteers who serve UMS now and for the thousands of others who preceded them over the years. Each member of the 150-voice Choral Union, 300-member UMS Usher Corps, 39-member Teacher Advisory Committee, 10-member Student Intern Corps, 46-member Advisory Committee, 63-member Senate, and 34-member Board of Directors is a volunteer, giving their time and talents to UMS. We are deeply grateful for their dedication and service.

**6) Remarkable staff.** I am privileged to work with unusually talented, creative, hardworking, and loyal staff colleagues. Frequent turnover is the norm for arts organizations, yet the team of UMS department heads has an average tenure with UMS of 11 years. This is remarkable. Each member of this team — Sara Billmann, Ben Johnson, John Kennard, Michael Kondziolka, and Susan McClanahan — has achieved a measure of national leadership in his or her respective areas of expertise. The remainder of the staff is comprised of equally dedicated colleagues who share the management team's commitment to serving the mission of UMS. We are pleased to recognize the contributions of UMS's longest serving staff member, Sally Cushing, when she celebrates her 35th anniversary with UMS this fall.

Feel free to get in touch with us if you have any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at our performances, please send me an email message at [kenfish@umich.edu](mailto:kenfish@umich.edu) or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer  
UMS President

## LETTER FROM THE CHAIR

**W**elcome to the 03/04 season! In the University Musical Society's 125th season, there is much to celebrate.

We can look forward to the St. Petersburg celebration with Valery Gergiev and the Kirov Orchestra, the Globe Theatre's production of *Twelfth Night*, and the Israel Philharmonic among many. Most importantly, Saturday, January 17, 2004 brings an exciting concert that celebrates UMS's return to Hill Auditorium and 125 years of UMS history.

Our tradition of bringing excellent music, theater, and dance to the southeast Michigan community has grown to include education for the whole community — school children, university students, and adults — and the creation of new and exciting works such as those that have come to us through the Royal Shakespeare Company.

The rich cultural history of UMS is one I know you want to continue. Many of you made extraordinary efforts to ensure our future by making an additional gift, or an increased gift, after you learned of our budgetary challenges last spring. We greatly appreciate your support, which helped to keep us on solid financial ground.

I hope you will continue to keep UMS high on your list of philanthropic priorities. If you haven't made a gift before, or haven't made a gift for some while, I hope you will consider doing so. In addition to your annual gift, you may be able to provide for UMS in a more substantial and longer-lasting way, with a gift to endowment or through a trust or bequest arrangement. Susan McClanahan, Director of Development, would be pleased to talk with you about ways of making your gift that will benefit you as well as UMS. Remember, your gift to UMS ensures the continuation of the brilliant programming and educational activities for future generations.

Sincerely,

*Prue Rosenthal*

Prue Rosenthal  
Chair, UMS Board of Directors



# UMS leadership

CORPORATE LEADERS / FOUNDATIONS



## Sandra Ulsh

*Vice President and Executive Director,  
Ford Motor Company Fund*

*Ford Motor Company  
Fund*

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



## David Canter

*Senior Vice President, Pfizer, Inc.*

“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”





**Douglass R. Fox**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”



**William M. Broucek**

*President and CEO, Bank of Ann Arbor*

“Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 03/04 season.”



**Erik W. Bakker**

*Senior Vice President, Bank One, Michigan*

“Bank One is honored to be a partner with the University Musical Society’s proud tradition of musical excellence and artistic diversity.”



**Habte Dadi**

*Manager, Blue Nile Restaurant*

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



**Greg Josefowicz**

*President and CEO, Borders Group, Inc.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”





### Len Niehoff

*Shareholder, Butzel Long*

“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”



### Clayton Wilhite

*Managing Partner, CFI Group, Inc.*

“We’re pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



### Rhonda Davenport

*Group Manager & First Vice President of Ann Arbor Region, Comerica Incorporated*

“Our communities are enriched when we work together. That’s why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area.”



### Erin R. Boevé

*Sales Manager, Crowne Plaza*

“The Crowne Plaza is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community.”





### **Fred Shell**

*Vice President, Corporate and Government Affairs,  
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through your music.”

**DTE Energy  
Foundation**



### **Edward Surovell**

*President, Edward Surovell Realtors*

“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD  
SUROVELL  
REALTORS**



### **Leo Legatski**

*President, Elastizell Corporation of America*

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past year. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

**Elastizell**



### **Brian Campbell**

*President & CEO, Kaydon Corporation*

“For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of this proud tradition of musical and artistic excellence.”




**Rick M. Robertson**

*Michigan District President, KeyBank*

“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”


**Albert M. Berriz**

*President and CEO, McKinley Associates, Inc.*

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


**Erik H. Serr**

*Principal, Miller, Canfield, Paddock & Stone, P.L.C.*

“Miller Canfield is a proud supporter of the University Musical Society and its contribution to the culture of our community through its presentation of wonderful and diverse cultural events which contribute substantially to inspiration and enrichment of our community.”


**Robert J. Malek**

*Community President, National City Bank*

“A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”


**Joe Sesi**

*President, Sesi Lincoln Mercury Volvo Mazda*

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization.”





### Don Hawkins

*Senior Vice President, Director of Community Affairs,  
TCF Bank*

“TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children’s faces, experiencing their first performance as only UMS can present.”



### Sharon L. Beardman

*Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

“TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community.”



### Thomas B. McMullen

*President, Thomas B. McMullen Co., Inc.*

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



## FOUNDATION AND GOVERNMENT SUPPORT

*UMS gratefully acknowledges the support of the following foundations and government agencies.*

\$100,000 and above

Association of Performing Arts  
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9/20/03 Beethoven *Symphony No. 7*, Mahler *Songs of a Wayfarer*, Strauss *Lieder*, Katherine Larson, mezzo-soprano

10/11/03 Bach *Brandenburg No. 2*, Bartok *Concerto for Orchestra*, Beethoven *Piano Concerto No. 3*, Arthur Greene, piano

11/08/03 Berlioz *Harold in Italy*, Bolcom *Violin Concerto*, Respighi *Pines of Rome*, Yizhak Schotten, viola, Stephen Shippy, violin

11/15/02 *Masters of Movie Music*, with a World Premiere by Michael Daugherty

11/16/03 Family Performance: *Tchaikovsky Discovers America*

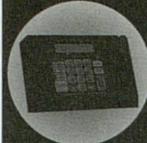
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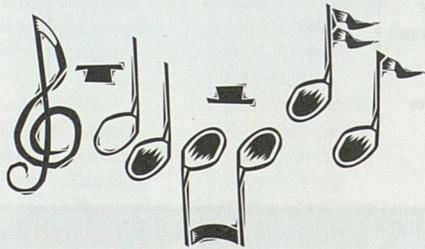
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# UMS services

## Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit [www.ums.org/tickets](http://www.ums.org/tickets) or call 734.764.2538 for details. Ushers are available for assistance.

## Listening Systems

For hearing-impaired persons, the Power Center, Hill Auditorium, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

## Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, and Power Center please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Crisler Arena, Pease Auditorium, Michigan Union, Nichols Arboretum, U-M Sports Coliseum, or EMU Convocation Center, please call the UMS Production Office at 734.615.1444.

## Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 03/04 Choral

Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please visit the UMS website at [www.ums.org](http://www.ums.org).

## Refreshments

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

## Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program, when they will be seated by ushers. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

**I**n an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 03/04 season.

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## TICKETS

### In Person

The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now able to purchase tickets for UMS events and School of Music events with just one phone call or visit.

As a result of this transition, the walk-up window is conveniently located at the League Ticket Office, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address remain the same.

### Note New Hours

Mon–Fri: 9 am–5 pm

Sat: 10 am–1 pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free  
**800.221.1229**

By Internet **www.ums.org**

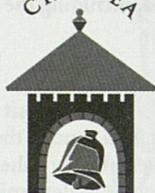
By Fax **734.647.1171**

By Mail

**UMS Ticket Office**  
**Burton Memorial Tower**  
**881 North University Avenue**  
**Ann Arbor, MI 48109-1011**

Performance hall ticket offices open  
90 minutes prior to each performance.

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## Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

## Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

## Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

## Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before tickets go on sale to the general public
- discounts of 15–25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

## Discounted Student Tickets

Did you know?? Since 1990, students have purchased over 144,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 03/04 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall — last year, students saved over \$100,000 by purchasing tickets at the Half-Price Student Ticket Sale! Be sure to get there early as some performances have limited numbers of tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 03/04 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

## Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste?

Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 80 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

**New This Year!** UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



“What was one day  
a sheep’s hind leg  
and a handful of spinach  
was the next part of the hand  
that wrote, the brain that conceived  
the slow movement of  
the Jupiter Symphony.”

—Aldous Huxley

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*~ S. Ullman*

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Why should *you* log onto [www.ums.org](http://www.ums.org)?

In September, UMS launched a new web site, with more information that you can use:

**Tickets.** Forget about waiting in long ticket lines. Order your tickets to UMS performances online! You can find your specific seat location before you buy.

**UMS E-Mail Club.** You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more! Log on today!

**Maps, Directions, and Parking.** Helps you get where you're going...including insider parking tips!

**Education Events.** Up-to-date information detailing educational opportunities surrounding each performance.

**Online Event Calendar.** Lists all UMS performances, educational events, and other activities at a glance.

**Program Notes.** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance!

**Sound and Video Clips.** Listen to recordings from UMS performers online before the concert.

**CyberSavers.** Special weekly discounts appearing every Wednesday, only available online.

**Development Events.** Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online!

**UMS Choral Union.** Audition information and performance schedules for the UMS Choral Union.

**Photo Gallery.** Photos from recent UMS events and related activities.

**Student Ticket Information.** Current info on rush tickets, special student sales, and other opportunities for U-M students.

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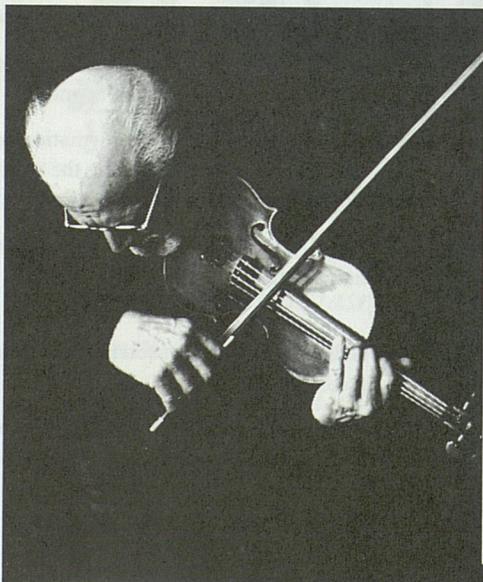
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# UMS annals

**T**hrough an uncompromising commitment to Presentation, Education, and the Creation of new work, the **University Musical Society (UMS)** serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December

1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz

**Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.**

and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts approximately 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor and Ypsilanti.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

## UMS CHORAL UNION

**T**hroughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

**Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.**

*Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. During the 96/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Led by interim conductor Jerry Blackstone, the Choral Union will open its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus

will present its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Songs of Innocence and of Experience* in the newly renovated Hill Auditorium.

The Choral Union's 02/03 season included performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. The Choral Union's season concluded in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by internationally renowned organist Janice Beck.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Comprised of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES

The 03/04 UMS season will include performances by the world's celebrated music, dance and theater artists in 11 venues in Ann Arbor and Ypsilanti.

### Hill Auditorium

The 18-month \$38.6-million dollar renovations to Hill began on May 13, 2002 overseen by Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Originally built in 1913, current renovations will update Hill's infrastructure and restore much of the interior to its original splendor. Exterior renovations will include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations will include the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of main-level seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

When it re-opens in January 2004, Hill Auditorium will seat 3,540.

*For more information, visit*

**Hill Auditorium Construction Web Camera at:**  
[www.plantext.bf.umich.edu/plantext/projects/Hill/BurtonWebCam.html](http://www.plantext.bf.umich.edu/plantext/projects/Hill/BurtonWebCam.html)

**Hill Auditorium Renovation Project Website at:**  
[www.umich.edu/~urel/hill/index.html](http://www.umich.edu/~urel/hill/index.html)

**Hill Auditorium Construction Website at:**  
[www.plantext.bf.umich.edu/plantext/projects/Hill/index.html](http://www.plantext.bf.umich.edu/plantext/projects/Hill/index.html)

### Power Center

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theater." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The Power Center seats approximately 1,400 people.

### Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only

to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

## Michigan Theater

**T**he historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000 and the balcony and backstage restorations have been completed.

## St. Francis of Assisi Catholic Church

**I**n June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

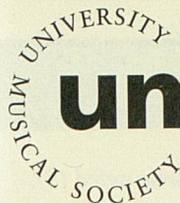
St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred cappella choral music and early music ensembles.

## Crisler Arena

**C**risler Arena, home to the Michigan Wolverine basketball teams, stands as a tribute to the great Herbert O. "Fritz" Crisler, Michigan's third all-time winning football coach. Crisler served 10 years as Michigan's football coach (1938–1947) and 27 years as athletic director (1941–1968) of the University. The arena was designed by Dan Dworksky under the architectural firm of K.C. Black & C.L. Dworksky and opened in 1968. While serving as a site of Big Ten Conference championship events, Crisler has also played host to popular acts such as Pearl Jam, Bill Cosby, the Grateful Dead, and even Elvis Presley during his final concert tour. In 2002, UMS presented its first concert in Crisler Arena, the Boston Pops Esplanade Orchestra Christmas Concert. The popular ensemble returns for a repeat performance on Friday, December 5.

The facility has a capacity of 13,609.

*Venues continue following your program insert.*



of the University of Michigan, Ann Arbor

## Fall 2003

### Event Program Book

Saturday, October 18 through Sunday, November 2, 2003

#### General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

#### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment are prohibited in the auditorium.**

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue. Thank you for your help.

#### Miami City Ballet

5

Saturday, October 18, 1:00 pm (Family Performance)  
Saturday, October 18, 8:00 pm  
Sunday, October 19, 2:00 pm  
Power Center

#### Vadim Repin

15

Sunday, October 26, 6:00 pm  
Rackham Auditorium

#### Boris Godunov

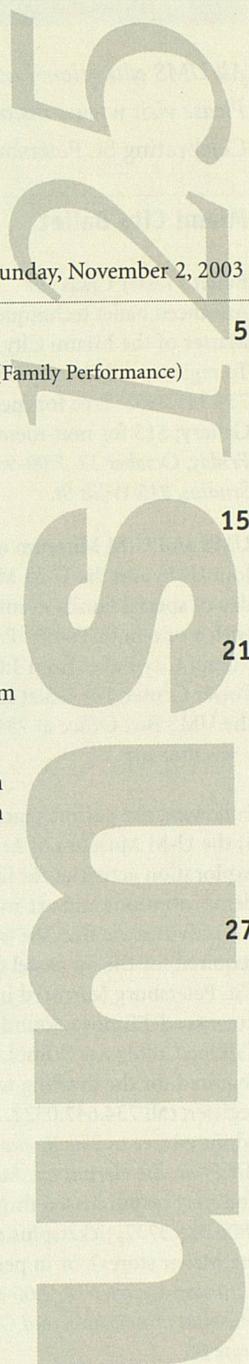
21

Wednesday, October 29, 8:00 pm  
Thursday, October 30, 8:00 pm  
Friday, October 31, 8:00 pm  
Saturday, November 1, 2:00 pm  
Saturday, November 1, 8:00 pm  
Sunday, November 2, 2:00 pm  
U-M Sports Coliseum

#### Suzanne Farrell Ballet

27

Friday, October 31, 8:30 pm  
Power Center



## UMS Educational Events *through Sunday, November 2, 2003*

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit [www.ums.org](http://www.ums.org) for complete details and updates. For current information on Celebrating St. Petersburg, visit [www.umich.edu/stpetersburg](http://www.umich.edu/stpetersburg).

### Miami City Ballet

#### Ballet Master Class (\$)

Advanced ballet technique. Led by the Ballet Master of the Miami City Ballet.

To register, call Dance Gallery Studio at 734.747.8885. Free for members of Dance Gallery; \$15 for non-members.

*Friday, October 17, 7:00-9:00 pm, Dance Gallery Studios, 815 Wildt St.*

#### UMS and U-M Museum of Art Family Events

Join UMS and the U-M Museum of Art for a day of special family events. The day kicks off with a one-hour Family Performance by the Miami City Ballet from 1:00-2:00 pm at the Power Center. For ticket information, contact the UMS Box Office at 734.764.2538 or visit [www.ums.org](http://www.ums.org).

Following the performance, drop-in activities at the U-M Museum of Art include gallery exploration activities for families, performance/demonstrations and art-making projects.

All activities are free. Pre-registration is required for the oil pastel drawing workshop, "St. Petersburg Mirrored in Water," led by Elena Townsend-Efimova, founder of Ann Arbor's Talking Colors Art School. Pre-Registration is required for the drawing workshop only. To register, call 734.647.0522. All children are admitted free to *The Romanovs Collect: European Art From the Hermitage*. Adult tickets are \$8 and may be purchased through Tickets Plus (800.585.3737, [ticketsplus.net](http://ticketsplus.net), or at participating Meijer stores), or in person at the Museum. *Saturday, October 18, 2:00-5:00 pm, U-M Museum of Art, Apse and Galleries, 525 South State St.*

#### UMS Artist Interview: Edward Villella, Artistic Director, Miami City Ballet

Interviewed by Beth Genné, U-M Associate Professor of Dance, and Christian Matjias, U-M Assistant Professor of Dance. Handpicked by George Balanchine to revolutionize the role of men in ballet, Kennedy Center Honoree and National Arts Award winner Edward Villella has left a lasting impact on the world of dance and contemporary culture. He currently enjoys international success as the founding artistic director of the Miami City Ballet, one of America's première ballet institutions, and is widely recognized for his contributions to the field of classical dance and arts in education.

*Saturday, October 18, 6:00 pm, Michigan League, Vandenberg Room, 911 N. University Ave.*

#### PREP

**Miami City Ballet: Balanchine and Stravinsky**  
A preview of the afternoon's ballet repertoire, led by Beth Genné, U-M Associate Professor of Dance.

*Sunday, October 19, 1:00 pm, Michigan League, Hussey Room, 911 N. University Ave.*

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## **Boris Godunov**

### **Lecture: “*Boris Godunov* and the “Time of Troubles””**

Led by Valerie Kivelson, U-M Professor of History. Presented by the U-M Center for Russian and East European Studies.

*Tuesday, October 21, 7:30 pm, Alumni Center, 200 Fletcher St.*

### **Roundtable: “*Boris Godunov* and the World of Contemporary Russian Theater”**

This roundtable will explore the contemporary world of theater-making in Russia, featuring the noted cast and crew of the new production of *Boris Godunov*, in conversation with U-M faculty. A UMS collaboration with the U-M Residential College and part of *Celebrating St. Petersburg: 300 Years of Cultural Brilliance*.

*Thursday, October 30, 12:00 noon-1:30 pm, East Quadrangle, Residential College Auditorium, 701 E. University Ave.*

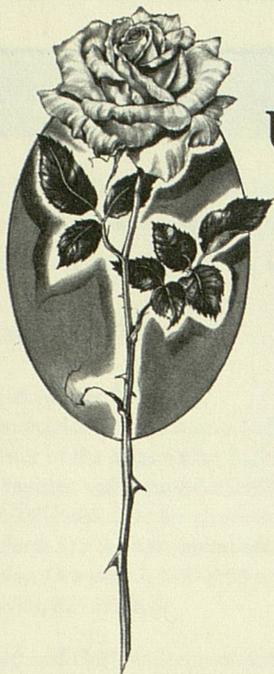
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A two-day public symposium featuring presentations on Balanchine’s work and its impact in Russia and the US by internationally recognized scholars and acclaimed Balanchine-trained dancers. A UMS collaboration with the U-M Center for Russian and East European Studies and the U-M Department of Dance. For more information, visit [www.umich.edu/stpetersburg](http://www.umich.edu/stpetersburg).

*Friday, October 31 and Saturday, November 1, Rackham Auditorium, 915 E. Washington St.*



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present

# Miami City Ballet

EDWARD VILLELLA, *Founding Artistic Director/*  
*Chief Executive Officer*

Roma Sosenko, *Ballet Mistress*  
Haydée Morales, *Costume Designer and Director*  
Francisco Rennó, *Company Pianist and Music Librarian*  
Mark Cole, *Production Director*  
John D. Hall, *Lighting Designer and Production Supervisor*  
Richard Carter, *Technical Advisor*

*Principal Dancers and Principal Soloists*

Katia Carranza	Iliana Lopez
Mary Carmen Catoya	Michelle Merrell
Franklin Gamero	Renato Penteado
Isanusi Garcia Rodriguez	Deanna Seay
Carlos Guerra	Luis Serrano
Mikhail Ilyin	Yann Trividic*
Jennifer Carlynn Kronenberg	Haiyan Wu

\*03/04 Company Representative



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## Program

Saturday Evening, October 18, 2003 at 8:00  
Sunday Afternoon, October 19, 2003 at 2:00  
Power Center • Ann Arbor

*George Balanchine/  
Igor Stravinsky*

### **Apollo** (1928)

I N T E R M I S S I O N

*Balanchine/Stravinsky*

### **Agon** (1957)

I N T E R M I S S I O N

*Balanchine/Stravinsky*

### **Stravinsky Violin Concerto** (1974)

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10th and 11th Performances  
of the 125th Annual Season

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13th Annual  
Dance Series

This performance is co-presented with the University of Michigan as part of a special U-M/UMS partnership that furthers a mutual commitment to education, creation, and presentation in the performing arts.

Additional support provided by media sponsors Michigan Radio and *Metro Times*.

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recording is prohibited.*

Special thanks to Dance Gallery Studio, Beth Genné, Christian Matjias, Ruth Slavin, U-M Center for Russian and East European Studies, U-M Department of Dance, and U-M Museum of Art for their participation in this residency.

Miami City Ballet appears by arrangement with IMG Artists, New York, NY.

**Large print programs are available upon request.**

**Soloists and Corps de Ballet**

Tricia Albertson  
Irene Balague  
Didier Bramaz  
Jennifer Brie  
Charlene Cohen  
Emanuel Colina  
Jessica Colina  
Jeremy Cox  
Patricia Delgado  
Alexandre Dufaur  
Emilie Fouilloux  
Ashley Knox  
Kristen Kramer  
Joan Latham  
Xiaosong Li  
Suzanne Limbrunner  
Callie Manning  
Allynne Noelle  
Kenta Shimizu  
Marc Spielberger  
Andrea Spiridonakos  
Agnieszka Szymanska  
Bruce Thornton  
Erin Tryon  
Evan Unks\*

*Apprentice*  
Jeanette Delgado

\*03/04 Company Representative

## Apollo

<i>Music</i>	Igor Stravinsky*
<i>Choreography</i>	George Balanchine
<i>Re-staging</i>	Re-staged after the George Balanchine Trust
<i>Costume Execution</i>	Haydée Morales (original costume design by Karinska)
<i>Lighting Design</i>	John Hall

\**Apollon Musagetes*, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

*Apollo* is both George Balanchine's first great work and his earliest surviving work. Created in 1928 in Monte Carlo for Sergei Diaghilev's Ballet Russes, it made an immediate impact on the art form and literally transformed 20th century art.

The ballet is a narrative work, which follows the ancient myth of the god, Apollo. Leto, a mortal woman, is made pregnant by the god, Zeus. On the tiny island of Delos, she gives birth to Apollo, their son. At first, Apollo remains motionless in his swaddling clothes, but then spins out of his constraints, a youth who is a swirl of energy and raw power.

Enter the three Muses, beautiful young female essences who will inspire and direct his energy: Calliope, with her scroll and pen, the muse of epic poetry; Polyhymnia, muse of sacred poetry and mime, who silently dances allusions; and Terpsichore, muse of the dance, creator of pure, harmonious movement.

The three dance with Apollo, and then each dances separately for him. He watches them critically and rejects Calliope first, who exhausts herself with her efforts, and then rejects Polyhymnia, who breaks her silence and suffers shame. Finally, Terpsichore moves through her solo and entrances Apollo; at the end of her dance, he rises to stand over her with a gesture of triumph.

The young god, then left alone onstage, begins to dance. It is apparent that he now understands his role as the god of beauty and light; his movements are an expression of his

acceptance and assumption of the role. As the critic Arlene Croce observed, the opening and closing of his fists, twice occurring in this solo, represents the surging of divine power through his body. At the end, Apollo sinks to the ground, half in tribute, half in exhaustion.

Terpsichore returns to renew his energy with a touch of the divine spark. Their ensuing *pas de deux*, tender and romantic, is also an exploration of the principles of linear, Euclidean beauty. Together, their eyes are opened to the wonders of the world.

In the last section of the ballet, the general play of the four young people comes to a close when Apollo hears the call to assume his place among the gods on Mount Olympus. His boyhood is over: he has learned from the Muses and is now their master, symbolized in the image of a chariot commanded by him as the women defer to his authority. The stairs that led to the tiny point where Leto gave birth to Apollo now lead straight to the abode of the gods. Apollo follows his path upward, surpassing those who gave him his life.

*Adapted from a note by Anita Finkel.*

Miami City Ballet première on December 12, 1987 at the Mann Auditorium; Tel Aviv, Israel.

Miami City Ballet's production of *Apollo* was made possible by a special gift from Southeast Banking Corporation.

This performance of *Apollo*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®, Service Standards established and provided by The Trust.

## Agon

<i>Music</i>	Igor Stravinsky*
<i>Choreography</i>	George Balanchine
<i>Staging</i>	Suzanne Farrell
<i>Costume Execution</i>	Haydée Morales (original costume design by Karinska)
<i>Lighting Design</i>	John Hall

\*Agon, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Choreographed in 1957, *Agon* was a collaboration between composer Igor Stravinsky and George Balanchine. Together they devised a sequence of musical numbers and dances that updated forms from the 17th century, such as the *sarabande* (a stately court dance), the *gail-liard*, and the *bransle*. The title is the Greek word for “contest,” and through this and the work’s linear, geometrical look, Balanchine’s 1928 masterpiece, *Apollo*, is invoked. Combining two frames of historical reference — ancient Greece and baroque France — with a modern sensibility, *Agon* is perhaps Balanchine’s most distilled synthesis of classical and modern art, and one of the most influential works of art of the 20th century.

*Agon* is packed with verbal and intellectual puns (though one need not know that to enjoy the ballet). For example, the work has 12 dancers who interact in both symmetrical and asymmetrical arrangements of the number 12, and the music, which is composed on the 12-tone scale, develops its own 12-sided patterns. The work, labeled “world-conquering” by dance critic Arlene Croce, is completely engrossing.

The heart of the work is an extended *pas de deux* for the leading couple, which departs from classical *pas de deux* form and from Balanchine’s usual observance of that form. The duet is built on the sustained, prolonged intertwining of the two dancers rather than being structured as a supported *adagio* followed by separate varia-

tions and a coda. It scarcely offers a break as it builds in tension, offering images of a bond that is tested but not broken. Perhaps more than any other part of *Agon*, the dramatic *pas de deux* (a metaphor for the complexities of a modern marriage or love affair), has influenced other artist’s ballets and the dynamics and form of choreographed relationships.

*Adapted from a note by Anita Finkel.*

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Miami City Ballet première on January 26, 1995 at Dade County Auditorium; Miami, FL.

This performance of *Agon*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®, Service Standards established and provided by the Trust.

## Stravinsky Violin Concerto

*Music* Igor Stravinsky\*

*Choreography* George Balanchine

*Staging* Bart Cook and Maria Calegari

*Costume Execution* Haydée Morales (original costume design by Karinska)

*Lighting Design* John Hall

\**Concerto for Violin and Orchestra* in D Major by Igor Stravinsky.

Set to Igor Stravinsky's *Concerto for Violin and Orchestra* in D Major, George Balanchine originally used the music to choreograph *Balustrade* for Ballet Russe in 1941. Thirty years later Balanchine wished to include that same piece of music for the Stravinsky Festival, but no recording of his original score existed so he created a completely new work. *Stravinsky Violin Concerto* is performed in practice clothes without décor like many of the ballets premiered at the Stravinsky Festival, including *Duo Concertante*. The first movement is in eight parts, each overlapping into the next. The second and third movements are *pas de deux* showing contrasting relationships between partners. The finale includes references to Russian motifs in the score.

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This performance of *Stravinsky Violin Concerto* a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®, Service Standards established and provided by The Trust.

**E**dward Villella — certainly America's most celebrated male dancer — did much to popularize the role of the male in dance through the supreme artistry and virility he exhibited during his performance career. Offstage he has been as influential, accepting the role of Founding Artistic Director of Miami City Ballet in 1985 and achieving worldwide acclaim for the company in a mere decade of dance. In recognition of his achievements, President Clinton presented Mr. Villella with the 1997 National Medal of Arts. Also in 1997, Mr. Villella was named a Kennedy Center Honoree and was inducted into the Florida Artists Hall of Fame.

Mr. Villella is recognized nationally and internationally for his contributions to the fields of classical dance and arts education. He served as the Dorothy F. Schmidt Artist-in-Residence at Florida Atlantic University, was Heritage Chair, Arts and Cultural Criticism, at George Mason University in Virginia, and serves on the Board of Trustees of the School of American Ballet.

He has served as chairman of New York City's Commission for Cultural Affairs and has been a member of the National Endowment for the Arts' Dance Advisory Panel and the National Council on the Arts. Among the distinguished honors awarded to him are the 38th Annual Capezio Dance Award; the Frances Holleman Breathitt Award for Excellence, for his outstanding contribution to the arts and to the education of young people; the National Society of Arts & Letters Award for Lifetime Achievement; the Cultural Service Award from the Brooklyn Center for the Performing Arts (1998); and the George C. Abbott Award for Outstanding Achievement in the Arts, presented by the South Florida Critics Association (1997). He has been awarded honorary degrees by nine universities including Florida Atlantic University where he served as Artist-in-Residence for three semesters, and Union College, which established the Edward Villella Fellowship in 1991.

Mr. Villella was a 1999/2000 Harvard Visiting Artist. The Dance Heritage Coalition also recently selected him as one of "America's Irreplaceable Dance Treasures."

Mr. Villella was born in Bayside, New York in 1936. He entered the School of American Ballet (SAB) at age 10 but interrupted his dance training to complete academic studies. A graduate of the New York Maritime Academy, he obtained a BS in marine transportation, lettered in baseball, and was a championship boxer.

He returned to SAB following graduation in 1955, and in 1957 was invited to join the New York City Ballet where he was quickly promoted to Soloist (1958) and then to Principal Dancer (1960). Mr. Villella originated many roles in the New York City Ballet repertoire, among them Tarantella, the "Rubies" section of *Jewels*, and the role of Oberon in *A Midsummer Night's Dream*. Perhaps his most famous role was in the 1960 revival of Balanchine's 1929 masterpiece, *Prodigal Son*.

Mr. Villella was the first American male dancer to perform with the Royal Danish Ballet and the only American ever to be asked to dance an encore at the Bolshoi Theater in Moscow. He danced for President Kennedy's inaugural and for Presidents Johnson, Nixon, and Ford. He was producer/director for the PBS series *Dance in America* for one-and-a-half years, and in 1975 won an Emmy Award for his CBS television production of *Harlequinade*.

Mr. Villella has a son, Rodney, and two daughters, Lauren and Crista Francesca. He and his wife, Linda, a former Olympic figure skater, reside in Miami Beach.

The University of Pittsburgh Press reissued Edward Villella's 1992 autobiography, *Prodigal Son: Dancing for Balanchine in a World of Pain and Magic*, written with Larry Kaplan, in March 1998.

No choreographer is more deserving of the title “the father of American ballet” than the great master, **George Balanchine**. In late 1933, an invitation from Lincoln Kirstein brought Balanchine to the US after a career as dancer, ballet master, and choreographer that took him from St. Petersburg’s Vaganova Imperial Ballet School and Mariinsky Theatre (Kirov Ballet) in Russia to the major cultural capitals of Europe. Kirstein had been impressed by Balanchine’s company, Les Ballets, in Paris, and proposed that Balanchine come to the US to help him establish an American ballet company.



George Balanchine

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934, an institution that continues to exist today. Students of the school performed Balanchine’s first ballet in the US as a workshop. In 1935, Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet company and for Balanchine to become the Met’s ballet master.

Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the American Ballet Caravan, which made a tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946, Balanchine helped revitalize the Ballet Russe de Monte Carlo by becoming artistic director. For them, he created *Raymonda* and *La Sonnambula*. Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company that introduced New York audiences over the next two years to such new Balanchine works as *The Four Temperaments* (1946) and Stravinsky’s *Renard* (1947) and *Orpheus* (1948). In October

of 1948, Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the company join the City Center municipal complex (home to the New York City Opera) as the New York City Ballet. Balanchine’s work now had a permanent home.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance. Balanchine defended his technique of de-emphasizing the plot in his ballets by saying:

A ballet may contain a story, but the visual spectacle, not the story, is the essential element...It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded.

He will always be remembered for the calm and generous way in which he worked with his dancers. In 1978, George Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.

**T**he Miami City Ballet, led by founding Artistic Director Edward Villella, is among the largest and most celebrated dance companies in the US. The Miami City Ballet (MCB) dancers have appeared in over 104 US cities and venues including the Kennedy Center, the 1996 Olympic Arts Festival in Atlanta, Wolf Trap Farm Park, Orange County Performing Arts Center, New Jersey Performing Arts Center, and the Brooklyn Center for the Performing Arts. North American

festival appearances include the Saratoga Performing Arts Center, Jacob's Pillow Dance Festival, Spoleto Festival USA, DanceAspen, the Chautauqua Festival, and Ravinia. Internationally, MCB has performed in Europe, South and Central America, and Israel, including the 1994 and 1995 Edinburgh International Festivals, the 1990 Lyon Biennale Internationale de la Danse, the Festival Internacional de Cultura Paiz, and a two-week engagement at Torino Danza 2000 in Italy. Last March, MCB was invited as one of six companies participating in the Kennedy Center's International Ballet Festival with the Bolshoi, Kirov, Royal Ballet, Royal Danish Ballet, Adam Cooper and Company, and American Ballet Theatre.

The company's repertoire includes 73 ballets, including 12 world premières. MCB is best known for interpreting George Balanchine's masterworks, most notably *Prodigal Son*, *Apollo*, *Agon*, and the full-length *Jewels*, and for pioneering the works of contemporary choreographers such as Paul Taylor and Twyla Tharp. MCB was the seventh and final major American dance company to receive a Kennedy Center Ballet Commission, for which choreographer Lynne Taylor-Corbett created *Mystery of the Dancing Princesses*, which premiered at the Kennedy Center in April 1995.

In January 2000, Miami City Ballet inaugurated its own Miami Beach headquarters, achieved through a capital campaign begun in 1997. The 63,000-square-foot facility houses eight rehearsal studios (two of which combine to create a 200-seat theater), classrooms, the company's wardrobe department and costume shop, and a fully equipped therapy room. The building is a design of the award-winning architect Bernardo Fort-Brescia of ARQ, and now houses the Miami City Ballet School, which opened in Miami Beach in 1993 to train students for professional careers in ballet. The school, which is headed by Linda Carbonetto Vilella, has an enrollment of 400 students and operates under the philosophy that a talented child should never be turned away due to financial circumstances. The MCB regularly presents a full season of performances through-

out South Florida's Broward, Miami-Dade, Palm Beach counties, including Balanchine's acclaimed *The Nutcracker*. Additionally, MCB performs on Florida's west coast as the resident ballet company at the Naples Philharmonic Center.

*This weekend's performances mark the Miami City Ballet's third and fourth appearances under UMS auspices. The company made their UMS debut in April 1992.*

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An arts management executive for the past 19 years, Executive Director **Pamela Gardiner** brings to her position a background in law, business, academic administration and the arts. Ms. Gardiner, an attorney, has worked with Artistic Director Edward Villella since 1984. At the multi-arts festival, Madison Festival of the Lakes, where Mr. Villella served as the Artistic Director, she served as the Executive Director from 1984-1988. During her tenure with the festival, she produced two major festivals, a mini-festival, and visual and literary arts events. Ms. Gardiner joined Miami City Ballet in 1988, at the beginning of the company's third season. She also served as an Assistant Dean of Student Academic Affairs in the College of Letters and Science at the University of Wisconsin. Ms. Gardiner holds a BA in English Literature from the University of Wisconsin, an MA in English and Comparative Literature from Columbia University and a JD from Case Western Reserve University. Since 1993, she has served on the Executive Committee of the Performing Arts Foundation of Greater Miami. She is the Vice-Chairman of the City of Miami Beach's Production Industry Council on which she has served since 1998. She is a member of the Florida, Wisconsin and Ohio Bars and of the Entertainment, Arts and Sports Law Section of the Florida Bar Association.

A former soloist with New York City Ballet, Ballet Mistress **Roma Sosenko** works closely with Miami City Ballet dancers rehearsing them for each performance. Previously, she taught at Miami City Ballet School and was the

Children's Ballet Mistress for MCB's production of George Balanchine's *The Nutcracker*. During her career as a dancer, Ms. Sosenko danced roles in Jerome Robbins' *The Four Seasons*, *The Goldberg Variations*, and *Interplay* and George Balanchine's *Ballo Della Regina*, *Symphony in C*, *Chaconne*, *Coppelia*, *Jewels*, and *Scotch Symphony*. She has been seen on PBS in several productions including Balanchine's *L'Enfant et les Sortilèges*, *A Lincoln Center Special: A Tribute to George Balanchine* and Jerome Robbins' *Live From Studio 8H*, and also performed the role of Columbine in the film of George Balanchine's *The Nutcracker*, produced by Electra Entertainment. Ms. Sosenko has also appeared in Ruth Page's *The Merry Widow*.

Resident Costume Designer **Haydée Morales** was born in Puerto Rico and raised in New York City. Her professional career has enveloped both design and production for dance, Broadway, opera, and film. Ms. Morales acquired her theatrical training at Barbara Matera Costume Shop in New York.

For Broadway, her production work includes *Chorus Line*, *Annie*, *Broadway Babies*, *Tap Dance Kid*, and *The King and I*, while her film production work includes *The Wiz* and *The Champ*. For the opera stage, her production work includes Ken Russell's *Madame Butterfly* for the Spoleto Festival USA and Giancarlo Menotti's *Goya* (with Plácido Domingo) for the Washington Opera.

Ms. Morales' first love is dance, and she has worked on productions for the New York City Ballet, Pennsylvania Ballet, The Robert Joffrey Ballet, Ballet Jazz du Montréal, Erick Hawkins Dance Company, and the Alvin Ailey American Dance Theatre. She also worked on a number of American Ballet Theatre productions including Mikhail Baryshnikov's *Don Quijote*.

She joined Miami City Ballet in 1986. Since then, Ms. Morales has designed and overseen countless productions including George Balanchine's *The Nutcracker* and Edward Villella's full-length ballets *The Neighborhood Ballroom* and *Gismonti Brasil*. Additionally, she has worked on Lynne-Taylor Corbett's MCB Kennedy Center Commission and première,

*The Mystery of the Dancing Princesses*.

Ms. Morales has also recreated costumes from the original designs of Balanchine's *Prodigal Son*, *Jewels*, *Western Symphony*, *Who Cares?*, *Theme and Variations*, and *Stars and Stripes*. On the 10th anniversary of Miami City Ballet, Ms. Morales was honored with a retrospective of her work, a one-woman show at the Rita Gombinsky Gallery in Miami Beach.

Company Pianist and Music Librarian

**Francisco Rennó** is the two-time winner of the Brazilian National Competition and winner of the 1981 Washington International Competition. He holds diplomas from the Brazilian Conservatory of Music, Banff School of Fine Arts, and Indiana University. He has appeared as soloist with the Brazilian Symphony Orchestra, the Brazilian National Symphony Orchestra, the National Symphony Orchestra of Venezuela, the Longmont Symphony Orchestra, and the Kansas City Camerata. Mr. Rennó has given solo and chamber music recitals throughout South America and on radio and television. In the US he has performed at Carnegie Recital Hall, The Phillips Collection (Washington, DC), and in several concert series around the country, many of which were broadcast on National Public Radio.

Mr. Rennó was company pianist from the inception of the Kansas City Ballet in 1981 prior to joining Miami City Ballet in 1999. He recently composed the original music to Edward Villella's *The Waltz—Our Lady of Oblivion*.

Production Director **Mark Cole** received his MFA degree from the University of Minnesota. He has worked on the Broadway production of *Cats*, the Off-Broadway productions of Steve Martin's *Picasso at the Lapin Agile* and Yoko Ono's *New York Rock*, and on the national tour of *How to Succeed in Business Without Really Trying* starring Ralph Macchio. This is his sixth season with Miami City Ballet. Mr. Cole has production-managed for MCB *Les Patineurs*, *Slaughter on Tenth Avenue*, *Giselle*, *Coppelia*, and *The Neighborhood Ballroom*.

Lighting Designer and Production Supervisor **John D. Hall** joined Miami City Ballet in 1995 and is responsible for coordinating lighting and scenic design elements for the company. Some of his lighting design highlights with MCB include *Slaughter on 10th Avenue*, *Giselle*, *Coppélia*, and Edward Villella's *The Neighborhood Ballroom*. A graduate of North Carolina State University, his training also includes Actor's Theatre of Louisville and Jennifer Tipton's *Light and Movement* workshop at Jacob's Pillow.

Technical Advisor **Richard Carter** came to Miami City Ballet in 1991 with 40 years of international experience in the field. Mr. Carter possesses talent as both a creative artist and arts administrator. A San Francisco native and *premier danseur* for San Francisco Ballet during the late '50s, Mr. Carter created principal roles for almost all of Lew Christensen's ballets. In 1961, he founded the San Diego Ballet, choreographing more than 25 ballets as its artistic director. Subsequently, he served as ballet master, choreographer, and technical director for the San Francisco Ballet. He was artistic administrator at Pennsylvania Ballet and production manager at Pacific Northwest Ballet before returning to the San Francisco Ballet as technical director, a position he held from 1980 to 1990. In 1969, he created and chaired the dance division at California Western University in San Diego, then the only accredited dance program within a university fine arts program. At MCB he directed all technical and production aspects of ballet operations. He continues to serve as a consultant to the company.

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## Staff for Miami City Ballet

Pamela N. Gardiner, *Executive Director*

Mark B. Rosenblum, *General Manager*

E.L. "Pete" Upham, *Director of Marketing and Communications*

Nicolle Noel Ugarriza, *Communications Coordinator*

Douglas Wahlgren, *Company Manager*

John Safranek, *Director of Finance and Human Resources*

Kathleen Warr, *Stage Manager*

Sean Michael Deceunick, *Sound Engineer*

Kenneth Harris, *Production Carpenter/Assistant Production Director*

Edward Curington, *Property Master*

William Schwendel, *Production Electrician*

Frederick Schwendel, *Assistant Electrician*

Brian Harris, *Carpenter*

Ricardo Asturias, *Wardrobe Master*

María Morales, *Costume Artist*

Graciela Giraldo, *Draper and Pattern Technician*

Amelia Paille, *Seamstress*

Ana Maria Romero, *Seamstress*

Gladys Sanabria, *Seamstress*

Martha Venegas, *Seamstress*

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Special thanks to Toby Lerner Ansin, founder of Miami City Ballet.

Also, special thanks to Miami City Ballet's Season Honorees:

Ella Fontanals Cisneros

Mariela Cisneros

Claudia Cisneros Macaya

Margaret and Mike Eidson

Evelyn R. Gilbert "In Memoriam"

R. Kirk Landon

Gerri and Bennett LeBow

Lisa and Donald J. Pliner

Ophelia and Juan Js Roca

Fronsenes Sonderling "In Memoriam"

Carl and Sheila Wohl Syrop

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Lynn Wolfson

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*Tour Booking:* IMG Artists

This program is sponsored in part by the state of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council. Funding for this event is provided in part by the Broward County Board of County Commissioners, the Broward Cultural Affairs Council, and the Greater Fort Lauderdale Convention and Visitors Bureau. With the support of Miami-Dade County Cultural Affairs Council and the Miami-Dade County Board of County Commissioners. With the support of the Mayor and City Commission of the City of Miami Beach and the Miami Beach Cultural Arts Council. With the support of the Miami-Dade County Tourist Development Council, Mayor and Board of Commissioners. Palm Beach County, Florida, "The Best of Everything," a Tourist Development Council-funded project. This project is supported in part by a grant from the National Endowment for the Arts.



UMS  
with  
Michael Allemang  
and  
Kathleen G. Charla  
present

# Vadim Repin

*Violin*

ALEXANDER KORSANTIA, *Piano*

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## Program

Sunday Evening, October 26, 2003 at 6:00  
Rackham Auditorium • Ann Arbor

*Wolfgang Amadeus Mozart*

### **Sonata for Violin and Piano in e minor, K. 304**

Allegro  
Tempo di Menuetto

*Sergei Prokofiev*

### **Sonata No. 2 in D Major, Op. 94a**

Moderato  
Scherzo, Allegro scherzando  
Andante  
Allegro con brio

## INTERMISSION

*Eugène Ysaÿe*

### **Sonata for Unaccompanied Violin in d minor, Op. 27, No. 3**

*Richard Strauss*

### **Sonata for Violin and Piano in E-flat Major, Op. 18**

Allegro ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante — Allegro

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12th Performance  
of the 125th Annual  
Season

Forty-First Annual  
Chamber Arts Series

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This performance is supported by Michael Allemang and  
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Vadim Repin appears by arrangement with IMG Artists, New York, NY.

**Large print programs are available upon request.**

## Sonata for Violin and Piano in e minor, K. 304

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

In 1778, the Parisian publisher Jean-Georges Sieber brought out six sonatas for violin and piano by a 22-year-old foreigner named Wolfgang Mozart, calling them Op. 1 — apparently unaware that Mozart had been a published composer for 14 years at that point. His “real” Op. 1, published, ironically, in the same city, had consisted of two sonatas for harpsichord and violin by the eight-year-old prodigy, followed by 16 more works for the same forces, printed as Op. 2-4, in Paris, London, and Amsterdam. But the French were not particularly eager to find out a great deal about Mozart when he stayed in their midst for about six months in 1778. He had arrived at the end of March, accompanied by his mother, looking for employment and other professional opportunities. He made numerous contacts among the music-loving Parisian aristocracy, but none of them proved fruitful in the long run. His *Symphony in D Major* (known as the “Paris” Symphony) was performed once at the “Concerts spirituels,” but the performance had no immediate consequences. The *Concerto for Flute and Harp* was commissioned by the Count of Guines, but the Count never paid what he had promised. Mozart’s stay in Paris, frustrating and humiliating from the start, was to end with a tragedy: his mother fell seriously ill during the early summer and died on July 3, 1778.

Two works from the Paris period seem to be particularly marked by the hardships endured: the *Piano Sonata in a minor* (K. 310), and the *Sonata for Violin and Piano in e minor* (K. 304). In both works, the use of the minor mode signals emotional turmoil and a dramatic intensity not found in the rest of Mozart’s Parisian output.

The first movement of the e-minor sonata is, in the words of one commentator, “one of the most dramatic Mozart ever wrote.” It begins rather unusually with the violin and the piano playing the opening theme in unison, without

any underlying harmonies. It is a theme of a strikingly wide melodic range and rare expressive power. As in most classical sonata movements in the minor mode, the music soon modulates into the brighter major, but Mozart occasionally touches on the minor mode even during the major sections to prolong the darker, dramatic mood. The brief development section uses contrapuntal imitation in a most poignant way, and the recapitulation begins with a surprise: the previous unison is replaced by the violin playing the melody against a striking rhythmic accompaniment, repeatedly interrupted by rests, in the piano.

The second and last movement, marked “Tempo di Menuetto,” is based on a descending bass line that evokes the memory of the famous “lament” figure from the Baroque era. The middle section’s bittersweet suspension dissonances, on the other hand, seem to anticipate Romanticism: the melodic contour and the harmonies are very similar to the last of Schubert’s *Moments musicaux*. After this Trio in E Major, the wistful e-minor minuet returns, complete with a coda where the melody becomes fragmented, punctuated by frequent rests, until a few energetic bars provide the final closure.

The e-minor sonata and its companions in Mozart’s second “Op. 1” are very different from the early works for harpsichord and violin. In the childhood sonatas, the keyboard clearly predominates and the violin parts are almost negligible. In the sonatas of 1778, the two instruments are much closer to being equal in importance. It was in these works that Mozart laid the foundations of the classical violin sonata as practiced by himself in later years as well as by Beethoven after him.

## Sonata No. 2 in D Major, Op. 94a

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Nikolina Gora, near Moscow

The four movements of the present sonata, originally for flute and piano, radiate feelings of calm and serenity. One would never guess that it was written under extremely harsh circumstances.

After the Nazi invasion of the Soviet Union in June 1941, Prokofiev — along with many other leading Russian artists — was evacuated from Moscow to areas far away from front lines. The composer and Mira Mendelson (who would later become his second wife) traveled thousands of miles, going first to Nalchik, a small town in the Caucasus mountains, then to Tbilisi, Georgia, from there to Alma-Ata, Kazakhstan, and finally to the city of Perm (then called Molotov) in the Ural mountains. They did not return to Moscow until 1943, after spending two years in temporary quarters.

Undaunted by these external circumstances, Prokofiev composed ceaselessly during the entire period, working on such major projects as the opera *War and Peace* (not to be completed until 1952), the ballet *Cinderella*, and the film score for *Ivan the Terrible*. The flute sonata, begun in Alma-Ata and finished in Perm, was written as a kind of respite between these monumental scores, “perhaps inappropriate at the moment, but pleasant,” as he told his close friend, the composer Nikolai Miaskovsky.

The sonata received its première in Moscow on December 7, 1943, after Prokofiev’s return to the capital. Sviatoslav Richter was joined by the flutist Kharkovsky in that performance. Prokofiev arranged the flute part for violin during the following months; this version was introduced by David Oistrakh and Lev Oborin on June 17, 1944. In this form, the work was billed as *Sonata for Violin and Piano No. 2*. Prokofiev’s first violin sonata (in f minor, Op. 80) was not completed until 1946. Yet it was the composer’s habit to assign titles and opus numbers to his works as soon as he began writing them; this explains the discrepancy in the numbering.

In the four movements of the D-Major sonata, Prokofiev scrupulously respected all the textbook rules of classical composition. This was a conscious decision on the part of the composer, who strove to create an easily accessible and tuneful work that would present no problems for the listener. The classical forms used, such a sonata and sonata-rondo, cause the work’s melodies to return according to certain

pre-established patterns, creating a clear structure that fulfills the listener’s expectations.

Of course, Prokofiev would not be Prokofiev if he hadn’t been able to fill out the strict classical mold with his unmistakably personal style. He constantly perplexes and charms the listener by starting out with a perfectly classical major key, only to jump from there, without the slightest warning, to harmonies as far from that sonority as possible. Then, at the drop of a hat, he is back in the starting key again, as though he had never left it. This rather quixotic way of changing keys is one of the hallmarks of Prokofiev’s idiom, and each of the sonata’s four movements provides numerous examples. To some extent, this work looks back to such earlier Prokofiev works as the *Violin Concerto No. 1* and the *Classical Symphony* (both from 1917, and both in D Major), while some of the melodies seem related to those which appear in Prokofiev’s next major work, the *Symphony No. 5*, written in the summer of 1944.

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### Sonata for Unaccompanied Violin in d minor, Op. 27, No. 3

Eugène Ysaÿe

*Born July 16, 1858 in Liège, Belgium*

*Died May 12, 1931 in Brussels*

Eugène Ysaÿe is remembered first and foremost as perhaps the greatest violinist of the late 19th and early 20th centuries. He was a highly influential teacher and the dedicatee of such classics of string literature as César Franck’s *Sonata*, Ernest Chausson’s *Poème* and Claude Debussy’s *String Quartet*, which he premièred with his colleagues of the Ysaÿe Quartet. Yet he was also a composer in his own right, and if not many of his works are heard with any great frequency today, the six remarkable solo sonatas for violin, written late in his life, have earned a firm place in the repertoire. And rightly so: these are much more than virtuoso showpieces written by a great performer for his own instrument. These sonatas are among the most technically challenging works ever written for the violin,

but they are also full of originality in their structure and their harmonic idiom.

Each of the sonatas is dedicated to a different violinist colleague of Ysaÿe's; *Sonata No. 3* pays tribute to George Enescu, the great Romanian violinist-composer. This one-movement work, subtitled "Ballade," opens with a recitative-like slow passage all in double-stops, not unlike the beginning of the violin part in Chausson's *Poème*, though much more adventurous in its handling of tonality. Then the music takes a different turn altogether, assuming a character of a free fantasy on a dance rhythm in 3/8 time. The melody soon dissolves in a breathtaking cascade of figurations as the sonata continues, combining virtuosity and expressivity all the way to its startling conclusion.

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### Sonata for Violin and Piano in E-flat Major, Op. 18

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen

The *Sonata for Violin and Piano* dates from the period in Richard Strauss's life when he was making his historic transition from the Brahmsian universe of "absolute" music into the New German world of programmatic composition. The 23-year-old composer was about to abandon the classical chamber genres, to which he had made several remarkable contributions in previous years, and set his sights on Lisztian symphonic poem and Wagnerian opera, to which he would devote most of his energies in the following decades. The *Violin Sonata* is a transitional work, written in a conventional form but informed by an entirely new musical aesthetic. Everything in this work seems to function on a symphonic rather than on a chamber-music scale, starting with the very first piano motive whose angular rhythms foreshadow *Don Juan*. Some of the later melodies have a definite operatic sweep to them. Sonata form, with its requisite contrast themes, development, and recapitulation,

nominally still holds sway in the opening "Allegro ma non troppo." Yet the music's passion overflows the structural bonds of the form and creates a movement that seems to be defined less by classical considerations than by large cycles of dramatic outbursts and moments of lyrical reflection.

The second movement, "Improvisation," is a beautiful "song without words" that is sometimes performed separately from the rest of the sonata. The highly ornate *cantabile* movement includes a passionate middle section, followed by the return of the initial theme in an even more richly embellished rendering.

A somber piano introduction opens the third-movement "Finale," erupting in a brilliant *allegro* that takes the level of virtuosity required of both players to dizzying heights. The sequence of wide-spanned melodies and breakneck figurations is occasionally interrupted by lighter, scherzo-like episodes. As a final surprise, Strauss introduces an extensive coda in a new time signature (a faster 6/8 as opposed to the earlier 3/4). This section is almost a separate movement in its own right, ending the sonata on a climactic point of maximum excitement.

*Program notes by Peter Laki.*

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**F**iercy passion with impeccable technique, poetry, and sensitivity are Vadim Repin's trademarks. A critic wrote recently, "It is a delectable experience to enjoy Vadim Repin's violinistic abilities. He is one of the few violinists who can master the most dangerous challenges with an almost provocative serenity."

Born in Siberia in 1971, he started to play violin at the age of five; six months later he had his first stage performance. At age 11 he won the gold medal in all age categories in the Wienawski Competition. That same year he gave his recital debuts in Moscow and St Petersburg. In 1985, at age 14, he made his performance debuts in Tokyo, Munich, Berlin, and Helsinki; a year later in Carnegie Hall;



and at age 17 won the coveted Queen Elisabeth Concours in Brussels.

Mr. Repin has appeared with the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, La Scala Milan, the Los Angeles and New York Philharmonic Orchestras, the Orchestre de Paris, the Royal Concertgebouw, San Francisco Symphony, the Orchestre de la Suisse Romande, and the St. Petersburg Philharmonic, and has performed under the baton of leading conductors such as Boulez, Chailly, Dutoit, Eschenbach, Gergiev, Jansons, Levine, Luisi, Marriner, Masur, Mehta, Nagano, Rattle, Rostropovich, Rozhdestvensky, Temirkanov, and Zinman.

Chamber music partners have included Martha Argerich, Yuri Bashmet, Mischa Maisky, and Mikhail Pletnev. A recording of the Tchaikovsky and Myaskovsky concerti with the Marinskij Orchestra and Valery Gergiev has recently been added to his prize-winning discography.

Mr. Repin performs on the magnificent Stradivarius "Ruby" 1708 by kind permission of the Stradivarius Society of Chicago.

*This evening's recital marks Vadim Repin's UMS debut.*

**A**lexander Korsantia gained audience's critical acclaim for his versatility, power and unique sincerity of his playing.

Today Mr. Korsantia can be heard on the stages of the world's major concert halls including Avery Fisher Hall and Carnegie Hall in New York, Orchestra Hall and Ravinia Pavillion in Chicago, in Leipzig, the Concertgebouw in Amsterdam, Metropolitan Hall in Tokyo, Mann Auditorium in Tel Aviv, Rudolfinum in Budapest, and the Mariinsky Theatre in St. Petersburg collaborating with conductors including Valery Gergiev, Christoph Eschenbach, Paavo Järvi, Zdenek Macal, and Gianandrea Noseda.

Born in Tbilisi, Georgia, Mr. Korsantia began music studies at the age of five with his mother, professor of piano at the Tbilisi State Conservatory. Recognized as a child prodigy, he won First Prize at the Trans-Caucasian Music Competition in Armenia at the age of 16. In 1988 he took First Prize at the International Piano Competition in Sydney, Australia, where he was also awarded two special concerto prizes. In 1993 he made an extensive tour of Japan in recital and as soloist with the Kirov Orchestra conducted by Valery Gergiev.

In March 1999 Mr. Korsantia established a new music series at the Performing Arts Center in Tel Aviv entitled "Korsantia and Friends" which has since garnered wide acclaim. Recent engagements include concerts at the White Nights Festival in St. Petersburg with Kirov Orchestra, followed by performances in Jerusalem and Tel Aviv.

In September 2001, after 10 years of professorship at Indiana University, Mr. Korsantia and his family settled in Vancouver, Canada to join the faculty of the University of British Columbia.

Mr. Korsantia is signed as a Steinway Artist.



Alexander Korsantia

*This evening's recital marks Alexander Korsantia's UMS debut.*

125th ums season 03/04

Natalie Zhu piano

Thu **2/12** 8 pm

Hill Auditorium

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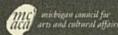
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Guthrie Theater

# Othello

Joe Dowling director

Thu **3/4** 8 pm

Fri **3/5** 8 pm

Sat **3/6** 2 pm & 8 pm

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Minnesota's Guthrie Theater returns for this riveting story of passion, manipulation, jealousy and betrayal.

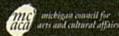
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the Chekhov International Theatre Festival's



# BORIS GODUNOV

*A Tragedy by Alexander Pushkin*

DECLAN DONNELLAN, *Director*

Nick Ormerod, *Designer*

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## Program

Wednesday Evening, October 29, 2003 at 8:00

Thursday Evening, October 30, 2003 at 8:00

Friday Evening, October 31, 2003 at 8:00

Saturday Afternoon, November 1, 2003 at 2:00

Saturday Evening, November 1, 2003 at 8:00

Sunday Afternoon, November 2, 2003 at 2:00

U-M Sports Coliseum • Ann Arbor

*This performance is approximately 2 hours, 10 minutes in length,  
and does not contain an intermission.*

*Performed in Russian with English supertitles.*

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13th, 14th, 15th, 16th, 17th,  
and 18th Performances  
of the 125th Annual Season

This performance is co-presented with the University of Michigan as part of a special U-M/UMS partnership that furthers a mutual commitment to education, creation, and presentation in the performing arts.

Fourth Annual  
Theater Series

Additional support provided by media sponsor Michigan Radio.

Special thanks to Kate Mendeloff, Leslie Stainton, U-M Center for Russian and East European Studies, and U-M Residential College for their participation in this residency.

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Co-produced by The International Anton Chekhov Festival, The Avignon Theatre Festival with the support of the European Association "Theorem," The Brighton Festival, and La Filature, Mulhouse, France.

Additional support was received from The British Council, Moscow; The British Embassy, Moscow; The Ministry of Culture of the Russian Federation; and The Culture Committee of the Moscow Government.

**Large print programs are available upon request.**

## Cast

*In order of appearance*

Prince Vorotynsky	Ilia Ilin
Prince Vasily Shuisky	Avangard Leontiev
Schelkalov, the Dima-scribe	Alexey Zuev
Boris Godunov, the Russian Czar	Alexander Feklistov
Pimen, the monk	Igor Yasulovich
Grigori Otrepyev, a young monk	Evgeny Mironov
Patriarch	Oleg Vavilov
Father Superior	Mikhail Zhigalov
Owner of the tavern	Marina Golub
Father Varlaam	Alexander Ilin
Father Misail	Alexander Lenkov
Chief Bailiff	Mikhail Zhigalov
Bailiff	Dmitry Dyuzhev
Pushkin	Igor Yasulovich
Czarevna Xenia, Boris' daughter	Elena Zakharova
Czarevitch Feodor, Boris' son	Sasha Kostrichkin
Semyon Godunov	Dmitry Shcherbina
Catholic priest	Mikhail Zhigalov
Gavriila Pushkin, Pushkin's nephew	Alexey Zuev
Prince Kurbsky	Dmitry Scherbina
Sobansky	Dmitry Dyuzhev
Karela, the Cossack	Alexander Ilin
Khrushchev, the Russian boy	Sasha Kostrichkin
Poet	Lev Krasovitskiy
Yuri Mnishek, the Polish nobleman	Oleg Vavilov
Marina Mnishek, Yuri Mnishek's daughter	Irina Grineva
Basmanov, army leader	Mikhail Zhigalov
Nikolka, the God's fod	Alexander Lenkov
Russian prisoner	Ilia Ilin

### **Chekhov International Theatre Festival, *Producer***

Valery Shadrin, <i>General Director</i>	Olga Sharapova, <i>Manager</i>
Olga Subbotina, <i>Assistant Director</i>	Vladimir Kizeev, <i>Technical Director</i>
Dina Dodina, <i>Declan Donnellan's Interpreter</i>	Sergey Timchenko, <i>Lighting</i>
Maxim Gudkin, <i>Music Director</i>	Valery Antonov, <i>Sound</i>
Judith Greenwood, <i>Lighting Designer</i>	Anna Kolesnikova, <i>Supertitles</i>
Andrei Shchukin, <i>Movement Director</i>	Tatiana Abdullaeva, <i>Make-up</i>
Irina Filippova, <i>Choreographer</i>	Natalia Vedeneeva, <i>Costumes</i>
Natalia Vedeneeva, <i>Designer's Assistant</i>	Georgy Siprashvili, <i>Stagehand</i>
Ekaterina Cheremina, <i>Stage Manager</i>	

## Synopsis

**Before the play begins:** Upon the death of Ivan the Terrible, first Tsar of Russia, in 1584, the throne passes to Ivan's simple-minded son Feodor. But Ivan's brother-in-law Boris Godunov effectively reigns. In 1591, Ivan's son from his seventh marriage, the young tsarevitch Dmitri, is murdered, and Godunov is implicated. It is believed Godunov killed Dmitri so as to ease his own path to the Russian throne on Feodor's death.

**The play:** In the year 1598, the Russian people plead with Boris Godunov to accept the crown. At first he refuses, but eventually Godunov yields to popular pressure and becomes Tsar.

In 1603, a restless young monk, Gregory, learns that had the assassinated tsarevitch Dmitri lived, he would be Gregory's age. Gregory resolves to seize the Russian throne by posing as Dmitri. Princes Shuiski and Pushkin plot to use this opportunity to overthrow Boris Godunov.

Gregory-Dmitri flees his monastery, falls in love with the beautiful and ambitious Marina, daughter of a Polish nobleman, and reveals his true identity to her. Marina elects to ignore this fact and pledges to give herself to Gregory-Dmitri on the condition that he march to Moscow and proclaim himself Tsar.

The rumor spreads that the Tsarevitch is not dead. Troops loyal to the false Gregory-Dmitri defeat the armies of Tsar Boris Godunov, but Gregory-Dmitri's supporters are brutally repressed, and his soldiers ultimately suffer defeat. Godunov nonetheless fears popular agitation. Months later, victim of a stroke, Godunov informs his young son Feodor II that Gregory-Dmitri is an impostor, and he advises Feodor to appoint Prince Shuiski first counselor and Basmanov chief of the army. Basmanov sides with the false Dmitri, however. Godunov's heirs are assassinated by men loyal to the impostor.

Appalled, the Russian people remain silent and refuse to acclaim the new Tsar Dmitri Ivanovich, who now reigns with his Tsaritzta Marina.

**After the play ends:** As Tsarevitch Dmitri, Gregory makes a clever ruler. But he is murdered in 1606 in a plot. Prince Shuiski becomes tsar. In 1610, another impostor appears. Marina acknowledges the new impostor and bears him a son. Following the death of the second impostor, Marina dies in prison. In 1613, the first Romanov takes power; the Romanovs continue to rule Russia until 1918.

**B**orn in England in 1953 of Irish parents, **Declan Donnellan** studied English and law at Cambridge University and was called to the Bar at the Middle Temple in 1979. But theater issued a higher calling, and in 1981, with designer Nick Ormerod, Mr. Donnellan founded Cheek by Jowl, a trailblazing theater company that has performed throughout the world.

Mr. Donnellan has introduced British audiences to major and unperformed European classics, including works by Racine, Ostrovsky, Lope de Vega, and Lessing. He has also directed his share of works by Shakespeare, both for the National Theatre of Finland and for Britain's New Shakespeare Company and Royal Shakespeare Company. From 1989 to 1997, he served as associate director of the Royal National Theatre. In 1997, Mr. Donnellan became the first British director to stage a work with the



## "IT'S EITHER DEATH OR THE CROWN AWAITS MY HEAD IN MOSCOW."

Maly Theatre Company in St. Petersburg. His unorthodox 1998 production of Corneille's *Le Cid* at the Avignon Festival, produced with an all-French company, earned rave reviews and a return engagement at the festival — this time to present Pushkin's *Boris Godunov* with a Russian cast.

Two years ago, Mr. Donnellan directed the première of Tony Kushner's *Homebody/Kabul* at the New York Theatre Workshop.

The recipient of awards in New York, Paris, Moscow, and London — where he won the Olivier Award for "Outstanding Achievement" — Mr. Donnellan is the author of a text on acting, *The Actor and the Target* (Theatre Communications Group, 2002). He's currently at work on a new Bolshoi Ballet production of Prokofiev's *Romeo and Juliet*.

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**Nick Ormerod**, Designer, read law at Cambridge University and trained in theater design at Wimbledon School of Art. With Declan Donnellan, he co-founded and was joint Artistic Director of Cheek by Jowl; the company has performed all over the world including the Bouffes du Nord in Paris and the Brooklyn Academy of Music in New York. Mr. Ormerod has designed all but one of their productions.

Mr. Ormerod's other work includes *Fuente Overjune*, *Peer Gynt*, *Sweeney Todd* and *Angels in America* at the Royal National Theatres; *The Rise and Fall of the City of Mahagony* for the English National Opera; *Martin Guerre* at the Prince Edward Theatre, and *The Winter's Tale* for the Maly Drama Theatre, St. Petersburg; *Hayfever* at the Savoy Theatre, *There are Crimes and Crimes* at the Leicester Haymarket Theatre, and *The School for Scandal* for the Royal Shakespeare Company, Stratford and at the Barbican, London. In 2000 he designed *Troilus*

and *Cressida* for the Burgtheater, Vienna and *Boris Godunov*, Pushkin's verse drama in Moscow. He has recently designed *Falstaff* for the Osterfestspiele in Salzburg.

In 1992 he received an Olivier Award nomination for "Designer of the Year."

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Widely hailed as Russia's greatest poet and the founder of modern Russian literature, **Alexander Pushkin** (1799–1837) began his literary career at age 15 with a verse epistle, "To My Friend, the Poet." In his remaining years, he explored nearly every literary genre, long and short, verse and prose, lyric and narrative, analytical and epistolary. Nearly every notable Russian composer and many European ones based works on Pushkin's writings.

The Moscow-born son of nobility, Alexander Sergeyevich Pushkin attended the elite Imperial Lyceum, outside St. Petersburg, and after graduation took a position inside the city in the foreign office. There, he indulged in the delights of the capital — opera, theater, gambling, drinking, women — and began writing overtly political verse calling for the rule of law and a limit to autocracy.

But Pushkin did not linger long in St. Petersburg. Thanks to his outspoken politics, government officials exiled him in 1820 to a remote southern province, where he became involved with a branch of the Decembrists, a group of aristocrats who in 1825 staged an unsuccessful revolt against the autocracy. He continued writing poetry, lyric as well as narrative, much of the latter Byronic. In 1823, Pushkin began work on his magnum opus, the verse novel *Eugene Onegin*, which would take him the better part of a decade to complete.

*Boris Godunov* is Pushkin's only full-length play. Shakespearean are the work's crowd

scenes; its lightning alternation of comedy and tragedy, verse and prose; its elimination of the unities of time and place; and its themes, chief among them money, corruption, sex, blood, and betrayal.

Ultimately, Tsar Nicholas I released Pushkin from exile and allowed him to live wherever he chose. Pushkin settled in St. Petersburg. He continued to look to history for inspiration in his writing. In February 1831, Pushkin, 31, married 19-year-old Natalia Goncharova, an impoverished Muscovite.

By early 1837, it was clear to Pushkin that Natalia was having a love affair with a French émigré, Baron Georges d'Anthès-Heeckeren. Pushkin challenged d'Anthès to a duel. The two fought on January 27, 1837. Pushkin suffered lethal wounds and died two days later. To avoid unmanageable crowds at his funeral, authorities issued tickets.

*Play synopsis and Alexander Pushkin biography by Leslie Stainton.*

**Alexander Feklistov** (Boris Godunov) graduated from the Moscow Arts Theatre Drama School in 1982. His work saw him as Arbenin in Lermontov's *Masquerade*, Kochkarev in Gogol's *The Marriage*, Bashmachkin in the one man play of the same name based on Gogol's novellas, Nizhinsky's alter ego in *Nizhinsky*, and Bredly Pirson in Iris Murdoch's *Black Prince*. Mr. Feklistov became nationally renown after appearing in *The Emigrants*, *Love in the Crimea* and his role as Claudius in Peter Stein's *Hamlet*. He is also well known for his film work, including *Plumbum or the Dangerous Games*, *Intimate Circle*, *Stalin*, *A Strike at the Empire*, and *Envy of the Gods*.

**Evgeny Mironov** (Grigori Otrepyev) is one of Russia's most famous film and theater stars. He graduated from the Moscow Arts Theatre Drama School in 1990, and went on to work at the Oleg Tabakov Studio Theatre. He is currently engaged at Moscow Art Theatre. He performs as Aduiev in Goncharov's *An Ordinary*

*History*, Bumbarash in *Passions for Bumbarash*, Ivan Karamazov in *The Karamazovs and Hell* (for which he was awarded a national prize), and Maratov in Radzinsky's *The Last Night of the Last Czar*. He also played in Peter Stein's productions of *Hamlet* and *The Oresteia*. Mr. Mironov is also an extremely well known film actor, and has played, among others roles, Sasha in *Love*, Kolya in *The Moslem*, Misha in *Burned by the Sun*, Hlestakov in *The Government Inspector*, and Captain Alekhin in *In August 1944*.

### The Chekhov International Theatre

**Festival**, Producer, is one of the world's major theater forums. The first Festival was held in Moscow in the fall of 1992 and its program featured 11 productions from Russia including three stagings of *The Cherry Orchard* by P. Stein, O. Creica and A. Cerban.

The second annual Festival took place in Moscow between March and July 1996 and featured 38 productions from 18 countries. Russian audiences saw the productions of such outstanding directors as P. Brook and G. Strehler, and new works of P. Stein, R. Sturua, D. Donnellan, E. Nyacrosius, M. Tumanishvili, and M. Maren. The Festival received significant attention and Moscow was heralded as one of the theater capitals of the world.

The third annual Chekhov International Theatre Festival in 1998 was dedicated to the centenary of the Moscow Art Theatre and its productions were attended by over 100,000 patrons. Its program featured 51 productions from 19 countries. The Chekhov Festival had become an important cultural and public event of international attention.

This year marked the fifth annual Festival and earned international distinction in its celebration of the great theatrical art of Europe and Asia.

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Stonie Darling, *Visa Coordinator*

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Merce Cunningham artistic director

Fri **3/12** 8 pm

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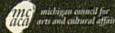


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# Suzanne Farrell Ballet

SUZANNE FARRELL, *Artistic Director*



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## Program

Friday Evening, October 31, 2003 at 8:30

Power Center • Ann Arbor

*George Balanchine/  
Piotr Ilyich Tchaikovsky*

**Mozartiana** (1981)

I N T E R M I S S I O N

*Balanchine/Tchaikovsky*

**Tempo di Valse, from *The Nutcracker*** (1954)

P A U S E

*Balanchine/Tchaikovsky*

**Tschaikovsky Pas de Deux\*** (1960)

I N T E R M I S S I O N

*Balanchine/Tchaikovsky*

**Serenade** (1935)

\*Title spelling as used by George Balanchine

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19th Performance of the  
125th Annual Season

This performance is sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories.

13th Annual  
Dance Series

Special thanks to Dr. David Canter of Pfizer Global Research and Development, Ann Arbor Laboratories for his generous support of the University Musical Society.

This performance is co-presented with the University of Michigan as part of a special U-M/UMS partnership that furthers a mutual commitment to education, creation, and presentation in the performing arts.

Additional support provided by media sponsor Michigan Radio.

Special thanks to U-M Center for Russian and East European Studies and U-M Residential College for their participation in this residency.

The Suzanne Farrell Ballet is a project of The John F. Kennedy Center for the Performing Arts.

The Suzanne Farrell Ballet appears by arrangement with Columbia Artists Management, LLC.

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**Large print programs are available upon request.**

## Ballet Company

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 Chan Hon Goh  
 Natalia Magnicaballi

Peter Boal  
 Runqiao Du

April Ball  
 Frances Katzen  
 Shannon Parsley  
 Bonnie Pickard

Momchil Mladenov  
 Jared Redick  
 Alexander Ritter

Erin Ackert  
 Gina Artese  
 Amy Brandt  
 Amy Cole  
 Kristen Gallagher  
 Elisabeth Holowchuk  
 Katelyn Prominski  
 Lisa Reneau  
 Mariaelena Ruiz

Cheryl Sladkin  
 Meaghan Spedden  
 Lydia Walker  
 Bill Biondolino  
 Ryan Kelly  
 Benjamin Lester  
 Eric Ragan  
 Stephen Straub  
 Alfiero Supan

Celeste Gucanac  
 Parise Sellitti

Iona Wall  
 Alexandra Wasell

## Design and Production Team

Holly Hynes, *Costume Designer*  
 J. Russell Sandifer, *Lighting Designer*  
 Michael T. Sasser, *Company Manager*  
 Bill Dolive, *Production Stage Manager*  
 John H. Finen III, *Technical Director/Lighting Supervisor*  
 Karen Storms, *Stage Manager*  
 Deanna Berg, *Assistant Costume Designer*  
 Melanie S. Armer, *Assistant Technical Director*  
 Declan Whittaker, *Wardrobe Supervisor*

## Mozartiana

<i>Music</i>	Piotr Ilyich Tchaikovsky <i>Suite No. 4, Op. 61</i>
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

*Mozartiana*, which opened the 1981 Tchaikovsky Festival, was Balanchine's second ballet set to the composer's homage to Mozart and is one of the last ballets the choreographer created before his death in April 1983. Its classical choreography opens with a "Preghiera" (Prayer), followed by a "Gigue," "Minuet," "Theme and Variations," and a "Finale". In the opening movement, the ballerina is accompanied by four young girls. They are followed by the male soloist, who dances a sprightly "Gigue." Four women enter and dance a stately "Minuet." The ballerina returns accompanied by the male principal for a classical *pas de deux* to a set of variations. They are joined by the entire cast for the finale.

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*Mozartiana* première on June 4, 1981, New York State Theater; New York, New York.

The Suzanne Farrell Ballet première on October 18, 2003 at Florida State University; Tallahassee, Florida.

**Tempo di Valse, from *The Nutcracker***

<i>Music</i>	Piotr Ilyich Tchaikovsky <i>The Nutcracker</i> (excerpt)
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Costume Construction</i>	Crystal Thompson
<i>Lighting Design</i>	J. Russell Sandifer

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*Tempo di Valse* première on February 2, 1954, City Center of Music and Drama; New York, New York.

The Suzanne Farrell Ballet première on October 18, 2003 at Florida State University; Tallahassee, Florida.

## Tschaikovsky Pas de Deux\*

<i>Music</i>	Piotr Ilyich Tchaikovsky <i>Swan Lake</i> , Op. 20, Act III (excerpt – “lost music”)
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

George Balanchine's *tour de force* duet, première by Violette Verdy and Conrad Ludlow in 1960, features eight-and-a-half minutes of the choreographer's signature traits: his surprises, his complexities, his challenging quirks and combinations. At times it would seem more a flight plan or superset, while the dazzle of it suggests the best of Broadway. Balanchine called it “a display piece, based on the music and the maximum gifts of virtuoso performers.”

The music was composed for the third act *pas de deux* of the Moscow production of *Swan Lake*, but was subsequently discarded by choreographer Marius Petipa. The score lay hidden in the Bolshoi Theatre's archives for almost a century. When Mr. Balanchine learned of its existence, he asked that it be sent to him in New York.

In 1964, four years after its New York première, Violette Verdy and Edward Villella performed *Tschaikovsky Pas De Deux* on NBC's *Bell Telephone Hour*, a highlight of the early years of live television.

*Adapted from a note by Madeline Pober.*

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\*Title spelling as used by George Balanchine

*Tschaikovsky Pas de Deux* première on May 29, 1960, City Center of Music and Drama; New York, New York.

The Suzanne Farrell Ballet première on October 18, 2003 at Florida State University; Tallahassee, Florida.

## Serenade

<i>Music</i>	Piotr Ilyich Tchaikovsky <i>Serenade for Strings in C Major</i> , Op. 48
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

The evocative nature of Tchaikovsky's *Serenade for Strings in C Major* leads many to see a story in this ballet, but it is actually without a plot. Cleaving only to George Balanchine's reading of the music's four movements, it offers a rare lesson in how a series of expedient classroom solutions can be transformed by a master into a dreamlike work of art.

An evening class in stage technique was the setting for the creation of *Serenade*, its swirling movements and elegant patterns depending, very simply, upon who showed up in class that night. In 1934, he had just arrived in America and opened the School of American Ballet with Lincoln Kirstein and Edward M. M. Warburg; *Serenade* was the first dance he invented in the US. The ballet was presented by the students at the Warburg estate in White Plains, NY, in June of that year.

Balanchine's classicism at its purest fuses with his commitment to the 19th-century artistic spirit in this "complete and achieved work" (a Lincoln Kirstein accolade).

*Serenade* is danced without interruption. The first movement, "Piece in the Form of a Sonatina: Andante non troppo, Allegro" begins with girls in formation. They seamlessly break and re-form into kaleidoscopic patterns, emulating the turns and leaps of one among them. Ultimately, they form a dynamic circle marked by big, graceful syncopations.

Into that group is added a late-arriving girl who awaits the approach of a boy. As that couple leads the company in a waltz, dancers begin to exit, until only five remain.

"Temma Russo: Andante, Allegro con spirito" opens with the same five girls seated, delicately motioning, then rising to dance again. A boy rushes in and dances with one, who falls and is left sitting alone, her head buried in her arms.

Lastly, in "Elegy," a boy is led onstage and to the fallen ballerina. After he helps her rise, all three dancers link in sculptural forms until — compelled to decide between the two — he chooses his guide. The final image is an arresting one, as the "fallen" dancer is carried off in a dramatic grand procession.

*Adapted from a note by Anita Finkel.*

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Mr. Balanchine originally choreographed this ballet for students of the School of American Ballet on June 10, 1934, at Felix Warburg's estate, White Plains, New York.

*Serenade* première on March 1, 1935, Adelphi Theater; New York, New York.

The Suzanne Farrell Ballet première on October 18, 2003 at Florida State University; Tallahassee, Florida.

The performances of *Mozartiana*, *Tempo di Valse*, from *The Nutcracker*, *Tschaikovsky Pas de Deux*, and *Serenade*, Balanchine® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standards established and provided by the Trust.

For the Kennedy Center's 25th Anniversary in 1995, **Suzanne Farrell** gathered a group of international and national dancers for a triumphant week of Balanchine in the Opera House. The Suzanne Farrell Ballet became a full-fledged company at The Kennedy Center in the fall of 2000 with its debut during the Kennedy Center's Balanchine Celebration.

Suzanne Farrell was one of George Balanchine's most celebrated muses and remains a legendary figure in the ballet world. She is a repeteur for the George Balanchine Trust, the independent organization founded after the choreographer's death by the heirs to his ballets to oversee their worldwide licensing and production. Since 1988 she has staged Balanchine's works for companies all over the world.

Ms. Farrell joined Balanchine's New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine's imagination. By the mid-1960s, she was not only Balanchine's most prominent ballerina, she was a symbol of the era, and remains so to this day. She restated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*.

Balanchine went on to invent new works for her — *Diamonds*, for example, and *Chaconne* and *Mozartiana* — in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet. During her 28 years on the stage, she danced a repertory of more than 100 ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than 2000), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation.

Since the fall of 2000, Ms. Farrell has been a tenured professor of dance at Florida State University in Tallahassee, Florida. In addition to her work for the Balanchine Trust, she has served in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School, and the Princess Grace Foundation. Summit Books published her autobiography, *Holding On to the Air*, in 1990, and *Suzanne Farrell – Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for "Best Documentary Film" in 1997.

Suzanne Farrell



Please refer to page 11 in your program book for a complete biography of choreographer **George Balanchine**.

In 1993 and 1994, in order to fulfill a mission to enhance the arts education of America's young people, the Education Department of The John F. Kennedy Center for the Performing Arts offered two series of ballet master classes for students from metropolitan Washington and Baltimore with the legendary Suzanne Farrell. This series provided intermediate- to advanced-level ballet students the opportunity to study with one of the greatest ballerinas of the 20th century. Due to the uniqueness of Ms. Farrell's place in the ballet world and the quality of her teaching, the Kennedy Center enlarged the program to a national level in 1995. This intensive three-week program, *Exploring Ballet with Suzanne Farrell*, takes place each summer and has just completed its 11th session.

In the fall of 1999, Ms. Farrell took cues from the masters of ballet with whom she danced, admired, and inspired to present The John F. Kennedy Center for the Performing Arts special production *Suzanne Farrell Stages the Masters of 20th Century Ballet*. The works of George Balanchine, Jerome Robbins, and Maurice Béjart took on a new life with Ms. Farrell and the grace of the company she selected for a five-week east-coast tour. In the fall of 2000, the **Suzanne Farrell Ballet**, now a full-fledged company and an ongoing project of the Kennedy Center, made its debut during the Kennedy Center's Balanchine Celebration performing *Divertimento No. 15*.

Following the current Fall 2003 US tour that will, for the first time, take the company to the West Coast, the company will open the Kennedy Center's 03/04 ballet season with a full week of performances in the Eisenhower Theater.

*Tonight's performance marks the Suzanne Farrell Ballet's UMS debut.*

Costume Designer **Holly Hynes** has been the resident designer of the Suzanne Farrell Ballet since its inception in 1999. Her association with Ms. Farrell began in 1985 when she joined the New York City Ballet, where she is currently Director of Costumes. Ms. Hynes has over 80 ballets to her credit both in the US and abroad. She began as a theater designer, receiving acclaim on Broadway, but soon after found her niche in the world of ballet. Besides being a designer, Ms. Hynes is the costume consultant for the George Balanchine Trust and the Jerome Robbins Trust.

Lighting Designer **J. Russell Sandifer** is an Associate Chair in Design and Production for the Department of Dance at Florida State University. He is excited to be returning for his second season with the Suzanne Farrell Ballet. Mr. Sandifer has also designed lighting for several works for the Urban Bush Woman dance company and has almost 20 years experience with the Seaside Music Theater.

**The John F. Kennedy Center for the Performing Arts**, Producer, now in its 31st season of performances, is the national center for the performing arts and a living presidential memorial. The Center produces and presents the greatest national and international performers and is universally regarded as a leader in arts education. It has produced and commissioned more than 100 works in opera, dance, music, and theatrical work (including three Pulitzer Prize winners). The Center and its artistic affiliate, the National Symphony Orchestra, have also commissioned dozens of new ballets, operas, and musical works. The Center reaches millions of people every year through its television programs including the Emmy- and Peabody Award-winning *Kennedy Center Honors*, broadcast annually on CBS; *The Kennedy Center Mark Twain Prize*, to be aired on PBS; and *Kennedy Center Presents*, a series of programs also broadcast on the PBS network. In recent years the Kennedy Center has dramatically expanded its educational programs to reach young people, teachers, and families throughout the nation. Each year, more than six million people take part in innovative and effective educational programs initiated by the Center. These programs have become models for communities across the country, unlocking the doors to learning for young people, fostering creativity, teaching discipline, improving self-esteem, and challenging students to think in new ways.

Support for the Suzanne Farrell Ballet is provided by the Cordelia Corporation, Mr. Ted P. Shen, Ms. Maxine Groffsky, and Mr. Winthrop Knowlton, Mr. Jack Reed, and Mr. and Mrs. James D. Wolfensohn.

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125th ums season 03/04

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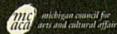
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Venues, continued from page 24

## EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a seating capacity of 9,510 for center-stage entertainment events. UMS has presented special dance parties at the EMU Convocation Center every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

## Michigan Union Ballroom

The Michigan Union Ballroom is a new venue to UMS in its 125th season, specifically selected for seven performances by Shakespeare's Globe Theatre of *Twelfth Night*. The Michigan Union Ballroom recreates the intimate ambiance of the Globe Theatre in London. The Michigan Union celebrates its 100th anniversary this season.

## Nichols Arboretum

In 1998, UMS presented performance artists Eiko and Koma in two special performances that took place (literally!) in the Huron River. This year, UMS is pleased to return to Nichols Arboretum for a special season opening event by U Theatre: Drummers of Taiwan.

## Pease Auditorium

Pease Auditorium is a classic concert hall on the campus of Eastern Michigan University. It is located on College Place at the intersection of West Cross Street in Ypsilanti.

Originally built in 1914, Pease Auditorium has been renovated three times: in the late 1950s, in 1960 to accommodate installation of an Aeolian/Skinner organ and most recently in 1995 when complete interior refurbishing was completed and an addition was constructed. The auditorium also was made completely barrier free.

Pease Auditorium can seat up to 1,541 concertgoers.

## U-M Sports Coliseum

Located on the corner of Fifth Avenue and Hill Street, the Sports Coliseum is primarily used for the Intramural Program and the Club Sports Program. The Sports Coliseum, a converted ice rink, is a 36,000 sq. ft. multi-purpose facility used for rentals, expos, and shows and is also home to the UM Men's Varsity Gymnastics Team.

UMS presents its first performances in the Sports Coliseum, a critically-acclaimed production of Pushkin's *Boris Godunov*, featuring star actors from some of Moscow's best theater companies and television series. The production design features a 50-foot catwalk with the audience seated on either side. UMS and the production team from Russia visited several potential sites for the production and selected this venue. Audience members will be seated in chairs on risers on either side of the stage.

## Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the third year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



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*For more information and complete details, visit [www.umich.edu/stpetersburg](http://www.umich.edu/stpetersburg).*



# UMS experience

## the 125th ums season

### September 2003

- Tues 16** U Theatre Drummers of Taiwan:  
Season Opening Event
- Fri-Sat 19-20** U Theatre Drummers of Taiwan:  
*The Sound of Ocean*

**P**lease note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at [www.ums.org](http://www.ums.org).

### October

- Fri 3** St. Petersburg String Quartet
- Mon 6** Kirov Orchestra of the Mariinsky Theatre
- Sun 12** Michigan Chamber Players (free admission)
- Thur 16** La Venexiana
- Fri 17** Wynton Marsalis Quintet
- Sat 18** Miami City Ballet One-Hour Family Performance
- Sat-Sun 18-19** Miami City Ballet: Balanchine/Stravinsky
- Sun 26** Vadim Repin, violin
- Wed-Sun 29-Nov 2** Pushkin's *Boris Godunov*
- Fri 31** Suzanne Farrell Ballet: Balanchine/Tchaikovsky

### November

- Sat-Sun 1-2** Pushkin's *Boris Godunov*
- Thur 6** St. Petersburg Academic Capella Choir
- Sat 8** Chava Alberstein
- Tues 11** Doudou N'Diaye Rose and Les Rosettes
- Thur 13** Charles Lloyd Quintet
- Tues-Sun 18-23** Shakespeare's Globe Theatre: *Twelfth Night*

### December

- Fri 5** Boston Pops Esplanade Orchestra Christmas Concert
- Sat-Sun 6-7** Handel's *Messiah*

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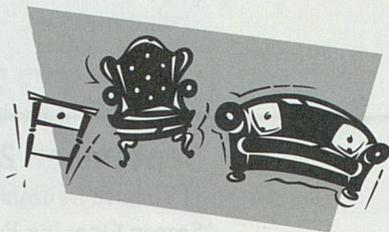
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## January 2004

- Sat 17** Hill Auditorium Celebration  
**Sun 18** Orchestre Révolutionnaire et Romantique and  
 The Monteverdi Choir  
**Mon 19** Jazz Divas Summit: Dianne Reeves, Dee Dee Bridgewater &  
 Regina Carter  
**Fri 30** Emerson String Quartet  
**Sat 31** Simon Shaheen and Qantara

## February

- Sun 8** Michigan Chamber Players (free admission)  
**Thur 12** Hilary Hahn, violin  
**Sat 14** Canadian Brass Valentine's Day Concert  
**Thur-Sat 19-21** Children of Uganda  
**Fri 20** Cecilia Bartoli, mezzo-soprano and  
 Orchestra of the Age of Enlightenment

## March

- Thur-Sun 4-7** Guthrie Theater: *Othello*  
**Fri-Sat 12-13** Merce Cunningham Dance Company  
**Sun 14** Kronos Quartet  
**Fri 19** Ornette Coleman  
**Sat 20** Israel Philharmonic  
**Sun 21** Takács Quartet  
**Thur 25** The Tallis Scholars  
**Sat 27** Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

## April

- Thur 1** Lang Lang, piano  
**Fri-Sat 2-3** Lyon Opera Ballet: Philippe Decouflé's *Tricodex*  
**Sat 3** Lyon Opera Ballet One-Hour Family Performance  
**Thur 8** William Bolcom's *Songs of Innocence and of Experience*  
**Thur 15** Alfred Brendel, piano  
**Fri 16** Girls Choir of Harlem  
**Sat 17** Orchestra Baobab Senegalese Dance Party  
**Sun 18** Shoghaken Ensemble  
**Thur 22** Karita Mattila, soprano  
**Fri 23** Rossetti String Quartet with Jean-Yves Thibaudet, piano  
**Sat 24** Caetano Veloso

## May

- Sat 15** Ford Honors Program: Artist to be Announced

## EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

### UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at [www.ums.org](http://www.ums.org), e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

### Artist Interviews

These in-depth interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

### Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

### Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give the audience a greater appreciation of a specific subject matter within the context of the performance prior to attending the show.

### PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

### Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

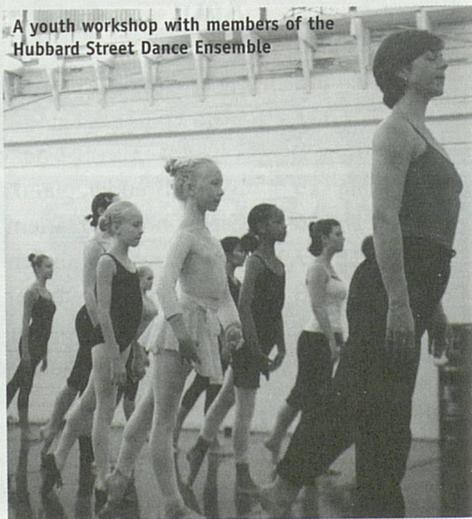
### Immersion

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 03/04 Immersions will include "St. Petersburg 300," Simon Shaheen and Qantara, and the Merce Cunningham Dance Company.

### Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.

A youth workshop with members of the Hubbard Street Dance Ensemble



## UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at [www.ums.org](http://www.ums.org), e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu), or call 734.615.0122.

### Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 03/04 Youth Performance Series features:

- U Theatre: *The Sound of Ocean*
- Doudou N'Diaye Rose and Les Rosettes
- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
- Girls Choir of Harlem

Educators who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu),

Primary supporters of the Youth Education Program are:



*Ford Motor Company  
Fund*

A complete listing of Education Program supporters are listed online at [www.ums.org](http://www.ums.org).

### Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshop series will feature a return engagement by noted workshop leader Sean Layne, who will lead two sessions:

- Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking
- Moments in Time: Bringing Timelines to Life Through Drama

Workshops focusing on UMS Youth Performances are:

- *Celebrating St. Petersburg* led by UMS, U-M Museum of Art, U-M Center for Russian and Eastern European Studies, and Wild Swan Theater
- *Introduction to West African Percussion* led by Carol P. Richardson
- *Understanding the Arab World and Arab Americans* led by Deana Rabiah, ACCESS
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Music of the Arab World: An Introduction* led by Simon Shaheen
- *Behind the Scenes: Children of Uganda* led by Alexis Hefley and Frank Katoola

For information or to register for a workshop, please call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

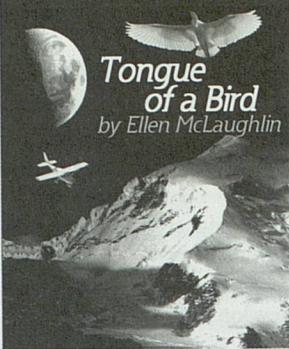
### Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through our Youth Education Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

**The Sins of Sor Juana**  
by Karen Zacarias



Sept. 4 - Oct. 5



**Tongue  
of a Bird**  
by Ellen McLaughlin

Oct. 16 - Nov. 9

**The Home Team**

by  
Kim Carney



Nov. 20 - Dec. 28

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## UMS Teen Ticket

UMS offers area teens the opportunity to attend performances at significantly reduced prices. For more information on how to access this program, call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

## The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

## Family Programming and Ann Arbor Family Days

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.

- Miami City Ballet
- Boston Pops Esplanade Orchestra
- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

*Ann Arbor Family Day — Saturday, April 3, 2004.* Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshops, and demonstrations. Watch for more information on Ann Arbor Family Days in January 2004.

## Volunteers Needed

The UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

## Restaurant & Lodging Packages

For complete information on UMS's Restaurant & Lodging Packages, please visit us online at [www.ums.org](http://www.ums.org).

## UMS Preferred Restaurant and Business Program

Join us in thanking these fine area restaurants and businesses for their generous support of UMS:

**Amadeus Restaurant**  
122 East Washington –  
665.8767

**Blue Nile Restaurant**  
221 East Washington –  
998.4746

**The Earle Restaurant**  
121 West Washington –  
994.0211

**Gratzi**  
326 South Main –  
888.456.DINE

**Great Harvest Bread Company**  
2220 South Main – 996.8890

**La Dolce Vita**  
322 South Main – 669.9977

**Paesano's Restaurant**  
3411 Washtenaw – 971.0484

**Real Seafood Company**  
341 South Main –  
888.456.DINE

**Red Hawk Bar & Grill**  
316 South State – 994.4004

**Schakolad**  
110 East Washington –  
213.1700

**Sweetwaters Cafe**  
123 West Washington –  
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**Weber's Restaurant**  
3050 Jackson – 665.3636

**Zanzibar**  
216 South State – 994.7777

### UMS Preferred Businesses

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**King's Keyboard House**  
2333 East Stadium –  
663.3381

**Parrish Fine Framing and Art**  
9 Nickels Arcade – 761.8253

**Schlenderer & Sons**  
208 South Main – 662.0306

## UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837 or visit UMS online at [www.ums.org](http://www.ums.org).

# Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175. To join now, please complete the form below and mail to the address printed at the bottom of this page.

## Presenter's Circle

### \$25,000 Soloist (\$150)\*

- For information about this very special membership group, call the Development Office at 734.647.1175.

### \$10,000–\$24,999 Maestro (\$150)\*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance

### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

### \$5,000–\$7,499 Concertmaster (\$150)\*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected performance
- Opportunity to meet artist backstage as guest of UMS president

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected performance
- Complimentary valet parking for Choral Union Series performances at UM venues
- Invitation to selected Audience Development youth performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales

\* Denotes non-tax deductible portion of gift.

Please check your desired giving level above and complete the form below or become a member online at [www.ums.org](http://www.ums.org).

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(Print names exactly as you wish them to appear in UMS listings.)

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Please make checks payable to University Musical Society

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# UMS support

**U**MS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**T**he 46-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

## SPONSORSHIP & ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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This exhibition is made possible by Ford Motor Company Fund.

## Internships & College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

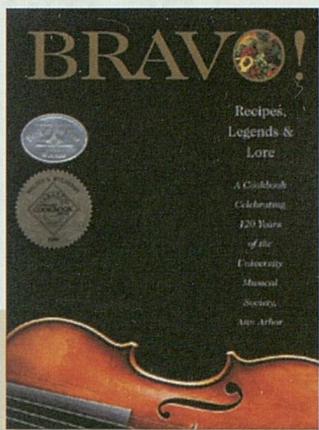
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

## Ushers

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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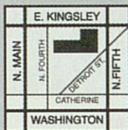
**UMS is proud to present *BRAVO!*, the award-winning cookbook filled with recipes, legends, and lore honoring the first 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through the UMS website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.**

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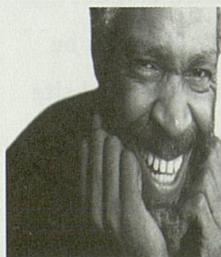
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**T**his performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of August 1, 2003. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

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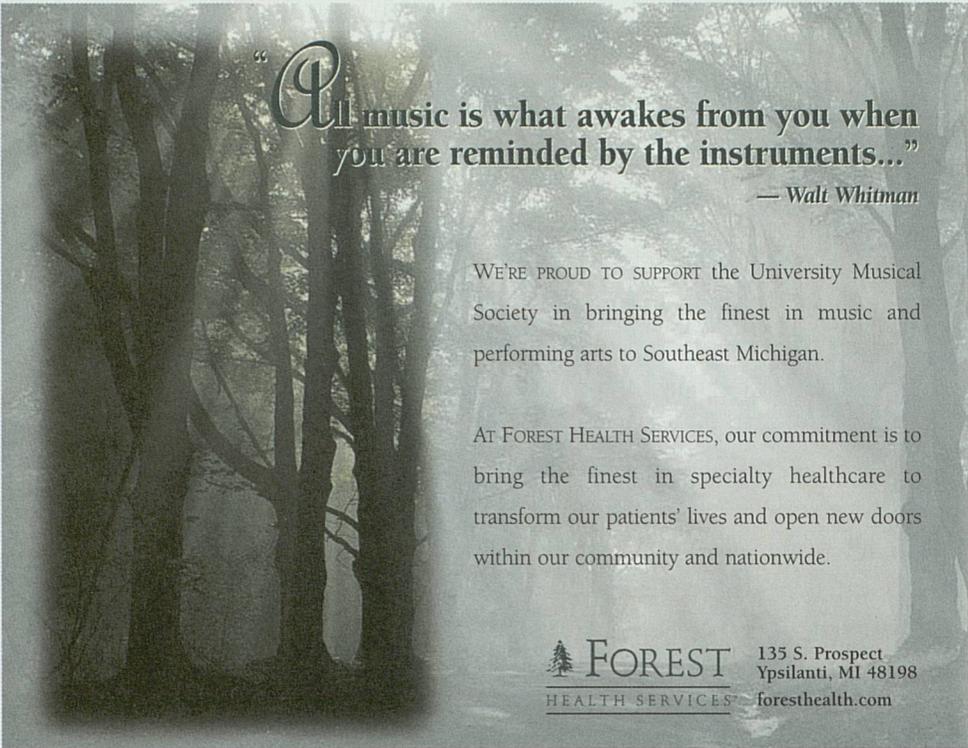
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“All music is what awakes from you when  
you are reminded by the instruments...”

— Walt Whitman

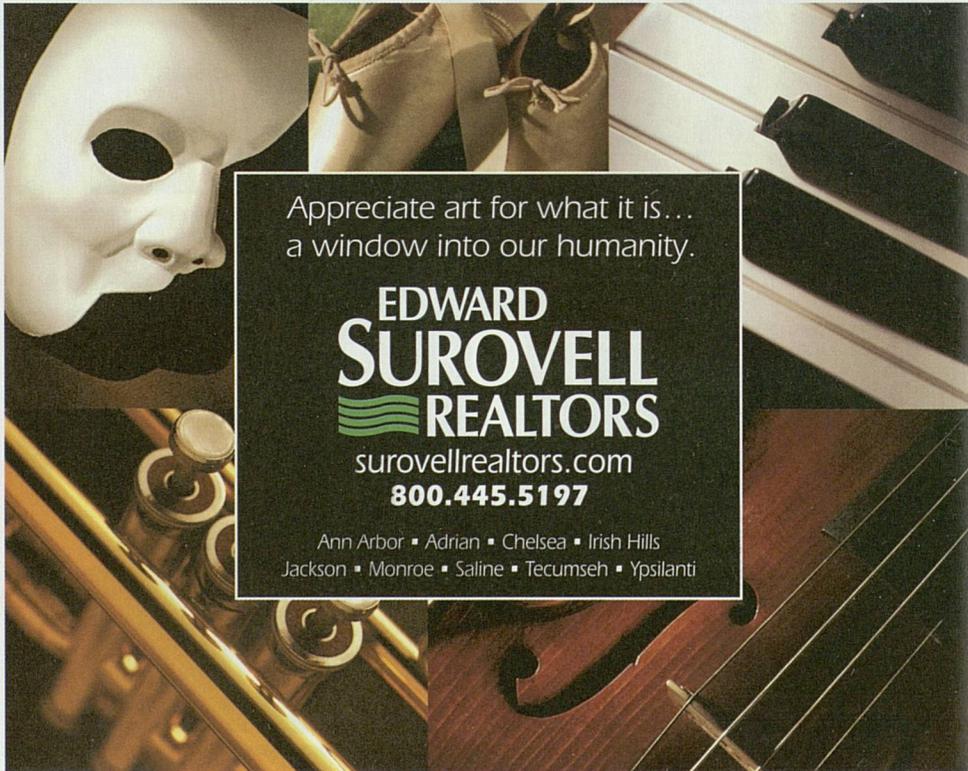
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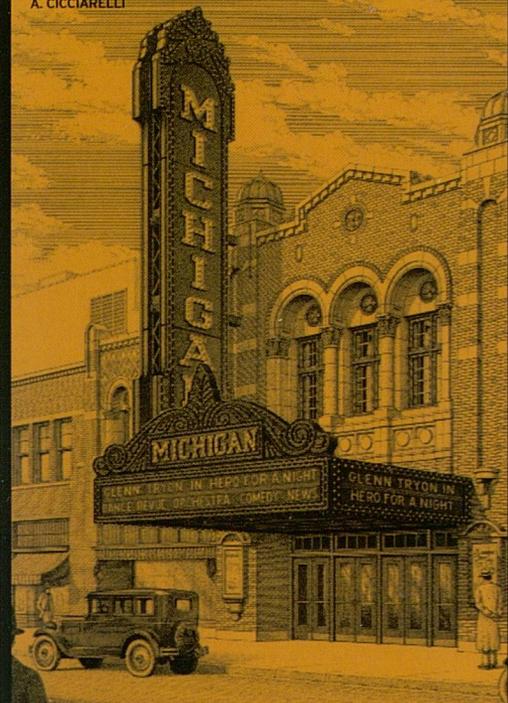
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