

University Musical Society
of the University of Michigan
Fall 2003 Season

125th ums season

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university musical society

fall 03

University of Michigan • Ann Arbor

	2	Letters from the Presidents
	5	Letter from the Chair
UMS leadership	6	Corporate Leaders / Foundations
	12	UMS Board of Directors / Senate / Advisory Committee
	13	UMS Staff / Teacher Advisory Committee
UMS services	15	General Information
	16	Tickets
	17	Gift Certificates
	19	www.ums.org
UMS annals	21	UMS History
	22	UMS Choral Union
	23	Venues / Burton Memorial Tower
UMS experience	27	The 125th UMS Season
	30	Education & Audience Development
	33	UMS Preferred Restaurant & Business Program
UMS support	35	Advisory Committee
	35	Sponsorship & Advertising
	37	Internships & College Work-Study / Ushers
	37	<i>BRAVO!</i>
	39	Support
	48	UMS Advertisers

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.

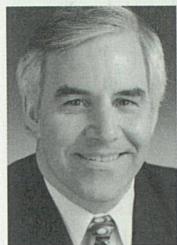
I want to thank the faculty and staff of the University of Michigan and the University Musical Society for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we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

Sincerely,

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank 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.



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.

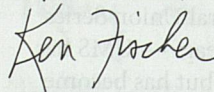
4) A century of bold impresarios. We need only to be reminded of former UMS President Charles Sink's ability to convince the most famous singer in the world, Enrico Caruso, to perform in Hill Auditorium in 1919 to appreciate the imagination, negotiating skills, and *chutzpah* that characterized the impresarios 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 or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President

LETTER FROM THE CHAIR

Welcome 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.”

KAYDON™


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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Doris Duke Charitable Foundation
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JazzNet
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The Wallace Foundation

\$50,000 - 99,999

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ENDOWMENT
FOR THE ARTS



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of the University of Michigan

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ANN ARBOR
Symphony Orchestra
MUSIC IN THE KEY OF A[♯]



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 Shippis, violin

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

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

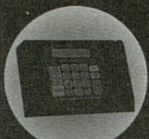
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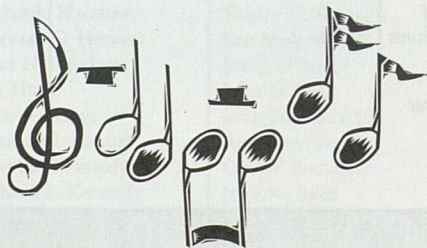
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Stadium & Liberty (734) 822-1900

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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 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.

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.

In 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.

Congratulations



For providing over a century
of great music.

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Keyboard House

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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: 9am–5pm

Sat: 10am–1pm

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.



*Musical
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music.chelseafestivals.com / 734.475.7050

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.

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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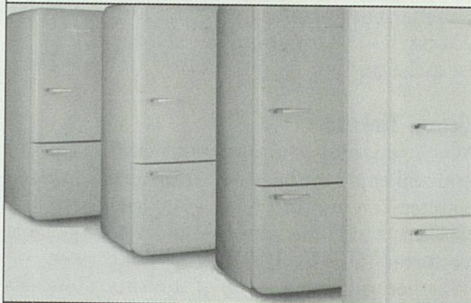
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Why should *you* log onto www.ums.org?

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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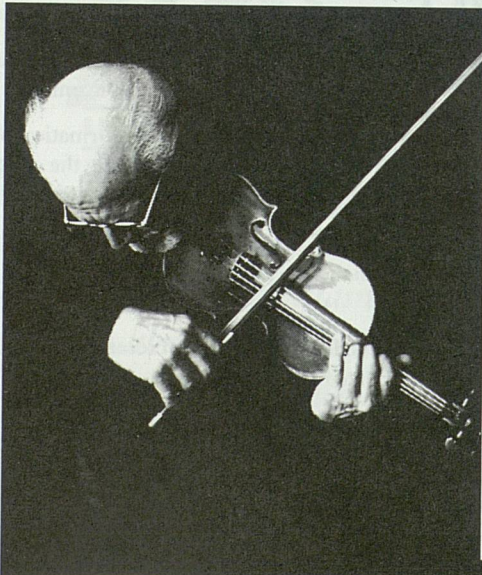
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UMS annals

Through 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

Throughout 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 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

Hill Auditorium Renovation Project Website at: www.umich.edu/~urel/hill/index.html

Hill Auditorium Construction Website at: 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

The 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

In 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.

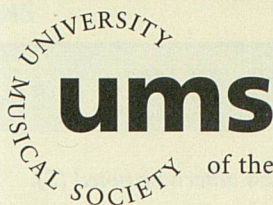
St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed 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

Crisler 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

Thursday, November 6 through Sunday, November 23, 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.

St. Petersburg State Academic Capella Choir 3

Thursday, November 6, 8:00 pm
St. Francis of Assisi Catholic Church

Chava Alberstein 7

Saturday, November 8, 8:00 pm
Rackham Auditorium

Doudou N'Diaye Rose with Les Rosettes 9

Tuesday, November 11, 8:00 pm
Michigan Theater

Charles Lloyd Quintet 11

Thursday, November 13, 8:00 pm
Michigan Theater

Shakespeare's Globe Theatre 17

Tuesday, November 18, 8:00 pm
Wednesday, November 19, 8:00 pm
Thursday, November 20, 8:00 pm
Friday, November 21, 8:00 pm
Saturday, November 22, 2:00 pm
Saturday, November 22, 8:00 pm
Sunday, November 23, 1:00 pm
Sunday, November 23, 6:00 pm
Michigan Union Ballroom

UMS Educational Events *through Sunday, November 23, 2003*

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

St. Petersburg State Academic Capella Choir

Conducting Master Class

Led by Vladislav Chernushenko, Artistic Director, St. Petersburg State Academic Capella Choir. *Thursday, November 6, 12:30-2:30 pm, U-M School of Music, Room 2058, 1100 Baits*

Doudou N'Diaye Rose with Les Rosettes

Symposium: *Aché!* Drums and Women in the African Diaspora

A public symposium featuring members of Les Rosettes, in conversation with drummers Kahemba Kitwana and Jahra McKinney-Hakamma, music educator Carol Richardson, U-M Professor Kelly Askew, moderated by Elizabeth James, Program Associate, U-M Center for AfroAmerican and African Studies. *Tuesday, November 11, 4:00-6:00 pm, Michigan League, Vandenberg Room, 911 N. University Ave.*

Shakespeare's Globe Theatre

Study Club: Shakespeare's *Twelfth Night*

Led by Ralph Williams, Associate Chair, U-M Department of English Language and Literature. *Tuesday, November 4, 7:00-9:00 pm, Ann Arbor District Library, Multi-Purpose Room, 343 S. Fifth Ave.*

Roundtable/Interview

A roundtable discussion featuring lead actors and artistic staff from Globe Theatre's production of Shakespeare's *Twelfth Night*, in conversation with U-M faculty Barbara Hodgdon, John Neville-Andrews, Valerie Traub, U-M graduate student Holly Dugan, and Jeffrey Masten, Professor of English and Gender Studies, Northwestern University. *Wednesday, November 19, 3:00-5:00 pm, Michigan Union Ballroom*

Lecture: "Boys to Men in *Twelfth Night*"

Led by Jeffrey Masten, Professor of English and Gender Studies, Northwestern University. For more information, contact the U-M Institute for Research on Women and Gender at 734.764.9537 or at www.umich.edu/~irwg. *Thursday, November 20, 12:00 noon, 3222 Angell Hall, 435 S. State St.*

UMS
presents

St. Petersburg State Academic Capella Choir



VLADISLAV CHERNUSHENKO,
Artistic Director and Chief Conductor

Program

Thursday Evening, November 6, 2003 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

Sergei Rachmaninoff

All-Night Vigil (Vespers), Op. 37

Всеночное бдение

- No. 1: Come, Let Us Worship
- No. 2: Bless the Lord, O My Soul
- No. 3: Blessed Is the Man
- No. 4: Gladsome Light
- No. 5: Lord, Now Lettest Thou
- No. 6: Rejoice, O Virgin
- No. 7: Verses before the Six Psalms
- No. 8: Praise the Name of the Lord
- No. 9: Blessed Art Thou, O Lord
- No. 10: Having Beheld the Resurrection
- No. 11: My Soul Magnifies the Lord
- No. 12: The Great Doxology
- No. 13: Today Salvation Has Come to the World
- No. 14: Thou Didst Rise from the Tomb
- No. 15: To Thee, the Victorious Leader

20th Performance
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.

Ninth Annual
Divine Expressions Series

Additional support provided by media sponsor Michigan Radio.

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

Special thanks to Jerry Blackstone and the U-M School of Music Choral Ensembles for their participation in this residency.

The St. Petersburg State Academic Capella Choir appears by arrangement with David Eden Productions, Ltd. and H-Art Management.

Large print programs are available upon request.

All-Night Vigil (Vespers), Op. 37

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills, California

Sergei Rachmaninoff, the last great Romantic poet of the piano, was a deeply spiritual person who attended Russian Orthodox services regularly, both before and after his emigration from Russia. He was primarily a secular composer and wrote only three major religious works: the “concerto for chorus” *The Theotokos, Ever-Vigilant in Prayer* (1893), *The Liturgy of St. John Chrysostom* (1910), and the *All-Night Vigil* (1915).

Unlike in the West, the idea of writing original music based on sacred chant was relatively new in Russia. It wasn’t until the 1880s that the Moscow Synodal School developed what musicologist-editor Vladimir Morosan describes as “a first-rate choral ensemble that embodied the highest artistic and professional standards.” Inspired in part by this excellent group, some of the most important composers in the country turned to sacred music for the first time. Rachmaninoff’s mentor Piotr Tchaikovsky led the way with his own settings of the *Liturgy* (1878) and the *Vigil* (1882).

Several of Rachmaninoff’s former classmates at the Moscow Conservatory had become church musicians, and they helped Rachmaninoff master the intricacies of Orthodox chant and liturgy. The challenge lay in respecting the traditional melodies, their style and liturgical function while at the same time adding that elusive something called a “personal touch.”

The *All-Night Vigil* (*Vsenoshchnoye bdeniye*) is sung in the Orthodox Church every Saturday night and on evenings before feast days. It combines what were originally two holy offices, Vespers and Matins (for this reason, the English title usually given to Rachmaninoff’s work, *Vespers*, is not entirely accurate). Each of these offices consists of a number of psalms, hymns and canticles prescribed by the liturgy. By and large, Rachmaninoff stayed close to the liturgi-

cal requirements, but there are a few irregularities; as a result, the *Vigil* has been performed mainly in concert and only occasionally in church.

The language of the work is Church Slavonic, an archaic form of Russian. Consistent with tradition, Rachmaninoff set the sacred words in a homophonic style that makes the text always easy to follow. The traditional melodies used belong to several different styles within Orthodox chant. Movements 2 and 15 are based on the so-called “Greek chant,” a recitative style not directly connected to the Greek Orthodox Church but rather developed in this form in Russia during the 17th century. Movements 8, 9, and 12-14 are marked “znamenny chant,” the old chant tradition as preserved in a special musical notation over the centuries. Movements 4 and 5 come from the so-called “Kiev chant,” which, in the 17th century, introduced new variants of traditional *znamenny* melodies. In the remaining movements, Rachmaninoff offers what he called “counterfeits,” original melodies written in the traditional style.

Textually, movements 1-3, 5, 7-8, and 11 are from the Bible — either from Psalms or, in two cases, from Luke (the two canticles known in Latin as *Nunc dimittis* and *Magnificat*). The other movements are from the Orthodox prayer book. In all movements, Rachmaninoff displays extraordinary sensitivity to the sacred words. He responded to certain key phrases with timbral contrasts (sopranos and altos vs. tenors and basses; solos vs. the full choir) or with choice harmonies that occasionally break up the generally prevalent pure diatonicism (white keys only) of the texture. Rachmaninoff also made generous use of the fine *bassi profondi* he could count on in the Synodal Choir — the bass part frequently descends to low C (and occasionally to the even lower B-flat) to magical effect.

The *All-Night Vigil* was premièred by the Synodal Choir, under the direction of Nikolai Danilin, on March 10, 1915. By then Russia was deeply embroiled in World War I, having just suffered a crushing defeat from the Germans by the Masurian Lakes. This no doubt added fur-

ther poignancy to the reception of the music, which was enthusiastic. As one of the singers later recalled: "Despite the rule that prohibited applause at performances of sacred music, following the final chord of the *Vigil* the audience burst into tumultuous applause. Only Rachmaninoff returned out onto the empty stage [to acknowledge the audience], returning backstage with a twig of white lilac."

Program note by Peter Laki.

The **St. Petersburg State Academic Capella**, Russia's oldest choir, has an unparalleled history among institutions of its kind. Initially named the Tsar's Singing Clerics, it was established in 1479 by Tsar Ivan III as the tsar's private choir, responsible for singing services in the newly constructed Cathedral of the Dormition in the Moscow Kremlin. In their time, both Ivan the Terrible and Peter the Great sang in the choir.

With the founding of the new city of St. Petersburg in 1703, the Court Choir, as it was now known, relocated to Tsar Peter's "window to Europe," and in 1717, a contingent of the ensemble accompanied Peter the Great on his travels to Poland, France, Germany, and Holland.

Empress Elizabeth, the younger daughter of Peter the Great, married a Ukrainian bass singer in the Court Choir named Alexei Razumovsky, who encouraged the Empress to bring more singers from Ukraine. In 1763, Empress Catherine the Great began inviting Western musicians to St. Petersburg to work with the Court Choir. On January 1, 1837, Mikhail Glinka, considered by many to be the first great Russian national composer, was appointed *Kapellmeister* of the Capella.

Following the Russian Revolution of 1917, the combined choir and orchestra gave their last concert for many years on November 8, 1918, with a performance of the "Internationale" (the official anthem of Communism and Socialism) and the Mozart *Requiem* at the Smolny Palace.

The following years brought several changes, including the addition of female choir members and the renaming of the ensemble to the People's Academic Chorus. Many Soviet composers wrote numerous choral works for the ensemble during this era, however, most sacred works ceased to be performed. In 1928, the Capella made its last major tour to the West prior to World War II, traveling to Lithuania, Germany, Switzerland, and Italy. During the War, between October 1941 and July 1943 alone, the Capella gave some 500 concerts in support of the Russian war effort. Following the war, the ensemble gave many distinguished premieres of works by Shostakovich, Kabalevsky, and Prokofiev under the great conductor Yevgeny Mravinsky.

The 1974 appointment of Vladislav Chernushenko as artistic director ushered in a new era of artistic advances. In 1982, Rachmaninoff's masterpiece, the *Vespers*, Op. 37 was performed in its entirety in the composer's homeland for the first time. Under Mr. Chernushenko, the choir began to tour abroad again, and beginning in 1976, it made a number of recordings of Russian sacred music, the first being a recording of excerpts from Tchaikovsky's *Liturgy of St. John Chrysostom* that sold several million copies.

Tonight's performance marks the St. Petersburg State Academic Capella Choir's UMS debut.

Vladislav Chernushenko's illustrious career as a conductor and educator includes leadership of two of Russia's oldest professional musical institutions: the St. Petersburg State Academic Capella and the Rimsky-Korsakov Conservatory of St. Petersburg. Born in 1936 in Leningrad, Mr. Chernushenko received his musical education at the Capella's Choir College and the Leningrad Conservatory, earning advanced degrees in operatic and symphonic conducting. In 1962, Mr. Chenushenko founded the Leningrad Chamber Choir, which he headed for 17 years, garnering international acclaim.



Vladislav Chernushenko

In 1974, Mr. Chernushenko was named the artistic director of the St. Petersburg State Academic Capella. Under his energetic leadership, the Capella regained its reputation as one of the world's finest choirs. One of his principal accomplishments was the restoration, after years of ideological suppression, of Russia's sacred musical heritage to the Capella's repertoire. For the past fifteen years, the music of Georgi Sviridov, Russia's most prominent contemporary composer, has also occupied a special place in the choir's repertoire.

In 1979, Mr. Chernushenko became head of Russia's first conservatory, the Rimsky-Korsakov Conservatory of St. Petersburg. In addition to his duties as a conductor and administrator, he is active as a lecturer, master class clinician, and competition adjudicator, and has been bestowed with several of Russia's highest musical honors.

Tonight's performance marks Vladislav Chernushenko's UMS debut.

St. Petersburg State Academic Capella Choir

VLADISLAV CHERNUSHENKO,
Artistic Director and Chief Conductor

Soprano I

Irina Andryakova
Galina Gordeeva
Olga Ivanova
Ekaterina Micheeva
Larissa Radtchenko
Svetlana Semagina
Anastassia Stepanova
Emillia Titarenko
Nadezda Vasileva
Elena Yaskunova

Soprano II

Nadezda Drobyshevskaya
Elizaveta Kutuzova
Irina Narizhyaya
Tatiana Zhiltsova

Alto I

Olga Koutouzova
Tatiana Mouratova
Erna Shnayder
Liudmila Sokolova
Inna Tchemeritskaia

Alto II

Liudmila Bobrovnikova
Anastassia Bogatcheva
Lioudmila Kerekecha
Daria Leibova
Zanna Polevtsova
Janna Ponomareva
Natalia Prozoumenchtchikova
Anna Rostovtseva
Tatiana Terekhova

Tenor I

Alexandre Detinkine
Denis Kirillov
Maxim Koshevarov
Andrei Leibov
Garik Maroian
Artem Melikhov
Oleg Trofimov
Daniil Vassiliev

Tenor II

Serguei Berdychev
Stanislav Dmitriev
Viktor Korbukov
Oleg Sokolov

Bass I

Nikita Andreev
Yuri Bazhitov
Alexandr Belyaev
Nikolay Kurbatov
Mikhail Leontiev
Oleg Radtchenko
Andrei Reimers
Petr Stroukov
Dmitry Tsouvariev

Bass II

Vladimir Buklagine
Ilia Derbilov
Vladimir Feliaouer
Anatoli Galaktionov
Vladimir Miller
Alexandr Ort
Andrei Pavlov-Arbenin
Serguei Zykov

Assistant Conductors
Lioudmila Chernushenko
Jai Kyung Lee

Administrative Director
Igor Vovk

Stage Manager
Tatiana Ivanova

US Tour Manager
Angel B. Gardner

St. Petersburg State Academic Capella Choir

VLADISLAV CHERNUSHENKO,
Artistic Director and Chief Conductor

All-Night Vigil (Vespers), Op. 37

Sergei Rachmaninoff

No. 1: Come, Let Us Worship

Amin'. Priidite, poklonimsia
Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

Amen. Come, let us worship
God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

No. 2: Bless the Lord, O My Soul

Blagoslovi, dushe moya, Ghospoda,
blagosloven yesi, Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
vo ispovedaniye i v velepotu obleklsia yesi.
Blagosloven yesi, Ghospodi.
Na gorah stanut vodi.
Divna dela Tvoya, Ghospodi.
Posrede gor proydut vodi.
Divna dela tvoya, Ghospodi.
Fsia premudrostiyu sotvoril yesi.
Slava Ti, Ghospodi, sotvorivshemu fsia.

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

Psalms 103[104]:1-2, 6, 24

No. 3: Blessed Is the Man

Blazhen muzh, izhe ne ide
na sovet nechestivih.

Alliluiya, alliluiya, alliluiya.

Yako vest' Ghospod' put' pravednih
i put' nechestivih pogibnet. Alliluiya....

Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom. Alliluiya....

Blazheni fsi nadeyushchiisia nan'. Alliluiya....

Voskresni, Ghospodi, spasi mia, Bozhe moy.
Alliluiya....

Ghospodne yes' spaseniye
i na liudeh Tvoih blagosloveniye Tvoye.
Alliluiya....

Slava Ottsu, i Sīnu, i Sviatomu Duhu,
i nīne i prisno, i vo veki vekov. Amin'.

Alliluiya, alliluiya, alliluiya. Slava Tebe, Bozhe.

Psalm 1:1, 6; 2:11, 12; 3:8, 9

No. 4: Gladsome Light

Svete tihiy sviatiya slavī ,
Bessmertnago

Ottsa nebesnago, Sviatago, Blazhennago,
Iisuse Hriste.

Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sīna i Sviatago Duha, Boga.

Dostoin yesi vo fsia vremena

Pet bīti glasī prepodobnīmi,

Sīne Bozhīy, zhīvot dayay,

temzhe mir tia slavit.

Blessed is the man, who walks not in
the counsel of the wicked.

Alleluia, alleluia, alleluia.

For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia....

Serve the Lord with fear
and rejoice in Him with trembling. Alleluia....

Blessed are all who take refuge in Him. Alleluia....

Arise, O Lord! Save me, O my God!
Alleluia....

Salvation belongs to the Lord;
and Thy blessing be upon Thy people.
Alleluia....

Glory to Father, Son, and Holy Spirit,
both now and ever, and unto ages of ages. Amen.

Alleluia, alleluia, alleluia. Glory to Thee, O God!

Gladsome Light of the holy glory of the
Immortal One —

the Heavenly Father, holy and blessed —
O Jesus Christ!

Now that we have come to the setting of the sun,
and behold the light of evening,

we praise the Father, Son, and Holy Spirit — God.
Thou art worthy at every moment

to be praised in hymns by reverent voices.

O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

No. 5: Lord, Now Lettest Thou

Nine otpushchayeshi raba Tvoyego, Vladiko,
 po glagolu Tvoyemu s mirom,
 yako videsta ochi moi spaseniye Tvoye,
 yezhe yesi ugotoval pred litsem
 vseh liudey,
 svet vo otkroveniye yazikov,
 i slavu liudey Tvoih Izrailia.

St. Luke 2:29-32

Lord, now lettest Thou Thy servant
 depart in peace, according to Thy word,
 for mine eyes have seen Thy salvation,
 which Thou hast prepared before the face of
 all people —
 a light to enlighten the Gentiles,
 and to be the glory of Thy people Israel.

No. 6: Rejoice, O Virgin

Bogoroditse Devo, raduysia,
 Blagodatnaya Mariye, Ghospod' s Toboyu.
 Blagoslovenna Ti v zhenah,
 i blagosloven Plod chreva Tvoyego,
 yako Spasa rodila yesi dush nashih.

Rejoice, O Virgin Theotokos,
 Mary full of grace, the Lord is with Thee.
 Blessed art Thee among women,
 and blessed is the Fruit of Thy womb,
 for Thou hast borne the Savior of our souls.

No. 7: Verses before the Six Psalms

Slava v vishnih Bogu,
 i na zemli mir,
 v chelovetseh blagovoleniye.
 Ghospodi, ustne moi otverzeshi,
 i usta moya vozvestiat hvalu Tvoyu.

St. Luke 2:14; Ps. 51:15

Glory to God in the highest,
 and on earth peace,
 good will among men.
 O Lord, open Thou my lips,
 and my mouth shall proclaim Thy praise.

No. 8: Praise the Name of the Lord

Hvalite imia Ghospodne. Alliluiya.
 Hvalite, rabi Ghospoda. Alliluiya.
 Blagosloven Ghospod' ot Siona,
 zhiviy vo Iyerusalime. Alliluiya.
 Ispovedaytesia Ghospodevi, yako blag.
 Alliluiya, alliluiya.
 Yako v vek milost Yego. Alliluiya.
 Ispovedaytesia Bogu nebesnomu.
 Alliluiya, alliluiya.
 Yako v vek milost Yego. Alliluiya.

Praise the name of the Lord. Alleluia.
 Praise the Lord, O you His servants. Alleluia.
 Blessed be the Lord from Zion,
 He who dwells in Jerusalem. Alleluia.
 O give thanks unto the Lord, for He is good.
 Alleluia, alleluia.
 For His mercy endures forever. Alleluia.
 O give thanks unto the God of Heaven.
 Alleluia, alleluia.
 for His mercy endures forever. Alleluia.

Psalms 135:1, 21; 136:1, 26

No. 9: Blessed Art Thou, O Lord

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Angel'skiy sobor udivisia,
zria Tebe v mertvih vmenivshasia,
smertnuyu zhe, Spase, krepost' razorivsha,
i s Soboyu Adama vozdvigsha,
i ot Ada fsia svobozhdsha.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

"Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoriate?"
Blistayaysia vo grobe Angel,
mironositsam veshchasha:
"Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba."

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Zelo rano mironositsi techahu
ko grobu Tvoyemu ridayushchiiya,
no predsta k nim Angel, i reche:
"Ridaniya vremena presta, ne plachite,
voskreseniye zhe
Apostolom rtsite."

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Mironositsi zheni s miri prishedshiya
ko grobu Tvoyemu, Spase, ridahu.
Angel zhe k nim reche, glagolia:
"Chto s mertvimi zhivago pomishliayete?
Yako Bog bo voskrese ot groba!"

Slava Ottsu, i Sinu,
i Sviatomu Duhu.

Poklonimsia Ottsu, i Yego Sinovi,
i Sviatomu Duhu,
Sviatey Troitse vo yedinom sushchestve
s Serafimi zovushche:
"Sviat, sviat, sviat, yesi Ghospodi!"

I nina, i prisno, i vo veki vekov. Amin'.

Zhiznodavtsa
rozhdshi,
greha, Devo, Adama izbavila yesi.
Radost' zhe Yeve v pechali mesto podala yesi;
padshiya zhe ot zhizni, k sey napravi,
iz Tebe voplotiviyasia Bog i Chelovek.

Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

Blessed art Thou, O Lord,
teach me Thy statutes.

The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Savior,
Thou didst raise Adam,
and save all men from hell!

Blessed art Thou, O Lord,
teach me Thy statutes.

"Why do you women
mingle myrrh with your tears?"
cried the radiant angel in the tomb
to the myrrhbearers.
Behold the tomb and understand!
The Savior is risen from the dead!"

Blessed art Thou, O Lord,
teach me Thy statutes.

Very early in the morning
the myrrhbearers ran with sorrow to Thy tomb,
but an Angel came to them and said:
"The time for sorrow has come to an end!
Do not weep, but announce the resurrection
to the apostles!"

Blessed art Thou, O Lord,
teach me Thy statutes.

The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
"Why do you number the living among the dead?
Since He is God, He is risen from the tomb!"

Glory to the Father and to the Son
and to the Holy Spirit.

We worship the Father, and His Son,
and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
"Holy, Holy, Holy art Thou, O Lord!"

Both now and ever, and unto ages of ages. Amen.

Since Thou didst give birth to the Giver of Life,
O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!

Alleluia, alleluia, alleluia! Glory to Thee, O God!

No. 10: Having Beheld the Resurrection

Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu,
yedinomu Bezgreshnomu.
Krestu Tvoyemu pokloniyemsia, Hriste,
i sviatoye voskreseniye Tvoye poyem i slavim:
Ti bo yesi Bog nash, razve Tebe
inogo ne znayem,
imia Tvoye imenuyem.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiyu smert' razrushii.

No. 11: My Soul Magnifies the Lord

Velichit dusha moya Ghospoda,
i vozradovasia duh moy o Boze Spase moyem.

Refrain:

Chestneyshuyu Heruvim
i slavneyshuyu bez sravneniya Serafim,
bez istleniya Boga Slova rozhdshuyu,
sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabī Svoeyea,
se bo otnine ublazhat
mia fsi rodi.

Refrain.

Yako sotvori mne velichiyē Sil'nīy,
i sviato imia Yego,
i milost' Yego v rodi rodov boyashchimsia Yego....

Refrain.

Nizlozhī sil'nīya so prestol,
i voznese smirennīya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tshchi.

Refrain.

Vospriyat Izrailia, otroka Svoeyego,
pomianuti milosti,
yakozhe glagola ko ottsem nashīm,
Avraamu i semeni yego dazhe do veka.

Refrain.

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.

We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no
other than Thee;

we call on Thy name.

Come, all you faithful,
let us venerate Christ's holy resurrection.

For, behold, through the cross
joy has come into all the world.

Ever blessing the Lord,

let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Refrain:

More honorable than the Cherubim
and more glorious beyond compare than the Seraphim,
without corruption
Thou gavest birth to God the Word,

For He has regarded the low estate of His handmaiden.
For behold, henceforth all generations will
call me blessed.

Refrain.

For He who is mighty has done great things for me,
and holy is His name, and His mercy is on those
who fear Him from generation to generation....

Refrain

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty away.

Refrain

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever
Refrain.

No. 12: The Great Doxology

Slava v vishnih Bogu, i na zemli mir,
 v chelovetseh blagovoleniye.
 Hvalim Tia, blagoslovim Tia,
 klaniyem Ti sia, slavoslovim Tia,
 blagodarim Tia, velikiya radi slavı Tvoyeya.
 Ghospodi, Tsariu nebesniy,
 Bozhe Otche Fsederzhitelıu.
 Ghospodi, Sine yedinorodniy,
 Iisuse Hriste, i Sviatiy Dushe.
 Ghospodi Bozhe, Agnche Bozhıy, Sine Otech',
 vzemliay greh mira,
 pomiluy nas;
 vzemliay grehi mira,
 priimi molitvu nashu.
 Sediay odesnuyu Ottsa,
 pomiluy nas.
 Yako Ti yesi yedin sviat,
 Ti yesi yedin Ghospod', Iisus Hristos,
 v slavu Boga Ottsa. Amin'.
 Na fsiak den' blagoslovliu Tia
 i vos'hvaliu Imia Tvoye vo vekı i v vek veka.
 Spodobi, Ghospodi, v den' sey
 bez greha sohranıtisia nam.
 Blagosloven yesi, Ghospodi, Bozhe otets nashih,
 i hval'no i proslavleno Imia
 Tvoye vo vekı. Amin'.
 Budi, Ghospodi, milost' Tvoya na nas,
 yakozhe upovahom na Tia.
 Blagosloven yesi, Ghospodi,
 nauchi mia opravdaniyem Tvoim.
 Ghospodi, pribezhıshche bil yesi nam
 v rod i rod.
 Az reh: Ghospodi, pomiluy mia,
 istseli dushu moyu, yako sogreshih Tebe.
 Ghospodi, k Tebe pribegoh,
 nauchi mia tvoriti voliu Tvoyu,
 yako Ti yesi Bog moy,
 yako u Tebe istochnik zhıvota;
 vo svete Tvoyem uzrim svet.
 Probavi milost' Tvoyu vedushchim Tia.
 Sviatiy Bozhe, Sviatiy Krepkiy,
 Sviatiy Bessmertniy, pomiluy nas.

Glory to God in the highest, and on earth peace,
 Good will toward men.
 We praise Thee, we bless Thee,
 we worship Thee, we glorify Thee,
 we give thanks to Thee for Thy great glory.
 O Lord, Heavenly King,
 God the Father almighty.
 O Lord, the only begotten Son,
 Jesus Christ and the Holy Spirit.
 O Lord God, Lamb of God, Son of the Father,
 who takest away the sin of the world
 have mercy on us.
 Thou who takest away the sin of the world,
 receive our prayer.
 Thou who sittest at the right hand of the Father,
 have mercy on us.
 For Thou alone art holy,
 Thou alone art the Lord, Jesus Christ,
 to the glory of God the Father. Amen.
 Every day I will bless Thee
 and praise Thy name forever and ever.
 Vouchsafe, O Lord,
 to keep us this day without sin.
 Blessed art Thou, O Lord, God of our fathers,
 and praised and glorified is
 Thy name forever. Amen.
 Let Thy mercy, O Lord, be upon us,
 as we have set our hope on Thee.
 Blessed art Thou, O Lord,
 teach me Thy statutes.
 Lord, Thou has been our refuge
 from generation to generation. I said:
 Lord, have mercy on me,
 heal my soul, for I have sinned against Thee.
 Lord, I flee to Thee,
 teach me to do Thy will,
 for Thou art my God;
 for with Thee is the fountain of life,
 and in Thy light we shall see light.
 Continue Thy mercy on those who know Thee.
 Holy God, Holy Mighty, Holy Immortal,
 have mercy on us.

Slava Ottsu, i Sinu,
i Sviatomu Duhu,
i nīne i prisno, i vo veki vekov. Amin.
Sviatiy Bessmertniy, pomiluy nas.

Sviatiy Bozhe, Sviatiy Krepkii,
Sviatiy Bessmertniy, pomiluy nas.

Glory to the Father, and to the Son,
and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Holy Immortal, have mercy on us.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us.

No. 13: Today Salvation Has Come to the World

Dnes' spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachal'niku zhizni nasheya;
razrushiv bo smertiyu smert',
pobedu dade nam i veliyu milost'.

Today salvation has come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

No. 14: Thou Didst Rise from the Tomb

Voskres iz groba i uzī r
asterzal yesi Ada,
razrushil yesi osuzhdeniye smerti,
Ghospodi,
fsia ot setey vraga izbaviviy,
yaviviy zhe Sebe Apostolom Tvoim,
poslal yesi ya na propoved',
i temi mir Tvoy
podal yesi,
Yedine Mnogomilostive.

Thou didst rise from the tomb and burst
the bonds of Hades!
Thou didst destroy the condemnation of death,
O Lord,
releasing all from the snares of the enemy!
Thou didst show Thyself to Thine Apostles,
and didst send them forth to proclaim Thee;
and through them didst grant Thy peace
to the world,
O Thou Who art plenteous in mercy!

No. 15: To Thee, the Victorious Leader

Vzbrannoy voyevode pobeditel'naya,
yako izbavl'shesia ot zlih,
blagodarstvennaya vospisuyem Ti
rabi Tvoi, Bogoroditse:
no yako imushchaya derzhavu nepobedimuyu,
ot fsiakih nas bed svobodi,
da zovem Ti:
"Raduysia, Nevesto nenevestnaya!"

To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
"Rejoice, O unwedded Bride!"

125th ums season

03/04



The Tallis Scholars

Peter Phillips director

Thu **3/25** 8 pm

St. Francis of Assisi Catholic Church

PROGRAM

Palestrina	Missa Papae Marcelli
Byrd	Tribulations civitatum
Josquin	Ave Maria
Josquin	Tu solus qui facis mirabilia
Sheppard	In manus tuas III
Fayrfax	"Angus Dei" from Missa Tecum principium

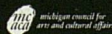
Founded in 1973, the Tallis Scholars are the leading interpreters of Renaissance sacred music and have attracted an almost cult-like following for their amazing purity and clarity of sound. In 1994, the ensemble was invited to perform for the unveiling of the restored Michelangelo frescoes at the Sistine Chapel, and in 1998, they performed their 1,000th concert. "To hear them perform is one of the great live musical experiences of our time, for in many respects, they perform at a level approaching perfection. Moreover, the splendid musicality and gorgeous sound of the group add a positively mystical aspect to the concert." (*Boston Globe*)



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UMS
and
Prue and
Ami Rosenthal
present

Chava Alberstein

Chava Alberstein, *Vocals and Acoustic Guitar*
Oved Efrat, *Acoustic Guitar*
Avi Agababa, *Percussion*

Program

Saturday Evening, November 8, 2003 at 8:00
Rackham Auditorium • Ann Arbor

Tonight's program will be announced by the artists from the stage.

21st Performance
of the 125th Annual
Season

Ninth Annual
World Series

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recording is prohibited.*

This performance is supported by Prue and Ami Rosenthal.

Additional support provided by media sponsor *Detroit Jewish News*.

Special thanks to Jeffrey Y. Levin and the Jewish Federation of
Washtenaw County for their participation in this residency.

Chava Alberstein appears by arrangement with Aviv Productions, Inc.

Large print programs are available upon request.

Chava Alberstein is undoubtedly Israel's most accomplished singer, named the most important female musician in the country's history by Israel's largest daily newspaper. Of her nearly 50 recordings released since the late 1960s, a dozen of the records have gone gold, six platinum, and one triple platinum. Ms. Alberstein is Israel; her development as an artist mirrors Israel's development as a country; her growing pains are Israel's growing pains. Ms. Alberstein and Israel are even the same age (both recently turned 50) and they both share a tiny but powerful stature.

But Ms. Alberstein sees herself as much a singer of the world as just a singer of her beloved country. "Even though I have lived in Israel nearly my entire life, I am constantly questioning my place in the world," says Ms. Alberstein. "Maybe this searching comes from being an artist, maybe it comes from being a Jew. I'm not really sure."

This bittersweet tension between the national and the universal is evident in all of her recordings. They range from tender love songs to defiant songs about peace and oppression. There are prayerful songs celebrating the beauty of the human form and more melancholy songs about loss, poverty, and solitude.

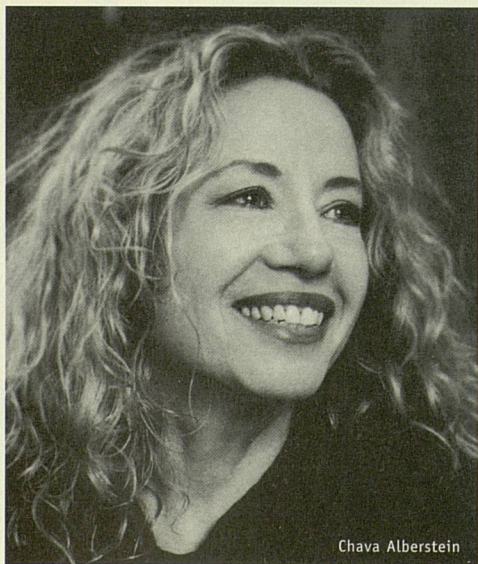
Ms. Alberstein recently released *The Well*, an album of Yiddish poems she transformed into folk songs, with the renowned klezmer group the Klezmatics. "In Israel, you would be hard-pressed to find anyone today composing and singing in Yiddish," said Klezmatics lead singer Lorin Sklamberg. "Some people still see Yiddish as the language of soft Jews who can't protect themselves. But Chava understands the joy and depth of the language."

Yiddish was the mother-tongue of Ms. Alberstein's family in the small town of Szczecin, Poland, where Chava was born. Her family moved to Israel when she was only four-years old, but Ms. Alberstein says she has never totally lost the feeling of being a stranger.

"No matter where I am, even if it's in my own country, I feel like a bit of a guest," she said. "People can appreciate this today, because they move around so much. Every country you go to in the world is filled with so-called 'foreigners.'"

Ms. Alberstein has released more than 40 albums in Hebrew, six of which have been awarded the Kinor David prize, Israel's equivalent of the US Grammy. She has also released seven albums in Yiddish and an English album of standards ranging from Gershwin to Lennon and McCartney.

This evening's performance marks Chava Alberstein's UMS debut.



Chava Alberstein

UMS
presents

Doudou N'Diaye Rose

with

Les Rosettes

DOUDOU N'DIAYE ROSE, *Artistic Director*

Program

Tuesday Evening, November 11, 2003 at 8:00
Michigan Theater • Ann Arbor

Baifall

Les Rosettes

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

Saouroubas

Sabar

Finale

All music composed by Doudou N'Diaye Rose.

22nd Performance
of the 125th Annual
Season

Ninth Annual
World Series

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This presentation is supported by the Heartland Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts with additional contributions from General Mills Foundation, Land O'Lakes Foundation, Sprint Corporation, and Michigan Council for Arts and Cultural Affairs.

Additional support provided by media sponsors WEMU and *Metro Times*.

Special thanks to the African American Arts and Culture Society, Nzinga Aye, Black Folk Arts, Inc., Glenda Dickerson, Latifa Diop, Hakamma Vocal and Percussion Ensemble, Beth James, Kahemba Kitwana, Mame Marie, Jahra McKinney-Hakamma, Ibrahima Niang, Carol Richardson, Mary Weed, U-M Center for AfroAmerican and African Studies, and U-M Center for World Performance Studies for their participation in this residency.

Doudou N'Diaye Rose and Les Rosettes appear by arrangement with Columbia Artists Management, LLC.

Large print programs are available upon request.

Baifall

This piece includes 35 musicians on stage and features the *Khine* instrument as well as the *M'Balax* — the rhythm section played by the *Lamb* and the *Meung Meung*.

Les Rosettes

Doudou N'Diaye Rose founded this company of female percussion artists 30 years ago. The piece enlists 20 musicians on stage and features a call-and-response directed by Doudou N'Diaye Rose. Instruments used are *Sabars* and the *M'Balax* rhythm section (featuring *Lamb* and *Meung Meung*).

Saouroubas

This piece includes 35 musicians on stage including a ladies' chorus. The movement features the following instruments: *Saouroubas*, *Assicots*, and *Bougarabous*.

Sabar

The *Sabars* is Doudou N'Diaye Rose's most famous instrument. This piece features Mr. Rose with his entire ensemble.

Finale

With 35 musicians on stage, this piece features the *Sabars*, *Meung Meung*, *Lamb*, *N'Der*, *Gorom Babass*, *Saouroubas*, *Khine*, *Assicots*, and *Bougarabous*.

Under the direction of **Doudou N'Diaye Rose**, the Drummers of West Africa are not only the most renowned drum ensemble of West Africa but are one of the most revered percussion ensembles in the world. The Drummers, all members of Mr. Rose's family, have toured the capitals of Europe and South America to critical acclaim and were recently the opening attraction of the 50th Annual Cannes Film Festival.

Doudou N'Diaye Rose, the chief drum major of Dakar, Senegal, is a living legend. Although his family did not want him to pursue music, he was fascinated as a child by the magic of the

drum. Over the years he learned all of the finer points of percussion, becoming the greatest drummer of his country. Both a guardian of tradition and an untiring innovator, this virtuoso percussionist is also a true conductor, just as the great conductors of symphony orchestras.

Mr. Rose has undertaken an enormous amount of research, met the greatest poet-musicians of West Africa, and has meticulously catalogued the innumerable rhythms that punctuate the life and ceremonies of Senegalese society. He knows the power of traditional rhythms and respects the strict conditions under which they should be interpreted. However, he also experiments with new instrumental techniques, has considerably enlarged the size of the groups that he conducts (up to 100 drummers), and composes works of power and virtuosity. Mr. Rose has also introduced his daughters and granddaughters to the art of percussion and formed a group of female drummers, **Les Rosettes**, a revolutionary concept at the time of their formation. Les Rosettes have become revered instrumentalists in their own right, appearing on stages across Europe.

For the last 15 years, Mr. Rose has experienced international attention and admiration. He has traveled internationally performing and collaborating with artists including the Rolling Stones, Peter Gabriel, and the late Miles Davis and Dizzy Gillespie. All forms of music interest him, and he continues to hold the opinion that natural rhythms and tempos are intrinsically found in composed music regardless of genre.

Doudou N'Diaye Rose also loves to meet the public and share his expertise. He leads percussion workshops in Japan, France, Africa, and the US, where he brought his company for an extensive tour in 2000. He goes to schools and suburbs to spread his love of rhythm, of music, and of meeting and sharing with people, always acting as a true cultural ambassador for his country and an icon of his art form.

Tonight's performance marks Doudou N'Diaye Rose's second appearance under UMS auspices. Mr. Rose made his UMS debut in February 2000. Tonight's performance also marks Les Rosettes's UMS debut.

UMS
presents

Charles Lloyd Quintet

Charles Lloyd, *Tenor Saxophone, Flute, Taragato*
Geri Allen, *Piano*
John Abercrombie, *Guitar*
Robert Hurst, *Bass*
Eric Harland, *Drums*

Program

Thursday Evening, November 13, 2003 at 8:00
Michigan Theater • Ann Arbor

Tonight's program will be announced by the artists from the stage.

23rd Performance of the
125th Annual Season

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Tenth Annual
Jazz Series

Additional support provided by media sponsors WEMU, WDET, and *Metro Times*.

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

The Charles Lloyd Quintet appears by arrangement with Maurice Montoya Music Agency.

Large print programs are available upon request.

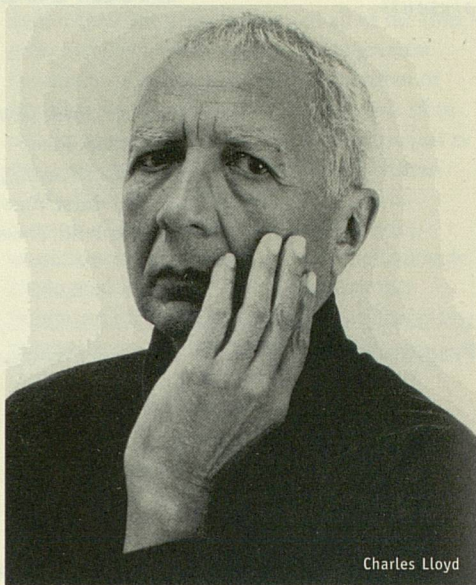
C redited by many musicians with anticipating the popularity of “world music” as early as the late 1950s, **Charles Lloyd** describes his music as having “danced on many shores.” From the moment he first came to prominence, Mr. Lloyd began to take audiences on journeys that traversed enormous distances. His compositions have punctuated the post-bop period, embraced the traditional music of a host of world cultures, and ciphered the psychedelic 1960s with avant-garde improvisation.

Mr. Lloyd was born in Memphis in 1938 of African, Cherokee, Mongolian, and Irish descent. He was given his first saxophone at the age of nine and grew up riveted to radio broadcasts by Charlie Parker, Coleman Hawkins, Billie Holiday, and Duke Ellington. As a teenager Mr. Lloyd performed with saxophonist George Coleman and was a sideman for blues greats Johnny Ace, Howlin’ Wolf, and B.B. King.

Mr. Lloyd moved to Los Angeles in 1956 to earn his Master’s degree in music at USC. While his days were spent in academia, he spent nights in LA’s jazz clubs playing with Ornette Coleman, Billy Higgins, Charlie Haden, Bobby Hutcherson, and other leading West Coast jazz artists.

In 1960 Mr. Lloyd became music director of Chico Hamilton’s group, and in 1965 he formed his own quartet, a brilliant ensemble that introduced pianist Keith Jarrett, drummer Jack DeJohnette, and bassist Cecil McBee. The resulting album, *Forest Flower* (1966), made history as one of the first jazz recordings to sell one million copies, and the album became a stunning crossover success that appealed to a popular mass market and gained heavy airplay on FM radio. The Quartet was the first jazz group to appear at the famed Fillmore Auditorium in San Francisco.

The Quartet was invited to tour the world in 1967 and its performances in the Eastern Bloc nations of Europe often marked the first time audiences had heard an American jazz group live. At the peak of the Cold War in 1967, Mr. Lloyd made headlines once again, when the Quartet became the first jazz group from the



Charles Lloyd

US to play in the USSR by invitation of the Soviet people rather than through government sponsorship.

In 1989, seven years after he had made his last album, Charles Lloyd returned to the studio to record for ECM Records. The project marked the beginning of a new wave of his compositions and recordings. The death of Mr. Lloyd’s long time friend and musical collaborator, drummer Billy Higgins, in May 2001, marked the end of an era in his musical journey. *Hyperion With Higgins* was released later in the year as a poignant reminder of the unique relationship between these two men. In the spring of 2004 ECM will release the last recording that Charles Lloyd made with Billy Higgins three months before Mr. Higgins died. It will be accompanied by a DVD documentary of the meeting between these two men.

Tonight’s performance marks Charles Lloyd and the Charles Lloyd Quintet’s UMS debuts.

Born 1944 in Port Chester, NY, **John Abercrombie** grew up in Greenwich, Connecticut, and began playing the guitar at the age of fourteen.

An offer to tour with organist Johnny Hammond led to going on the road for weeks at a time, playing such spots as Count Basie's Lounge and the Club Baron in Harlem. In 1969, following graduation from Boston's Berklee College of Music, Mr. Abercrombie decided to head south in hopes of breaking into the New York music scene. In the next few years he developed into one of New York's most in-demand session musicians. He recorded with Gil Evans, Gato Barbieri, and Barry Miles, and became a regular musician in Chico Hamilton's group.

It was as the guitarist in Billy Cobham's band that John Abercrombie first began attracting widespread attention among the general public. Shortly thereafter, at the Montreux Festival, Mr. Abercrombie ran into ECM Records' Manfred Eicher who invited him to record an album for the record label. *Gateway* was released in November, 1975; it marked the first collaborative effort of Mr. Abercrombie with Jack DeJohnette and bassist Dave Holland.

Mr. Abercrombie's affinity for jazz standards complements his role as an active clinician and teacher. While preparing for a Harvard lecture, where he surveyed the history of jazz guitar, he explained, "When I'm playing tunes like 'Autumn Leaves' or 'Stella By Starlight,' as much as I've played those tunes over the years, I still enjoy playing them. And because I know them so well, I'm very free with them. I'm just as free with them as when I'm playing no chords at all. That, to me, is free jazz."

John Abercrombie possesses a unique voice as a jazz guitarist combining evolving technologies with a tradition well represented by jazz standards.

Tonight's performance marks John Abercrombie's UMS debut.

Heralded as "one of the most original and in-demand musicians of her generation" by *Jazz Times* and "the most versatile jazz musicians to emerge in the past decade" by

Atlantic Monthly, pianist **Geri Allen** is a true standout of her generation.

Geri Allen was born in Detroit on June 12, 1957. She was studying piano by age seven and went on to study at the Jazz Development Workshop under the tutelage of trumpeter Marcus Belgrave, drummer Roy Brooks and pianist Harold McKinney. She also attended Detroit's famous magnet music school, Cass Technical High School. After receiving a BA from Howard University, Ms. Allen went on to earn a Masters in Ethnomusicology from the University of Pittsburgh.

In the early-1980s, Ms. Allen quickly became an influential player on the New York jazz scene. In 1994, she recorded with hip-hop/funk bassist, Me'shell Ndegeocello, and the following year was crowned with a Lady of Soul award for "Jazz Album of the Year" at the first Soul Train Awards. In 1996, she graced the big screen, playing the role of pianist Mary Lou Williams in the Robert Altman film, *Kansas City*. A former member of the Black Rock Coalition, she was the first woman to receive Denmark's prestigious JAZZPAR Prize, and participated in Ornette Coleman's long anticipated *Sound Museum*. Soon afterwards, Ms. Allen composed a piece commissioned by choreographer Donald Byrd entitled *Jazz Train*.

Geri Allen first performed with Charles Lloyd at Lincoln Center in 1996 as part of a benefit concert for master drummer Billy Higgins. Over the years that followed she occasionally performed with Mr. Lloyd for special events. After the events of 9/11 he asked her to join him for his acclaimed recording *Lift Every Voice*.

Tonight's performance marks Geri Allen's UMS debut.

Eric Harland seems destined for greatness. At the age of 25 his accomplishments include performances and recordings with a long list of “who’s who” in the world of jazz including Terence Blanchard, Joe Henderson, Greg Osby, Ravi Coltrane, Betty Carter, Stefon Harris, Jason Moran, and McCoy Tyner. In 1998 he appeared on *Downbeat* Reader’s Poll in the “Best New Talent” category.

Mr. Harland left his hometown of Houston, Texas, to attend the Manhattan School of Music. It wasn’t long before word of his talent and sensitivity on the drums spread, and in 1995 he recorded with guitarist Rodney Jones. In 1996 he toured with Greg Osby, which led to his working with Betty Carter and Jazz Ahead until her death in 1998. At that time an invitation arrived to join Terence Blanchard’s group. During this period he recorded three albums with Mr. Blanchard and participated on the soundtracks for *Original Sin*, *Bamboozle*, *Summer of Sam*, *Glitter*, *Jim Brown*, and *Bojangles*.

During the summer of 2002 he toured with McCoy Tyner’s band, and is on Mr. Tyner’s current release *Land of the Giants*.

In the fall of 2002 Charles Lloyd asked Eric Harland to join his band.

Tonight’s performance marks Eric Harland’s UMS debut.

Robert Hurst is a highly respected and well-recognized composer, bassist, educator, and recording artist. His cultivation into a membership of talented musicians from around the world was fostered by lengthy tours and Grammy Award-winning recordings featuring Charles Lloyd, Wynton Marsalis, Dave Brubeck, Terence Blanchard, Tony Williams, Branford Marsalis, Nicholas Payton, Sting, and the legendary Pharoah Sanders.

Mr. Hurst has won four Grammy Awards as well as international critical acclaim for his musicianship. Mr. Hurst has also enjoyed

directing, arranging, and composing for NBC’s *The Tonight Show* with Jay Leno for nearly a decade. He has scored original music for several films, including *The Wood*, an MTV/ Paramount Production; performed music for *Ocean’s Eleven*; and scored music for *Brown Sugar*, by Fox Films.

Mr. Hurst has been involved with the Education of Jazz and Jazz History beginning at a very young age. During the 1980s, he was awarded a Presidential Scholarship from President Ronald Reagan. Mr. Hurst was recently appointed to the Board of Directors of the John Coltrane Foundation.

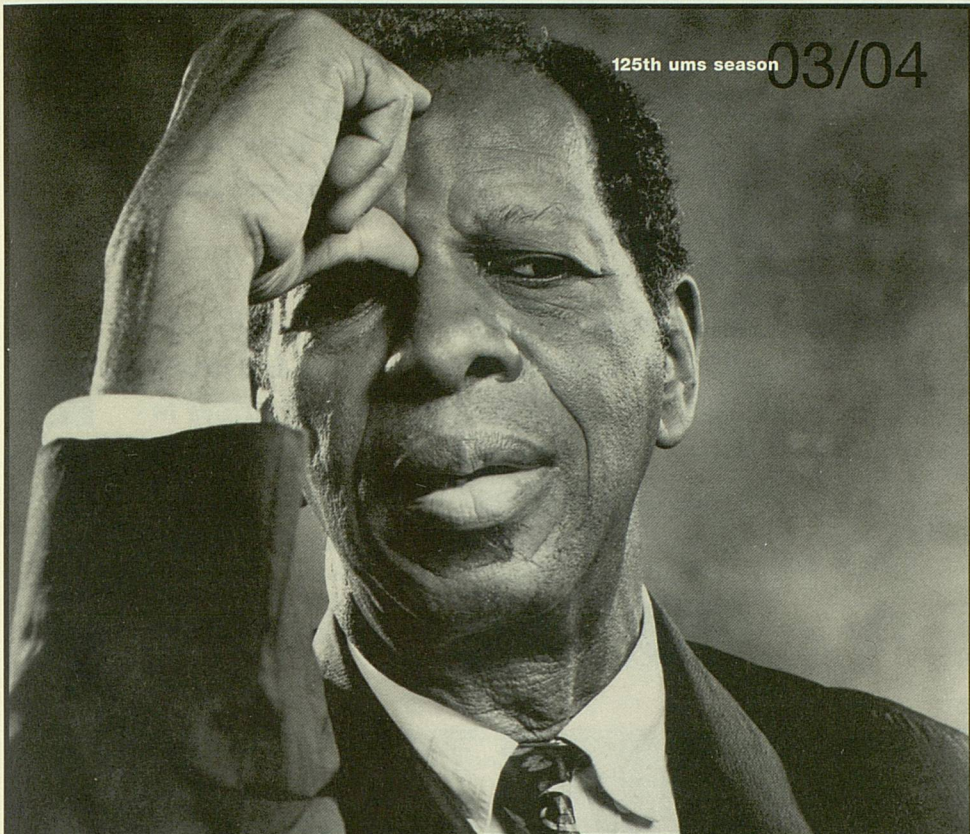
In addition to recording, Mr. Hurst conducts master classes for several institutions of higher learning including the Thelonius Monk Institute of Jazz at USC, The Juilliard School, and the Stanford Jazz Workshop and Festival, and teaches as a faculty member at California State University, Northridge, CA.

Robert Hurst and his family reside in the New York and Los Angeles areas.

Tonight’s performance marks Robert Hurst’s UMS debut.

125th ums season

03/04



An Evening with Ornette Coleman

Ornette Coleman alto saxophone

Greg Cohen bass

Tony Falanga bass

Denardo Coleman drums

Fri **3/19** 8 pm

Hill Auditorium

Ornette Coleman's legendary New York debut caused an ecstatic Leonard Bernstein to exclaim, "This is the best music I've ever listened to!" Known as the father of "free jazz", the MacArthur "Genius" Grant winner celebrates his 74th birthday with this UMS debut concert.

Sponsored by TIAA-CREF. Funded in part by the Wallace Foundation and JazzNet.

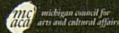
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Cheers

to the

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*"If music be
the food of love,
play on...."*

Twelfth Night, Act One, Scene One

*We welcome you all and
hope that you enjoy the play.*

DODY VIOLA

SUE SCHROEDER

LORETTA SKEWES

UMS
and
Pfizer Global Research
and Development
present

In association with 2Luck Concepts, the Shakespeare's Globe

Twelfth Night

(or What You Will)

A Play by William Shakespeare

MARK RYLANCE, *Artistic Director for the Globe*

GREG RIPLEY-DUGGAN, *Executive Producer for the Globe*

Program

Tuesday Evening, November 18, 2003 at 8:00

Wednesday Evening, November 19, 2003 at 8:00

Thursday Evening, November 20, 2003 at 8:00

Friday Evening, November 21, 2003 at 8:00

Saturday Afternoon, November 22, 2003 at 2:00

Saturday Evening, November 22, 2003 at 8:00

Sunday Afternoon, November 23, 2003 at 1:00

Sunday Evening, November 23, 2003 at 6:00

Michigan Union Ballroom • Ann Arbor

This performance contains one 20-minute intermission.

24th, 25th, 26th,
27th, 28th, 29th, 30th
and 31st Performances
of the 125th Annual
Season

Fourth Annual
Theater Series

Special thanks to Ian Bund and to all the friends of Herbert S. Amster, who made this theater season possible.

These performances are 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.

The performances of Shakespeare's Globe Theatre are sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories.

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

Presented with support from the Wallace Foundation.

Additional support for Tuesday evening's performance is provided by Robert and Pearson Macek.

Additional support for Saturday evening's performance is provided by Sue Schroeder, Loretta Skewes, and Dody Viola.

Additional support provided by media sponsor Michigan Radio.

Special thanks to Holly Dugan, Barbara Hodgdon, Jeff Masten, John Neville-Andrews, and Valerie Traub, U-M Department of Theatre and Drama; U-M Institute for Research on Women and Gender; and Washtenaw Community College for their involvement in this residency.

Presented in association with the Michigan Union's 100th Anniversary Celebration.

Shakespeare's Globe Theatre tour is made possible by Virgin Atlantic.

Large print programs are available upon request.

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

The Globe Theatre

Tim Carroll, *Master of Play*

Jenny Tiramani, *Master of Clothing, Properties, and Hangings*

Claire van Kampen, *Master of Theater Music*

Siân Williams, *Master of Dance*

Keith McGowan, *Master of Historical Music, Research, and Arrangements*

Stan Pressner, *Master of Light*

Giles Block, *Master of the Words*

Glynn MacDonald, *Master of Movement*

Stewart Pearce, *Master of Voice*

Sid Charlton, *Company Manager*

Richard Howey, *Globe Production Manager*

Tony Schondel, *US Production Manager*

Siobhan Bracke, *Casting Director*

Richard Kornberg and Associates, *Press Relations*

Professional Management and Resources, *General Management*

Cast

Duke Orsinio	Liam Brennan
Antonio	Patrick Brennan
Viola	Michael Brown
Fabian/Sea Captain	James Garnon
Curio/Officer	Richard Glaves
Feste	Peter Hamilton Dyer
Valentine/Priest/Officer	Terry McGinity
Sebastian	Rhys Meredith
Olivia	Mark Rylance
Maria	Peter Shorey
Sir Toby Belch	Bill Stewart
Malvolio	Timothy Walker
Sir Andrew Aguecheek	Albie Woodington

Musicians

Musical Director

Keith McGowan, *Rauschpfeife, Curtal, Recorder, Hautboy, Flute*

Andrej Jovanic, *Theorbo, Percussion*

Sharon Lindo, *Rauschpfeife, Curtal, Recorder, Hautboy, Violin*

Nicholas Perry, *Rauschpfeife, Curtal, Recorder, Hautboy, Lizard*

Keith Thompson, *Rauschpfeife, Curtal, Recorder, Hautboy, Flute*

Tom Hammond, *Sackbut, Recorder, Trumpet*

Synopsis

Believing her twin brother Sebastian to have drowned during a shipwreck, which she survived, the young Viola is stranded on the mysterious coast of Illyria. Disguised as the page Cesario, Viola enters the service of the Duke Orsino, who is madly in love with the Countess Olivia. When delivering a love-letter on Orsino's behalf, Viola is horrified when the Countess falls helplessly in love with her, disguised as she is as a boy and going by the name of "Cesario." The confusion deepens as we realize that Sebastian has also survived, and is at large in a hostile land, quarrelling with his maritime savior, Antonio. As Viola secretly harbors a growing affection for Orsino, elsewhere in Olivia's dwellings the "twelfth night" festivities after Christmas are being enjoyed to the full by the Countess's roguish cousin, Sir Toby Belch.

With a surfeit of cakes, ale and uproarious misdemeanors, Belch and his friends — Olivia's hapless suitor Sir Andrew Aguecheek, her "allowed fool" Feste, and gentlewoman Maria — incur the wrath of the steward Malvolio. Appalled at Malvolio's puritanical disapproval, the pranksters plot their revenge by writing him a letter, purporting to come from Olivia, and cryptically confessing undying love for her loyal steward. As a token that her affections are returned, Malvolio, utterly love-struck by the news, is implored to attend his lady smiling, and sporting a set of cross garters and yellow stockings.

Upon Malvolio's appearing in this manner, Olivia assumes her steward is mad. Pretending to heed her fears, Belch inflicts the ultimate indignity by binding him up and locking him in a "dark room," attended by Feste disguised as the raving preacher "Sir Topas."

Meanwhile, Sir Andrew too is falling foul of Sir Toby's high jinks. With the help of Fabian, another of his motley associates, Belch contrives for Aguecheek to confront Viola in a duel for Olivia's affections. As the duel begins, an uncomprehending Antonio draws his sword on Sir Andrew in defense of his co-combatant

Viola, whom he mistakes for his friend Sebastian. Seeking to exact revenge on Viola for his injuries, Sir Andrew gets more than he and a drunken Belch bargained for when they mistakenly inflict vengeance on Sebastian. Interrupting the scuffle, Olivia unknowingly takes the hand of Sebastian, assuming him to be Cesario....

The **Globe Theatre** is a faithful reconstruction of the open-air playhouse built in 1599, where Shakespeare worked and in which many of his greatest plays were performed. The first theater burned down in 1613. A second theater was built on the same site, but this was pulled down in 1642 and never rebuilt.

The project to reconstruct the Globe was initiated by the Chicago-born actor and director Sam Wanamaker, who spent decades raising both funds and public interest in Shakespeare's most celebrated theater. The Globe is now one of the best-loved attractions in London and occupies a place at the center of a range of exciting artistic and educational activities.

The theater season runs from May to September at the Globe, with productions of Shakespeare, his contemporaries, and modern authors. The Globe has also welcomed companies from overseas to share the impact Shakespeare's plays have had worldwide.

Each year the Globe Theatre Company rediscovers the dynamic relationship between the audience and the actor in this unique building. It has also taken productions to Middle Temple Hall, the finest Elizabethan interior in London and where the first recorded performance of *Twelfth Night* took place in 1602. This production was revived as the 400th anniversary production of the play in 2002.

Shakespeare's Globe Exhibition provides an engaging and informed introduction to the theater of Shakespeare's time and the London in which he lived and worked. In the vast UnderGlobe beneath the theater, every aspect of Shakespeare's work is brought imaginatively to life using a combination of modern technology

and traditional crafts. Against the historical background of Elizabethan Bankside — the playground of Elizabethan London — the roles of actor, musician, and audience are explored. A visit to the exhibition usually includes a guided tour of today's working theater.

Globe Education shares discoveries made at the Globe with students, teachers and members of the public of all ages and nationalities through a range of on-site workshops, distance learning programs and seasonal events. Every year, more than 50,000 students take part in educational activities, many of them tailor-made to the specific needs of the group, from primary school to postgraduate level. Each year, Shakespeare's Globe provides approximately ten distinct educational programs for universities throughout the US.

This production marks the Globe Theatre's UMS debut.

Biographies

Liam Brennan

Duke Orsino

Theater: Seasons and productions with 7:84 Theatre Co., The Traverse, Glasgow Citizens, The Royal Lyceum, Perth Rep, Dundee Rep, The Byre St Andrews, Borderline Theatre, Cumbernauld Theatre, The Brunton Theatre Musselburgh, Salisbury Playhouse, Sheffield Crucible, Durham Theatre Co., Calypso Productions Dublin. Recent work includes title roles in *Macbeth* and *Hamlet* (Brunton Theatre); Michael Collins in *God Save Ireland* (Wiseguide); Matthew Reid in *King Of The Fields* (Traverse).

Globe: Bolingbroke in *Richard II*, Edward in *Edward II*, Count Orsino in *Twelfth Night*, *The Golden Ass*, Macduff in *Macbeth*.

TV: *High Road*, *Machair*, *Bad Boys*, *Taggart*, *Strathblair II*, and *Gas Attack*, winner of the Michael Powell Award for "Best Film."

Radio: Numerous plays and short stories for the BBC, most recently the title role in *Rob Roy*.

Patrick Brennan

Antonio

Theater: *Outside Edge* (New Vic, Staffs); *Macbeth*, *Don Juan* (West Yorkshire Playhouse); *Fire Eaters* (Actors Centre); *The Tempest* (Derby Playhouse); *Light Shining in Buckinghamshire*, *Schism in England*, *Entertaining Strangers*, *Anthony and Cleopatra*, *King Lear* (Royal National Theatre); *King Lear*, *Richard III*, *The Taming of the Shrew* (Ludlow Festival); *Song for a Forgotten City* (Y Cwmni); *Fire Raisers*, *Casement* (Moving Theatre); *Glengarry Glenross*, *Absurd Person Singular* (Wolsey Theatre, Ipswich); *I Am Joseph Stalin* (White Bear, Kennington); *Under Milk Wood* (Theatre Royal, Bristol); *Worlds Apart* (Theatre Royal, Stratford East); *Twelfth Night* (Thorndike, Leatherhead); *The Merchant of Venice* (Sherman, Cardiff); *Threepenny Opera* (Hijinx, Cardiff); *The Hairy Ape* (Bolton Octagon); *Best Years of our Lives* (Made in Wales, Cardiff); *A Clockwork Orange*, *Romeo and Juliet*, *Hamlet* (RSC); *Crimes of the Heart* (Phoenix, Leicester); *King Lear*, *Some Kind of Hero* (Nottingham Playhouse); *Silicon Alley* (Nottingham Roundabout).

Globe: *Richard II*, *Edward II*, *Twelfth Night* at Middle Temple Hall, and *Macbeth*.

TV: *Cadfael*, *Wing and Prayer II*, *The Bill*, *Midsummer Murders*, *Every Cloud*, *Nightshift*, *Holby City*, *Order out of Chaos*, *Brothers and Members*, *In the Company of Strangers*, *State of Play*.

Radio: Numerous broadcasts for BBC 3, 4 and BBC Radio Wales.

Michael Brown

Viola

Training: LAMDA.

Globe: Queen Isabel in *Richard II*, *Edward II*, Viola in *Twelfth Night*, and *The Golden Ass* all at Shakespeare's Globe.

TV: *McCready & Daughter*, *Doctors*, *The Vice*.

James Garnon*Fabian/Sea Captain***Training:** RADA, graduated 2001.**Theater:** *The Tempest*, *The Winter's Tale*, *Pericles* (RSC Round House and RST); *A Midsummer Night's Dream*, *The Blue Room*, *Les Liaisons Dangereuses* (Theatre Royal, York).**Globe:** *Dido*, *Queen of Carthage* (Shakespeare's Globe).**TV:** *Without Motive*.**Richard Glaves***Curio/Officer***Training:** Guildhall School of Music and Drama.**Theater:** *Habitat* (Royal Exchange, Manchester); *The Accrington Pals* (Minerva, Chichester); *The Clandestine Marriage* (Watermill, Newbury); *Spike* (Nuffield, Southampton); *The Boy who Left Home* (The Lyric, Hammersmith and UK Tour); *A Midsummer Night's Dream* (Neuss Shakespeare Festival, Germany); *Harvest* (Southwark Playhouse).**Globe:** *Richard II*, *Edward II*.**Peter Hamilton Dyer***Feste***Theater:** Epicoene in *The Silent Woman*, *A Midsummer Night's Dream* (both RSC); *The Bacchae* (Shared Experience); Luther in *The Daughter-in-Law* (Haymarket, Basingstoke), *The Idiot* (The Playground); *Miss Julie*, *Macbeth* (Nuffield, Southampton); *St Joan* (Birmingham Rep); *Emma* (Cambridge Theatre Co); *Mansfield Park* (Sheffield Crucible); *Richard II*, *The Moonstone* (both Royal Exchange); *A Twitch on the Thread* (Coventry); *The Caretaker*, *David Copperfield* (Dundee Rep); *A Christmas Carol* (Chichester); *Oedipus Rex* (Leicester Haymarket).**Globe:** *Twelfth Night* at Middle Temple Hall, *King Lear*.**TV:** *Doctors*, *Table Twelve*, *Eastenders*, *Doctor Who*, *People Like Other People*.**Terry McGinity***Valentine/Priest/Officer***Theater:** *Wind in the Willows* (Birmingham Rep.); *Romeo and Juliet* (Tour); *Hamlet* (Almeida/New York); *Julius Caesar* (ESC); *Don Carlos* (Lyric Studio); *The Crucible* (Sheffield Crucible); *Measure for Measure* and *The Real Don Juan* (Oxford Stage Co.); *Metamorphosis*, *The Trial*, *Fall of the House of Usher*, *Hamlet* (with Steven Berkoff).**Globe:** *Richard II*, *Edward II*, *Macbeth*, *The Tempest*, *The Two Noble Kinsmen*, *Augustine's Oak*, *The Comedy of Errors*, *Cymbeline* (Globe New York Tour).**TV:** *Strange*, *Bad Blood*, *Seekers*, *Othello*, *Timon of Athens*, *Hamlet*, *All's Well That Ends Well*, *All the World's a Stage*, *Casualty*, *Thin Air*, *Trelawny of the Wells*, *Person to Person*, *Professionals*.**Film:** *All Men Are Mortal*, *Barry Lyndon*.**Rhys Meredith***Sebastian***Training:** RADA.**Theater:** *Wild Duck*, *Pericles*, *The Odyssey*, *What's In Alaska*, *The Insatiate Countess*, *The Provoked Wife*, *Saturday Sunday Monday*, *Engaged*, *Hobson's Choice*, *A Midsummer Night's Dream* (RADA); *Mister Paul* (Old Red Lion).**Globe:** *Twelfth Night* at Middle Temple Hall.**TV:** *Manhunt*, *Fun At The Funeral Parlour*, *Charles II*, *State of Play*, *Henry VIII*.**Radio:** Agatha Christie's *They Do It With Mirrors*, *In a Glass Darkly*.**Film:** *Chasing Sheep*.**Mark Rylance** (*Olivia*) was born in England and raised in America. In 1977 the Platteville Summer Shakespeare Festival, of Platteville, Wisconsin, gave him his first paid job as an actor. The following year he returned to England to train at The Royal Academy of Dramatic Art. In 1980, The Citizen's Theatre, Glasgow, Scotland, gave him his first job in Britain. He joined the RSC in 1982, and returned again in 1988 to play Hamlet and Romeo, at which time he was made an associate actor. Having formed his own cooperative theater company of actors in 1984, The London

Theatre of Imagination (renamed Phoebus Cart in 1989), and a tour of *The Tempest* around sacred sites such as English stone circles, brought him to the foundations of the Globe Theatre. In 1991, Sam Wanamaker agreed to have *The Tempest* performed on the concrete foundations of the Globe site and invited Mr. Rylance to join the Artistic Directorate of the Globe. The Royal National Theatre, The Royal Court Theatre, The Royal Opera House, and The Donmar Warehouse are among the many theaters he has worked for in England. In the US, Mr. Rylance has played Hamlet at the Pittsburgh Public Theatre and at The American Repertory Theatre in Cambridge. For Theatre for a New Audience in New York City, he has played Henry V and Touchstone. The Globe chose him to be the first Artistic Director in 1995. In addition to Walt Whitman, Bob Dylan, Ficino, and Robert Bly, Mr. Rylance would like to acknowledge the help of Rudolf Steiner with voice, and Sir Francis Bacon with philosophy and humor. Mr. Rylance is a friend of the Francis Bacon Research Trust, and Chairman of the Shakespearean Authorship Trust. His film and television work includes *Wallenberg: Lost Hero*, *Angels and Insects*, *Intimacy*, *The Institute Benjamenta*, *Hearts of Fire*, *The Grass Arena*, *Love Lies Bleeding*, *Loving*, and *Leonardo da Vinci*, a drama documentary. He is married to Claire van Kampen and loves his two daughters.

Peter Shorey

Maria

Theater: *Privates on Parade* (New Vic Theatre, Newcastle-under-Lyme); *The Dove* (Warehouse Theatre, Croydon); *The Importance of Being Earnest*, *Alice's Adventures in Wonderland* (The Dukes Playhouse, Lancaster); *Noises Off*, *Richard III*, *Kiss of the Spiderwoman*, and writer and Dame in eight pantomimes (all Mercury Theatre, Colchester); *Bedroom Farce*, *Macbeth*, *Chorus of Disapproval*, *To Kill A Mockingbird* (Theatre Royal, York); *Someone Who'll Watch Over Me* (Salisbury Playhouse); *Love at a Loss* (Wild Iris at Battersea Arts Centre); *The Baby* (Wild Iris at The Bush); *Anthony & Cleopatra*, *Hobson's Choice*, *Grapes of Wrath*, *Nervous*

Women, *The Wizard of Oz* (Birmingham Repertory Theatre); *Compromised Immunity*, *Paradise Now & Then* (Gay Sweatshop at the Drill Hall, London); *A Midsummer Night's Dream*, *Whose Life Is It Anyway*, *Serious Money*, *Chorus of Disapproval*, *Witness for the Prosecution*, *Thark* (Northcott Theatre, Exeter); *Kiss of the Spiderwoman*, *Of Mice and Men*, *It's A Lovely Day Tomorrow* (Belgrade Theatre, Coventry); *The Government Inspector*, *Magicalympical Games* (Nottingham Playhouse); *The Dresser* (Torch Theatre, Milford Haven); three years with the Nottingham Playhouse Roundabout Company; founding member of the Level Theatre, Cleveland.

Globe: *Richard II*, *Edward II*, *Twelfth Night*, *The Golden Ass*.

TV: *Mr. Codger*, *Black & White & Red All Over*, *Compromised Immunity*, *Minder* (as Hacksaw Harry), *The Bill*, *Extremely Dangerous*, *Patagonia*.

Film: *The Crying Game*.

Bill Stewart

Sir Toby Belch

Theater: *Handling Bach*, *City Wives Confederacy* (Greenwich Theatre); *Rough Crossing* (Royal Lyceum, Edinburgh); *The Green Parakeet* (Greenwich Studio Theatre); *The Grapes of Wrath* (The Crucible, Sheffield); *The Europeans*, *Ego In Arcadia*, *Victory* (The Wrestling School); *The Good Person of Sichuan* (National Theatre); *Hedda Gabler*, *Soft Shoe Shuffle* (Haymarket, Leicester); *Sink the Belgrano* (Half Moon/Mermaid); *Animal Farm* (National Theatre tour); *Soft Cops* (Royal Shakespeare Company); *Clay* (Oxford Playhouse); *Crime and Punishment*, *Having A Ball* (Lyric, Hammersmith); *Terra Nova* (Watford Palace); *Fearless Frank* (Kings Head, London); *More Out Than In* (The Bush); *Stallerhof* (Hampstead Theatre Club); *The Trial* (Roundhouse and European tour); *Shivers* (Royal Court/Joint Stock).

Globe: *Richard II*, *Edward II*, *Twelfth Night*, *The Golden Ass*, *Henry V*, *A Chaste Maid in Cheapside*.

TV: *The Scarlet Pimpernell*, *Liverpool 1*, *A Touch of Frost*, *In the Cold Light of Day*, *Knowing Me Knowing You*, *Wimbledon Poisoner*, *Lovejoy*, *GBH*, *A Beetle Called Derek*, *The Bill*, *Bergerac*, *Dramarama*, *My Brother Johnathan*, *Eastenders*,

Out of the Blue, Casualty, Heartbeat, Black Hearts in Battersea, Oasis, Once Upon A Time In The North, The Men's Room, What's Your Story, Wipe Out, Silver Buckle, The Strong Are Lonely, Baal, Young At Heart, Edge of Darkness, Made In Britain.

Film: *Anna and the King, Felicia's Journey, One Golden Afternoon, Heirs and Graces, Secret Friends, Countdown to War, Napoleon and Josephine, Morons from Outer Space, 101 Dalmations, Jake's Progress, Black Beauty, No Place To Hide, The Fool, William Tell, Pirates, Tom and Thomas.*

Timothy Walker

Malvolio

Director: British stage première of *Swanwhite* by August Strindberg (Gate, London); *Out Cry* or *The Two-Character Play* by Tennessee Williams (Cheek by Jowl, Lyric Hammersmith, and tour); the première of *Ritual in Blood* by Steven Berkoff (Nottingham Playhouse).

Theater: *The White Devil, La Bête* (Lyric Hammersmith); *The Tempest, Volpone* (Almeida); *The Seagull, Present Laughter, The Tempest* (West Yorkshire Playhouse); *Julius Caesar* (Birmingham Rep); *A Tale of Two Cities* (Greenwich Theatre); *Hamlet, The Tempest, A Family Affair, Macbeth, The Cid, Twelfth Night* (Cheek by Jowl); *The Illusion, A Flea In Her Ear* (Old Vic); *There are Crimes and Crimes* (Leicester Haymarket); *A Doll's House* (Gate, Dublin); *Damned for Despair* (Gate, London); *Sturm und Drang, Brighton Beach Scumbags* (Riverside Studios); *Why Things Happen* (ICA); *The Shadow of a Gunman, Romeo and Juliet, The Fool, Richard III, Troilus and Cressida, Good* (RSC).

Globe: Director, *Edward II*.

TV: *Peak Practice, Attachments, Monsignor Renard, Trail of Guilt, Where The Heart Is, Rhodes, Soldier Soldier, The Bill, Casualty, Dr. Who.*

Film: *Four Weddings and a Funeral, Crush.*

Albie Woodington

Sir Andrew Aguecheek

Training: RADA.

Theater: The Bristol Old Vic, The Bristol Little Theatre, Manchester Royal Exchange, Greenwich, Regents Park, RSC, RNT. Able Druggier in *The Alchemist*; Pistol in *Henry IV Part 2*, Dribbler in *Amphibians*, Fabian in *Twelfth Night* (RSC); Gus in *The Dumb Waiter*, Martini in *One Flew Over the Cuckoo's Nest*, Vladimir in *Waiting for Godot*, Osip in *Wild Honey* for Alan Ayckbourn at Scarborough, Bardoph in a national tour of *Henry IV, Parts 1 and 2*.

Globe: *Richard II, Edward II, Twelfth Night, The Golden Ass, Macbeth* (Phoebus Cart).

TV and Film: *The Count of Monte Cristo, The Thirteenth Warrior, Age of Treason, First Night, The Bill, Minder, The Vision Thing, Wycliffe, Thin Blue Line, Pie in the Sky, Will Warden in Brother Cadfael.*

Giles Block (Master of the Words) has been Master of the Words for *Richard II, Richard III, Dido, Queen of Carthage, Edward II, and The Taming of the Shrew*. For the 2002 season at Shakespeare's Globe, Master of the Words on *Twelfth Night* (Middle Temple Hall and Globe), *A Midsummer Night's Dream*, and Master of Play and the Words for the 2002 International Fellowship; for the 2001 season Master of Verse on *King Lear, Macbeth, and Cymbeline*; for the 2000 season Master of Play and Verse on *Hamlet*. Work for the Shochiku Theatre company in Japan includes: *Amadeus, Macbeth, The Cherry Orchard, King Lear, Richard III, Hamlet, and Skylight*. He received the first award ever given to a Westerner by the Japanese theatrical establishment, honoring his record as a visiting director. Other directing includes: *She Stoops to Conquer* and *The Fawn* (the National Theatre); and *Hard Time* by Stephen Jeffreys (Not the National Theatre). In America, he directed the national tour of *Bedroom Farce* with Tom Ewell; *A Midsummer Night's Dream* (Pennsylvania); *Twelfth Night* (Louisiana State University); *Pericles* (College of Santa Fe); *Hobson's Choice* and *Wild Honey* (both Salisbury Playhouse).

Tim Carroll (Master of Play) is Associate Theatre Director at Shakespeare's Globe. He has been Master of Play for *Twelfth Night* (Middle Temple Hall and at the Globe) and *The Golden Ass* for the Globe Company last year, *Macbeth* in 2001, *The Two Noble Kinsmen* in 2000, and *Augustine's Oak* in 1999. This year he was Master of Play for *Richard II* and *Dido, Queen of Carthage*. He has worked with the English Shakespeare Company, first as an assistant director then as director of several productions including *Cymbeline*, *Julius Caesar*, and *The Tempest*. As Associate Director of the Northcott Theatre, Exeter, productions included *The Last Yankee*, *Amadeus*, *Charley's Aunt*, and *Forty Years On*. Further theater credits include: Schiller's *Don Carlos* (Lyric Hammersmith); *Gaspig* (Gateway, Chester); *Someone Who'll Watch Over Me* (Salisbury Playhouse); *Northanger Abbey* (Northcott); and *Phaedra* (BAC). As an opera director, productions include Benjamin Britten's *The Prodigal Son*, Purcell's *Dioclesian*, and Monteverdi's *Orfeo* (Kent Opera); Sir Peter Maxwell Davies's *Eight Songs for a Mad King* and Hans Werner Henze's *El Cimarron* (Psapha). He has staged three shows at the Gran Teatre de Liceu, Barcelona, two of them with the mezzo soprano Sarah Walker. Recent productions include *Engaged* (The Orange Tree), Handel's *Acis and Galatea*, and Benjamin Britten's *Albert Herring* (New Kent Opera, for which he is also Director of Productions), and Monteverdi's *Il Ritorno d'Ulisse in Patria* (Aldeburgh Festival).

Tamara Harvey (Assistant to the Master of Play) is in her third season at Shakespeare's Globe. Previously she has directed *Philotas* (Read Not Dead), been Assistant to the Master of Play on *The Golden Ass*, *Twelfth Night*, and *Macbeth*, and Associate Producer for the first International Artistic Fellowship. Further credits as director include the UK tour of *The Graduate*; the UK professional première of Tennessee Williams' *Something Cloudy, Something Clear* (Finborough Theatre); *La Finta Giardiniera* (semi-staged at the Barbican); *16 Winters* (Bristol Old Vic Basement); *Markings* (Wimbledon

Studio Theatre); *The Chair Lift* (Hungarian Cultural Centre, Hampstead Theatre); *Mistakes Of A Night*, *Songs My Mother Taught Me* (New Kent Opera); *Henry V* (QEH, Bristol); *Fourteen Hundred Thousand and Lovers* (NY Performance Alliance, USA); *The Lion, the Witch and the Wardrobe* (Maitisong Festival, Botswana). As assistant director: *Life x 3* (Savoy Theatre); *La Finta Giardiniera* and *Sarka & Osud* (Garsington Opera); *La Traviata* (also co-revival director, English Touring Opera); *La Ronde* and *Hobson's Choice* (RADA); and *Twelfth Night*, *The Learned Ladies*, and *The Taming of the Shrew* (Shakespeare Theatre of New Jersey), where she was a directing intern before becoming assistant to the Artistic Director. Future work includes the première of WH Davies' *Young Emma* in an adaptation by Laura Wade (Finborough Theatre), *The Tempest in Portugal*, and *Mavria*, a new play by Peter Oswald.

Glynn MacDonald (Master of Movement) trained in Alexander Technique at the Constructive Teaching Centre in 1972. She has been teaching at LAMDA since 1978 and the Central School of Speech and Drama since 1985. She has worked in the Actors' Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland, Switzerland, Japan, Australia and in the US. Since 1997 she has been resident Master of Movement at Shakespeare's Globe and works with Globe Education to provide sessions for undergraduates and continuing professional development for teachers. In 2002 she directed *Transforming September 11* at the Linbury Studio, Royal Opera House for Peace Direct. Her book, *Elements of the Alexander Technique*, is published by Harper Collins.

Keith McGowan (Master of Historical Music) studied trombone with George Maxted, musicology in Nottingham, London and Leningrad, and early wind technique with Bernard Thomas. After his first professional dates as a sackbut player with London Pro Musica and

Musica Antiqua of London, the chance purchase of a bargain tenor shawm and a home-made rauschpfeife began his love of early and traditional wind music. He now specializes in playing renaissance woodwind instruments, performing regularly on dulcian and shawm with The Gabrieli Players, The Orchestra of the Renaissance, and The Dufay Collective. He has worked as musical assistant, researcher, and arranger on several productions with Shakespeare's Globe, playing trumpets, reeds, bagpipes, jew's harp, and flute. He directed the two different bands for the productions of *Twelfth Night* in 2002, and for the 2003 season he was also Master of Historical Music on *Richard III* and *Edward II*.

Stewart Pearce (Master of Voice) has been Shakespeare's Globe's resident Master of Voice since 1999 working on productions of *Richard II*, *Richard III*, *Dido*, *Queen of Carthage*, *Edward II*, *The Taming of the Shrew*, *Antony and Cleopatra*, *Augustine's Oak*, *The Tempest*, *Hamlet*, *The Two Noble Kinsman*, *The Antipodes*, *King Lear*, *Cymbeline*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Golden Ass*, and on the International Artistic Fellowship in 2001 and 2002. Stewart is also Master of Voice for *Richard II*, *Richard III*, *Dido*, *Queen of Carthage*, and *The Taming of the Shrew* this year. In addition, Mr. Pearce coaches for the Chicago Shakespeare Theater and is now Head of Voice at the Drama Centre London, having formerly held the same position at the Webber Douglas Academy of Dramatic Art from 1981 to 1998. Mr. Pearce works extensively throughout the entertainment and corporate industries as a Master of Presentation and his workshops based on the essence of Renaissance Theatre's Voice are facilitated internationally. Publications include *The Alchemy of Voice* (Hodder & Stoughton) and *The Globe's Voice*.

Stan Pressner (Master of Light) has created the lighting for dance, theater, opera, and music events on five continents. His work can be found in the repertoires of: The New York City Ballet, Lyon Opera Ballet, Bill T. Jones/Arnie Zane, Ralph Lemon and Company, Atlanta

Ballet, Boston Ballet, Pittsburgh Ballet Theatre, and The Netherlands Dance Theatre. His recent work includes: Jean Genet's *The Blacks* for the Stockholm Staatsteatern and The Market Theatre of Johannesburg; *The Abduction from the Seraglio* and *The Rake's Progress* for the Munich Staatsooper; scenery and lighting for *The Logic of the Birds*; scenery and lighting for John Jasperse's *See Through Knot* for The White Oak Project; and *Giant Empty* for John Jasperse. He served as UCLA's Visiting Professor of Dance Lighting from 1992-1994 and is currently on faculty at both The Juilliard School and NYU's Tisch School of the Arts. He also serves as the resident lighting designer of the Lincoln Center Festival. As a theater consultant, he works with Theatre Projects Consultants, currently on the re-development of Lincoln Center and a new cultural policy for the City of Dallas as well as the development of the Arts District in Dallas. Mr. Pressner is the recipient of a 1988 New York Dance and Performance Award ("Bessie") for cumulative achievement, a 1997 Cable Ace Award for Bravo's *Inside the Actor's Studio*, and a 1988, 1991, and 1994 American Theatre Wing Design Award nomination.

Jenny Tiramani (Master of Clothing, Properties, and Hanging) is Director of Theatre Design at Shakespeare's Globe, where her work includes *Cymbeline* and *Twelfth Night*, for which she received the 2003 Laurence Olivier Award for "Best Costume Design." This year at the Globe she co-designed *Richard II*, *Richard III*, *Edward II*, and *The Taming of the Shrew*. Other close associations include: Theatre Royal Stratford East's *On you Way Riley* by Alan Pater and *Wild Justice* by Barry Keeffe; Kenneth Branagh's Renaissance Theatre Company including *Hamlet* and *King Lear*; Mark Rylance and Claire van Kampen with whom she created *The Tempest*, *Macbeth* (Phoebus Cart Company), and *As You Like It* (Theatre for a New Audience, New York). Work in the West End includes *Steaming* (Comedy Theatre); *Much Ado About Nothing*, directed by Judi Dench (Phoenix); *Travelling Tales* with John Sessions (Haymarket); *Unforgettable* with Clark Peters (Garrick).

Claire van Kampen (Master of Theatre Music) originally trained as an instrumentalist at the Royal College of Music where her teachers included Peter Element, Yonty Solomon, and Dr. Ruth Gipps, and specialized in the performance of 20th century music. In 1986 she joined the Royal Shakespeare Company and the Royal National Theatre as the first female Musical Director with both companies. Her work there included *Heresies*, *Hamlet*, *Romeo and Juliet* (all RSC); and *The Wandering Jew* and *The Shaughran* (RNT). She has since developed an international career as a composer, and has written and performed many television and film soundtracks. In 1990 she co-founded the theater company Phoebus Cart with her husband Mark Rylance; their production of *The Tempest* was performed in the concrete foundations of Shakespeare's Globe in 1991. Since the Globe's opening she has been the Director of Theatre Music, creating music for 21 of the Globe's productions to date including: *Richard II*, *Richard III*, *Dido*, *Queen of Carthage*, *Edward II*, *The Taming of the Shrew*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Golden Ass*, *Macbeth*, *King Lear*, *Cymbeline*, *Hamlet*, *The Antipodes*, *The Merchant of Venice*, *Julius Caesar*, *Antony and Cleopatra*, and *The Two Gentlemen of Verona*. In Spring 2000 she composed original music for Matthew Warchus's Broadway production of *True West* and Winter 2000 saw the world première of her new score for Asta Nielsen's 1921 film of *Hamlet* at the National Film Theatre.

Siân Williams (Master of Dance) trained at the London College of Dance and Drama. She founded The Kosh Dance Theatre Company with Michael Merwitzer in 1982 and performed in all its productions. Choreography and theater awards include the *Manchester Evening News* Dance Theatre Award, Cairo Experimental Theatre Award, New York Film and Television Festival Bronze Medal, and the Best Foreign Theater Presentation in Chile. Ms. Williams has worked as Master of Dance for the Globe Theatre Company for *Richard II*, *Richard III*, *Dido Queen of Carthage*, *Edward II*, and *The*

Taming of the Shrew in 2003; *Twelfth Night* and *The Golden Ass* in 2002; and previously on *The Two Noble Kinsmen* and *Macbeth*. Recent work includes performing in Opera North's *La Traviata*; choreography for the film *The Closer You Get*; Movement Director of the RSC on *The Winter's Tale*, *Timon of Athens*, *Macbeth*, *As You Like It*, and *Jubilee*. Ms. Williams recently performed in *Twentieth-Century Girls* and directed *A Square of Sky* for The Kosh.

Paul M. Rambacher (US Stage Manager) has developed and/or managed in excess of 63 theatrical productions, concerts, and special events from coast to coast nationally and internationally. Production credits include Boston Pops; *Swingtime*; *Bye Bye Birdie*; *Zorba*; *A Bronx Tale*; *Tap Dogs*; *Copenhagen*; *AEROS*; *The Presidents*, starring Rich Little; Savion Glover in *Footnotes*; and *Bring In 'Da Noise, Bring In 'Da Funk*. Special event clients include AT&T, 1996 Olympics Centennial Park, Fruitopia for Coca Cola, Stern-Hall, Sonalysts, Kraft, IHF, and Impact Marketing. Mr. Rambacher specializes in Touring Production/Event Management, drawing upon his background of 17 years of road experience.

Richard Kornberg and Associates (US Press Representative) represents *Hairspray*; *Rent*; *The Thing About Men*; New York Theatre Workshop; Second Stage Theatre; and MOMIX. Past productions: *bash*; *Blown Sideways Through Life*; *The Crucible*; *Death of a Salesman* (50th anniversary production); *Dirty Blonde*; *Golden Child*; *Jekyll & Hyde*; *Jelly's Last Jam*; *Long Day's Journey Into Night*; *Metamorphoses*; *A Moon for the Misbegotten*; *The Most Fabulous Story Ever Told*; *My Fair Lady*; *One Flew Over the Cuckoo's Nest*; *Ricky Jay and His 52 Assistants*; *The Shape of Things*; *Shopping and Fucking*; *Snakebit*; *tick, tick...BOOM!*; *The Vagina Monologues*; *The Will Rogers Follies*; and *You're a Good Man, Charlie Brown*. Mr. Kornberg was general press representative for Joseph Papp and the New York

Shakespeare Festival where he worked on hundreds of shows, including *A Chorus Line*, *The Pirates of Penzance*, and *Free Shakespeare* in Central Park.

John Luckacovic and **Eleanor Oldham** formed **2Luck Concepts** (US Tour Producers) in 2001 to enable them to continue to seek out, develop, and produce unique and engaging projects from around the world. In addition to the current US tour of Shakespeare's Globe, this season 2Luck Concepts is managing the inaugural North American tours of the celebrated George Piper Dances presents *Ballet Boyz* and Akram Khan's *Kaash*. Next season's projects include a return of the Globe to North America.

Staff for the Company

Executive Producers

2Luck Concepts, John Luckacovic and Eleanor Oldham
Shakespeare's Globe, Greg Ripley-Duggan

Professional Management and Resources,
General Management

Sid Charlton, *Company Manager*

Richard Kornberg, *Press Representation*

Rowan Walker-Brown, *Globe Theatre Administrator*

Krista Martocci, *US Lighting Director/Technical Director*

Richard Howey, *Globe Production Manager*

Tony Schondel, *US Production Manager*

Tamara Harvey, *Assistant to the Master of Play*

Paul Rambacher, Paul Williams, *Stage Managers*

Katie Beedham, Tariq Rifaat, *Tiring House Managers*

Bushy Westfallen, *Costume Supervisor*

Lily Mollgaard, *Props Supervisor*

Debbie Watson, *Wardrobe Manager*

Natalie Shephard, *Wigs, Hair, and Make-up*

Nicola Evans, *Deputy Wardrobe Manager*

Alise Filleul, Rocci Pearson, *Wardrobe Assistants*

Jasmine Lawrence, *Production Assistant*

Janco, Ltd., *Trucking*

Specialised, *Travel Travel Agent*

Acknowledgements

The producers extend special thanks to Virgin Atlantic; Marion Kukurutz and Sunita Verma at Specialised Travel; Jonathan Ginsburg, Actors Equity Association; each and all of the many people at the five host venues; and especially the generosity of Tom Fontana for making this first Globe tour a reality.

For information on the Fall 2004 North American tour of Shakespeare's Globe's Original Practices production of *Richard II*, contact 2Luck Concepts.

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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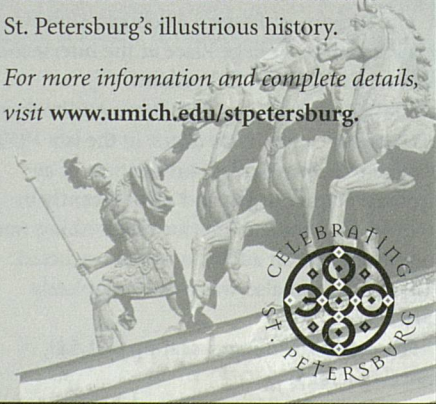
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CELEBRATING ST. PETERSBURG

300 Years of Cultural Brilliance

UMS is participating in the University-wide festival, *Celebrating St. Petersburg: 300 Years of Cultural Brilliance*, this fall with a series of seven events related to St. Petersburg's illustrious history.

For more information and complete details, visit 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

Please 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.

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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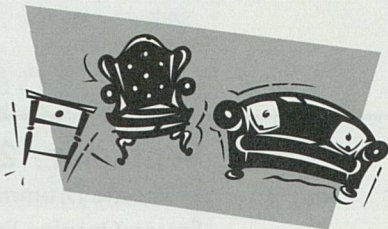
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January 2004

- 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, e-mail 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.

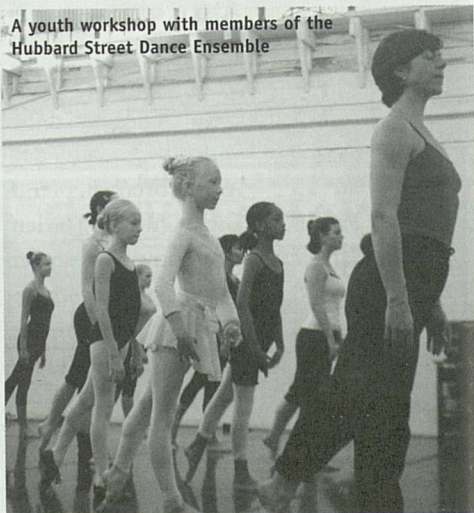
Immersion

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 Immersion 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, e-mail umseyouth@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 umseyouth@umich.edu,

Primary supporters of the Youth Education Program are:



Ford Motor Company
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A complete listing of Education Program supporters are listed online at 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 umseyouth@umich.edu.

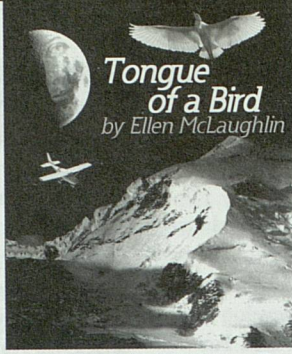
Special Discounts for Teachers and Students to Public Performances

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

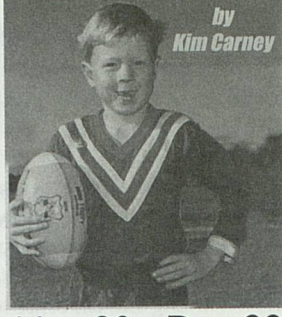


**Tongue
of a Bird**
by Ellen McLaughlin

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.

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.

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

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326 South Main –
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2220 South Main – 996.8890

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322 South Main – 669.9977

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663.3381

Parrish Fine Framing and Art
9 Nickels Arcade – 761.8253

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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.

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.

Name(s) _____

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

Address _____

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Gifts of \$50 or more may be charged to: VISA MasterCard Discover American Express

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Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

UMS support

UMS 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

The 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:

- **Enhancing corporate image**
- **Cultivating clients**
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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.

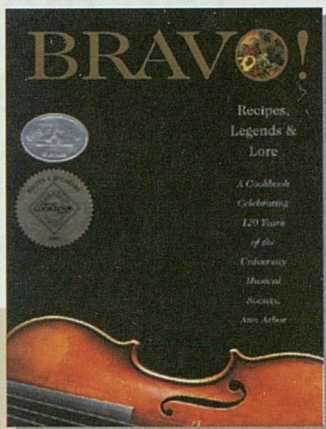
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives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



BRAVO!

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— Graham Kerr

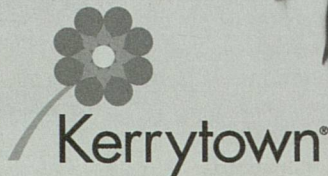
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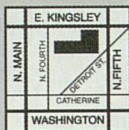
UMS is proud to present *BRAVO!*, the award-winning cookbook filled with recipes, legends, and lore honoring the first 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities.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

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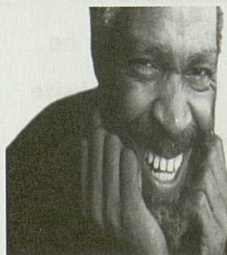
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This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government 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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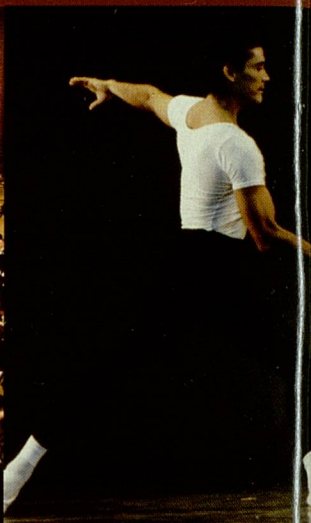
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