



# UMMS

FALL 2004 SEASON

UNIVERSITY MUSICAL SOCIETY  
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR



MICHIGAN



Your **n p r** <sup>SM</sup> News Station

[michiganradio.org](http://michiganradio.org)

91.7 FM Ann Arbor/Detroit

104.1 FM Grand Rapids

91.1 FM Flint

# NEWS

**Morning Edition** BBC World News

BBC Newshour Newshour with Jim Lehrer  
All Things Considered **Washington Week**

# CULTURE

**Stateside** Masterpiece Theatre

**This American Life** Austin City Limits

Fresh Air with Terry Gross

**Great Performances**

# FAMILY

A Prairie Home Companion **Nature**

**Car Talk** Antique Roadshow

Wait, Wait...Don't Tell Me **PBS Kids**

Services of Michigan Public Media

Be more



**PBS**

**WFUM PBS**

[michigantelevision.org](http://michigantelevision.org)

MICHIGAN



**TELEVISION**

# university musical society

fall 04

University of Michigan • Ann Arbor

	2	Letters from the Presidents
	5	Letter from the Chair
<b>UMS leadership</b>	6	Corporate Leaders/Foundations
	12	UMS Board of Directors/Senate/ Advisory Committee
	13	UMS Staff/Teacher Advisory Committee
<b>UMS services</b>	15	General Information
	16	Tickets
	19	<a href="http://www.ums.org">www.ums.org</a>
<b>UMS annals</b>	21	UMS History
	22	UMS Choral Union
	23	Venues & Burton Memorial Tower
<b>UMS experience</b>	27	126th UMS Season
	30	UMS Education Programs
	33	UMS Preferred Restaurant & Business Program
<b>UMS support</b>	35	Advisory Committee
	35	Sponsorship & Advertising
	37	Internships & College Work-Study/Ushers
	39	Support
	48	UMS Advertisers

**Front Cover:** Mikhail Baryshnikov in *Forbidden Christmas or The Doctor and The Patient* (Michal Daniel), Whirling Dervishes of Damascus, Yuri Temirkanov, Measha Brueggergosman (Lorne Bridgeman)

**Back Cover:** Laurie Anderson, The Bad Plus (Marcelo Krasilic), Akira Kasai (Hideyo Tanaka and Takahiro Hachikubo), *The Elephant Vanishes* (Robbie Jack)

## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 2004/05 season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several educational events connected to this season's calendar. These jointly sponsored events are 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.

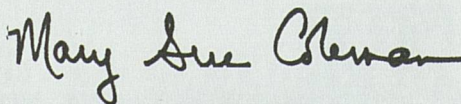
We are delighted to be working with UMS again to help sponsor educational activities throughout the 2004/05 season. Some highlights of our fall educational co-presentations include some of the great artists UMS will present this season, such as Ravi Shankar, Paul Taylor Dance Company, and Akira Kasai, along with remarkable productions of *Forbidden Christmas* or *The Doctor and The Patient* with Mikhail Baryshnikov, and Complicite's *The Elephant Vanishes*, which has received extraordinary reviews at Lincoln Center.

Last year, we were honored to welcome UMS back to Hill Auditorium for their 125th anniversary season. Seeing the magnificent Hill Auditorium for the first time was an amazing experience. Watching the national coverage of the re-opening of Hill and hearing hundreds of stories about its astonishing artistic legacy and

rich history with UMS made me appreciate all the more how important both the University and UMS has become in the cultural life of our country. We have another great example of the marvelous opportunities our University and UMS can provide to our community in the production of *The Elephant Vanishes* in October – this production will only be seen in New York, Paris, London, and Ann Arbor!

This year, we have also launched our ambitious capital campaign for the future of the University of Michigan, titled *The Michigan Difference*. One of the areas we have highlighted for support is the arts. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support UMS during this exhilarating 2004/05 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.



Mary Sue Coleman  
President, University of Michigan



## FROM THE UMS PRESIDENT

**T**hank you for attending this UMS performance. We hope we'll see you at other UMS events throughout our 126th season. For a list of performances, visit page 27 in this program book or check out our website at [www.ums.org](http://www.ums.org).

UMS is able to bring you world-class performances because we have a lot of help from our partners. There are the artists' managers around the world — the people artists and ensembles retain to manage their careers — with whom we negotiate the terms of the artists' engagements on the UMS season. Then there are our venue partners, the institutions that own the places we rent for our performances, including the University of Michigan, Eastern Michigan University, Michigan Theater, and St. Francis of Assisi Catholic Church. Other arts organizations, some across the globe, collaborate with UMS to present performances, commission new work, and create new productions. The men and women of the Local #395 of the International Alliance of Theatrical Stage Employees (IATSE) do an outstanding job unloading the trucks, constructing the sets, setting the stage, and doing everything else necessary to assure a smooth production before, during, and after a given performance. Our media partners help us spread the word about our events, and our corporate, foundation, and government partners contribute the additional financial support we need to balance the budget.

Our most important partner, however, is you. Without your attendance at our events we would have no reason to bring the artists to our community, and without the additional financial support many of you provide through your UMS membership, we wouldn't be able to afford them. Thank you for all of your support.

There are a variety of other partners with whom we serve young people throughout the region, enrich our performances with educational programming, deepen our links to the community, promote our events, develop new audiences, and inform and enlighten our staff. These include area public and private K-12 schools; colleges, institutes, and centers at the University of Michigan; other area colleges and universities; and community organizations like Neutral Zone, The Links, Inc., and ACCESS.

A special word about ACCESS, the Arab Community Center for Economic and Social Services. UMS began a relationship in the late

(l-r) Ken Fischer, Congressman John Dingell, and ACCESS Executive Director Ismael Ahmed.

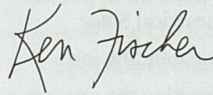


1990s with ACCESS, an award-winning Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship of trust and respect, UMS and ACCESS wrote a proposal in June 2001 for funds to plan and carry out a three-week residency featuring Palestinian-American composer and musician Simon Shaheen. It would include performances, visits to the schools, workshops on Arabic music for area musicians, artists' interviews, and educational sessions. The project would also include ACCESS providing Arab immersion experiences for UMS staff and UMS providing production workshops for ACCESS staff. When 9/11 occurred, we agreed that the project was more important than ever since its objectives also included our respective audiences gaining a greater understanding and appreciation of the diverse cultures of the Arab world. The project took place in December and January of last season, culminating in a January 31 concert at the Michigan Theater by Simon Shaheen, his group Qantara, and leading Arab musicians from southeastern Michigan, that included the world première of Shaheen's *Arboresque*. The successful project led to our planning this sea-

son's Arab World Music Festival, which is co-presented by ACCESS and UMS and supported by a distinguished Honorary Committee and by foundation grants and corporate sponsorships. For UMS, ACCESS has become an exemplary partner as we've sought to build our relationship based on the principles of communication, cooperation, vulnerability, and reciprocity.

It's wonderful to have you with us for this performance. I hope that we'll see you at some of the Arab World Music Festival concerts and other UMS performances throughout the season. 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 this performance, please send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer  
UMS President

## LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2004/05 UMS season. It promises to be as exciting as always. This year we are bringing The New York Philharmonic, a semi-staged concert performance of

*A Midsummer Night's Dream*

with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a five-concert Arab World Music Festival, vocalist Audra McDonald,

and terrific theater and jazz among the 50 presentations you will find in your UMS season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective. There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 39 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!



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 brilliant people. In order to get people with world-class talent 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 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."



### David C. Sharp

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."

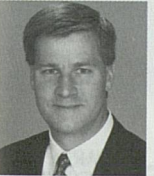
ANN ARBOR NEWS



### 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 2004/05 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."

BORDERS  
GROUP


**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**

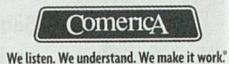
*Managing Partner, CFI Group, Inc.*

"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."


**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."


**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 season. They need your support—more than ever—to continue their outstanding programming and educational workshops."




**Yousif Ghafari**

*Chairman, The Ghafari Companies*

“The Ghafari Companies are pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival.”


**Mohamad Issa**

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers.”

Issa  
Foundation


**Erin R. Boevé**

*Director of Sales, Kensington Court Ann Arbor*

“The Kensington Court Ann Arbor 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.”


**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.”

**mckinley**  
*Associates*


**Erik H. Serr**

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

“Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to 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.”

**National City**


**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.”

**TCF  
BANK**



### Nicholas C. Mattera

*Assistant 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 U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### Yasuhiko "Yas" Ichihashi

*President, Toyota Technical Center, USA Inc.*

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences' interest in and understanding of world cultures and celebrate the diversity within our community."



## FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

Community Foundation for  
Southeastern Michigan  
Doris Duke Charitable Foundation  
The Ford Foundation  
JazzNet  
Michigan Council for Arts and  
Cultural Affairs  
The Power Foundation  
The Wallace Foundation  
The Whitney Fund

\$50,000-99,999

Anonymous  
The Japan Foundation

\$10,000-49,999

Chamber Music America  
Maxine and Stuart Frankel Foundation  
National Endowment for the Arts

\$1,000-9,999

Akers Foundation  
Altria Group, Inc.  
Arts Midwest  
Cairn Foundation  
Heartland Arts Fund  
The Lebensfeld Foundation  
Martin Family Foundation  
Mid-America Arts Alliance  
The Molloy Foundation  
Montague Foundation  
THE MOSAIC FOUNDATION  
(of R. and P. Heydon)  
National Dance Project of the New England  
Foundation for the Arts  
Sarns Ann Arbor Fund  
Vibrant of Ann Arbor



## UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

## UMS BOARD OF DIRECTORS

Prudence L. Rosenthal, <i>Chair</i>	Kathleen Benton	Carl W. Herstein	Philip H. Power
Clayton E. Wilhite, <i>Vice-Chair</i>	Charles W. Borgsdorf	Toni Hoover	A. Douglas Rothwell
Sally Stegeman	Kathleen G. Charla	Gloria James Kerry	Judy Dow Rumelhart
DiCarlo, <i>Secretary</i>	Mary Sue Coleman	Marvin Krislov	Maya Savarino
Michael C. Allemang, <i>Treasurer</i>	Hal Davis	Barbara Meadows	John J. H. Schwarz
	Aaron P. Dworkin	Lester P. Monts	Erik H. Serr
	George V. Fornero	Alberto Nacif	Cheryl L. Soper
	Maxine J. Frankel	Jan Barney Newman	James C. Stanley
	Patricia M. Garcia	Gilbert S. Omenn	Karen Wolff
	Deborah S. Herbert	Randall Pittman	

## UMS SENATE

*(former members of the UMS Board of Directors)*

Robert G. Aldrich	Robert F. DiRomualdo	Leo A. Legatski	George I. Shirley
Herbert S. Amster	James J. Duderstadt	Earl Lewis	John O. Simpson
Gail Davis Barnes	David Featherman	Patrick B. Long	Herbert Sloan
Richard S. Berger	Robben W. Fleming	Helen B. Love	Timothy P. Slottow
Maurice S. Binkow	David J. Flowers	Judythe H. Maugh	Carol Shalita Smokler
Lee C. Bollinger	Beverly B. Geltner	Paul W. McCracken	Jorge A. Solis
Janice Stevens Botsford	William S. Hann	Rebecca McGowan	Peter Sparling
Paul C. Boylan	Randy J. Harris	Shirley C. Neuman	Lois U. Stegeman
Carl A. Brauer	Walter L. Harrison	Len Niehoff	Edward D. Surovell
Allen P. Britton	Norman G. Herbert	Joe E. O'Neal	James L. Telfer
William M. Broucek	Peter N. Heydon	John D. Paul	Susan B. Ullrich
Barbara Everitt Bryant	Kay Hunt	John Psarouthakis	Eileen Lappin Weiser
Letitia J. Byrd	Alice Davis Irani	Rossi Ray-Taylor	Gilbert Whitaker
Leon S. Cohan	Stuart A. Isaac	Gail W. Rector	B. Joseph White
Jill A. Corr	Thomas E. Kauper	John W. Reed	Marina v.N. Whitman
Peter B. Corr	David B. Kennedy	Richard H. Rogel	Iva M. Wilson
Jon Cosovich	Richard L. Kennedy	Ann Schriber	
Douglas Crary	Thomas C. Kinnear	Daniel H. Schurz	
Ronald M. Cresswell	F. Bruce Kulp	Harold T. Shapiro	

## ADVISORY COMMITTEE

Raquel Agranoff, <i>Chair</i>	Jeanne Buchanan	Anne Kloack	Swanna Salties
Norma Davis, <i>Vice Chair</i>	Victoria Buckler	Jean Kluge	Jeri Sawall
Louise Townley, <i>Past Chair</i>	Heather Byrne	Kathy LaDronka	Penny Schreiber
Lois Baru, <i>Secretary</i>	Laura Caplan	Jill Lippman	Suzanne Schroeder
Lori Director, <i>Treasurer</i>	Cheryl Cassidy	Stephanie Lord	Aliza Shevrin
	Nita Cox	Judy Mac	Alida Silverman
Barbara Bach	H. Michael Endres	Morrine Maltzman	Maryanne Telese
Tracey Baetzel	Nancy Ferrario	Mary Matthews	Mary Vandewiele
Paulett M. Banks	Anne Glendon	Joann McNamara	Dody Viola
Milli Baranowski	Alvia Golden	Candice Mitchell	Enid Wasserman
Kathleen Benton	Ingrid Gregg	Danica Peterson	Wendy Woods
Mimi Bogdasarian	Kathy Hentschel	Lisa Psarouthakis	Mary Kate Zelenock
Jennifer Boyce	Phyllis Herzig	Wendy Moy Ransom	
Mary Breaker	Meg Kennedy Shaw	Theresa Ann Reid	

## UMS STAFF

**Administration/Finance**

Kenneth C. Fischer, *President*  
 Elizabeth E. Jahn, *Assistant to the President*  
 John B. Kennard, Jr., *Director of Administration*  
 Patricia Hayes, *Senior Accountant*  
 John Peckham, *Information Systems Manager*  
 Alicia Schuster, *Gift Processor*

**Choral Union**

Jerry Blackstone, *Conductor and Music Director*  
 Jason Harris, *Assistant Conductor*  
 Steven Lorenz, *Assistant Conductor*  
 Kathleen Operhall, *Chorus Manager*  
 Jean Schneider, *Accompanist*  
 Donald Bryant, *Conductor Emeritus*

**Development**

Susan McClanahan, *Director*  
 Lisa Michiko Murray, *Manager of Foundation and Government Grants*  
 M. Joanne Navarre, *Manager of the Annual Fund and Membership*  
 Marnie Reid, *Manager of Individual Support*  
 Lisa Rozek, *Assistant to the Director of Development*  
 Shelly Soenen, *Manager of Corporate Support*  
 Cindy Straub, *Advisory Committee and Events Coordinator*

**Education/Audience Development**

Ben Johnson, *Director*  
 Rowyn Baker, *Youth Education Manager*  
 Bree Doody, *Education and Audience Development Manager*  
 William P. Maddix, *Education Manager*

**Marketing/Public Relations**

Sara Billmann, *Director*  
 Susan Bozell, *Marketing Manager*  
 Nicole Manvel, *Promotion Coordinator*

**Production/Programming**

Michael J. Kondziolka, *Director*  
 Emily Avers, *Production Operations Director*  
 Jeffrey Beyersdorf, *Technical Manager*  
 Suzanne Dernay, *Front-of-House Coordinator*  
 Susan A. Hamilton, *Artist Services Coordinator*  
 Mark Jacobson, *Programming Manager*  
 Douglas C. Witney, *Interim Production Director*  
 Bruce Oshaben, Dennis Carter, Brian Roddy, *Head Ushers*

**Ticket Services**

Nicole Paoletti, *Manager*  
 Sally A. Cushing, *Associate*  
 Jennifer Graf, *Assistant Ticket Services Manager*  
 Alexis Pelletier, *Assistant*  
 John M. Steele, *Assistant*

**Work-Study**

Kara Alfano  
 Nicole Blair  
 Stephan Bobalik  
 Bridget Briley  
 Patrick Chu  
 Elizabeth Crabtree  
 Bethany Heinrich  
 Rachel Hooley  
 Courtney Kellogg  
 Lena Kim  
 Ryan Lundin  
 Natalie Malotke  
 Brianna McClellan  
 Erika Nelson  
 Fred Peterbark  
 Omari Rush  
 Sean Walls  
 Amy Weatherford

**Interns**

Kristen Armstrong  
 David Wilson

**President Emeritus**

Gail W. Rector

## UMS TEACHER ADVISORY COMMITTEE

Fran Ampey  
 Lori Atwood  
 Robin Bailey  
 Joe Batts  
 Kathleen Baxter  
 Gretchen Baxtresser  
 Elaine Bennett  
 Lynda Berg  
 Gail Bohner  
 Ann Marie Borders

David Borgsdorf  
 Sigrid Bower  
 Susan Buchan  
 Diana Clarke  
 Wendy Day  
 Jacqueline Dudley  
 Susan Filipiak  
 Lori Fithian  
 Jennifer Ginther  
 Brenda Gluth

Barb Grabbe  
 Joan Grissing  
 Carroll Hart  
 Susan Hoover  
 Linda Jones  
 Rosalie Koenig  
 Sue Kohfeldt  
 Laura Machida  
 Christine Maxey-Reeves  
 Patty Meador

Don Packard  
 Michelle Peet  
 Wendy Raymond  
 Katie Ryan  
 Kathy Schmidt  
 Debra Sipas-Roe  
 Tulani Smith  
 Julie Taylor  
 Dan Tolly  
 Barbara Wallgren

A N N A R B O R

*Symphony Orchestra*

MUSIC IN THE KEY OF A<sub>2</sub>

9/11/04 *French Chic*

Ravel *Alborada*; Berlioz *Symphonie Fantastique*;  
Saint-Saëns *Cello Concerto* with Wendy Warner

10/16/04 *Pip Plays Korngold*

Korngold *Concerto for Violin* with Pip Clarke;  
Shostakovich *Symphony No. 11*

11/20/04 *Polish Polonaise*

Chopin *Piano Concerto* with Anton Nel;  
Tchaikovsky *Symphony No. 3 ("Polish")*

11/21/04 *Family Performance:*

*Arabian Nights*

Hear Us Again...  
for the Very First Time



Maestro Lipsky

(734) 994-4801

[www.a2so.com](http://www.a2so.com)

Hear the A<sup>2</sup>SO in Ann Arbor's historic  
Michigan Theater. Tickets are on sale now.

**ARM**  
AUTOMATED RESOURCE MANAGEMENT INC.

Application to Termination,  
Time Card to W2,  
We've Got You Covered.



Time &  
Attendance



Payroll



Human  
Resources

More Than Just Paychecks.

Automated Resource Management Inc.  
(734) 994- 6121 (800) 427-3279

[www.armipay.com](http://www.armipay.com)

# Born and raised in Ann Arbor.

## The true local bank.

Downtown Ann Arbor • (734) 662-1600

Traver Village Shopping Center • (734) 662-3800

Washtenaw Avenue (across from Arborland) • (734) 822-1500

Downtown Ypsilanti • (734) 485-9400

Stadium & Liberty • (734) 822-1900

[www.bankofannarbor.com](http://www.bankofannarbor.com)

Member FDIC Equal Housing Lender



**Bank**  
OF ANN ARBOR



# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, 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, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater 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 04/05 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 [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and 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 ushers will seat them. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

## The New Hill

*A Sight to Match the Sound*



YAMAHA • *Blüthner* • Story & Clark



KING'S  
*Keyboard House*

2333 E. Stadium  
Ann Arbor, MI

(734) 663 3381  
1 800-968-5464

## TICKETS

In Person

**League Ticket Office**  
**911 North University Avenue**

*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**

*On-site ticket offices at performance venues  
open 90 minutes before each performance.*

The University of Michigan

**museum of art**



## Art of the Lega

*Meaning and Metaphor  
in Central Africa*

October 16, 2004–January 16, 2005

“Let me explain to him the  
whispers of the teachings.”

—Lega saying

525 South State Street, Ann Arbor  
734.763.UMMA  
www.umma.umich.edu

*Art of the Lega: Meaning and Metaphor in Central Africa* was co-organized and produced by the UCLA Fowler Museum of Cultural History, Los Angeles, and The Nelson-Atkins Museum of Art in Kansas City.

Human figure, Lega peoples, Democratic Republic of Congo, wood and pigment.  
Photograph by Den Cole

## 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 e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

## Discounted Student Tickets

Since 1990, students have purchased over 150,000 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 04/05 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. Be sure to get there early as some performances have limited numbers of tickets available.
2. Students may purchase up to two Rush Tickets for \$10 the day of the performance at the UMS Ticket Office, or are entitled to 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 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to 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 70 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.

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



**Some reviews of  
our performance...**

★★★★ Detroit Free Press

"A stunner" Ann Arbor News

"An exceptional restaurant"

Ann Arbor Observer

"The best French restaurant"

Detroit Free Press Best of Detroit 2004

The  
**Earle**  
UPTOWN

300. S Thayer  
in the Bell Tower Hotel  
(734) 994-0222  
[www.theearle.com](http://www.theearle.com)

**UFER**  
**& CO.**  
**INSURANCE**

*"No one grows old by merely  
living a number of years,  
but to give up enthusiasm  
wrinkles the soul."*

*~ S. Ullman*

2349 E. Stadium Blvd., Ann Arbor

734-668-4166

[www.uferinsurance.com](http://www.uferinsurance.com)

**LEWIS**  
SINCE 1921  
**JEWELERS**  
"YOUR DIAMOND STORE"

**Diamonds For Less!**



Round



Pear



Emerald



Marquise



Oval

- ◆ Over 82 years in the diamond business
- ◆ One of the largest diamond selections in Michigan
- ◆ G.I.A. graded diamonds
- ◆ Certificate diamonds
- ◆ The lowest prices
- ◆ Every size, shape, cut, color and quality
- ◆ A large selection of settings and mountings
- ◆ Custom designing
- ◆ Appraisals and photographs by a graduate gemologist from the Gemological Institute of America

2000 W. Stadium Blvd., Ann Arbor  
(734) 994-5111

HOURS: 9:30-5:30 ◆ Thur 9:30-8:30 ◆ Sat 9:30-5:00

Family Owned and Operated Since 1921 ◆ [www.lewisjewelers.com](http://www.lewisjewelers.com)

WWW.UMS.ORG

Join the thousands of savvy people who log onto [www.ums.org](http://www.ums.org) each month!

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

Last season, UMS launched a new web site, with more information for your use:

**Tickets.** Forget about waiting in long ticket lines. Order your tickets to UMS performances online. You can find out 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.

**Maps, Directions, and Parking.** To help 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.** A list of 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 audio recordings and view video clips and interviews from UMS performers online before the concert.

**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.** Archived 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.

Ann Arbor's

healing  
*Spa*  
experience



*bellanina*  
DAY SPA  
& GIFT BOUTIQUE

201 N. FOURTH AVE. 734.327.1000 BELLANINA.COM

# bodman

ATTORNEYS & COUNSELORS

*Proud to support the  
University Musical Society*



SUITE 300  
110 MILLER  
ANN ARBOR, MI 48104  
734-761-3780

[WWW.BODMANLLP.COM](http://WWW.BODMANLLP.COM)

**ATTORNEYS RESIDENT IN OUR ANN ARBOR OFFICE:**

JOHN S. DOBSON  
JAMES R. BUSCHMANN  
JAMES J. WALSH  
HARVEY W. BERMAN  
JEROLD LAX  
SUSAN M. KORNFIELD  
SANDRA SORINI ELSER

TIMOTHY R. DAMSCHRODER  
ALAN N. HARRIS  
EMILY M. KELLNDORFER  
MATTHEW T. JANE  
AMANDA ALLEN SHELTON  
CARRIE LEAHY  
ANGELA ALVAREZ SUJEK

CUSTOM FRAMING

FINE ART BY LOCAL ARTISTS

DRY MOUNTING  
MATTING

## You Should See Our Fine Art Performance.

# FORMAT

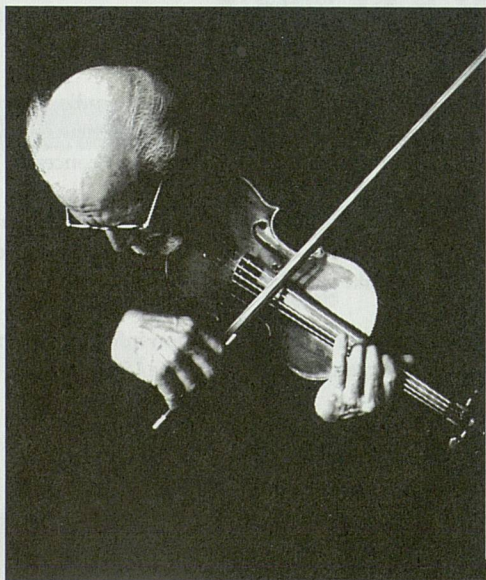
FRAMING & GALLERY

**Format Framing & Gallery**

1123 Broadway in Ann Arbor  
(next to Ken's Nielsen Florists)

**734-996-9446**

MUSEUM FRAMING



**We support the  
arts with more  
than just applause.**

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

Comerica

We listen. We understand. We make it work.™



Comerica Bank. Member FDIC. Equal Opportunity Lender.

[www.comerica.com](http://www.comerica.com)

# UMSannals

**T**hrough a 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. 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 new 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 Simmons 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 through-

out 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 and world music performers, and opera and theater. Through educational endeavors, com-

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

missioning 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 over 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 six different Ann Arbor venues.

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

## UMS CHORAL UNION

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

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

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

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

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem*, and other masterworks to its repertoire. During the 1996/97 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 newly appointed Conductor and Music Director Jerry Blackstone, the 2004/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, to be presented

in Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (returning to Hill Auditorium this December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April 2005).

The culmination and highlight of the Choral Union's 2003/04 season was a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's *Requiem* with the DSO and the Choral Union's 125th series of annual performances of Handel's *Messiah* in December.

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



## VENUES & BURTON MEMORIAL TOWER

### Hill Auditorium

**A**fter an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations 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 included 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 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.

Re-opened in January 2004, Hill Auditorium seats 3,575.

### Power Center

**T**he Power Center for the Performing Arts grew out of 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 was 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 "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments

were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

*Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.*

### Rackham Auditorium

**F**ifty 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,

UMS 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.

### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

### 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.

### 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 *a cappella* choral music and early music ensembles.

### 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 their familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this 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 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

**Fall 2004**

**Event Program Book**

Saturday, October 2 through Wednesday, October 13, 2004

**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 three 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 interest 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. Thank you for your help.

**An Evening with Dave Brubeck** **5**

Saturday, October 2, 8:00 pm  
Hill Auditorium

**Laurie Anderson** **9**

***The End of the Moon***

Sunday, October 3, 4:00 pm  
Power Center

**Paul Taylor Dance Company**

Friday, October 8, 8:00 pm **13**

Saturday, October 9, 1:00 pm **17**

(One-Hour Family Performance)

Saturday, October 9, 8:00 pm **19**

Power Center

**Akira Kasai** **29**

***Pollen Revolution***

Wednesday, October 13, 8:00 pm

Power Center

**D**uring the fall of 1999, I, an eager graduate student from Roseville, Michigan, sat in the Power Center for the most amazing theatrical production I had ever experienced. The movement, the sound, the video, the characters of Laurie Anderson's *Songs and Stories for Moby Dick* overcame me.

I was moved, haunted, excited, and alive! When the performance ended, I moved downstairs for a discussion with the artist. Audience members shared their experiences and brought new understandings of the work and the medium to others. Here was an engaged community!



The following week, still excited by the piece, I received a wonderful message from the University Musical Society thanking me for attending the performance and inviting me to upcoming events I might enjoy. Impressed with the personal attention, I brought the piece into my graduate Marketing course for discussion. I remember sharing how perfect my entire experience was with UMS. As a new patron coming to a new community for the first time, everything from my ticket purchasing experience and the amazing production to the follow-up a week later was welcoming and of the highest quality.

This October marks five years from my first experience with UMS, the return of Laurie Anderson with another stunning production, and the beginning of my third season as the Ticket Services Manager for the University Musical Society. Over the past two years, I have remained impressed with UMS's level of quality in production, education, and service.

I am proud to be a part of such a passionate group of people who are dedicated to providing you, our patrons, with world-class performances and the best service possible. Our ticket office team is made up of five terrific professionals and 15 student employees who work daily to service your needs. Please call us at 734.764.2538 if there is anything we can do to improve your UMS experience.

Thank you – and enjoy the performance!

A handwritten signature in black ink that reads "Nicole Paoletti". The signature is written in a cursive, flowing style.

Nicole Paoletti  
*UMS Ticket Services Manager*

# UMS Educational Events through Wednesday, October 13, 2004

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. Please visit [www.ums.org](http://www.ums.org) for complete details and updates. For more information, contact the UMS Education Department at 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).

## Performing Arts Teacher Workshop (\$)

### Punch's Progress:

#### A Brief History of the Puppet Theater

Lecturer: *Larry Baranski, Curator, Detroit Institute of Arts*

Explore the evolution of puppetry from its first appearances in ancient religious rituals to avant-garde theatrical works of the 21st century. Puppetry has been documented in virtually every epoch, and in many instances survived as living tradition long after the decline of its indigenous culture. \$20 per participant or \$10 for students with valid college ID. For more information, call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

A collaboration with the Ann Arbor Public Schools and Washtenaw Intermediate School District.

*Monday, October 4, 4:30-7:30 pm, Washtenaw Intermediate School District, 1819 S. Wagner*

an even greater appreciation of the artistry of dance. \$20 per participant or \$10 for students with valid college ID. This workshop is free to teachers bringing their students to the Paul Taylor Dance Company youth performance. For more information, call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

*Monday, September 27, 4:30-7:30 pm, Washtenaw Intermediate School District, 1819 S. Wagner*

## Study Club

### Paul Taylor Dance Company

Led by *Beth Genné, U-M Professor of Dance History (Residential College) and Art History* Paul Taylor is celebrating his 50th anniversary, and UMS is celebrating his important legacy in the field of modern dance. This study club, led by noted Dance Historian Beth Genné and open to the public, is an essential primer to repertoire that will be featured in Paul Taylor's Ann Arbor performances.

*Wednesday, October 6, 7:00-8:30 pm, Ann Arbor District Library, Malletts Creek Branch, 3090 East Eisenhower Parkway (east of Stone School Road)*

## Paul Taylor Dance Company

## Performing Arts Teacher Workshop (\$)

### Paul Taylor Dance Company:

#### Dance is Art, Music and Storytelling

Led by *Susan Filipiak, Director, Swing City Dance Studio*

This teacher workshop will explore the techniques and artistry of modern dance in preparation for the Paul Taylor Dance Company youth performance. Susan will introduce engaging lesson plans that delve into aspects of dance performance—how a dancer is an artist, a musician, an athlete, a poet and a storyteller. These lesson plans will lead even the non-dancer (student and teacher alike) to experience what the professional dancer experiences on stage, creating

## Round Table Discussion

### Performing Taylor

Participants:

*Julie Tice, Principal Dancer, Paul Taylor Dance Company; Beth Genné, U-M Dance Historian; Angela Kane, Head of Dance Studies, University of Surrey*

U-M Alum and PTDC principal dancer Julie Tice will lead a Taylor repertoire class with the U-M Department of Dance (for observation only). After the master class, she will be joined by leading authorities on Paul Taylor's work to discuss the art of performing Taylor's technique, choreography, and style.

UMS Educational Events, continued.

A collaboration with the U-M Department of Dance.

*Thursday, October 7, 4:30-7:30 pm, U-M Dance Building, Betty Pease Theatre, Second Floor, 1310 N. University Ct., Behind CCRB, off Observatory Road*

## Keynote Lecture

### The World of Paul Taylor

*Angela Kane, Head of Dance Studies, University of Surrey*

Angela Kane is the world's leading expert on the choreography of Paul Taylor. Her forthcoming book, *Paul Taylor: A-Z (Alchemy to Zunch)*, will be published by University of Michigan Press in 2005. As well as working at the University of Surrey, England, she is also a noted dance critic for the *Dancing Times* of London. Through video examples, her lecture will focus on an in-depth analysis of Taylor's choreography, focusing on his masterworks. *Saturday, October 9, 4:00-6:00 pm, Rackham Building, Fourth Floor Amphitheater, 815 East Washington St.*

#### PAUL TAYLOR'S EVENTIDE



## Akira Kasai

### UMS Artist Interview

*Interviewed by Ben Johnson, UMS Director of Education and Audience Development*

A public interview of Akira Kasai, one of the world's leading contemporary *butoh* masters. A collaboration with the U-M Department of Dance, Center for Japanese Studies, and International Institute.

*Monday, October 11, 7 pm, School of Social Work, International Institute, Room 1636, First Floor, 1080 S. University*

### Butoh Master Class

*Led by Akira Kasai*

A *butoh* master class led by one of the world's leading *butoh* masters.

To register, please call 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).

*Tuesday, October 12, 2:00-4:00 pm, Dance Gallery Studio, 815 Wildt Street*

### Community Reception

Join us at a community reception for Akira Kasai. Hosted by the U-M Center for Japanese Studies, International Institute.

*Wednesday, October 13, post-performance, Michigan League, Vandenberg Room, Second Floor, 911 North University*

UMS  
presents

# An Evening with Dave Brubeck

Dave Brubeck, *Piano*  
Bobby Militello, *Saxophone, Flute, Reeds*  
Michael Moore, *Bass*  
Randy Jones, *Percussion*

---

## Program

Friday Evening, October 2, 2004 at 8:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will contain one intermission.*

---

Fourth Performance of  
the 126th Annual Season

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

11th Annual  
Jazz Series

Media partnership for this performance provided by WEMU 89.1 FM, WDET 101.9 FM, and *Michigan Chronicle/Front Page*.

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

Dave Brubeck is a National Endowment for the Arts Jazz Master and is presented through the NEA Jazz Masters on Tour program. Matching funds provided by Chamber Music America through a generous grant from the Doris Duke Charitable Foundation. This presentation is also made possible by JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation.

Dave Brubeck Quartet appears by arrangement with Sutton Artists Corporation Agency.

**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.*

**Forest Health Services presents the 11th Annual Jazz Series**

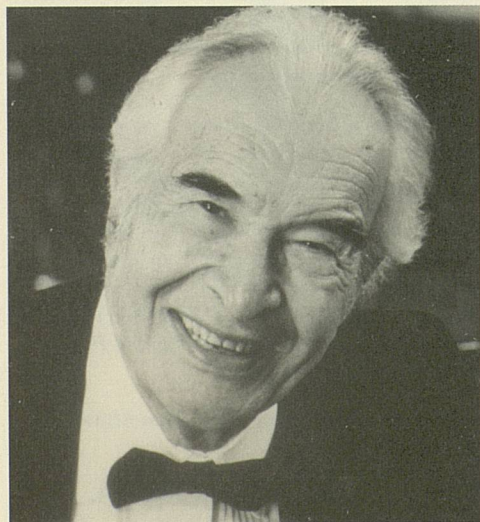
**T**he youngest of three brothers, **Dave Brubeck** was born in Concord, CA in December 1920. By the time he was in his early teens, he was already performing professionally.

Brubeck initially entered college as a pre-med student with the idea of becoming a veterinarian and working on his father's cattle ranch, but after working his way through school as a jazz pianist in local clubs, he changed his major to music. After graduation, he entered the Army, where he served under Patton in Europe from 1942-1946, and ultimately became one of America's greatest musical icons.

After his discharge from the Army, Brubeck returned to California, where he studied composition with the renowned French composer Darius Milhaud, who encouraged Brubeck to pursue a career as both a pianist and a composer. During his studies with Milhaud, he and several other students formed an octet, whose early recordings were immediately hailed for their innovation.

Brubeck later went on to form his own trio, and, in 1949, the Trio cut its first album in San Francisco. This album won "Best Small Combo" awards in both the Critics' and Readers' polls in *Down Beat* magazine. In 1951, the ensemble welcomed saxophonist Paul Desmond and

DAVE BRUBECK



became the Brubeck Quartet. It is the unique harmonic style, as well as the daring improvised contrapuntal choruses employed by Brubeck and Desmond that led to the launch of what later became known as "West Coast" or "cool" jazz.

By 1954, after continued critical acclaim, Brubeck's popularity was such that his picture appeared on the cover of *Time*, and his recordings were being played throughout the world. In 1958 the State Department sent the Quartet on a three-month tour of countries behind the Iron Curtain and the Middle East. Subsequent world tours by the Quartet, including several more for the State Department, have made Dave Brubeck one of America's foremost goodwill ambassadors. In 1988 he entertained world leaders at the Reagan-Gorbachev summit in Moscow. He has performed for eight US presidents, princes, kings, heads of state, and Pope John Paul II.

Dave Brubeck has played, toured, and recorded with the greatest jazz legends of his time, including Duke Ellington, Charlie Parker, and Dizzy Gillespie. He has also recorded with the New York Philharmonic conducted by Leonard Bernstein. He celebrated his 80th birthday with the London Symphony performing an all-Brubeck program that featured him along with four of his sons and Bobby Militello as soloists.

Dave Brubeck is the recipient of numerous honors and awards, including a star on the Hollywood Walk of Fame, numerous awards from trade magazines, *Down Beat* Hall of Fame, and the American Eagle Award from the National Music Council. In 1996 he was inducted into the International Jazz Hall of Fame. He has also been cited by the French government for his contribution to the arts. He has recently received awards from the Music Educators National Conference, the National Music Teachers Association, and Columbia University Teachers College. He is the recipient of six honorary doctorates from American universities, as well as from the University of Duisburg in Germany, and Nottingham University in England.



Brubeck was named an NEA Jazz Master 1999, and this concert is part of the NEA's 50-state Jazz Masters Tour, a two-year initiative featuring many of the 73 legends of American music who have attained Jazz Master status since the program's founding in 1982.

*This evening's performance marks Dave Brubeck's third appearance under UMS auspices. Mr. Brubeck made his UMS debut in January 1974 at Hill Auditorium.*

When British-born percussionist **Randy Jones** first came to the US, he received immediate critical recognition. Starting his career as a drummer at the age of 16 with an English rock and roll group, Jones became a serious member of the jazz scene when he received the opportunity to play with the Maynard Ferguson Big Band, which was then based in England. He has played with such jazz greats as Chet Baker and Harry James, and has been a member of the Dave Brubeck Quartet since 1978. He has recorded extensively with the Quartet, and has played in tours and TV productions with the Quartet throughout North America, Europe, and Japan. Jones is noted for his versatile style, capable of swinging a big band, or dynamically weaving intricate patterns in the Quartet's odd time signatures. Also a lover of classical music, his solos reflect his interest in melodic form and compositional structure.

*This evening's performance marks Randy Jones' second appearance under UMS auspices.*

**Bobby Militello** is a multi-faceted musician who plays alto, tenor and soprano saxophones; flute; alto flute; piccolo; and clarinet. He has been on the Brubeck "team" since 1982, appearing in choral and symphonic concerts as well as numerous jazz concerts, festivals, and television shows. A native of Buffalo, Militello toured with the Maynard Ferguson Band from 1975-1979. He has appeared a number of times with the Buffalo Philharmonic and has recorded TV and film scores in Hollywood. Militello has led and recorded his own groups as well, with a range of styles including latin, blues, and R&B.

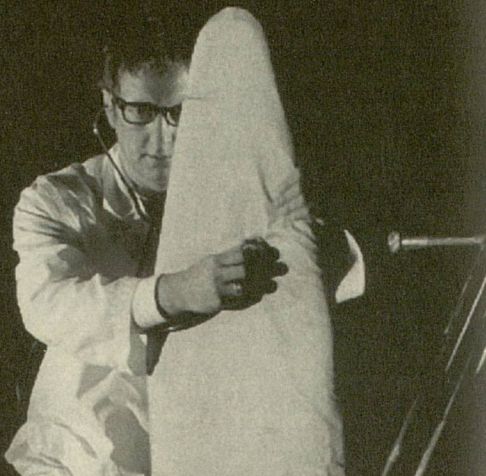
*This evening's performance marks Bobby Militello's UMS debut.*

The most recent addition to the Dave Brubeck Quartet is bassist **Michael Moore**, an acknowledged master of the instrument and a leader in his own duo and trio that feature the bass as a solo instrument. After studying bass at the Cincinnati College Conservatory of Music with members of the Cincinnati Symphony and New York Philharmonic, Moore moved to New York and immediately became an important player in that city's jazz scene. He has played with many of jazz's greatest performers, including Marian McPartland, Bill Evans, Stan Getz, and Chet Baker. *The New York Times* has described him as "one of the most consistently brilliant bassists in recent history." Also an active educator, Moore is an adjunct faculty member at William Patterson College and Long Island University.

*This evening's performance marks Michael Moore's UMS debut.*

126th UMS Season

04 05



# The Far Side of the Moon

Written and Directed by **Robert Lepage**

Produced by **Ex Machina**

THURSDAY, MARCH 10, 8 PM

FRIDAY, MARCH 11, 8 PM

SATURDAY, MARCH 12, 8 PM

SUNDAY, MARCH 13, 2 PM

Power Center

This spellbinding one-man show is written, directed, and performed by the inventive theater artist Robert Lepage. An inner voyage to outer space, *The Far Side of the Moon* travels through the lives of and conflicts between two brothers. The competition between the Soviets and the Americans during the Space race, the SETI program (Search for Extra-Terrestrial Intelligence), and memories from childhood and adolescence act as touchstones for dealing with the fundamental question, "Are we alone?" Laurie Anderson, the first artist-in-residence at NASA, created the otherworldly score that accompanies the piece. "Wryly observant, poetic, and visually stunning, Lepage again reveals himself to be a master illusionist of the stage...a wondrous production." (Sydney)

Media Partners **Michigan Radio/Michigan Television, WDET 101.9 FM, and Metro Times.**

***Featuring a new soundscape by Laurie Anderson!***



**ums**

**734-764-2538** [www.ums.org](http://www.ums.org)

outside the 734 area code, call toll-free 800-221-1229



michigan council for  
arts and cultural affairs

UMS

presents

# The End of the Moon

*Conceived and Performed by*

## Laurie Anderson

*Lighting Designed by*  
Jennifer Tipton

*Sound Designed by*  
Jody Elff

*Worldwide Tour Representation*  
Pomegranate Arts

---

Sunday Afternoon, October 3, 2004 at 4:00

Power Center • Ann Arbor



---

Fifth Performance of the  
126th Annual Season

Seventh Annual  
New Series

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

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM,  
and *Metro Times*.

Commissioned in part by: BITE '05 Barbican, London; Cal  
Performances, University of California, Berkeley, CA; University  
of Florida Performing Arts, Gainesville, FL; Society for the Performing  
Arts, Houston, TX; and Auditorium Parco della Musica, Roma.

For more information on Laurie Anderson, please visit  
[www.laurieanderson.com](http://www.laurieanderson.com).

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

**L**aurie Anderson is one of today's leading performance artists. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

O *Superman* launched Anderson's recording career in 1980, rising to number two on the British pop charts and subsequently appearing on *Big Science*, the first of her seven albums on the Warner Brothers label. A deluxe box set of her Warner Brothers output, *Talk Normal*, was released in the fall of 2000 on Rhino/Warner Archives. In 2001, Anderson released her first record for Nonesuch Records, entitled *Life on a String*, which was followed by *Live in New York*, recorded at Town Hall in New York City in September 2001.

Anderson has toured internationally numerous times with shows ranging from simple spoken word performances to elaborate multimedia events. Major works include *United States I-V* (1983), *Empty Places* (1990), *The Nerve Bible* (1995), and *Songs and Stories for Moby Dick*, a multimedia stage performance based on the novel by Herman Melville, co-commissioned by UMS. In the fall of 2001, Anderson toured the US and Europe with a three-person band, performing music from *Life on a String*. She has also presented many solo works, her most recent being *Happiness*, which premiered in 2001 and was presented in Hill Auditorium in February 2002.

Anderson has published six books, the most recent of which is *Laurie Anderson* by RoseLee Goldberg (Abrams, 2000), a retrospective of her visual work. Text from Anderson's solo performances appears in the book *Extreme Exposure*, edited by Jo Bonney. She has also written the "New York" entry for the *Encyclopedia Britannica*.

Laurie Anderson's visual work has been presented in major museums throughout the US and Europe. In 2003, The Musée Art Contemporain of Lyon in France produced a touring retrospective of her work, entitled *The Record of the Time: Sound in the Work of Laurie*

*Anderson*. It will continue to tour through 2005. As a visual artist, Anderson is represented by the Sean Kelly Gallery in New York.

As a composer, Anderson has contributed music to films by Wim Wenders and Jonathan Demme; dance pieces by Bill T. Jones, Trisha Brown, Molissa Fenley, and a score for Robert LePage's theater production, *Far Side of the Moon*, which will be presented by UMS in Ann Arbor in March 2005. She has created pieces for National Public Radio, The BBC, and Expo 92 in Seville. In 1997 she curated the two-week Meltdown Festival at Royal Festival Hall in London. Her orchestral work *Songs for A.E.* premiered at Carnegie Hall in February 2000, played by the American Composers Orchestra, conducted by Dennis Russell Davies.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson collaborated with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools, including the Talking Stick. She created the introduction sequence for the first segment of the PBS special *Art 21*, a series about Art in the 21st century. Her awards include the 2001 Tenco Prize for Songwriting in San Remo, Italy, and the 2001 Deutsche Schallplatten prize for *Life On A String*.

In 2002, Anderson was appointed the first artist-in-residence of NASA. She was also recently part of the team that created the opening ceremony for the Olympic Games in Athens. Other current projects include a commission to create a series of audio-visual installations and a high-definition film for the World Expo 2005 in Japan and a series of programs for French radio. She will premiere her new score *O!* at the Opera Garnier in Paris in December. Her next project will involve a series of long walks. Anderson lives in New York City.

*This afternoon's performance marks Laurie Anderson's fifth appearance under UMS auspices. Ms. Anderson made her UMS debut in September 1999 in presentations of Songs and Stories for Moby Dick at the Power Center.*

**For Laurie Anderson:**

<i>NS Electric Violin Design</i>	Ned Steinberger
<i>Lighting Design</i>	Jennifer Tipton
<i>Sound Design</i>	Jody Elff
<i>Production Manager</i>	Bill Berger
<i>Press Representation</i>	Annie Ohayon Media Relations Annie Ohayon and Jason Fox

Special Thanks: Bert Ulrich, Rande Brown, Ned Steinberger, Michael Morris, Cheryl Kaplan, Karin Berg, Guy Lesser, Linda Brumbach, Timothy Ferris, Dennis Overbye, Jill Dombrowski, Alisa Regas, Annie Ohayon. And, as always, Lou Reed.

**Worldwide Tour Representation for *The End of the Moon*:**

Pomegranate Arts, New York, NY

e-mail: [info@pomarts.com](mailto:info@pomarts.com)

<i>Director</i>	Linda Brumbach
<i>Associate Director</i>	Alisa E. Regas
<i>Business Manager</i>	Kaleb Kilkenny
<i>Company Manager</i>	Jim Woodard
<i>Administrative Assistant</i>	Kelly Kivland

For more information on Pomegranate Arts and Laurie Anderson's *The End of the Moon* tour, please visit [www.pomegranatearts.com](http://www.pomegranatearts.com).

# PAUL TAYLOR DANCE COMPANY

CELEBRATES

# 50

# YEARS

As our 50th Anniversary Celebration begins,  
the Paul Taylor Dance Foundation wishes to thank the following  
funders for their generous support:

**TimeWarner**

**MetLife Foundation**

Rockefeller Brothers Fund



**Altria**

UMS Co-Commission

## Forbidden Christmas or The Doctor and The Patient

Written, Directed and Designed by Rezo Gabriadze  
Starring Mikhail Baryshnikov, Jon DeVries, Gregory Mitchell,  
Pilar Witherspoon, and Yvonne Woods  
Produced by Baryshnikov Dance Foundation

WEDNESDAY, OCTOBER 27, 8 PM  
THURSDAY, OCTOBER 28, 8 PM  
FRIDAY, OCTOBER 29, 8 PM  
SATURDAY, OCTOBER 30, 2 PM & 8 PM  
SUNDAY, OCTOBER 21, 2 PM  
Power Center

Dancer-turned-actor Mikhail  
Baryshnikov stars in this stylish  
and innovative new play about loss,  
madness, self-discovery, and love.

The Friday performance is supported by  
Dody Viola and Loretta Skewes. Media Partners  
Michigan Radio/Michigan Television  
and Metro Times.

126th UMS Season

# 04 05



**ums** 734-764-2538 [www.ums.org](http://www.ums.org)

outside the 734 area code, call toll-free 800-221-1229



michigan council for  
arts and cultural affairs

UMS  
presents

# Paul Taylor Dance Company

## *Dancers*

Patrick Corbin Lisa Viola Richard Chen See Silvia Nevjinsky  
Andy LeBeau Heather Berest Michael Trusnovec Annmaria Mazzini  
Orion Duckstein Amy Young Robert Kleinendorst  
Julie Tice James Samson Michelle Fleet  
Parisa Khobdeh Sean Mahoney Nathaniel Keuter

## *Artistic Director*

Paul Taylor

## *Rehearsal Director*

Bettie de Jong

## *Principal Lighting Designer*

Jennifer Tipton

## *Principal Set and Costume Designer*

Santo Loquasto

## *Executive Director*

Wallace Chappell

## *General Manager*

John Tomlinson

---

## Program

Friday Evening, October 8, 2004 at 8:00 pm

Power Center • Ann Arbor

*Choreography by Paul Taylor*

### **Cloven Kingdom (1976)**

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

### **Eventide (1997)**

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

### **Promethean Fire (2002)**

---

Sixth Performance of the  
126th Annual Season

14th Annual  
Dance Series

Support for these performances provided by Altria Group, Inc.

Media partnership provided by *Detroit Jewish News*, *Metro Parent*, and  
Michigan Radio/Michigan Television.

MetLife Foundation is proud to sponsor the Paul Taylor Dance Company's  
2004/05 National Tour.

Additional tour support is provided by the National Endowment for the  
Arts, the New York State Council on the Arts, a State Agency, and the  
Board of Directors and donors of the Paul Taylor Dance Foundation, Inc.

These performances are presented in association with the Paul Taylor  
Dance Foundation, Inc.

**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.*

## Cloven Kingdom

“Man is a social animal.” – *Spinoza*

*Music* Arcangelo Corelli, Henry Cowell and Malloy Miller

*Combined by* John Herbert McDowell

*Choreography* Paul Taylor

*Women's Costumes* Scott Barrie

*Headpieces* John Rawlings

*Lighting* Jennifer Tipton

Men's Formalwear courtesy of After Six

Première performance: 1976

*Dancers* Lisa Viola Silvia Nevjinsky Heather Berest Annmaria Mazzini

Orion Duckstein Amy Young Robert Kleinendorst Julie Tice

Michelle Fleet Parisa Khobdeh Sean Mahoney Nathaniel Keuter

Production made possible by a contribution from the National Endowment for the Arts.

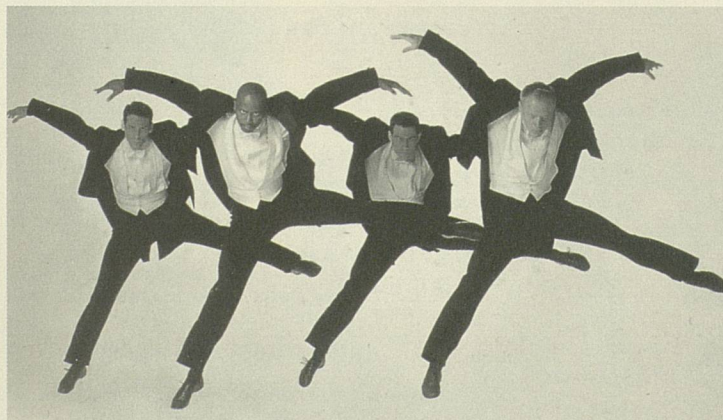


Photo: Lois Greenfield



## Eventide

*Music* Ralph Vaughan Williams, *Suite for Viola and Orchestra*  
and *Hymn-Tune Prelude, No.1*

*Choreography* Paul Taylor

*Set and Costumes* Santo Loquasto

*Lighting* Jennifer Tipton

Première performance: 1997

*Dancers* Patrick Corbin Lisa Viola Richard Chen See

Silvia Nevjinsky Andy LeBeau Heather Berest

Amy Young Robert Kleinendorst Julie Tice James Samson

*Prelude* Ms. Viola and Mr. Chen See, Ms. Young and Mr. LeBeau,  
Ms. Nevjinsky and Mr. Samson, Ms. Tice and Mr. Kleinendorst

*Carol* Ms. Berest and Mr. Corbin

*Christmas Dance* Ms. Young and Mr. LeBeau

*Ballad* Ms. Tice and Mr. Kleinendorst

*Moto Perpetuo* Ms. Viola and Mr. Chen See

*Musette* Ms. Berest and Mr. Corbin

*Hymn-Tune  
Prelude* full ensemble

Original Production made possible by a contribution from The Eleanor Naylor Dana Charitable Trust, Carole K. Newman, the National Endowment for the Arts, and the New York State Council on the Arts, a State Agency.

Preservation made possible by generous contributions to the Paul Taylor Repertory Preservation Project, with major support from the Foundations of the Milken Families and the National Endowment for the Arts.

## Promethean Fire

fire “that can thy light relume” – *William Shakespeare*

*Music* J.S. Bach, *Tocatta and Fugue in d minor, Prelude in e-flat minor,*  
and *Chorale Prelude, BWV 680*

*Choreography* Paul Taylor

*Costumes* Santo Loquasto

*Lighting* Jennifer Tipton

Première performance: 2002

*Dancers* Lisa Viola Michael Trusnovec

Richard Chen See Silvia Nevjinsky Andy LeBeau Heather Berest

Annmaria Mazzini Orion Duckstein Amy Young

Robert Kleinendorst Julie Tice James Samson

Michelle Fleet Parisa Khobdeh Sean Mahoney Nathaniel Keuter

Commissioned by the American Dance Festival through The Doris Duke Awards  
for New Work and Samuel H. Scripps.

Production also made possible with major support from Elise Jaffe and Jeffrey Brown,  
and generous contributions to the Paul Taylor New Works Fund.

**Please turn to page 23 for complete biographical information on the  
Paul Taylor Dance Company.**

UMS  
presents

# Paul Taylor Dance Company

## *Dancers*

Patrick Corbin Lisa Viola Richard Chen See Silvia Nevjinsky  
Andy LeBeau Heather Berest Michael Trusnovac Annmaria Mazzini  
Orion Duckstein Amy Young Robert Kleinendorst  
Julie Tice James Samson Michelle Fleet  
Parisa Khobdeh Sean Mahoney Nathaniel Keuter

## *Artistic Director*

Paul Taylor

## *Rehearsal Director*

Bettie de Jong

## *Principal Lighting Designer*

Jennifer Tipton

## *Principal Set and Costume Designer*

Santo Loquasto

## *Executive Director*

Wallace Chappell

## *General Manager*

John Tomlinson

---

## Program

Saturday Afternoon, October 9, 2004 at 1:00 pm

(One-Hour Family Performance)

Power Center • Ann Arbor

*Choreography by Paul Taylor*

**Arden Court** (1981)

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

**Dante Variations** (2004)

---

Seventh Performance of  
the 126th Annual Season

14th Annual  
Dance Series

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

Support for these performances provided by Altria Group, Inc.

Media partnership provided by *Detroit Jewish News*, *Metro Parent*, and  
Michigan Radio/Michigan Television.

MetLife Foundation is proud to sponsor the Paul Taylor Dance Company's  
2004/05 National Tour.

Additional tour support is provided by the National Endowment for the  
Arts, the New York State Council on the Arts, a State Agency, and the  
Board of Directors and donors of the Paul Taylor Dance Foundation, Inc.

These performances are presented in association with the Paul Taylor  
Dance Foundation, Inc.

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

## Arden Court

Please turn to page 20 for complete program information on *Arden Court*.

---

## Dante Variations

Please turn to page 21 for complete program information on *Dante Variations*.

---

Please turn to page 23 for complete biographical information on the Paul Taylor Dance Company.

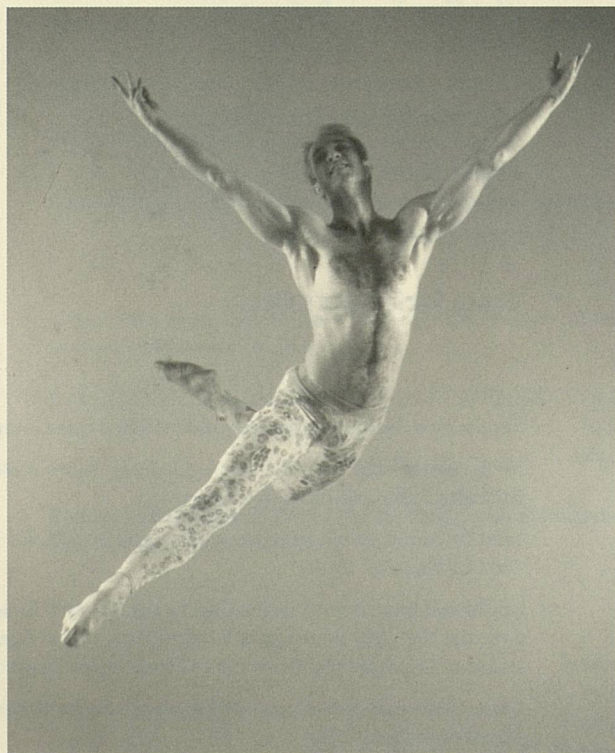


Photo: Beatriz Schiller

UMS  
presents

# Paul Taylor Dance Company

## *Dancers*

Patrick Corbin Lisa Viola Richard Chen See Silvia Nevjinsky  
Andy LeBeau Heather Berest Michael Trusnovec Annmaria Mazzini  
Orion Duckstein Amy Young Robert Kleinendorst  
Julie Tice James Samson Michelle Fleet  
Parisa Khobdeh Sean Mahoney Nathaniel Keuter

## *Artistic Director*

Paul Taylor

## *Rehearsal Director*

Bettie de Jong

## *Principal Lighting Designer*

Jennifer Tipton

## *Principal Set and Costume Designer*

Santo Loquasto

## *Executive Director*

Wallace Chappell

## *General Manager*

John Tomlinson

---

## Program

Saturday Evening, October 9, 2004 at 8:00 pm

Power Center • Ann Arbor

## *Choreography by Paul Taylor*

### **Arden Court** (1981)

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

### **Dante Variations** (2004)

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

### **Le Sacre du Printemps (The Rehearsal)** (1981)

---

Eighth Performance of the  
126th Annual Season

14th Annual  
Dance Series

Support for these performances provided by Altria Group, Inc.

Media partnership provided by *Detroit Jewish News*, *Metro Parent*, and  
Michigan Radio/Michigan Television.

MetLife Foundation is proud to sponsor the Paul Taylor Dance Company's  
2004/05 National Tour.

Additional tour support is provided by the National Endowment for the  
Arts, the New York State Council on the Arts, a State Agency, and the  
Board of Directors and donors of the Paul Taylor Dance Foundation, Inc.

These performances are presented in association with the Paul Taylor  
Dance Foundation, Inc.

**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.*

## Arden Court

*Music* William Boyce, excerpts from *Symphonies Nos. 1, 3, 5, 7, 8*

*Choreography* Paul Taylor

*Set and Costumes* Gene Moore

*Lighting* Jennifer Tipton

Première performance: 1981

*Dancers* Patrick Corbin    Richard Chen See    Andy LeBeau

Heather Berest    Michael Trusnovec    Annmaria Mazzini

Orion Duckstein    Amy Young    Nathaniel Keuter

Production made possible by contributions from the National Endowment for the Arts, the Mobil Foundation, Inc., and the New York State Council on the Arts, a State Agency.

## Dante Variations

“These are the nearly soulless whose lives concluded neither blame nor praise.” – Dante’s *Inferno, Canto III*

*Music* György Ligeti, *Musica ricercata* adapted for barrel organ

*Choreography* Paul Taylor

*Costumes* Santo Loquasto

*Lighting* Jennifer Tipton

Première performance: 2004

*Dancers* Lisa Viola Silvia Nevjinsky Michael Trusnovec

Annmaria Mazzini Robert Kleinendorst Julie Tice

James Samson Michelle Fleet Parisa Khobdeh Sean Mahoney

---

full ensemble  
 Ms. Nevjinsky and ensemble men  
 Ms. Mazzini  
 Mr. Kleinendorst  
 Ms. Fleet and cast  
 Ms. Tice  
 Ms. Viola  
 Mr. Trusnovec  
 Ms. Viola and Mr. Trusnovec  
 Ms. Tice, Mr. Samson, Ms. Fleet  
 full ensemble

Commissioned by San Francisco Performances, the Rudolf Nureyev Dance Foundation, Hancher Auditorium-The University of Iowa, and the Carlsen Center at Johnson County Community College.

This work was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts, and the National Endowment for the Arts.

Additional funding was provided by Altria Group, Inc. and generous contributions to the Paul Taylor New Works Fund.

## Le Sacre du Printemps (The Rehearsal)

*Music* Igor Stravinsky, *Le Sacre du Printemps* (The Rehearsal), arrangement for two pianos

*Choreography* Paul Taylor

*Set and Costumes* John Rawlings

*Lighting* Jennifer Tipton

Première performance: 1980

*Dancers* Lisa Viola Silvia Nevjinsky

Heather Berest Michael Trusnovec Robert Kleinendorst Julie Tice

Amy Young Michelle Fleet Parisa Khobdeh

Andy LeBeau Orion Duckstein Sean Mahoney

*A Dance Company* full ensemble

*Rehearsal Mistress* Ms. Berest

*The Girl* Ms. Viola

*The Private Eye* Mr. Trusnovec

*The Crook* Mr. Kleinendorst

*His Mistress* Ms. Nevjinsky

*His Stooge* Ms. Tice

*Henchmen  
and Policemen* Mr. LeBeau, Mr. Duckstein, Mr. Mahoney

*Bar Dancers* Ms. Young, Ms. Fleet, Ms. Khobdeh

Original production made possible, in part, by contributions from the National Endowment for the Arts, and the New York State Council on the Arts, a State Agency.

Preservation made possible by generous contributions to the Paul Taylor Repertory Preservation Project, with major support from the Foundations of the Milken Families and the National Endowment for the Arts.

*Le Sacre du Printemps* (The Rehearsal) was revived during the Chase Celebration of American Dance in San Francisco presented by San Francisco Performances, the Yerba Buena Center for the Arts, with major funding from The Chase Manhattan Bank and the Lila Wallace Reader's Digest Arts Partners Program, which is administered by the Association of Performance Arts Presenters.



He has been called a genius, a legend, and a cultural icon. *Time* names him “the reigning master of modern dance,” and the *New York Daily News* declares him “the best choreographer in the world.” But **Paul Taylor** considers himself, above all, a reporter whose job it is to observe us and record his impressions. As prolific as ever after 50 years, he recently completed his 121st dance.

Paul Taylor grew up near Washington, DC. He was a swimmer and a student of art at Syracuse University in the late 1940s until he discovered dance, which he then studied at Juilliard. By 1954 he had assembled a small company of dancers and presented his own choreography. A commanding performer, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as a soloist while continuing to make dances for his own troupe. In 1959 he danced with New York City Ballet as guest artist in George Balanchine’s *Episodes*. Having created the masterful 3 *Epitaphs* in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark *Aureole*. After retiring as a performer in 1975, Mr. Taylor devoted himself fully to choreography, and classics poured forth including *Esplanade*, *Cloven Kingdom*, *Airs*, *Arden Court*, *Lost, Found and Lost*, *Last Look*, *Roses*, *Musical Offering*, *Company B*, *Piazzolla Caldera*, and *Promethean Fire*.

In 1960, Mr. Taylor’s Company made its first international tour to Spoleto, Italy; it has performed in more than 450 cities in over 60 countries. In 1966 the Paul Taylor Dance Foundation was established to help bring Mr. Taylor’s works to the largest possible audience, facilitate his ability to make new dances, and preserve his growing repertoire.

Mr. Taylor is the recipient of many awards and honors. He was awarded the National Medal of Arts by President Clinton in 1993. In 1992 he received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was a recipient of the 1992 Kennedy Center Honors “for enhancing the lives of people around the world and enriching

the culture of our nation.” In 1995 he was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs.

Mr. Taylor was elected to knighthood by the French government as Chevalier de l’Ordre des Arts et des Lettres in 1969 and has since been elevated to the ranks of Officer (1984) and Commandeur (1990). In January 2000 he was awarded France’s highest honor, the Légion d’Honneur, for exceptional contributions to French culture. He is the recipient of three Guggenheim Fellowships and has received honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, Juilliard, Skidmore College, the State University of New York at Purchase, and Syracuse University. Awards for lifetime achievement include a MacArthur Foundation Fellowship and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor’s Arts Award and the New York City Mayor’s Award of Honor for Art and Culture. In 1989, Mr. Taylor was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters.

Since 1968, when *Aureole* first entered the repertory of the Royal Danish Ballet, more than

PAUL TAYLOR



75 companies worldwide have licensed Mr. Taylor's works for performance.

In 1993 Mr. Taylor formed Taylor 2, a company of six dancers who bring many of the choreographer's masterworks to smaller venues around the world. Taylor 2 also teaches the Taylor style in schools, workplaces, and at community gatherings.

Paul Taylor's autobiography, *Private Domain*, originally published by Alfred A. Knopf and re-released by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. Mr. Taylor and his Company are the subject of *Dancemaker*, Matthew Diamond's award-winning, Oscar-nominated film, hailed by *Time* as "perhaps the best dance documentary ever."

**A**t 50, the **Paul Taylor Dance Company** is one of the world's most sought-after dance troupes. It has toured extensively under the aegis of the US Department of State and has appeared in more than 450 cities in over 60 countries. The Company participated in a "Cultural Capitals of the World Tour" in celebration of the new millennium, and has made notable multi-week tours throughout India and the People's Republic of China. In the US, the Paul Taylor Dance Company has annual engagements in Boston, Durham, New York, and San Francisco, the Company's West Coast home through 2007. The Taylor Company has appeared on PBS's *Dance In America* nine times, including the 1991 Emmy Award-winning *Speaking in Tongues* and *The Wrecker's Ball*, nominated for an Emmy Award in 1997. In January 2004 *Dance in America* aired *Acts of Ardor*, which included *Black Tuesday* and *Promethean Fire*. Those works were taped during the Company's 2003 engagement in Edinburgh, part of a seven-city tour of the United Kingdom that earned the Company awards from the *Manchester Evening News* and the Critics Circle, as well as an Olivier Award

nomination in the category of "Best New Dance." *Dancemaker*, the feature-length documentary about Mr. Taylor and the Paul Taylor Dance Company, was nominated for an Academy Award.

On March 24, 2004 the Paul Taylor Dance Foundation launched a celebration of the Paul Taylor Dance Company's 50th Anniversary and 50 years of creativity by Mr. Taylor. The celebration will feature a Golden Quartet of four new dances, a 50-state tour by the Paul Taylor Dance Company and/or Taylor 2, and an expanded three-week New York City season with a gala celebration.

*This weekend's performances mark the Paul Taylor Dance Company's 13th, 14th, and 15th appearances under UMS auspices. The PTDC made its UMS debut in October 1964 as the opening evening-length component of a three-day UMS Chamber Dance Festival held at Rackham Auditorium. This October marks the 40th anniversary of UMS's debut presentation of Paul Taylor and the Paul Taylor Dance Company.*

**Bettie de Jong** (*Rehearsal Director*) was born in Sumatra, Indonesia, and moved to Holland in 1946, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong has been with the Taylor Company for over 40 years, having joined in 1962. Noted for her strong stage presence and long line, she was Mr. Taylor's favorite dancing partner and, as Rehearsal Director, has been his right arm for the past 29 years.

**Patrick Corbin** was born and grew up in Potomac, Maryland. He began his dance training under the direction of Bernard Spriggs at the District of Columbia City Ballet in 1977

and continued at the Washington School of Ballet with Mary Day and Alastair Munro and at the School of American Ballet with Stanley Williams and André Kramarevski. He danced with ABT II, the Joffrey II Dancers and, from 1985 to 1989, the Joffrey Ballet. He made his debut with the Paul Taylor Dance Company in 1989 and has become one of its most often featured dancers. Mr. Corbin also teaches at The Taylor School.

**Lisa Viola** was born in San Francisco and grew up in Honolulu, Hawaii, where she received her early training. She continued her ballet studies in New York with David Howard, the Joffrey School, and at the School of American Ballet. She has performed with DanceExpress, Sounddance, East/West Repertory Dance Ensemble, and with the Rod Rodgers Dance Company. Ms. Viola was a scholarship student at The Taylor School from 1990 until the fall of 1992, when she made her debut with the Paul Taylor Dance Company in Costa Mesa, California.

**Richard Chen See** is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the US, including Northern Ballet Theatre, Oakland Ballet, and Oberlin Dance Company/San Francisco. Mr. Chen See has worked professionally as a choreographer, children's storyteller, dance teacher, and coach. He is also a kayak instructor/guide and often works with the physically disabled. His debut with the Paul Taylor Dance Company was at City Center in 1993.

**Silvia Nevjinsky** was born and raised in Lisbon, Portugal, where she received her early dance training from Rui Horta and at the Ballet Gulbenkian School. From 1984 to 1989 she was a principal dancer with the Lisbon Dance Company, a contemporary repertory company. Since moving to New York in 1989, she danced with the Lar Lubovitch Dance Company for four-and-a-half years, as well as appearing as a

guest artist with several dance companies, including the Eglevsky Ballet, the Empire State Ballet, the New American Ballet Ensemble, and David Storey Dance Works. In addition to performing, Ms. Nevjinsky has taught intensive workshops and master classes in Brazil, Europe, and throughout the US. The October 1995 City Center Season marked her debut with the Paul Taylor Dance Company.

**Andy LeBeau** began dancing with Taylor 2 in 1993 after graduating from the Boston Conservatory with a BFA. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Boston Liturgical Dance Company, and The Roxy Dancers. In New York, he has performed with Cortez & Company, Mary Cochran and Thomas Patrick, and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 fall tour marked his debut with the Paul Taylor Dance Company.

**Heather Berest** was born in Manhasset, New York. She began her training with her mother, Olga Berest, and studied with Linda Zoffer and Ali Pourfarrok. She went on to earn a BFA at the North Carolina School of the Arts and continues to study with Jocelyn Lorenz and Christine Wright. Before joining the Taylor Company, Ms. Berest danced with Neo Labos Dance Theatre, Momix, Peter Pucci, Robert Wood Dance ASC, and Martita Goshen. The 1996 season marked her debut with the Paul Taylor Dance Company.

**Michael Trusnovec** grew up in Yaphank, New York, and started dancing at age six. In 1992, he was honored by the National Foundation for Advancement in the Arts and named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas, performing the varied works of Humphrey, Graham, Balanchine, and Taylor. After receiving his BFA in dance in 1996, he was invited to join Taylor 2, and has also danced with Cortez & Company. Fall 1998 marked his debut with the Paul Taylor Dance Company.

**Annmaria Mazzini** began studying with Frances Evers in Allentown, Pennsylvania. After graduating from Southern Methodist University, she came to New York and studied at The Taylor School, and joined Taylor 2 in 1995. She has appeared in the works of Karla Wolfangle, Patrick Corbin, Hernando Cortez, and the reconstructed dances of Isadora Duncan, in addition to creating and performing her own work. She made her debut with the Paul Taylor Dance Company at the 1999 American Dance Festival in Durham, North Carolina.

**Orion Duckstein** is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a BFA in acting. He has danced with the Sung-soo Ahn Pick Up Group, Robert Wood Dance, and in works by Gerald Casel. He toured in the US and Eastern Europe with the Judy Dworin Ensemble, and danced in the Baltimore Opera production of *Samson et Dalila*, choreographed by Peter Pucci. In addition to dance and theater, he enjoys music and often brings his guitar on tour to play in his spare time. Mr. Duckstein joined Taylor 2 in October 1995. He made his debut with the Paul Taylor Dance Company in October 1999.

**Amy Young** began her dance training at age ten in her hometown of Federal Way, Washington. She spent her senior year of high school studying at the Interlochen Arts Academy in Michigan prior to entering The Juilliard School in New York, where she earned a BFA in 1996. She joined Taylor 2 in August of that year. Ms. Young enjoys teaching and working with children. She has been on the faculty of Alaska Dance Theatre in Anchorage, Perry-Mansfield Performing Arts Camp, and Metropolitan Ballet of Tacoma. Ms. Young made her debut with the Paul Taylor Dance Company at the Paris Opera House in January 2000.

**Robert Kleinendorst** is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a BA in voice and

dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble and Cortez & Co. Mr. Kleinendorst has also performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, DC. Having studied at The Taylor School since 1996, he joined Taylor 2 in August 1998. Mr. Kleinendorst joined the Paul Taylor Dance Company in Fall 2000.

**Julie Tice** was born and raised in Petersburg, Illinois, where she began her dance training and grew up dancing with the Springfield Ballet Company. She continued her training at the University of Michigan where she earned a BFA in dance with honors. There, she performed works by Bill DeYoung, Peter Sparling, Martha Graham, and Paul Taylor. In New York, Ms. Tice has performed with various choreographers as well as choreographed and performed her own work. She became a scholarship student at The Taylor School in January 1999 and joined Taylor 2 in the summer of that year. Fall 2000 marked Ms. Tice's debut with the Paul Taylor Dance Company.

**James Samson** is a native of Jefferson City, Missouri. He received a BFA in Dance and a minor in Business from Southwest Missouri State University. He went on to study as a scholarship student with the David Parsons New Arts Festival, the Alvin Ailey Summer Intensive, and the Pilobolus Intensive Workshop. James has danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, Omega Dance Company, New England Ballet and Connecticut Ballet. He joined the Paul Taylor Dance Company in March 2001.

**Michelle Fleet** grew up in the Bronx and began her dance training at age four. She attended Ballet Hispanico of New York during her high school training at Talent Unlimited H.S. There she was a member of The Ballet Hispanico Jr. Company. Ms. Fleet continued on to Purchase College, where in 1999 she received her BFA in Dance. She has performed in works by Bill T. Jones, Merce Cunningham, Kevin

Wynn, and Carlo Menotti. Ms. Fleet joined Taylor 2 in summer 1999. She made her debut with the Paul Taylor Dance Company in September 2002.

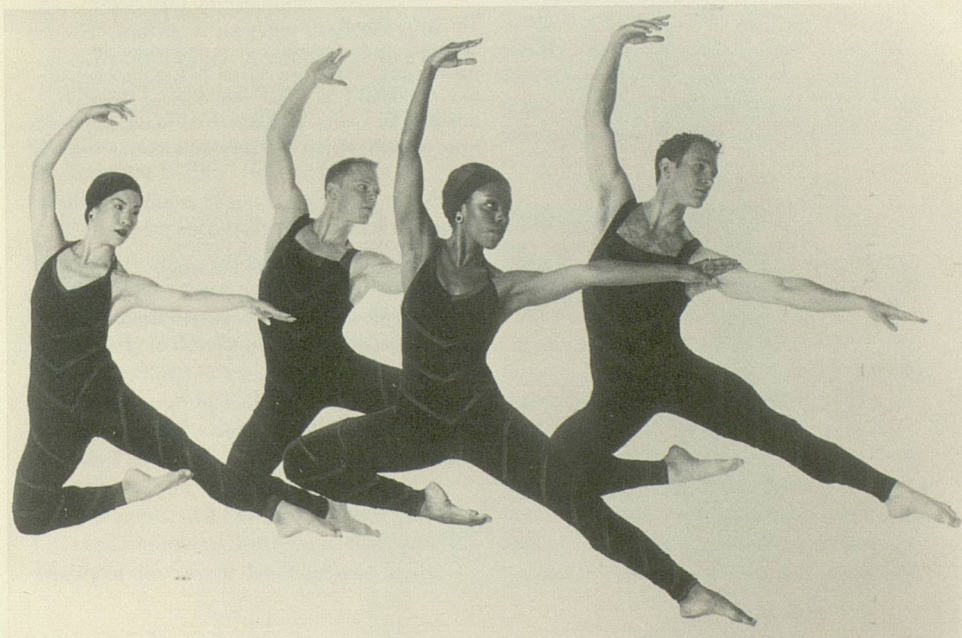
**Parisa Khobdeh** is a native of Plano, Texas, where she began her dance training under Gilles Tanguay and Kathy Chamberlain. While a student at Southern Methodist University, she trained at The Taylor School, Martha Graham School of Contemporary Dance, and American Dance Festival. She has appeared in works by, Agnes de Mille, Judith Jamison, and Donald McKayle. As a member of Triptych, a three-member collaborative dance company, she has created her own choreography. She also recently created works to benefit local and national human rights organizations. After earning her BFA from SMU, Ms. Khobdeh joined the Paul Taylor Dance Company in the summer of 2003.

**Sean Mahoney** was born and raised in Bensalem, Pennsylvania. At age 12 he began training with Fred Knecht, attending Princeton

Ballet School on scholarship. He became an apprentice at American Repertory Ballet (ARB) and latter was a featured dancer with the company. After graduating high school in 1993, he was chosen as one of the first members of Taylor 2. Mr. Mahoney danced with Parsons Dance Company for two years. He is married to his ARB dance partner, Peggy Pettway. Mr. Mahoney rejoined Taylor 2 in the summer of 2002. His debut with the Paul Taylor Dance Company was at City Center in 2004.

**Nathaniel Keuter** was born in Menlo Park, California. He is the son of modern dancers Cliff Keuter and Elina Mooney. He received a BA in Musical Theater from the University of Northern Colorado, where he had the opportunity to work with several guest artists including Jolea Maffei and Cliff Keuter. He has been on work-study with The Taylor School for one year. He made his debut with the Taylor Company during the 2004 City Center engagement.

#### PROMETHEAN FIRE



## Paul Taylor Dance Foundation, Inc.

### Board Of Directors

Paul Taylor, *Chairman and Artistic Director*  
 Norton Belknap, *President*  
 Carole K. Newman, *Vice President*  
 Robert E. Aberlin, *Vice President*  
 Elise Jaffe, *Vice President and Treasurer*  
 Marjorie S. Isaac, *Secretary*  
 Wallace Chappell, *Executive Director*  
 Sally Brayley Bliss  
 Joan C. Bowman  
 Ellen Kristin Buchanan  
 Sally A. Carlson  
 RoAnn Costin  
 James H. Duffy  
 Cecile Engel  
 Armand B. Erpf  
 Roger A. Goldman  
 Irene M. Hunter  
 Barbara Shattuck Kohn  
 Wilfred Koplowitz  
 Melinda Asman Krasting  
 Lee Manning-Vogelstein  
 Yvonne Rieber  
 LeRoy Rubin  
 Timothy T. Scott  
 Samuel Scripps  
 William A. Shutzer  
 C.F. Stone III  
 Andrea Travaglia  
 Christine Wisner

### Staff

Paul Taylor, *Artistic Director*  
 Bettie de Jong, *Rehearsal Director*  
 Jennifer Tipton, *Principal Lighting Designer*  
 Santo Loquasto, *Principal Set & Costume Designer*  
 Tom Patrick, *Rehearsal Director, Taylor 2*  
 Wallace Chappell, *Executive Director*  
 John Tomlinson, *General Manager*  
 Edson Womble, *Director of Finance and Administration*  
 Alan Olshan, *Director of Marketing*  
 Deborah Flanagan, *Director of Development*  
 Thomas Ward, *Company Manager*  
 Holden Kellerhals, *Operations Manager*  
 Emily Regas, *Development Associate, Individual Giving*  
 Kris Lentini, *Development Associate, Institutional Giving*  
 Sarah Seely, *Office Manager*

Steve Carlino, *Production Stage Manager*  
 Agnieszka Kunska, *Lighting Supervisor*  
 Christine McDowell, *Wardrobe Supervisor*  
 Mike Paquette, *Production Manager, Taylor 2*

The Winthrop Group, Inc., *Archival Consultant*  
 Lutz & Carr, *Auditors*  
 David S. Weiss, M.D., *Orthopedic Consultant*  
 Jennifer Lerner & Gary Stromberg, *Press Representative*  
 Michael Retsina, Linden Travel Bureau, *Travel Agent*

### The Taylor School

Taylor style and repertory classes are held throughout the year, taught by former and current Taylor Company members. Additionally, the School offers Summer and Winter Intensives for students from around the world interested in a more in-depth study of Paul Taylor style and choreography.

### Taylor 2

Jared Wootan	Shanti Guirao
Vernon Gooden	Alison Cook
Francisco Graciano	Jamie Rae Walker

For more information on the Paul Taylor Dance Company, please visit [www.paultaylor.org](http://www.paultaylor.org).

## Akira Kasai

in

## Pollen Revolution

### Contemporary Dance in Japan: New wave in dance and *butoh* after the 1990s

by Kazuko Kuniyoshi

Over the past 12-13 years, some drastic changes have taken place in the environment surrounding Japanese contemporary dance. A number of small to mid-sized theaters were newly built and opened<sup>1</sup>, various kinds of new dance festivals were organized, and theater facilities began to sponsor their own dance competitions<sup>2</sup>. The emergence of these new theaters, festivals, and competitions has actively contributed to the advent of new kinds of dance in Japan. Additionally, government agencies and private corporations in Japan have granted funds in support of forming national and international networks of theaters, making it easier for theaters to provide support for individual dance artists. For example, the Japan Contemporary Dance Network (JCDN) recently facilitated the communication and partnership between many small theater facilities in Tokyo, Osaka, Yokohama, Kobe, Sapporo, and other cities. JCDN has also encouraged organizers to setup opportunities for interaction between dance artists and audiences, and has organized seminars around the topic of audience development, particularly to develop young audiences. They also made efforts to avoid isolating certain regions, not only by including them on touring routes, but also by involving them in communications at the planning stage. In a word, the infrastructure for the flow of information about domestic and international dance theater has been improving, and is contributing to the vitality of the current dance scene in Japan.

This period of rapid change coincides with the period approximately 15 years after the death of Tatsumi Hijikata, the founder of *butoh*, when there was a significant change in the art form. Some contemporary dancers, such as Saburo Teshigawara, Kim Itoh, and Kota Yamazaki partially overlap the *butoh* generation, having appeared on the scene in the late 1980s. However, most of the dancers who are in their prime today in the contemporary Japanese dance scene have had little, if any, interaction with *butoh*. In order to fully understand the current trends in contemporary dance in Japan, it is important to ask ourselves, how is *butoh*, which widely changed the concept of dance in the late-20th century, reflected or not reflected in contemporary dance in Japan today. From its very beginning, *butoh* was supposed to be a contemporary dance. However, when we examine the word "contemporary" in terms of today's dance market, where the support system is rapidly developing and demanding new forms of dance, we must say that the definition of "contemporary" has changed much since the initial inception of *butoh*.

#### Emergence of *Butoh*

What is regarded as *butoh* today is a physical expression born out of *Ankoku butoh* (Dance of Darkness), which emerged from Japanese contemporary dance after World War II, and became prominent during the 1970s and '80s. When Tatsumi Hijikata (b. 1928 in Akita – d. 1986 in Tokyo) began creating his own works at the end of the 1950s, he aggressively incorporated socially taboo themes of sex and violence into his work, presenting a so-called "rebellion of the human body," breaking the control of modern reasoning and constantly

creating scandals. Hijikata broke away from the control of modern logic by facing the negative side of human beings, an aspect that had not been dealt with before in contemporary dance. He attempted to recapture the concept of the physical body not simply as a tool to convey certain linguistic meaning, but as an entity that owns its own time and space. In other words, Hijikata felt that the physical body demanded a new expression that did not exist before on stage.

He was seen as a heretic in the contemporary dance community in Japan, but went on to develop *ankoku butoh* at a time when a new movement was happening in the contemporary visual arts world, as well. Hijikata avariciously absorbed these avant-garde trends in the arts world through his interactions with artists in the field of literary and visual arts.

With a series of continuous performances, *Shikino tameno 27ban* (27 Nights for Four Seasons) presented in 1972<sup>3</sup>, Hijikata made a breakthrough performance and established an art form that would be passed down as his own. In this piece, Hijikata redefined the concept of physical body with his view that the human body was a container of enormous memories, from childhood to the moment just before one's death. Techniques such as *te-boke* (absent minded hands), in which the dancer lets their hands wander anxiously in the air with no practical purpose, and *gani mata* (bandy legs), in which the body lowers the center of gravity, both of which were totally unheard of in the history of Western dance, were gradually established as techniques specific to Hijikata's *butoh*. These techniques were developed mainly by women and were very powerful forms of expression for the lower body. This particular series of works by Hijikata, which seemingly emphasized the geographical climate of Tohoku (Northeastern Japan) were also called *Tohoku Kabuki*. They were seen as an effort to rediscover the physicality of Japanese people, which had been left behind in the process of modernization after

the Meiji restoration. These techniques were labeled as "pre-modern" or "super-modern" and thus were regarded as a criticism to modernity. In this way, Hijikata's *Tohoku Kabuki* can be seen as the beginnings of the post-modern dance movement in Japan.

Looking back at the history of Western-style dance in Japan, various techniques of contemporary dance were developed from those of German and American contemporary dance, up to this point. It is no exaggeration to say that Japanese contemporary dance has intricately evolved, piling up only the Western techniques without sufficient understanding of the context behind them. Hijikata, by presenting his ill, withering, old, and emaciated body, made powerful criticism on the existing expression and its context. Hijikata's theory included a paradoxical structure that the expressions are not valid until deconstructing not just the theory of dance, but of human existence itself.

In the 1960s when Hijikata's *ankoku butoh* was starting to gain attention from a small group of people in Japan, post-modern dance started to catch people's attention in the US. In Japan, such dancers as Bonjin Atsugi and Suzushi Hanayagi, who were influenced heavily by the minimalism of American post-modern dance, brought in this new wind to the dance world. Atsugi, in particular, witnessed the progressive new movement in dance evolving around the Judson Dance Theater in New York City during the mid-1960s. Prior to living in New York City, Atsugi created works based on the dance classics<sup>4</sup>, but after the influence of the Judson Dance Theater, his works began to include more repeated, continuous movements that were carefully selected and inherited as ballet steps or limited simple actions. As a result, the formation and emotional aspects of the storylines were completely shut out, and instead, physical conditions and expressions themselves were vividly presented. Atsugi is in the same generation as Hijikata, but pioneered the post-modern dance movement in Japan with totally different concepts, and his contribution should



really be more widely recognized than it is today.

Kazuo Ohno, another *butoh* artist who supported the art form, was 20-years senior to Hijikata and Atsugi, and had already established a career as a modern dancer, having studied under the schools of German expressionism dance in the 1930s. Ohno met with Hijikata in the 1950s and, although their styles differed greatly, Ohno became an indispensable performing partner in many of Hijikata's works. He then disappeared from the performance stage for a while, miraculously returning when he was 70 years old with *Admiring La Argentina*, a piece dedicated to Spanish master dancer Antonia Merce. Following this comeback, Ohno performed such pieces as *Watashino Okasan* (My Mother) and *Shikai* (Dead Sea), directed by Hijikata. After Hijikata's death, Ohno continued to create a number of works with his son, Yoshito Ohno. Today, Kazuo Ohno is 99-years old. As such, he cannot hide the weakness of his aging body, but he still performs as a *butoh* artist in his wheelchair. Ohno says that to live and to perform *butoh* need to be experienced with exactly equal weight. He has touched many people world wide with his commitment and determination to dance for as long as he lives.

### The Advent of Akira Kasai

Studying under Kazuo Ohno, Akira Kasai came into the Japanese contemporary dance scene in the 1960s. After his encounters with Ohno and Hijikata, Kasai proceeded to create an original *butoh* world for himself. He founded *Tenshi-kan* (House of the Angels) in 1971 and, besides creating his own works, has also been earnest in teaching his followers. He is active as a researcher of eurythmics, a movement-art theory established by Rudolf Steiner, a German philosopher who also founded the philosophy of anthroposophy. In recent years, Kasai has been actively collaborating with new wave contemporary dancers, pushing the envelope of the existing concept of *butoh* to cultivate a new realm of expression.

Before the 1970s, Kasai's *butoh* had a clear direction of getting close to spiritual existence

by sublimating the physical body and exhausting it with dance. After completing his *butoh* thesis, *Tenshi-ron* (Theory of Angels) in 1972, Kasai went to Germany with the purpose of studying Steiner's theories. He stayed in Germany for seven years before returning to Japan, and, in the years following his return, dedicated his efforts to furthering the Steiner research, promoting eurythmics, and performing again in Japan. In the summer of 1996, Kasai conducted a US tour, and, from this time on, his works saw notable changes. Kasai stopped presenting his works as secret cult rituals, which was previously the signature of his *butoh* works. Instead, he began to interact with the outside world by collaborating with other contemporary dance artists in both choreography and performance.

His dance works became very easy to understand, as if he was declaring the new direction for the mainstream audience, going along with the social trend. This change can be clearly seen in his duo work with Kuniko Kisanuki, a contemporary dance artist, in the work titled, *Yes, No, Yes, No* which premiered in 1999. Kisanuki is not the kind of dance artist who would make works using existing dance vocabulary. Kasai's encounter with Kisanuki unearthed his secret world of *butoh* performed as ritual, bringing him out into the light of the main stage of metropolitan public theaters. *Yes, No, Yes, No* was a stunning duo work in which the sharp, gallant, boyish movement of Kisanuki and the incessant, unruly, and agitating movement of Kasai crisscrossed with dazzling speed.

In the year 2000, Kasai formed Akira Kasai Dance Unit, and performed with Kisanuki, Ryohei Kondo, Yoko Ando, Naoka Uemura, and others in their 20s and 30s, who were in their prime as dancers and full of energy.<sup>5</sup> Appearing on stage, his hair blonde and wearing sunglasses, Kasai danced through the whole piece with astonishing stamina. Usually, someone who performs freestyle can only do so for five minutes before their movement vocabulary dries out, and ends up becoming repetitive. However, there was no such banal repetition in Kasai's

freestyle. The audience could not predict his next movement at all, and were continuously shocked by his unexpected movement. To my astonishment, all of his movements that, at a glance, seemed like a series of instantaneous improvisational movements were actually choreographed to each and every hand and foot movement. All of the musical pieces for the work had strong beats and rhythms and were abstract pieces with no conventional melody. Kasai also actively incorporated elements of street dance, including hip-hop into his pieces. The dashing impetus of the competing structure rejects any room for a story line to be developed by the audience. There is not a moment of stagnation in his work.

In April 2001, Kasai premièred *Kafun Kakumei* (Pollen Revolution) as part of Theater Trum's solo series. In the opening scene, the audience was astonished by his entrance wearing the full costume of the young maiden from *Kyokanoko Musume Dojoji*, one of the most famous *kabuki* dance pieces. Kasai presented the complete image of the young maiden, formidably clad in the costume from *Musume Dojoji* at the opening of the piece then started to destroy it from inside out. Wearing the kimono and a traditional Japanese wig, Kasai danced frantically to the music of "Dojoji," swinging up the dangling kimono sleeves, fluttering the bottom of the dragging kimono, slovenly widening the collar, oblivious of the kimono loosening and going out of shape. He danced incessantly with stunning energy and concentration, as if spreading out into all directions infinitely with his elaborate costume. The image did not invoke any semblance of the human body. He danced as if he was smashing his whole body into pieces.

In 2003, Kasai choreographed and directed *Ginga Keikaku* (Galaxy Plan) and performed with Kim Itoh. It was his peculiar metaphor to derive the story of Cain and Abel from the Old Testament for the structure of the work. Through his works Kasai attempts to derive the spiritual world that has built up the modern society, using various metaphors paradoxically,

reviving it into a form, validating and accepting it for once through his physical body, then, the next moment, destroying its structure from the inside out with enormous impetus. This can be seen as a major characteristic of his recent works.

## Development of the New Wave and Kasai

Teshigawara's dance aroused a new awareness for the physicality in dance, including movements from everyday motion and mimes to acrobatics, which up until this time, had not been a large part of dance in Japan. Critical discussions regarding body became active in the context of dance. In addition, digital images of bodies through computer assistance, entered into the dance world. It can be said that a new image of the human body was in demand along with the expansion of human perception.

Min Tanaka's works are expressive, intending to present the idea that the body generates its own stories, as opposed to being a tool of telling existing stories, by tracing back the perception and memories of one's body. This is the basic stance of *butoh* works.

There are also groups such as H. Art Chaos, lead by Sakiko Oshima, and Nomado's lead by Nakao Ikemiya, whose works are expressive but have no relation to *butoh* for their roots. Oshima, in particular, dares to put a physical body in a fantasy world with her bold choreography matching the spectacular aesthetics of the stage and deriving astonishing concentration from dancer Naoko Shirakawa's performance.

Popular culture, which had then been actively incorporated into contemporary dance, also gave birth to a dance in which the dancer's body reflects the youth culture of contemporary metropolitan Japanese society, known as "J-dance." For example, in the works of Nibroll (lead by Mikuni Yanaihara) we see a body which suddenly snaps and explodes after feeling continuous stress and, in contrast, Strange Kinoko Dance Company (lead by Chie Itoh), presents a fluid physicality of happy young girls that flow nimbly and swiftly through daily life.

In contrast, Kim Itoh is another dance artist

who explores a new way of communication with the audience by expressing humor born from the gap between obsessive concentration of perception on stage and the reality of normal, every day life. Condors (lead by Ryohei Kondo) and Idevian Crew (lead by Shigehiro Ide) belong to a group called *owarai kei* (comical school) and pursue their entertainment line by incorporating mimeography and comedy into their dances, creating a nonsensical world, which defies explanation. The audience is encouraged to just sit back and enjoy the absolute nonsense and the comical dance itself.

All of these so called "J-dance" artists create works incorporating various dance techniques<sup>4</sup> and ideas. One thing that connects the J-dance artists is that their works reject discussion using established semantics. In order to avoid being consumed into an overall story, J-dance artists construct their works by collecting bits and pieces of unrelated scenes or using a multitude of simple, daily images.

In contrast to the light-hearted and elusive characteristics of J-dance, dancer Mika Kurosawa tries to create her expression as far as possible from the physicality developed under the conventional dance technique. Kurosawa agitates the audience by putting on costumes that invoke the world of gay show dance, or of certain fairy tale characters.

Choreographers Tsuyoshi Shirai and Kaya Ohashi, try to recognize and reconstruct a new sense of body by appealing to various perceptions. These choreographers use their physical bodies without dance techniques as the tools of exploration, more common in performance art, as they search for the roots of bodily movement.

Within the above context of the development of contemporary Japanese dance, *butoh* artist Akira Kasai stands in an extremely interesting position. As opposed to many of the contemporary dancers creating works based on one's own physical perception (such condition as pleasant or unpleasant, for an example) Kasai sets his physical body in a strictly conceptual

state, not in the state of real world perception, yet creates dance works with the intention to sublimate the physical body.

The history of dance from the modern times to current was lead and inherited by innovative choreographers, *butoh* being the prime example. Those who seek the truth with continuous questionings and denials of the existing concepts and conventional aesthetics have developed the history of contemporary Japanese dance. *Butoh* is not simply one certain style of dance. And although we must respect the roots of *butoh* as it was developed by Tatsumi Hijikata, it would be unwise to take our eyes away from Akira Kasai, as he is just about to roll out the grand new possibilities of *butoh* for the post-modern age.

© Arts Midwest 2004, Translated by  
Kyoko Yoshida, edited by Autumn Patterson.

---

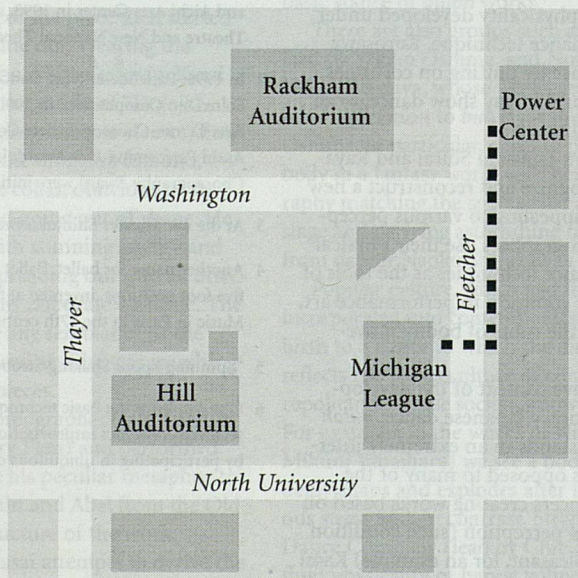
#### Notes

- 1 Including the opening of Yokohama Landmark Hall and Aichi Arts Center in 1993, and Setagaya Public Theatre and New National Theatre, Tokyo in 1997.
- 2 In 1996, Park Tower Next Dance Festival; in 1999, SoloxDuo Competition; in 2000, Shizuoka Performing Arts Center Choreographers Competition; in 2001, Asahi Performing Arts Award; in 2002, Toyota Choreography Award were initiated respectively.
- 3 At the Art Theater Shinjuku Bunka in October, 1972.
- 4 Another name for ballet. Ballet technique based on five foot positions, invented at the Royal Academy of Music in Paris in the 17th century.
- 5 "Spinning Spiral Shaking Strobe" in 2000.
- 6 One can learn the basic techniques such as release technique, contact improvisation, *butoh*, *capoeira*, etc. by participating in ubiquitous dance workshops.

# An Invitation

UMS and the U-M Center for Japanese Studies cordially invite you to tonight's Community Reception with Akira Kasai.

*Michigan League Vandenberg Room*  
*911 N. University Avenue, Second Floor*  
*Immediately following tonight's performance*  
*Free*



UMS

presents

# Akira Kasai

in

## Pollen Revolution

<i>Choreography, Direction and Performance</i>	Akira Kasai
<i>Lighting</i>	Masaaki Aikawa
<i>Technical Director</i>	Lang Craighill
<i>Lighting Technician</i>	Kei Saito
<i>Sound Engineer</i>	Kyoko Yamada
<i>Wig Supervisor</i>	Hisako Kasai
<i>Costume Supervisor</i>	Kyoko Omori
<i>Stage Manager</i>	Yoshiko Haraguchi
<i>Production and Company Manager</i>	Junko Hanamitsu
<i>Associate Production Manager</i>	Ayako Tsuchiya

---

Wednesday Evening, October 13, 2004 at 8:00

Power Center • Ann Arbor

---

Ninth Performance of the  
126th Annual Season

14th Annual  
Dance Series

This performance is an official event in celebration of the 150th  
Anniversary of US/Japan Relations.

Support provided by the Japan Foundation through the Performing Arts  
JAPAN program.

Additional support provided by the National Dance Project of the New  
England Foundation for the Arts, with lead funding from National  
Endowment for the Arts and Doris Duke Charitable Foundation.  
Additional funding provided by The Andrew W. Mellon Foundation and  
The Ford Foundation.

Media partnership provided by *Detroit Jewish News* and Michigan  
Radio/Michigan Television.

Tour support provided by the Agency for Cultural Affairs, the  
Government of Japan.

Special thanks to Jane Ozanich, U-M Center for Japanese Studies, U-M  
Department of Dance, and Dance Gallery Studio for their participation  
in this residency.

The 2004 North American Tour of *Pollen Revolution* is produced by  
MAPP/MultiArts Projects & Productions.

**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.*

## Pollen Revolution

**W**hat a cruel, tragic, comical world we live in; the boundary between living and dead growing ever closer; the once seemingly distant apocalypse suddenly facing us, like a giant; why must we live in such a chaotic world, like an overturned cauldron? The power of science penetrates deeper and deeper into the sacred realm of human life, rendering us mere artificial beings.

In the dance studio, I am often awestruck when I think about the first creature that came onto land from water. Similar to the challenges it had leaving the safety of its familiar saltwater for land, human beings today seem to be trying to create a completely new environment.

What I am referring to is different from the fact that humans have moved to a virtual world through cyber culture, or have expanded into the universe through space exploration. Rather, we are trying to delve into our own bio-systems, creating life like we breathe air. In that sense, dance might be a “rediscovering of life.” Since I premiered *Pollen Revolution* in April 2001 in Tokyo, the world has changed dramatically. The promise of mankind has become void; the result is that one person can destroy the whole world.

Conversely, it may be that a single person can save the world from destruction. As a dancer, I have a premonition that I am able to create infinite life within my body. The first word that came to my mind as I created this piece was “pollen.” I felt a touch of shame, since I was not sure if I had the will to choreograph this word, which embodies an image of organic life, or to dance it on stage. Then, the word “revolution” came to me. In the East, “revolution” does not only relate to “social change,” but also that fate – or destiny, or karma – has changed. This change is not caused by technological advances such as gene manipulation, but rather is a fundamental change brought about by humans exploring their own environment. I thought of combining these two words.

For me, there is no other process than dance that compels one to confront the forces arising from life. Yet dancers want to trim the “gush of life” from their work, similar to actors wanting to avoid the expression of raw emotion.

However, as a dancer who deals directly with life, I do not think genetic information is the true essence of life. It is the shadow of life, or just another phenomenon of life. Life is not to be manipulated. Our informationalized bodies are both beautiful and horrid – I offer up this body through dance as an eternal sacrifice.

— Akira Kasai

**A**kira Kasai (*Choreographer and Performer*) studied modern dance and classical ballet but completely changed course upon meeting Kazuo Ohno in 1963. Kasai spent the next two decades studying and dancing with the founders of *butoh* – Kazuo Ohno and Tatsumi Hijikata – as well as performing many of his own solos throughout Japan. In 1971, Kasai established Tenshi-Kan, an institute for *butoh* and esoteric studies in Tokyo, and continued to create work and perform throughout Japan. In 1979, Kasai stopped dancing and left for Stuttgart, Germany, to study the principles of Rudolf Steiner’s eurythmics. After graduating from the Eurythmeum in 1983, Kasai returned to Japan in 1985 and began teaching eurythmics in various cities in Japan. His performances in the 1980s include a number of eurythmics works. In 1991, he re-opened Tenshi-kan as a four-year school for eurythmics. At the same time, Kasai began to create a highly individual and new style of *butoh*, which he debuted in 1994 with the work, *Seraphita*. Since then, he has created and performed numerous works and recently has been actively collaborating with and choreographing for various artists, including Kasai Kisanuki Company, Ryohei Kondo, Yoko Ando and Naoka Uemura. Since 1999 he has been choreographing Blue Sky Series, an all-female company of five emerging

dancers. His recent performances abroad include *Perspective of the Dream: Skill of a Prostitute* (Gottengen Germany), *My Own Apocalypse* (Changmu International Festival, Seoul, Korea), *Does a human bring his body to the world of the dead?* (Cowell Theater, San Francisco), *Exusia* (Yerba Buena Center for the Arts, San Francisco), *Tenkyu* (Rome, Italy), and *Tinctura II* (Columbia College, Chicago). *Pollen Revolution* is Kasai's first solo work since 1995.

Kasai's publications include *Tenshi Ron* (Essay on Angels) (1972, Gendai Shicho Shinsha), *Holy Spirited Butoh* (1977, Gendai Shicho Shinsha), *Dusk of the Gods* (1979, Gendai Shicho Shinsha), and *Cosmos Dance Evolution* (2004, Gendai Shicho Shinsha).


*This evening's performance marks Akira Kasai's UMS debut.*



AKIRA KASAI

MultiArts Projects & Productions (MAPP) is a NYC-based arts organization dedicated to producing and sustaining performing artists as they develop multidisciplinary projects that raise questions about the complexities of our time. MAPP works in close collaboration with artists, arts organizations, and other arts professionals to provide a holistic set of production and touring services tailored to the specific nature and needs of each project. MAPP was founded in 1994 by Executive Director, Ann Rosenthal, and since 1998 has been co-directed by Rosenthal and Cathy Zimmerman. MAPP has managed, produced, and toured music, dance and theater projects by more than 40 artists from eight countries.

For further information on the tour of *Pollen Revolution* please contact MAPP/MultiArts Projects & Productions at [www.multiartsprojects.com](http://www.multiartsprojects.com).



126th UMS Season  
**04 05**

# Complicite The Elephant Vanishes

Inspired by the collection of short stories by **Haruki Murakami**  
Directed by **Simon McBurney**

WEDNESDAY, OCTOBER 20, 8 PM

THURSDAY, OCTOBER 21, 8 PM

FRIDAY, OCTOBER 22, 8 PM

SATURDAY, OCTOBER 23, 8 PM

Power Center

"A relentless  
fusion and fission  
of the senses."  
*(New York Times)*

Performed in Japanese with English supertitles.

Media Partners **Michigan Radio/Michigan Television** and **Metro Times**.  
A *Complicite* co-production with the Setagaya Public Theatre, Tokyo and  
BITE:03, Barbican, London.



**ums**

**734-764-2538** [www.ums.org](http://www.ums.org)

outside the 734 area code, call toll-free 800-221-1229



michigan council for  
arts and cultural affairs



*Off-Broadway theatre in Downtown Ann Arbor!*

# Humble Boy

by Charlotte Jones



Sept. 16 - Oct. 31

Nov. 11 - Dec. 26

# She Loves Me



Lyrics by Sheldon Harnick  
Music by Jerry Bock  
Book by Joe Masteroff

Season Subscriptions available starting at just \$85!!

*Performance  
Network*

*Ann Arbor's Professional Theatre*

(734) for more information:

**663-0681**

[www.performancenetwork.org](http://www.performancenetwork.org)

120 E. Huron, Downtown Ann Arbor

**TOYOTA TECHNICAL CENTER USA**



TODAY'S ENGINEERING

TOMORROW'S TECHNOLOGY

CREATING VEHICLES FOR THE FUTURE



Toyota Technical Center, USA, Inc.  
1555 Woodridge  
Ann Arbor, MI 48105

# BORDERS<sup>®</sup>

BOOKS MUSIC MOVIES CAFE

Purchase CDs at the following events and 20% will be donated back to UMS

9/17 Wynton Marsalis  
9/23 Ravi Shankar  
9/26 Emerson String Quartet  
10/2 Dave Brubeck  
10/3 Laurie Anderson  
10/15 Leipzig Gewandhaus Orch.  
11/9 St. Petersburg Philharmonic  
11/12 Kremerata Baltica  
11/13 E.S.T. & The Bad Plus  
12/4&5 Handel's Messiah  
12/11 Anne Sofie Von Otter  
1/13 Stephanie Blythe  
1/26 Lahti Symphony Orchestra  
1/30 Audra McDonald  
2/5&6 New York Philharmonic  
2/10 Netherland Wind Ensemble  
2/19 Jack DeJohnette  
2/25 Midsummer Night's Dream  
2/20 Takacs Quartet  
3/9 Florestan Trio  
3/10 Fred Hersch Trio  
3/12 Oslo Philharmonic  
3/19 James Galway  
4/9 Malouma  
4/20 Felicity Lott & Angelika Kirchschlager

Visit the store to see the UMS display & sample CDs of each performer



Borders Books & Music  
The "1st" Store  
612 East Liberty  
Ann Arbor, MI 48104

734.668.7652

Some Concerts may be followed by an artist signing

Call the store or visit [bordersstores.com](http://bordersstores.com) for updated event listings

# A legacy of service™

1854-2004

## Butzel Long Celebrates an Important Milestone

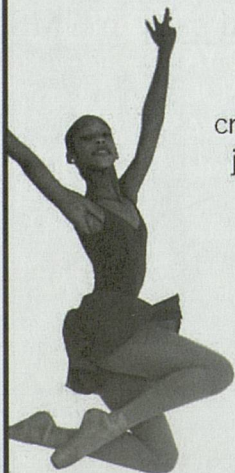
In 2004, we mark 150 years of practice and innovation to clients. Our history encompasses a distinguished record of landmark legal and business precedent, government service and support of professional and community organizations. Today we continue a tradition of innovation through initiatives such as a cutting edge technology practice, the formation of the China Alliance and our global automotive supplier practice, while maintaining leadership in litigation, transactions and labor and employment.

BUTZEL LONG  
ATTORNEYS AND COUNSELORS

Detroit Bloomfield Hills Ann Arbor Lansing Holland Boca Raton Naples Alliance Offices Beijing Shanghai  
Member Lex Mundi www.butzel.com tel: 313 225 7000 fax: 313 225 7080

## DANCE GALLERY STUDIO

home of the PETER SPARLING DANCE CO.



ballet, modern  
creative movement  
jazz, yoga, pilates  
and more

youth-  
adult

beginner-  
professional

(734) 747-8885

www.dancegallerystudio.org



THE ORIGINAL  
**Cottage Inn**

# Join us after the show

for

CAPPUCCINO & DESSERTS  
LATE NIGHT HAPPY HOUR

**10% off total bill with ticket stub**  
(excludes tax, alcohol & gratuity)

open til 11:00pm Sunday-Thursday  
12:00pm Friday & Saturday

512 E. WILLIAM | 734.663.3379

# UMS experience

## 126TH UMS SEASON

### September 04

- Fri 17** Lincoln Center Jazz Orchestra  
with Wynton Marsalis
- Thu 23** Ravi Shankar
- Sun 26** Emerson String Quartet

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

### October

- Sat 2** An Evening with Dave Brubeck
- Sun 3** Laurie Anderson: *The End of the Moon*
- Fri-Sat 8-9** Paul Taylor Dance Company
- Sat 9** Paul Taylor Dance Company One-Hour Family Performance
- Wed 13** Akira Kasai: *Pollen Revolution*
- Fri 15** Leipzig Gewandhaus Orchestra with Mikhail Pletnev, piano
- Sat 16** Marcel Khalifé and the Al Mayadine Ensemble
- Wed-Sat 20-23** Complicite: *The Elephant Vanishes*
- Wed-Sun 27-31** Rezo Gabriadze: *Forbidden Christmas or The Doctor and The Patient*

### November

- Thu 4** Le Concert Spirituel
- Fri 5** Kopelman Quartet
- Tue 9** St. Petersburg Philharmonic
- Fri 12** Kremerata Baltica with Gidon Kremer, violin
- Sat 13** E.S.T. (Esbjörn Svensson Trio) and The Bad Plus
- Sun 14** Ensemble Al-Kindi and the Whirling Dervishes of Damascus
- Tue 23** Measha Brueggergosman, soprano

### December

- Sat-Sun 4-5** Handel's *Messiah*
- Sat 11** Anne Sofie von Otter, mezzo-soprano

## GLACIER HILLS

RETIREMENT COMMUNITY

*Supporting the Arts  
in Ann Arbor*

Glacier Hills  
offers:

- Lectures
- Recitals
- Art Fairs
- Holiday Concerts
- Friday Evening Cultural Programs



1200 Earhart Road, Ann Arbor

**734-913-0730**

[www.glacierhills.org](http://www.glacierhills.org)



**Celebrating  
126 Successful Seasons**

**Jaffe**  
JAFFE RAITT HEUER & WEISS  
A Professional Corporation

**ATTORNEYS &  
COUNSELORS**

Ann Arbor • Birmingham  
Detroit • Port Huron  
Southfield

[WWW.JAFFELAW.COM](http://WWW.JAFFELAW.COM)

201 S. MAIN STREET, SUITE 300 • ANN ARBOR, MICHIGAN 48104  
P: 734.222.4776 • F: 734.222.4769

*proud supporter of*



*We salute  
the University  
Musical Society  
for bringing our community  
excellence and diversity in  
highly artistic programming.*

**BRAVO!**

**m  
w** MUNDUS  
AND  
MUNDUS  
INC.

**Personal & Commercial Insurance**

305 East Eisenhower, Suite 100  
Ann Arbor, Michigan 48104 • 995-4444  
[www.mundusinsurance.com](http://www.mundusinsurance.com)

## ZANZIBAR

*contemporary american dining  
w/ mediterranean & tropical influences*



**lunch • dinner • sunday brunch  
private rooms • reservations**

216 south state street • 994-7777



**RED HAWK  
BAR & GRILL**

**20 % OFF** entire bill after  
this evening's performance  
with your ticket stub

316 South State Street • 994-4004

**January 05**

- 1**
- Wed **12** Sam Shalabi: *The Osama Project*  
 Thu **13** Stephanie Blythe, mezzo-soprano  
 Fri **14** D.J. Spooky: *Rebirth of a Nation*  
 Sun-Mon **16-17** Ronald K. Brown/Evidence  
 Wed **26** Lahti Symphony Orchestra with Louis Lortie, piano  
 Sun **30** Audra McDonald

**February**

- Sat-Sun **5-6** New York Philharmonic  
 Thu **10** Netherlands Wind Ensemble  
 Fri-Sat **11-12** Rennie Harris Puremovement: *Facing Mekka*  
 Sun **13** Michigan Chamber Players (Complimentary Admission)  
 Fri **18** Soweto Gospel Choir  
 Sat **19** Jack DeJohnette Latin Project  
 Sun **20** Takács Quartet: Complete Bartók String Quartet Cycle  
 Mon-Wed **21-23** Kodo Drummers  
 Fri **25** *A Midsummer Night's Dream: A Semi-Staged Performance*

**March**

- Sat **5** Dan Zanes and Friends Family Performance  
 Wed **9** Florestan Trio  
 Thu **10** Fred Hersch Ensemble: *Leaves of Grass*  
 Thu-Sun **10-13** Robert Lepage: *The Far Side of the Moon*  
 Sat **12** Oslo Philharmonic with Anne-Sophie Mutter, violin  
 Sat **19** James Galway, flute and Lady Jeanne Galway, flute

**April**

- Fri-Sat **1-2** Emio Greco | PC  
 Sat **2** UMS Choral Union: Haydn's *Creation*  
 Fri **8** Trio Mediæval  
 Sat **9** Malouma  
 Sun **10** Songs of the Sufi Brotherhood  
 Wed **13** Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano  
 Thu **14** La Capella Reial de Catalunya and Le Concert des Nations  
 Wed **20** Felicity Lott, soprano and Angelika Kirchschrager, mezzo-soprano  
 Thu **21** John Scofield Trio and Brad Mehldau Trio  
 Thu **28** Jerusalem Quartet

**May**

- Sat **14** Ford Honors Program: Artist to be Announced

## UMS EDUCATION PROGRAMS

**U**MS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

### UMS Community Education Program

**D**etails about educational events are posted at [www.ums.org](http://www.ums.org) one month before the performance date. To receive information and e-mail reminders about UMS educational events, join the UMS E-Mail Club at [www.ums.org](http://www.ums.org). For immediate information, e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

### UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

### African American Arts Advocacy Committee – The NETWORK

If you are interested in networking with the African American community and supporting African American artistry and performance, please call 734.764.6179.

### Arab World Festival Honorary Committee

If you would like to be involved in the upcoming Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

### Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu). Events include:

- PREPs – pre-performance lectures
- Meet the Artists – post-performance artist interviews
- Artist Interviews – public dialogues with performing artists
- Master Classes – interactive workshops
- Panels/Symposia – expert-led, university-based presentations
- Study Clubs – in-depth adult education related to a specific art form
- Artist-in-Residence – artists teach, create, and meet with community groups, university units, and schools.

### UMS Youth, Teen, and Family Education

**U**MS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### 2004/05 Youth Performance Series

These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

- Lincoln Center Jazz Orchestra with Wynton Marsalis
- Paul Taylor Dance Company
- DJ Spooky: *Rebirth of Nation*
- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

## Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Acting Right: Drama as a Classroom Management Strategy*

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

- *Story Songs for the Young Child*

Workshops focusing on UMS Youth Performances are:

- *Paul Taylor Dance Company: Dance is Art, Music, and Storytelling* led by Susan Filipiak
- *Punch's Progress: A Brief History of the Puppet Theater* led by Lawrence Baranski
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal"* led by Marguerite Vanden Wyngaard and Rowyn Baker
- *Facing Mekka: Hip Hop in Academic and Theatrical Context* led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- *Malouma: The Culture, Dance, and Music of Mauritania* led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

## K-12 Arts Curriculum Materials

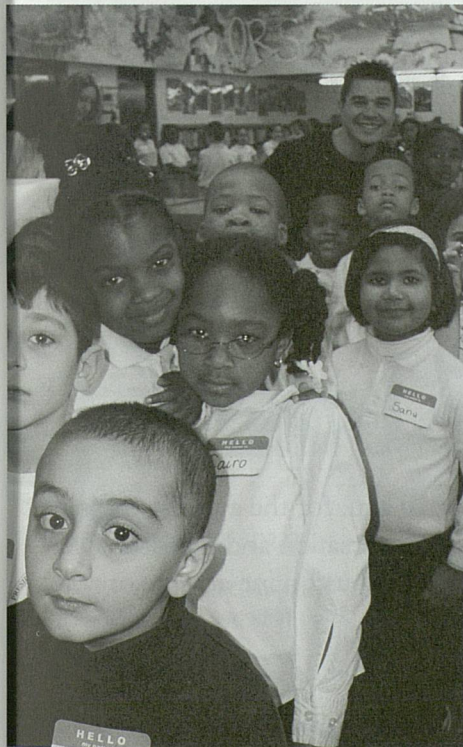
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

## Teen Tickets and *Breakin' Curfew*

As part of UMS's teen initiative, teens may attend public UMS performances at a special discount. Visit [www.ums.org](http://www.ums.org) to download a special Teen Ticket coupon. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

## Family Programming and Ann Arbor Family Days

UMS offers reduced-priced, one-hour, family friendly performances and workshops. Ann Arbor Family Days features special family programming from numerous Ann Arbor cultural organizations. For more information, please call 734.615.0122.



## *Always The Best Seats In The House*

- Audi
- Honda
- Porsche
- Volkswagen

# HOWARD COOPER

• Import Center •

*Voted #1 Best Car Dealership Eight Years In a Row  
(97-04) by readers of Current Magazine.*

**(734) 761-3200**

2575 S. State Street, Ann Arbor, MI 48104  
[www.howardcooper.com](http://www.howardcooper.com)

## **Live From FM 91! Hosted by WGTE's Greg Kostraba**

# wgte FM 91



Join us the first Friday of each month at 10 a.m. for the award-winning *Live From FM 91*. The program features conversation and performance with some of the area's finest musicians. Visit us online at [wgte.org](http://wgte.org) to hear archive performances.

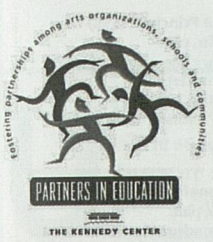
**WGTE Public Broadcasting • 1270 South Detroit Avenue • Toledo, OH 43614  
(419) 380-4600 • [wgte.org](http://wgte.org)**



### UMS Teacher Advisory Committee

This group is comprised of educators, school administrators, and K-12 arts education advocates who advise and assist UMS in determining K-12 programming, policy, and professional development. To join, please call 734.615.4077 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the *Kennedy Center: Partners in Education* program. UMS also participates in the Ann Arbor Public School's



*Partners in Excellence* program.

The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.

### UMS PREFERRED RESTAURANT & BUSINESS PROGRAM

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

#### American Spoon

539 East Liberty / 997.7185

#### Bella Ciao Trattoria

118 West Liberty / 995.2107

#### The Blue Nile Restaurant

221 East Washington / 998.4746

#### The Earle

121 West Washington / 994.0211

#### The Earle Uptown

300 South Thayer / 994.0222

#### Great Harvest Bread Company

2220 South Main / 996.8890

#### King's Keyboard House

2333 East Stadium / 663.3381

#### Laky's Salon

512 South Main / 668.8812

#### Michigan Car Services, Inc.

30270 Spain Court, Romulus / 800.561.5157

#### Paesano's Restaurant

3411 Washtenaw / 971.0484

#### Pen in Hand

207 South Fourth / 662.7276

#### Red Hawk Bar & Grill

316 South State / 994.4004

#### Schokolad Chocolate Factory

110 East Washington / 213.1700

#### Weber's Restaurant and Hotel

3050 Jackson Avenue / 769.2500

#### Zanzibar

216 South State / 994.7777

### 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 734.647.8009 or visit UMS online at [www.ums.org](http://www.ums.org).

# Cast Yourself in a Starring Role

## Support the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS donors—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 donors—through their generous annual contributions—help make up the difference. In return, they 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.

### Presenters 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 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:
  - Complimentary valet parking for Choral Union Series performances at UM venues
  - Invitation to selected Audience 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:
  - 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 visit us online at [www.ums.org](http://www.ums.org).

Name(s) \_\_\_\_\_

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

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day Phone \_\_\_\_\_ Eve. Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Comments or Questions \_\_\_\_\_

Please make checks payable to **University Musical Society**

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

Account # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

- I do not wish to receive non-deductible benefits, thereby increasing the deductibility of my contributions.
- My company will match this gift. Matching gift form enclosed.

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

# UMS support

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

## ADVISORY COMMITTEE

**T**he 53-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 the 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
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, please call 734.647.1176.

Did you know?

SAINT  
JOSEPH  
MERCY  
HEALTH SYSTEM



A MEMBER OF TRINITY HEALTH

Did you know?

Saint Joseph Mercy  
Health System is the ...

#### Patient's Choice

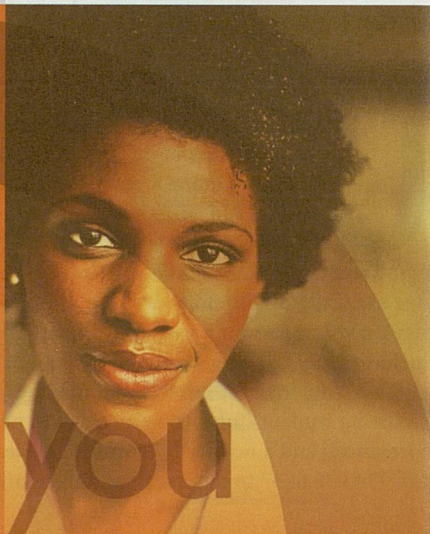
We have the third largest cardiovascular and joint replacement programs in Michigan.

#### Doctor's Choice

In a recent *Hour Detroit Magazine* survey, area doctors ranked Saint Joseph Mercy's doctors best in nine categories including cardiology, general surgery, urology, and respiratory/pulmonary care.

#### Parent's Choice

In 2003, we delivered 4,600 babies in southeastern Michigan.



There are many reasons to choose us. Our doctors and nurses provide compassionate care that's as comforting as it is rare.

Trust your family's health to our family of physicians at Saint Joseph Mercy Health System.

REMARKABLE MEDICINE.  
REMARKABLE CARE.

Ann Arbor/Saline • Brighton/Howell  
Plymouth/Canton

## 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.

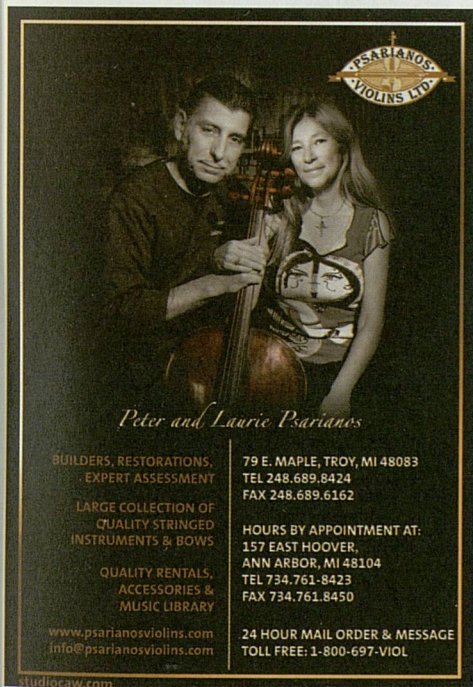
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives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

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

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



*Peter and Laurie Psarianos*

**BUILDERS, RESTORATIONS,  
EXPERT ASSESSMENT**

**LARGE COLLECTION OF  
QUALITY STRINGED  
INSTRUMENTS & BOWS**

**QUALITY RENTALS,  
ACCESSORIES &  
MUSIC LIBRARY**

[www.psarianosviolins.com](http://www.psarianosviolins.com)  
[info@psarianosviolins.com](mailto:info@psarianosviolins.com)

**79 E. MAPLE, TROY, MI 48083**  
TEL 248.689.8424  
FAX 248.689.6162

**HOURS BY APPOINTMENT AT:**  
157 EAST HOOVER,  
ANN ARBOR, MI 48104  
TEL 734.761-8423  
FAX 734.761.8450

**24 HOUR MAIL ORDER & MESSAGE  
TOLL FREE: 1-800-697-VIOL**

## TOM THOMPSON / FLOWERS

504 South Main Street  
Ann Arbor, Michigan 48104

Phone (734) 665-4222

Fax (734) 665-5372

# A Team that Works Only for You.



“One of the top 500 wealth management firms in the country.”  
As listed in Bloomberg Wealth Manager Magazine

FEE ONLY INVESTMENT MANAGEMENT & FINANCIAL PLANNING

**TISCH**  
SINCE 1983

216 E. Washington  
Ann Arbor, MI 48104

734/994-1188  
[www.etisch.com](http://www.etisch.com)



“informative,  
in-depth  
interviews”



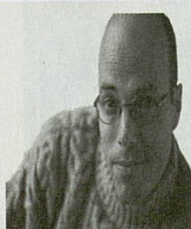
“from Miles  
to Radiohead ... great music”



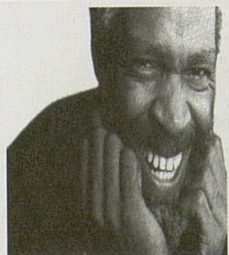
“unique,  
progressive format”

“thought  
provoking news”

“they  
don't  
dumb  
me  
down”



“eclectic,  
intelligent  
radio”



“...and no  
commercials”

**WDET 101.9FM**  
a different kind of radio

a public service of Wayne State University

[wdetfm.org](http://wdetfm.org)

## SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

**T**he artistic presentations and educational programs that UMS brings to the community each season are supported by generous gifts from individuals, businesses, foundations, and government agencies. On the following pages, we have listed those who have chosen to make a difference for UMS by supporting us with an annual gift to operations or endowment. This list includes current donors as of August 2, 2004. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

**SOLOISTS***\$25,000 or more*

Randall and Mary Pittman

Philip and Kathleen Power

**MAESTROS***\$10,000-\$24,999*

Carl and Isabelle Brauer

Ralph G. Conger

Robert and Pearson Macek

Paul and Ruth McCracken

Tom and Debby McMullen

Mrs. Robert E. Meredith

Prudence and Amnon Rosenthal

Joe and Yvonne Sesi

Ann and Clayton Wilhite

**VIRTUOSI***\$7,500-\$9,999*

Maurice and Linda Binkow

Pauline De Lay

Toni M. Hoover

Edward and Natalie Surovell

**CONCERTMASTERS***\$5,000-\$7,499*

Michael Allemang

Herb and Carol Amster

Emily W. Bandera, M.D. and Richard H. Shackson

June Bennett

Kathy Benton and Robert Brown

Albert M. and Paula Berriz

Barbara Everitt Bryant

Thomas and Marilou Capó

Dave and Pat Clyde

Douglas D. Crary

Jack and Alice Dobson

Molly Dobson

Mr. and Mrs. Thomas C. Evans

Ken and Penny Fischer

Ilene H. Forsyth

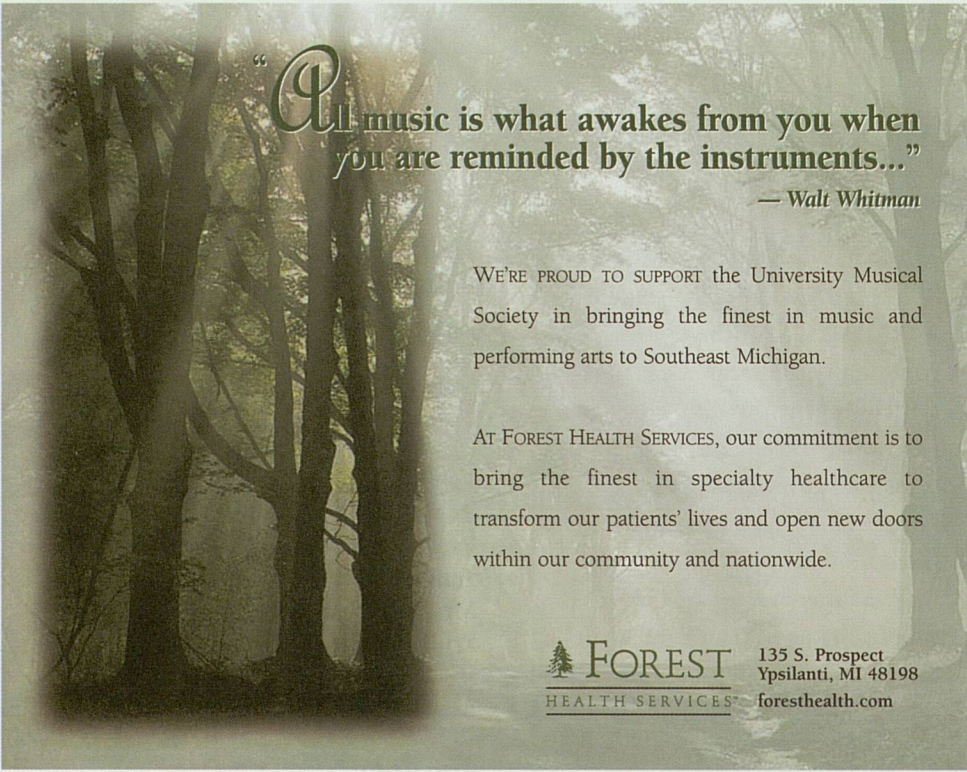
Friends of Hill Auditorium

David and Phyllis Herzig

David and Sally Kennedy

Robert and Gloria Kerry

UNIVERSITY  
 MUSICAL SOCIETY  
 um



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


— Walt Whitman

WE'RE PROUD TO SUPPORT the University Musical Society in bringing the finest in music and performing arts to Southeast Michigan.

AT FOREST HEALTH SERVICES, our commitment is to bring the finest in specialty healthcare to transform our patients' lives and open new doors within our community and nationwide.



135 S. Prospect  
Ypsilanti, MI 48198  
[foresthealth.com](http://foresthealth.com)



A wonderful  
performance anytime

EDWARD  
**SUROVELL**  
REALTORS

[surovell.com](http://surovell.com) ■ 800.445.5197

Ann Arbor ■ Adrian ■ Chelsea ■ Irish Hills  
Jackson ■ Monroe ■ Saline ■ Tecumseh ■ Ypsilanti



*Concertmasters, cont.*

Leo and Kathy Legatski  
Dr. and Mrs.

Richard H. Lineback

Charlotte McGeoch

Julia S. Morris

Charles H. Nave

Gilbert Omenn and

Martha Darling

John Psarouthakis and

Antigoni Kefalogiannis

Mr. Gail W. Rector

Maria and Rusty Restuccia

Richard and Susan Rogel

Don and Judy Dow Rumelhart

Loretta M. Skewes

James and Nancy Stanley

Lois and Jack Stegeman

Susan B. Ullrich

Gerald B. and

Mary Kate Zelenock

J. Michael and Patricia Campbell

Mary Sue and Kenneth Coleman

Lorenzo DiCarlo and

Sally Stegeman DiCarlo

Dr. and Mrs. Theodore E.

Dushane

David and Jo-Anna Featherman

John and Esther Floyd

Michael and Sara Frank

Sue and Carl Gingles

Linda and Richard Greene

Janet Woods Hoobler

Shirley Y. and Thomas E. Kauper

Dorian R. Kim

Amy Sheon and Marvin Krislov

Jill M. Latta and David S. Bach

Marc and Jill Lippman

Sally and Bill Martin

Judy and Roger Maugh

Ernest and Adele McCarus

Martin Neuliep and Patricia

Pancioli

Virginia and Gordon Nordby

Mrs. Charles Overberger (Betty)

Dory and John D. Paul

Eleanor and Peter Pollack

Jim and Bonnie Reece

John and Dot Reed

Barbara A. Anderson and

John H. Romani

Alan and Swanna Saltiel

Sue Schroeder

Edward and Jane Schulah

Helen L. Siedel

Don and Carol Van Curler

Karl and Karen Weick

B. Joseph and Mary White

Joan Akers Binkow

Elizabeth and Giles G. Bole

Howard and Margaret Bond

Sue and Bob Bonfield

Charles and Linda Borgsdorf

Laurence and Grace Boxer

Dr. and Mrs. Ralph Bozell

Dale and Nancy Briggs

Jeannine and Robert Buchanan

Lawrence and Valerie Bullen

Laurie Burns

Letitia J. Byrd

Amy and Jim Byrne

Barbara and Albert Cain

Jean W. Campbell

Jean and Bruce Carlson

Carolyn M. Carty and

Thomas H. Haug

Janet and Bill Cassebaum

Anne Chase

Don and Betts Chisholm

Leon Cohan

Hubert and Ellen Cohen

Cynthia and Jeffrey Colton

Jim and Connie Cook

Jane Wilson Coon and

A. Rees Midgley, Jr.

Anne and Howard Cooper

Susan and Arnold Coran

Paul N. Courant and

Marta A. Manildi

Julie F. and Peter D. Cummings

Richard J. Cunningham

Peter and Susan Darrow

Lloyd and Genie Dethloff

Steve and Lori Director

Andrzej and Cynthia Dlugosz

Al Dodds

Elizabeth A. Doman

John Dryden and Diana Raimi

Martin and Rosalie Edwards

Charles and Julia Eisendrath

Joan and Emil Engel

Dr. and Mrs. John A. Faulkner

Eric Fearon and Kathy Cho

Yi-tsi M. and Albert Feuerwerker

Ray and Patricia Fitzgerald

Bob and Sally Fleming

James and Anne Ford

Marilyn G. Gallatin

Kenneth J. Robinson

Marilyn Tsao and Steve Gao

Thomas and Barbara Gelehrter

William and Ruth Gilkey

Mr. and Mrs. Clement Gill

Paul and Anne Glendon

Cozette Grabb

Elizabeth Needham Graham

Jeffrey B. Green

John and Helen Griffith

**PRODUCERS**

\$3,500-4,999

Robert and Victoria Buckler

Dr. Kathleen G. Charla

Katharine and Jon Cosovich

Jim and Patsy Donahey

Mr. and Mrs. George W. Ford

Beverly and Gerson Geltner

Betty-Ann and Daniel Gilliland

Dr. Sid Gilman and

Dr. Carol Barbour

Debbie and Norman Herbert

Carl and Charlene Herstein

Keki and Alice Irani

Susan McClanahan and

Bill Zimmerman

M. Haskell and

Jan Barney Newman

Lois A. Theis

Dody Viola

Marina and Robert Whitman

Marion T. Wirick and

James N. Morgan

**LEADERS**

\$2,500-\$3,499

Bob and Martha Ause

Essel and Menakka Bailey

Karl Bartscht

Raymond and Janet Bernreuter

Suzanne A. and Frederick J.

Beutler

Edward and Mary Cady

**PRINCIPALS**

\$1000-\$2,499

Dr. and Mrs. Gerald Abrams

Mrs. Gardner Ackley

Jim and Barbara Adams

Bernard and Raquel Agranoff

Dr. and Mrs. David G. Anderson

Rebecca Gepner Annis and

Michael Annis

Jonathan W. T. Ayers

Laurence R. and Barbara K. Baker

Dr. and Mrs. Robert Bartlett

Bradford and Lydia Bates

Astrid B. Beck and

David Noel Freedman

Frederick W. Becker

Ralph P. Beebe

Patrick and Maureen Belden

Ruth Ann and Stuart J. Bergstein

Philip C. Berry

SIEGEL

NORRIS

BLOCK



Robert Siegel



Michele Norris



Melissa Block

# All Things

## Considered

Driving home the news every day.

with WKAR's Erin Toner



90.5 WKAR

Weekdays 4:00 p.m.

WKAR.org

MICHIGAN STATE UNIVERSITY

90.5 WKAR

npr news

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the United States, Its Territories, and Canada, AFL-CIO



Stagehands

Projectionists

Serving Ann Arbor area entertainment needs since 1914

Phone or FAX (734) 944-7443

HUNDREDS OF INSTRUMENTS

HERB DAVID GUITAR STUDIO



302 E. Liberty  
Ann Arbor, Michigan  
734.665.8001

Southeast Michigan's  
Best Guitar Showroom  
Just Got Better!!  
Introducing

Fender

Also tons of great deals on:

GRETSCH

Martin & Co. EST. 1833

QUALITY TAYLOR GUITARS



YAMAHA

BOSS



Heritage Guitars, Inc.

New! Financing Available:

No Down Payment  
No Interest for 90 days  
for purchases over \$500

VOTED BEST OF ANN ARBOR

NOT JUST GUITARS

LESSONS • REPAIRS

*Principals, cont.*

Martin D. and Connie D. Harris  
 Julian and Diane Hoff  
 Carolyn Houston  
 Raymond and Monica Howe  
 Robert M. and Joan F. Howe  
 Drs. Linda Samuelson and  
 Joel Howell  
 Dr. H. David and Dolores Humes  
 John and Patricia Huntington  
 Thomas and Kathryn Huntzicker  
 Susan and Martin Hurwitz  
 Timothy and Jo Wiese Johnson  
 Robert L. and Beatrice H. Kahn  
 Dr. and Mrs. Robert P. Kelch  
 James and Patricia Kennedy  
 Connie and Tom Kinnear  
 Diane Kirkpatrick  
 Philip and Kathryn Klintworth  
 Carolyn and Jim Knake  
 Charles and Linda Koopmann  
 Samuel and Marilyn Krimm  
 Michael and Barbara Kusisto  
 Marilyn and Dale Larson  
 Ted and Wendy Lawrence  
 Peter Lee and Clara Hwang  
 Donald J. and Carolyn Dana Lewis  
 Carolyn and Paul Lichter  
 Evie and Allen Lichter  
 Lawrence and Rebecca Lohr  
 Leslie and Susan Loomans  
 Mark and Jennifer LoPatIn  
 Richard and Stephanie Lord  
 John and Cheryl MacKrell  
 Jeff Mason and Janet Netz  
 Natalie Matovinovic  
 Joseph McCune and  
 Georgiana Sanders  
 Rebecca McGowan and  
 Michael B. Staebler  
 Ted and Barbara Meadows  
 Leo and Sally Miedler  
 Candy and Andrew Mitchell  
 Lester and Jeanne Monts  
 Alan and Sheila Morgan  
 Jane and Kenneth Moriarty  
 Melinda and Bob Morris  
 Edward Nelson  
 Dr. and Mrs. Frederick C. O'Dell  
 William C. Parkinson  
 Margaret and Jack Petersen  
 Elaine and Bertram Pitt  
 Mrs. Gardner C. Quarton  
 Donald H. Regan and  
 Elizabeth Axelson  
 Kenneth J. Robinson  
 Rosalie and Martin Edwards  
 Patrick and Margaret Ross  
 Craig and Jan Ruff  
 Nancy and Frank Rugani  
 Dick and Norma Sarns

Maya Savarino  
 Meeying and Charles R. Schmitter  
 Mrs. Richard C. Schneider  
 Ann and Thomas J. Schriber  
 John J. H. Schwarz  
 Erik and Carol Serr  
 Janet and Michael Shatusky  
 J. Barry and Barbara M. Sloat  
 Kate and Philip Soper  
 Lloyd and Ted St. Antoine  
 Gus and Andrea Stager  
 Michael and Jeannette Bittar Stern  
 Victor and Marlene Stoeffler  
 Dr. and Mrs. Stanley Strasius  
 Charlotte B. Sundelson  
 Katharine and Jan Svejnar  
 Jim Toy  
 Joyce A. Urba and David J. Kinsella  
 Jack and Marilyn van der Velde  
 Rebecca W. Van Dyke  
 Florence S. Wagner  
 Jack Wagoner, M.D.  
 Raven Wallace  
 Elise Weisbach  
 Robert O. and Darragh H. Weisman  
 Scott Westerman  
 Roy and JoAn Wetzel  
 Harry C. White and  
 Esther R. Redmount  
 Max Wicha and Sheila Crowley  
 Prof. and Mrs. Charles Witke  
 Paul Yhouse  
 Edwin and Signe Young

**BENEFACTORS****\$500-\$999**

Thomas and Joann Adler  
 Dr. and Mrs. Robert G. Aldrich  
 Anastasios Alexiou  
 Dr. and Mrs. Rudi Ansbacher  
 Robert L. Baird  
 Lisa and Jim Baker  
 M. A. Baranowski  
 Alex W. and Gloria L. Barends  
 Norman E. Barnett  
 Mason and Helen Barr  
 L. S. Berlin  
 Sara Billmann and Jeffrey Kuras  
 John Blankley and Maureen Foley  
 Donald and Roberta Blitz  
 Tom and Cathie Bloem  
 Dr. and Mrs. Ronald Bogdasarian  
 Susan Bozell  
 Paul and Anna Bradley  
 Morton B. and Raya Brown  
 June and Donald R. Brown  
 Dr. Frances E. Bull  
 Mr. and Mrs. Richard J. Burstein  
 H. D. Cameron  
 Janice A. Clark  
 Lois and Avern Cohn  
 Malcolm and Juanita Cox  
 Sally A. Cushing  
 Roderick and Mary Ann Daane  
 Charles and Kathleen Davenport  
 Judge and Mrs. S. J. Elden  
 Stefan S. and Ruth S. Fajans  
 Elly and Harvey Falit  
 Dr. and Mrs. John A. Faulkner  
 Sidney and Jean Fine  
 Carol Finerman  
 Harriet and Daniel Fusfeld  
 Professor and Mrs. David M. Gates  
 Drs. Steve Geiringer and Karen Bantel  
 Beverly Gershowitz  
 Richard and Cheryl Ginsburg  
 Alvia G. Golden and  
 Carroll Smith-Rosenberg  
 Amy and Glenn Gottfried  
 Mrs. Cozette T. Grabb  
 Jenny Graf  
 Mr. and Mrs. Robert C. Graham  
 Dr. John and Renee M. Greden  
 Sharon and Lazar J. Greenfield  
 Bob and Jane Grover  
 David and Kay Gugala  
 Don P. Haefner and Cynthia J. Stewart  
 Helen C. Hall  
 Yoshiko Hamano  
 Mr. and Mrs. Elmer F. Hamel  
 Susan A. Hamilton  
 Susan Harris  
 Sivana Heller  
 Lee Hess  
 Mrs. W.A. Hiltner  
 Sun-Chien and Betty Hsiao  
 Mrs. V. C. Hubbs  
 Harry and Ruth Huff  
 Ann D. Hungerman  
 Eileen and Saul Hymans  
 Jean Jacobson  
 Emily Avers and Mark Jacobson  
 Elizabeth Jahn  
 Rebecca S. Jahn  
 Lester Johns  
 Ben M. Johnson  
 John B. and Joanne Kennard  
 Rhea Kish  
 Michael J. Kondziolka and  
 Mathias-Philippe Florent Badin  
 Dr. Melynn and Mrs. Linda Korobkin  
 Bert and Geraldine Kruse  
 Bud and Justine Kulka  
 John K. and Jeanine Lawrence  
 Laurie and Robert LaZebnik  
 Richard LeSueur  
 Julie M. Loftin  
 E. Daniel and Kay Long  
 Brigitte and Paul Maassen  
 Deborah and Michael Mahoney  
 Nicole Manvel  
 Catherine and Edwin L. Marcus

We're public radio.

We don't sugar coat  
the news.

(Or the blues.)



The latest headlines and the greatest guitar lines.

Undiluted, unfiltered, and unprocessed. Locally  
grown news, traffic, blues and jazz too.

**WEMU89.1**  
www.wemu.org

Public broadcasting from Eastern Michigan University.

The Choice for **NPR** News, Jazz and Blues.

**CHRISTIAN TENNANT**  

---

C U S T O M   H O M E S

simply the best

www.ctcustomhomes.com

tel(734) 662-4100

*Benefactors, cont.*

Ann W. Martin and Russ Larson  
 Carole Mayer  
 Micheline Maynard  
 Griff and Pat McDonald  
 Bernice and Herman Merte  
 Henry D. Messer - Carl A. House  
 Kathryn and Bertley Moberg  
 Cyril Moscow  
 Todd Mundt  
 Lisa Murray and Mike Gatti  
 Gerry and Joanne Navarre  
 Marylen and Harold Oberman  
 Robert and Elizabeth Oneal  
 Kathleen I. Operhall  
 Nicole Paoletti  
 John Peckham  
 Wallace and Barbara Prince  
 Leland and Elizabeth Quackenbush  
 Margaret Jane Radin  
 Mrs. Joseph S. Radom  
 Jeanne Raisler and Jon Cohn  
 Ms. Claudia Rast  
 Anthony L. Reffells and  
 Elaine A. Bennett  
 Rudolph and Sue Reichert  
 Marnie Reid  
 Jay and Machree Robinson  
 Jonathan and Anala Rodgers  
 Lisa Rozek  
 Alicia Schuster  
 Mrs. Harriet Selin  
 Frances U. and Scott K. Simonds  
 Robert and Elaine Sims  
 Irma J. Sklenar  
 James Skupski and Dianne Widzinski  
 Donald C. and Jean M. Smith  
 Shelly Soenen and Michael Sprague  
 Dr. Hildreth H. Spencer  
 Neela Sripathi  
 David and Ann Staiger  
 Bert and Vickie Steck  
 Virginia and Eric Stein  
 Maryanne Telese  
 Elizabeth H. Thieme  
 Catherine Thoburn  
 Merlin and Louise Townley  
 William C. Tyler  
 Dr. Sheryl S. Ulin and Dr. Lynn T.  
 Schachinger  
 Elly Wagner  
 Don and Toni Walker  
 Robert D. and Liina M. Wallin  
 John M. Weber  
 Deborah Webster and George Miller  
 Raoul Weisman and Ann Friedman  
 Angela and Lyndon Welch  
 Dr. Steven W. Werns  
 Reverend Francis E. Williams  
 Mayer and Joan Zald

**ASSOCIATES****\$250-\$499**

Michael and Marilyn Agin  
 Roger Albin and Nili Tannenbaum  
 Christine Webb Alvey  
 Helen and David Aminoff  
 Harlene and Henry Appelman  
 Mr. and Mrs. Arthur J. Ashe III  
 Dan and Monica Atkins  
 Barbara B. Bach  
 Reg and Pat Baker  
 Paulett Banks  
 Mr. and Mrs. John and Ginny Bareham  
 David and Monika Barera  
 Lois and David Baru  
 Francis J. and Lindsay Bateman  
 Mrs. Jere M. Bauer  
 Gary Beckman and Karla Taylor  
 Professor and Mrs. Erling Blondal  
 Bengtsson  
 Dr. and Mrs. Ronald M. Benson  
 Joan and Rodney Bentz  
 Dr. Rosemary R. Berardi  
 Steven J. Bernstein and Maria Herrero  
 Jack Billi and Sheryl Hirsch  
 Ilene and William Birge  
 Bob and Sharon Bordeaux  
 Victoria C. Botek and William M.  
 Edwards  
 Mr. and Mrs. Richard Boyce  
 C. Paul and Anna Y. Bradley  
 William R. Brashear  
 Sue and Noel Buckner  
 Trudy and Jonathan Bulkley  
 Frank and Kathy Cambria  
 Valerie and Brent Carey  
 Jean and Kenneth Casey  
 Tsun and Siu Ying Chang  
 Kwang and Soon Cho  
 Dr. Kyung and Young Cho  
 Reginald and Beverly Ciokajlo  
 Brian and Cheryl Clarkson  
 Dr. and Mrs. Harvey Colbert  
 Theodore and Sandra Cole  
 Wayne and Melinda Colquitt  
 Edward J. and Anne M. Comeau  
 Carolyn and L. Thomas Conlin  
 Lloyd and Lois Crabtree  
 Mr. Michael J. and Dr. Joan S. Crawford  
 Merle and Mary Ann Crawford  
 Peter C. and Lindy M. Cubba  
 Mary R. and John G. Curtis  
 Marcia A. Dalbey  
 Sunil and Merial Das  
 Art and Lyn Powrie Davidge  
 Ed and Ellie Davidson  
 Hal and Ann Davis  
 John and Jean Debbink  
 Nicholas and Elena Delbanco  
 Elizabeth Dexter  
 Judy and Steve Dobson  
 Cynthia Dodd  
 Heather and Stuart Dombey  
 Rev. Dr. Timothy J. Dombrowski  
 Thomas and Esther Donahue  
 Cecilia and Allan Dreyfuss  
 Elizabeth Duell  
 Aaron Dworkin  
 Morgan H. and Sara O. Edwards  
 Dr. Alan S. Eiser  
 Dr. Stewart Epstein  
 John W. Etsweiler III  
 Phil and Phyllis Fellin  
 Dr. James F. Filgas  
 Susan Filipiak/Swing City Dance Studio  
 Herschel and Adrienne Fink  
 Paula L. Bockenstedt and David A. Fox  
 Howard and Margaret Fox  
 Jason I. Fox  
 Dr. Ronald Freedman  
 Lynn A. Freeland  
 Dr. Leon and Marcia Friedman  
 Philip and Renee Frost  
 Lela J. Fuester  
 Mr. and Mrs. William Fulton  
 Ms. Patricia Garcia  
 Tom Gasoli  
 Deborah and Henry Gerst  
 Beth Genne and Allan Gibbard  
 Paul and Suzanne Gikas  
 Elmer G. Gilbert and Lois M. Verbrugge  
 Zita and Wayne Gillis  
 Maureen and David Ginsburg  
 Jack and Kathleen Glezen  
 Enid M. Gosling  
 Mr. and Mrs. Charles Goss  
 James W. and Marla J. Goss  
 Helen M. Graves  
 Mr. and Mrs. Saul A. Green  
 Ingrid and Sam Gregg  
 Bill and Louise Gregory  
 Raymond and Daphne M. Grew  
 Mark and Susan Griffin  
 Werner H. Grillk  
 Ken and Margaret Guire  
 Michio Peter and Anne Hagiwara  
 Tom Hammond  
 Robert and Sonia Harris  
 Naomi and Theodore Harrison  
 Henry R. and Lucia Heinold  
 J. Lawrence and  
 Jacqueline Stearns Henkel  
 Kathy and Rudi Hentschel  
 Herb and Dee Hildebrandt  
 James Hilton  
 Peter Hinman and Elizabeth Young  
 Jeffrey and Allison Housner  
 Mabelle Hsueh  
 Jane H. Hughes  
 Ms. Beverly P. Jahn  
 Marilyn G. Jeffs  
 Elizabeth Judson Johnson  
 Paul and Olga Johnson  
 Christopher P. and Sharon Johnson  
 Dr. and Mrs. Mark S. Kaminski  
 Olof Karlstrom and Olivia Maynard  
 Arthur A. Kaselemas  
 Herbert and Jane M. Kaufer  
 Allan S. Kaufman, MD  
 Evan Cohen and Deborah Keller-Cohen  
 Frank and Patricia Kennedy  
 Linda Atkins and Thomas Kenney  
 George L. Kenyon and Lucy A. Waskell  
 Mr. and Mrs. Roland Kibler  
 Donald F. and Mary A. Kiel  
 Rhea Kish

Associates, cont.

James and Jane Kister  
 Steve and Shira Klein  
 Laura Klem  
 Anne Kloack  
 Joseph and Marilyn Kokoszka  
 John Koselka  
 Dr. and Mrs. Gerald Krause  
 Bert and Geraldine Kruse  
 Bert and Catherine La Du  
 Neal and Ann Laurence  
 John and Theresa Lee  
 Derick and Diane Lenters  
 Sue Leong  
 Myron and Bobbie Levine  
 Jacqueline H. Lewis  
 Daniel Little and Bernadette Lintz  
 Vi-Cheng and Hsi-Yen Liu  
 Dr. and Mrs. Lennart H. Lofstrom  
 Naomi E. Lohr  
 Ronald Longhofer and Norma McKenna  
 Florence LoPatin  
 Judy Mac  
 Pamela J. MacKintosh  
 Mark Mahlberg  
 Claire and Richard Malvin  
 Latika Mangrulkar  
 Melvin and Jean Manis  
 Esther Martin  
 Chandler and Mary Matthews  
 Margaret E. McCarthy  
 Margaret and Harris McClamroch  
 Peggy McCracken  
 Michael G. McGuire  
 Eileen McIntosh and Charles  
 Schaldenbrand  
 Joann McNamara  
 Nancy A. and Robert E. Meader  
 Gerlinda S. Melchiori Ph.D.  
 Don and Lee Meyer  
 Robert and Sophie Mordis  
 Ms. Patricia Morgan  
 Frieda H. Morgenstern  
 Mark and Lesley Mozola  
 Thomas and Hedi Mulford  
 Gavin Eadie and Barbara Murphy  
 James G. Nelson and Katherine M.  
 Johnson  
 Sharon and Chuck Newman  
 Laura Nitzberg and Thomas Carli  
 Arthur and Lynn Nusbaum  
 Marysia Ostafin and George Smillie  
 William and Hedda Panzer  
 Karen M. Park  
 Zoe and Joe Pearson  
 Mr. and Mrs. Frederick R. Pickard  
 Donald and Evonne Plantinga  
 Bill and Diana Pratt  
 Jerry and Lorna Prescott  
 Jenny Pruitt  
 Rebecca Minter and John Rectenwald  
 Molly Resnik and John Martin  
 Judith Revells  
 Constance O. Rinehart  
 Kathleen Roelofs Roberts  
 Richard Z. and Edie W. Rosenfeld  
 Mr. Haskell Rothstein  
 Ms. Rosemarie Rowney

Ina and Terry Sandalow  
 Robert E. Sanecki  
 Michael and Kimm Sarosi  
 Sarah Savarino  
 Albert J. and Jane L. Sayed  
 David and Marcia Schmidt  
 Susan G. Schooner  
 Paul and Penny Schreiber  
 Mrs. Harriet Selin  
 David and Elvera Shappirio  
 Jean and Thomas Shope  
 Mrs. Patricia Shure  
 Alida and Gene Silverman  
 Nancy and Brooks Sitterley  
 Susan and Leonard Skerker  
 Carl and Jari Smith  
 Mrs. Robert W. Smith  
 Arthur and Elizabeth Solomon  
 James A. Somers  
 Cheryl Lynn Soper  
 Yoram and Eliana Sorokin  
 Ralph and Anita Sosin  
 Jeffrey D. Spindler  
 Rick and Lia Stevens  
 Barbara and Bruce Stevenson  
 James L. Stoddard  
 Ellen M. Strand and Dennis C. Regan  
 Donald and Barbara Sugarman  
 Eva and Sam Taylor  
 Bruce Thelen  
 Carol and Jim Thiry  
 Edwin J. Thomas  
 Nigel and Jane Thompson  
 Patricia and Terri Tompkins  
 Joan Lowenstein and Jonathan Trobe  
 Claire and Jerry Turcotte  
 Bill and Jewell Tustian  
 Mr. James R. Van Bochove  
 Douglas and Andrea Van Houweling  
 Hugo and Karla Vandersypen  
 Harue and Tsuguyasu Wada  
 Keith P. Walker  
 Charles R. and Barbara H. Wallgren  
 Jo Ann Ward  
 Lawrence A. Weis  
 Iris and Fred Whitehouse  
 Nancy Wiernik and Julie Child  
 Beverly and Hadley Wine  
 Lawrence and Mary Wise  
 Karen Wixson  
 Charlotte A. Wolfe  
 Frances A. Wright  
 David and April Wright  
 Robert and Betty Wurtz  
 Don and Charlotte Wyche  
 Scott Zeleznik and Nancy Burns  
 Gail and David Zuk

## Corporate Fund

*\$100,000 and above*

Ford Motor Company Fund  
 Forest Health Services Corporation  
 Pfizer Global Research and Development  
 Ann Arbor Laboratories

*\$20,000-\$49,999*

Bank of Ann Arbor  
 Borders Group, Inc.  
 DaimlerChrysler Foundation  
 The Ghafari Companies  
 KeyBank  
 TIAA-CREF

*\$10,000-\$19,999*

Bank One  
 Brauer Investment Company  
 CFI Group  
 Comerica Incorporated  
 McKinley Associates  
 Sesi Lincoln Mercury Volvo Mazda

*\$5,000-\$9,999*

Ann Arbor Automotive  
 Butzel Long Attorneys  
 Elastzell Corporation of America  
 Kensington Court  
 MASCO Charitable Trust  
 Miller Canfield Paddock and Stone P.L.C.  
 National City Bank  
 Thomas B. McMullen Company  
 Total Travel Management

*\$1,000-\$4,999*

Blue Nile Restaurant  
 Charles Reinhart Company, Realtors  
 Conlin Travel  
 McDonald Investments  
 TCF Bank  
 The Taubman Corporation  
 United Bank and Trust

*\$250-\$999*

Bennett Optometry  
 Coffee Express  
 Comcast  
 Edwards Brothers, Inc.  
 Galamp Corporation  
 ICM Artists Ltd.  
 Malloy Lithographing, Inc.  
 Republic Bancorp  
 Selo/Shevel Gallery  
 Sigma Alpha Iota

## Foundation & Government Support

\$100,000 and above  
 Community Foundation for Southeastern Michigan  
 Doris Duke Charitable Foundation  
 The Ford Foundation  
 JazzNet  
 Michigan Council for Arts and Cultural Affairs  
 The Power Foundation  
 The Wallace Foundation  
 The Whitney Fund

\$50,000-\$99,999  
 Anonymous  
 The Japan Foundation

\$10,000-\$49,999  
 Chamber Music America  
 Maxine and Stuart Frankel Foundation  
 National Endowment for the Arts

\$1,000-\$9,999  
 Akers Foundation  
 Altria Group, Inc.  
 Arts Midwest  
 Cairn Foundation  
 Heartland Arts Fund  
 The Lebensfeld Foundation  
 Martin Family Foundation  
 Mid-America Arts Alliance  
 The Molloy Foundation  
 Montague Foundation  
 THE MOSAIC FOUNDATION (of R. and P. Heydon)  
 National Dance Project of the New England  
 Foundation for the Arts  
 Sarns Ann Arbor Fund  
 Vibrant of Ann Arbor

## Tribute Gifts

*Contributions have been received in honor and/or memory of the following individuals:*

H. Gardner Ackley  
 Herb and Carol Amster  
 Maurice Binkow  
 Tom and Laura Binkow  
 Mr. and Mrs. Thomas Caterino  
 Heidi Cohan  
 Robert Bruce Dunlap  
 Alice Kelsey Dunn  
 David Eklund  
 Kenneth C. Fischer  
 Dr. Beverley B. Geltner  
 Michael Gowing  
 Lila Green  
 Werner Grillk  
 Elizabeth E. Kennedy  
 Richard Kennedy  
 Ted Kennedy, Jr.  
 Dr. Gloria Kerry  
 Alexandra Lofstrom  
 Joyce Malm  
 Frederick N. McOmber  
 Evelyn P. Navarre  
 Phil and Kathy Power  
 Gwen and Emerson Powrie  
 Prof. Robert Putnam  
 Ruth Putnam  
 Mrs. Gail Rector  
 Steffi Reiss  
 Prue Rosenthal  
 Margaret E. Rothstein  
 Eric H. Rothstein  
 Nona R. Schneider  
 Ruth E. Schopmeyer  
 Prof. Wolfgang Stolper  
 Diana Stone Peters  
 Peter C. Tainsh  
 Dr. Isaac Thomas III  
 Charles R. Tieman  
 Clare Venables  
 Francis V. Viola III  
 Horace Warren  
 Donald Whiting  
 Peter Holderness Woods  
 Barbara E. Young  
 Elizabeth Yhouse

## Burton Tower Society

*The Burton Tower Society recognizes and honors those very special friends who have included UMS in their estate plans. UMS is grateful for this important support, which will continue the great traditions of artistic excellence, educational opportunities and community partnerships in future years.*

Anonymous  
 Carol and Herb Amster  
 Dr. and Mrs. David G. Anderson  
 Mr. Neil P. Anderson  
 Catherine S. Arcure  
 Mr. Hilbert Beyer  
 Richard and Maurice Binkow  
 Elizabeth Bishop  
 Mr. and Mrs. Pal E. Borondy  
 Carl and Isabelle Brauer  
 Barbara Everitt Bryant  
 Joanne A. Cage  
 Pat and George Chatas  
 Mr. and Mrs. John Alden Clark  
 Douglas D. Crary  
 H. Michael and Judith L. Endres  
 Beverley and Gerson Geltner  
 John and Martha Hicks  
 Mr. and Mrs. Richard Ives  
 Marilyn Jeffs  
 Thomas C. and  
 Constance M. Kinnear  
 Charlotte McGeoch  
 Michael G. McGuire  
 Dr. Eva Mueller  
 Len Niehoff  
 M. Haskell and  
 Jan Barney Newman  
 Dr. and Mrs. Frederick C. O'Dell  
 Mr. and Mrs. Dennis Powers  
 Mr. and Mrs. Michael Radock  
 Mr. and Mrs. Jack W. Ricketts  
 Mr. and Mrs. Willard L. Rodgers  
 Prudence and  
 Amnon Rosenthal  
 Mr. Haskell Rothstein  
 Irma J. Skelnar  
 Herbert Sloan  
 Art and Elizabeth Solomon  
 Roy and JoAn Wetzel  
 Ann and Clayton Wilhite  
 Mr. and Mrs. Ronald G. Zollars

## Endowed Funds

*The future success of the University Musical Society is secured in part by income from UMS's endowment. UMS extends its deepest appreciation to the many donors who have established and/or contributed to the following funds:*

H. Gardner Ackley  
 Endowment Fund  
 Herbert S. and  
 Carol Amster Fund  
 Catherine S. Arcure  
 Endowment Fund  
 Carl and Isabelle Brauer  
 Endowment Fund  
 Choral Union Fund  
 Hal and Ann Davis  
 Endowment Fund  
 Ottmar Eberbach Funds  
 Epstein Endowment Fund  
 JazzNet Endowment Fund  
 William R. Kinney  
 Endowment Fund  
 NEA Matching Fund  
 Palmer Endowment Fund  
 Mary R. Romig-deYoung  
 Music Appreciation Fund  
 Charles A. Sink  
 Memorial Fund  
 Catherine S. Arcure/Herbert  
 E. Sloan Endowment Fund  
 University Musical Society  
 Endowment Fund

## In-Kind Gifts

A-1 Rentals, Inc.  
 Acme Mercantile  
 Raquel and Bernard Agranoff  
 Alexandra's in Kerrytown  
 Amadeus Café  
 Ann Arbor Automotive  
 Ann Arbor Art Center  
 Ann Arbor Women's  
 City Club  
 Arbor Brewing Co.  
 Ashley Mews  
 Avanti Hair Designers  
 BBJ Linens  
 The Back Alley Gourmet  
 Barnes Ace Hardware  
 Lois and David Baru  
 Baxter's Wine Shop  
 Kathleen Beck  
 Bella Ciao Trattoria  
 Kathy Benton and Bob Brown  
 Bivouac  
 The Blue Nile Restaurant  
 Bodywise Therapeutic  
 Massage  
 Mimi and Ron Bogdasarian  
 Borders Books and Music  
 Janice Stevens Botsford  
 Tana Breiner  
 Barbara Everitt Bryant  
 By the Pound

Café Marie  
 Margot Campos  
 Cappellos Hair Salon  
 Chelsea Flower Shop  
 Coach Me Fit  
 Bill and Nan Conlin  
 M.C. Conroy  
 Hugh and Elly Cooper  
 Cousins Heritage Inn  
 Roderick and  
 Mary Ann Daane  
 D'Amato's Italian Restaurant  
 David Smith Photography  
 Peter and Norma Davis  
 Robert Derkacz  
 Sally Stegeman DiCarlo  
 The Display Group  
 Dough Boys Bakery  
 The Earle Restaurant  
 Eastover Natural Nail Care  
 Katherine and Damian Farrell  
 Ken and Penny Fischer  
 Food Art  
 Sara Frank  
 The Gandy Dancer  
 Beverley and Gerson Geltner  
 Great Harvest Bread Company  
 Linda and Richard Greene  
 Claire Harding  
 Nina Hauser  
 Carl and Charlene Herstein  
 John's Pack & Ship  
 Steve and Mercy Kasle  
 Cindy Kellerman  
 Kerrytown Bistro  
 Kilwin's Chocolate Shoppe  
 King's Keyboard House  
 Kinko's Copies  
 Laky's Salon  
 Ray Lance  
 George and Beth Lavoie  
 Le Dog  
 Leopold Bros. Of Ann Arbor  
 Richard LeSueur  
 Catherine Lilly  
 Carl Lutkehaus  
 Doni Lystra  
 Mainstreet Ventures  
 Ernest and Jeanne Merlanti  
 John Metzger  
 Michael Susanne Salon  
 Michigan Car Services, Inc.  
 and Airport Sedan, LTD  
 Moe Sport Shops Inc.  
 Robert and Melinda Morris  
 Music for Little People  
 Joanne Navarre  
 Nicola's Books,  
 Little Professor Book Co.  
 Paesano's Restaurant  
 Pfizer Global Research and  
 Development: Ann Arbor  
 Laboratories  
 Preview Properties

Produce Station  
 Randy Parrish Fine Framing  
 Red Hawk Bar & Grill  
 Regrets Only  
 Rightside Cellar  
 Ritz Camera One Hour Photo  
 Don and Judy Dow Rumelhart  
 Safa Salon and Day Spa  
 Salon Vertigo  
 Rosalyn Sarver  
 Maya Savarino  
 Penny and Paul Schreiber  
 Shaman Drum Bookshop  
 Loretta Skewes  
 Dr. Elaine R. Soller  
 Maureen Stoeffler  
 STUDIOsixteen  
 Tom Thompson Flowers  
 Two Sisters Gourmet  
 Van Bovens  
 Washington Street Gallery  
 Whole Foods  
 Weber's Restaurant  
 Zanzibar

UMS is PROUD to be  
 a MEMBER of the  
 FOLLOWING ORGANIZATIONS

**Ann Arbor Area Convention  
 & Visitors Bureau**

**ArtServe Michigan**

**Association of Performing Arts Presenters**

**Chamber Music America**

**International Society for the  
 Performing Arts**

**Michigan Association of  
 Community Arts Agencies**

**National Center for Nonprofit Boards**

**State Street Association**

## UMS ADVERTISERS

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 14 Ann Arbor Symphony<br>Orchestra   | 42 IATSE                             |
| 14 Automated Resource<br>Management  | 28 Jaffe Raitt Heuer and<br>Weiss    |
| 14 Bank of Ann Arbor                 | 16 King's Keyboard House             |
| 19 Bellanina Day Spa                 | 18 Lewis Jewelers                    |
| 20 Bodman LLP                        | 28 Mundus and Mundus                 |
| 25 Borders Downtown                  | 25 Performance Network               |
| 26 Butzel Long                       | 37 Psarianos Violins                 |
| 44 Christian Tennant<br>Custom Homes | 28 Red Hawk                          |
| 20 Comerica, Inc.                    | 36 St. Joseph Mercy<br>Health System |
| 26 Cottage Inn Restaurant            | 38 Tisch Investments                 |
| 26 Dance Gallery Studio              | 37 Tom Thompson<br>Flowers           |
| 18 The Earle Uptown                  | 25 Toyota                            |
| 40 Edward Surovell<br>Realtors       | 18 Ufer & Co.                        |
| 40 Forest Health Services            | 16 U-M Museum of Art                 |
| 20 Format Framing &<br>Gallery       | 38 WDET                              |
| 28 Glacier Hills                     | 44 WEMU                              |
| 42 Herb David Guitar<br>Studio       | 32 WGTE                              |
| 32 Howard Cooper<br>Imports          | 42 WKAR                              |
|                                      | FC WUOM                              |
|                                      | 28 Zanzibar                          |



## THE "MICHIGAN DIFFERENCE" MAKES A DIFFERENCE FOR UMS.



THE CAMPAIGN FOR THE UNIVERSITY MUSICAL SOCIETY is about the people who attend our performances and who support us. The following people are a few of our dedicated individual supporters who have made a commitment to the future of UMS through a planned gift: **Carol and Herb Amster, Maurice and Linda Binkow, Carl and Isabelle Brauer, Barbara Everitt Bryant, Ken and Penny Fischer, Beverley and Gerson Geltner, Thomas and Connie Kinnear, Diane Kirkpatrick, Eva Mueller, M. Haskell and Jan Barney Newman, Prue and Ami Rosenthal, and Ann and Clayton Wilhite.**

### YOU CAN MAKE A DIFFERENCE, TOO.

With a charitable gift to UMS, you can preserve for future generations the quality of our artistic programming and enriching educational events. University of Michigan's investment professionals will expertly manage your gift and work with you and your financial advisor to help you select the plan that's best for you. Whatever you choose, your gift will make a difference and will continue the world-class standards of the University Musical Society.

**CALL 734-647-1178** to start a conversation with UMS about making a planned gift, or visit the UMS website at **WWW.UMS.ORG**.



UNIVERSITY  
**ums**  
MUSICAL SOCIETY

しとげもほい  
ていたからで、あ  
てなかつたてが

