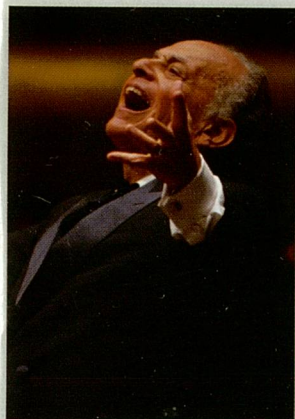


# ums

WINTER 2005 SEASON

UNIVERSITY MUSICAL SOCIETY  
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR



MICHIGAN



Your **n p r** News Station

91.7 FM Ann Arbor/Detroit

104.1 FM Grand Rapids

91.1 FM Flint

michiganradio.org

# 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

MICHIGAN



**TELEVISION**

# university musical society

## winter 05

University of Michigan • Ann Arbor

	<b>2</b>	Letters from the Presidents
	<b>5</b>	Letter from the Chair
<b>UMS leadership</b>	<b>6</b>	Corporate Leaders/Foundations
	<b>12</b>	UMS Board of Directors/Senate/ Advisory Committee
	<b>13</b>	UMS Staff/Teacher Advisory Committee
<b>UMS services</b>	<b>15</b>	General Information
	<b>18</b>	Tickets
	<b>21</b>	<a href="http://www.ums.org">www.ums.org</a>
<b>UMS annals</b>	<b>23</b>	UMS History
	<b>24</b>	UMS Choral Union
	<b>25</b>	Venues & Burton Memorial Tower
<b>UMS experience</b>	<b>29</b>	126th UMS Winter Season
	<b>32</b>	UMS Education Programs
	<b>35</b>	UMS Preferred Restaurant & Business Program
<b>UMS support</b>	<b>37</b>	Advisory Committee
	<b>37</b>	Sponsorship & Advertising
	<b>39</b>	Internships & College Work-Study/Ushers
	<b>41</b>	Support
	<b>52</b>	UMS Advertisers

## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to the spectacular array of events scheduled for the Winter 2005 Season. We are proud of our wonderful partnership, which



provides outstanding opportunities for University of Michigan students and faculty to learn about the creative process and to enjoy these extraordinary performances.

We are delighted to be working with UMS to help sponsor educational activities, especially the events

related to the visit of the New York Philharmonic on February 5 and 6. Specifically, we are joining UMS in offering master classes for young musicians at the University and in the community, in addition to providing an opportunity for Maestro Lorin Maazel to work with our advanced conducting students.

It is hard to believe that an entire year has passed since we re-opened the historic and splendid Hill Auditorium. This year, we will continue our great tradition of brilliant performances with the return appearance of soprano Audra McDonald in January, our first presentation of the South African Soweto Gospel Choir in February, and the other-worldly *The Far Side of the Moon* in March, by Quebec-based director Robert Lepage and his Ex Machina theater company, with soundscape by the notable performance artist Laurie Anderson, the first artist-in-residence at NASA in 2003.

We are also honored to be joining UMS in presenting DJ Spooky's powerful *Rebirth of a*

*Nation* and the extraordinary dancing and choreography of Ronald K. Brown/Evidence, both presented as part of the University's commemoration of the birthday of Martin Luther King, Jr. in January.

At the end of February, we look forward to a semi-staged concert performance of Shakespeare's *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. This unique production, which will also take place at Lincoln Center, will be presented at Hill Auditorium on February 25.

In 2004, we launched our ambitious capital campaign for the future of the University of Michigan, titled "The Michigan Difference." We have highlighted the arts as a specific area for support. 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 the University Musical Society during the exhilarating 04/05 season. We share the goal of celebrating the arts in an exciting academic milieu.

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for attending this performance. I hope we'll see you at other UMS performances this winter. Take a look at our complete event listing on p. 29.

The UMS mission includes education,



creation, and presentation. With respect to education, UMS is committed to serving people of all ages. We have a Youth Education Program that each year serves more than 10,000 K-12 students and their teachers. The young people attend

UMS youth performances in area theaters, teachers participate in workshops that help them make the connections between the arts on the stage and the curriculum of the school, and artists make themselves available for post-performance discussions, seminars with students, and in-school visits to classrooms and assemblies. UMS also provides many opportunities for adult patrons who participate in our study groups, artists' interviews, pre- and post-concert Meet the Artists sessions, and other learning opportunities.

I want to focus this letter on our work with college and university students. We serve them in many ways. We encourage student attendance at UMS performances with many discount ticket options, from our Half-Price Ticket Sales twice a year to our Rush Ticket program where students can obtain unsold tickets for \$10 on the day of performance (or the Friday prior to weekend events). Faculty members purchase discounted

group tickets for their classes, and U-M's Mentorship Program and Arts at Michigan program promote student attendance at UMS events. More and more UM faculty members throughout the entire campus are becoming UMS partners as they provide intellectual, cultural, or historical context about what UMS puts on the stage for their students.

As the New York Philharmonic appears on our series this winter, I'm reminded of one of the most memorable experiences for U-M students when Leonard Bernstein made his final Ann Arbor appearance on October 29, 1988. Bernstein was for many years the music director of the New York Philharmonic. His 1988 appearance, however, was with the Vienna Philharmonic in a gala concert celebrating his 70th birthday and the 75th anniversary of Hill Auditorium. On the Friday night a week before the concert, students began to line up outside Burton Tower 14 hours before 550 \$10 student tickets would go on sale. The regular ticket prices were \$25-\$125. While waiting in line for the ticket office to open, the inventive U-M students wrote "Messages to Lenny" on a clipboard they circulated. UMS sent more than 100 messages and photographs of the students to Bernstein, who was impressed that a new generation of young people were taking an interest in him.

James Duderstadt had just become president of the University on October 1. He and his wife Anne said they would be pleased to host a post-concert reception for Bernstein, and then made the wonderful suggestion that the other guests be 30 U-M students who would enjoy meeting



Leonard Bernstein talking to students at the U-M President's home in 1988.

the Maestro. President Duderstadt left the selection of students to then School of Music Dean Paul Boylan and me. Paul chose 20 students who, like Bernstein at their age, were studying piano, conducting, and composition. I chose the first 10 students in the ticket line, the ones who had spent the night outside Burton Tower, nearly all of whom were freshmen.

After the concert, which included works of Beethoven, Brahms, and Bernstein, the Maestro held court with the 30 students at the President's Home, answering questions and telling stories until 1:30 a.m. At that time, sensing that it would be good to let the Duderstadts get some sleep, Bernstein invited all the students to join him as they would move the party to the Full Moon on Main Street. The upperclassmen drove their cars, and Bernstein invited all the others to jump into his limo for the ride. The student/maestro 'dialogue' continued until 4:30 a.m.

In the spring of 1992, three students stopped by my office, asking for a few minutes of my time. I did not recognize them. They introduced themselves and told me they would be

graduating soon. They shared that they had had a marvelous experience at Michigan. They had learned a lot in their studies, seen their basketball team win a national championship, and met life-long friends. What they stopped by to tell me was that, for them, the

peak experience of their life at Michigan was their evening with Leonard Bernstein back in 1988. They were freshmen back then and were near the front of the ticket line. The students also noted that, with Bernstein's death in 1990, the same experience they had would no longer be available to any other students, making their time with him much more special. Their visit made my day.

I'd love to hear *your* stories about UMS events that have had special meaning to you. I also want you to feel free to speak or write to me about anything related to UMS that you think I should know. Look for me in the lobby, call me at 734.647.1174, or send me an email message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Very best wishes,

Kenneth C. Fischer  
UMS President

## LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2005 Winter UMS season. It promises to be as exciting as always. This winter 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 multi-concert Arab World Music Festival, vocalist Audra

McDonald, and terrific theater and jazz among the more than 30 presentations you will find in your UMS winter 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 41 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*

Prue Rosenthal

Chair, UMS Board of Directors

# UMS leadership

CORPORATE LEADERS / FOUNDATIONS



## Sandra Ulsh

*President, 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.”



Ford Motor Company Fund



## 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


**Timothy G. Marshall**

*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**


**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.”

**CFI Group**  
Claes Fornell International


**Edward Surovell**

*President, Edward Surovell Realtors*

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

**EDWARD  
SUROVELL  
REALTORS**


**Leo Legatski**

*President, Elastizell Corporation of America*

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

**Elastizell**


**Yousif Ghafari**

*Chairman, The Ghafari Companies*

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

**GHAFARI**  
COMPANIES 


**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.”


**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.”




**Alan Aldworth**

*Chairman and CEO, ProQuest Company*

“ProQuest Company is honored to be a new supporter of the University Musical Society’s educational programs. I believe UMS is a major contributor to the cultural richness and educational excellence of our community.”

**ProQuest**  
COMPANY


**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.”

**SESI**  
PREMIER FAMILY IN CARS


**Paul A. Phillips**

*Vice President Business Development,  
Standard Federal Wealth Management*

“Standard Federal appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society.”

**Standard Federal**  
ABN AMRO

Wealth Management Group


**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.”

**TIAA  
CREF**


**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.”

**McMULLEN**  
THOMAS B. McMULLEN CO.



**Robert R. Tisch**

*President, Tisch Investment Advisory*

“Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business.”



**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.”



**Thomas McDermott**

*Senior Vice President – Americas International, Western Union*

“Western Union is proud to support organizations and programs that showcase artistic diversity from around the world. We extend our sincere pleasure in being part of the University Musical Society season, and congratulate UMS on its commitment to fostering greater cultural understanding through the arts.”



“**Universal Classics Group**, home of Deutsche Grammophon, Decca, and Philips Records – three great labels long synonymous with the finest in classical music recordings – is proud to support our artists performing as part of the University Musical Society’s 126th season.”



**FOUNDATION AND GOVERNMENT SUPPORT**

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

\$100,000 and above  
**Doris Duke Charitable Foundation**  
**JazzNet**  
**Michigan Council for Arts and Cultural Affairs**  
**The Power Foundation**  
**The Wallace Foundation**

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

\$10,000-49,999  
**Cairn Foundation**  
**Chamber Music America**  
**Community Foundation for Southeastern Michigan**  
**Maxine and Stuart Frankel Foundation**  
**National Endowment for the Arts**  
**The Whitney Fund**

\$1,000-9,999  
**Akers Foundation**  
**Altria Group, Inc. Arts Midwest**

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

**ADVISORY COMMITTEE**

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

## 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*  
 Cynthia 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*  
 Claire C. Rice, *Associate 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 Manager*  
 Alexis Pelletier, *Assistant*  
 John M. Steele, *Assistant*

**Work-Study**

Kara Alfano  
 Nicole Blair  
 Stephan Bobalik  
 Bridget Briley  
 Patrick Chu  
 Elizabeth Crabtree  
 Caleb Cummings  
 Sara Emerson  
 Joshua Farahnik  
 Bethany Heinrich  
 Rachel Hooey  
 Courtney Kellogg  
 Lena Kim  
 Lauren Konchel  
 Michael Lowney  
 Ryan Lundin  
 Natalie Malotke  
 Brianna McClellan  
 Parmiss Nassiri-Sheijani  
 Erika Nelson  
 Fred Peterbark  
 Omari Rush  
 Faith Scholfield  
 Andrew Smith  
 Sean Walls  
 Amy Weatherford

**Interns**

Kristen Armstrong  
 Steve Hall  
 David Wilson

**Honorary Conductor of Philanthropy**

Herbert E. Sloan, M.D.

## 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

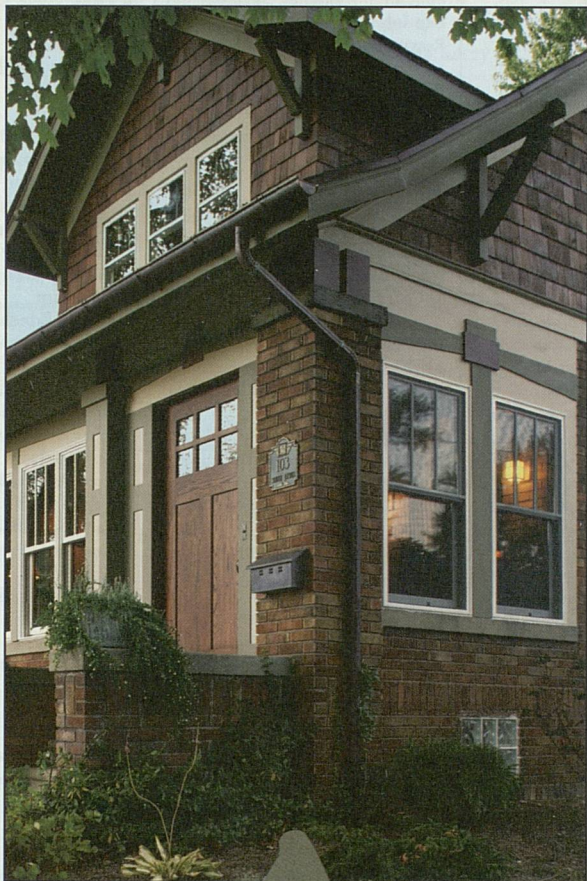
David Borgsdorf  
 Sigrid Bower  
 Susan Buchan  
 Diana Clarke  
 Wendy Day  
 Jacqueline Dudley  
 Susan Filipiak  
 Lori Fithian  
 Jennifer Ginther  
 Brenda Gluth

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

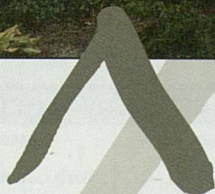
Don Packard  
 Michelle Peet  
 Wendy Raymond  
 Katie Ryan  
 Kathy Schmidt  
 Debra Sipas-Roe  
 Tulani Smith  
 Julie Taylor  
 Dan Tolly  
 Barbara Wallgren

“ If you wisely invest in beauty, it will remain  
with you all the days of your life. ”

— FRANK LLOYD WRIGHT



Photograph by Fred Golden



**custom**

DESIGN / BUILD

Building • Remodeling • Interior & Architectural Design

Ph 734.995.0077 • [www.custom-designbuild.com](http://www.custom-designbuild.com)



# 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 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.

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive! There is a light at this intersection of Palmer and Washtenaw, making it easier to access the structure, and we expect there to be less traffic through that entrance. ONLY for U-M employees with blue/gold permits and AVI access. There will *not* be an attendant for visitor parking at that entrance.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State. About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

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.

## 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)

## We Work Only for You.

INVESTMENT MANAGEMENT

FINANCIAL PLANNING

ESTATE PLANNING

RETIREMENT PLAN MANAGEMENT

TRUST MANAGEMENT

FEE ONLY

**TJSCH**

INVESTMENT ADVISORY INCORPORATED

216 E. Washington  
Ann Arbor, MI 48104  
734/994-1188  
[www.etisch.com](http://www.etisch.com)

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

*"After silence, that which  
comes nearest to  
expressing the inexpressible  
is music."*

*- Aldous Huxley*

2349 E. Stadium Blvd., Ann Arbor

734-668-4166

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

**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

## Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

## Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late seating policy for family performances.

## 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.



## The Best Sushi in Town

Enjoy Sushi before the Show



215 S. State St, Ann Arbor, MI 48104  
(next to the State Theatre)  
734-302-3511

The University of Michigan

## museum of art

### The Art of the Written Word in the Middle East

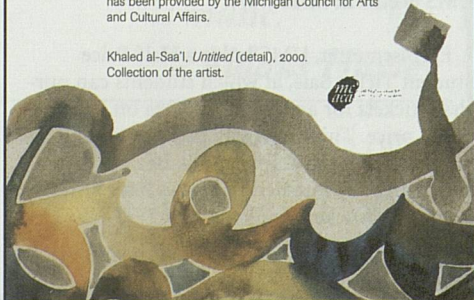
January 15–June 6, 2005

525 South State Street, Ann Arbor  
734.764.UMMA [www.umma.umich.edu](http://www.umma.umich.edu)

Tuesday–Saturday 10–5; Thursday 10–9;  
Sunday 12–5; Monday closed

This exhibition is made possible by the Center for Middle Eastern and North African Studies. Additional support has been provided by the Michigan Council for Arts and Cultural Affairs.

Khaled al-Saa'i, *Untitled* (detail), 2000.  
Collection of the artist.



## 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](http://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.*

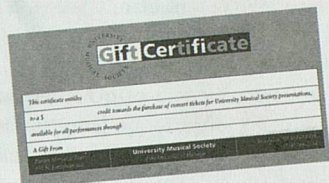
2. Students may purchase up to two Rush Tickets per valid student ID. For weekday performances, \$10 Rush Tickets are available the day of the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. For weekend performances, \$10 Rush Tickets are available the Friday before the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. Students may also purchase two 50% Rush Tickets starting 90 minutes prior to a performance at the performance venue. 50% Rush Tickets are 50% off the original ticket price. All rush tickets are subject to availability and seating is at the discretion of the ticket office.

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.



**ARTSearch** gallery and consultation, now for your residence.

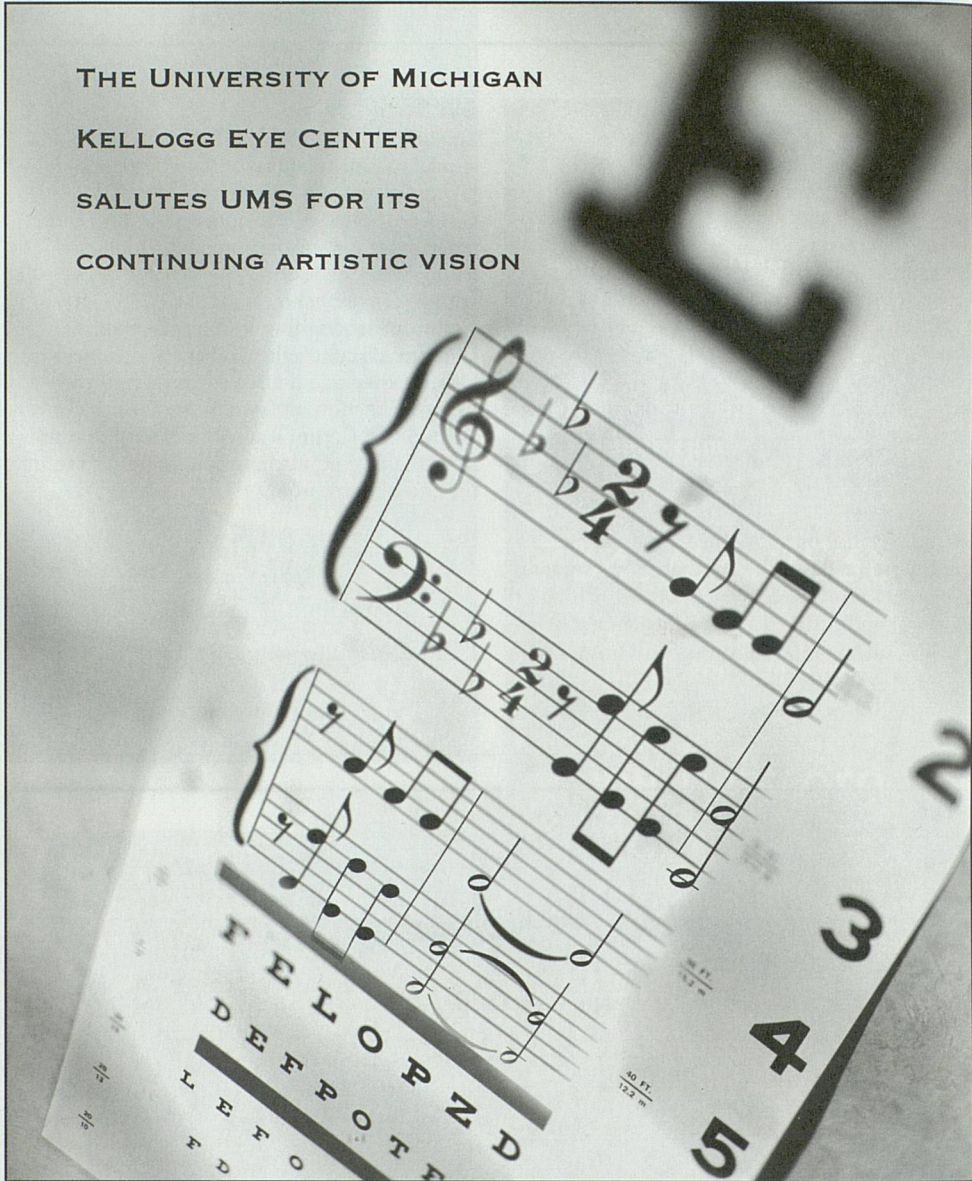
Thousands of works. Hundreds of artists. One telephone call.

To arrange an exclusive showing, call me. 734.769.3223 - Terri



**ARTSearch** 717 West Huron Street, just west of Ann Arbor's parking hassles.

THE UNIVERSITY OF MICHIGAN  
KELLOGG EYE CENTER  
SALUTES UMS FOR ITS  
CONTINUING ARTISTIC VISION



At Kellogg our vision is to serve the community through world class eye care, public programs on vision health, and research to find treatments and cures for blinding eye diseases

Learn more about us at:  
[www.kellogg.umich.edu](http://www.kellogg.umich.edu)  
734.763.1415



A Leader in World Class Eye Care

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 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. KORNFELD  
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

You Should See  
Our Fine Art  
Performance.

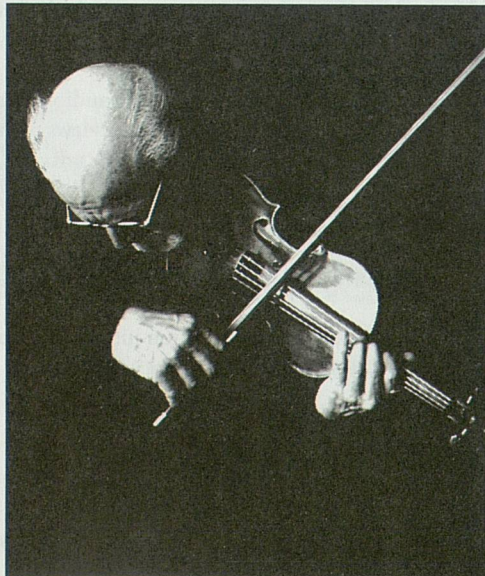
FORMAT  
FRAMING & GALLERY

**Format Framing & Gallery**  
1123 Broadway in Ann Arbor  
(next to Ken's Nielsen Florists)  
**734-996-9446**

MUSEUM FRAMING

FINE ART BY LOCAL ARTISTS

DRY MOUNTING MATTING



**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)



# UMS annals

**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'

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

The culmination and highlight of the Choral Union's 03/04 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.

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

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

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

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 04/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, presented in

## VENUES & BURTON MEMORIAL TOWER

### Hill Auditorium

After 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

The 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

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall, and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Padrucci, 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

**N**otwithstanding 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

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

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

### St. Francis of Assisi Catholic Church

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

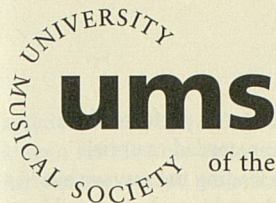
St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed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

### Burton Memorial Tower

**S**een 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

## Winter 2005

### Event Program Book

Wednesday, January 12 through Monday, January 17, 2005

#### 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** UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

#### ***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.

**Sam Shalabi** 5  
***The Osama Project***

Wednesday, January 12, 8:00 pm  
Lydia Mendelssohn Theatre

**Stephanie Blythe** 7

Thursday, January 13, 8:00 pm  
Lydia Mendelssohn Theatre

**DJ Spooky's** 15  
***Rebirth of a Nation***

Friday, January 14, 8:00 pm  
Power Center

**Ronald K. Brown/Evidence** 19

Sunday, January 16, 6:00 pm 23  
Monday, January 17, 8:00 pm  
Power Center

## Dear UMS Family,

**H**appy New Year! UMS is known for so many wonderfully unique qualities and artistic and educational programs, and one of the most important responsibilities for an organization of our stature is our commitment to the presentation of artists who are at the forefront of cutting-edge and forward-thinking performance. Creating dialogue, addressing issues, and providing commentary are the basis of their artistic inquiries. The art of “questioning” with no easy answers is an integral part of the creative and conceptual process, and the first four performances of the New Year and of the UMS 2005 Winter Season are a testament to UMS’s commitment to supporting the development of intelligent, thought-provoking art-makers of the next generation.

Sam Shalabi is at the forefront of the Montreal new music scene. He was purposefully selected to be part of the Arab World Music Festival to question and redefine the stereotypes of Arab music, of Arabic musicians, and of the world music genre. He refuses to be categorized solely by his Arabic descent, and often outrages his critics with his musical meditations on contemporary world events. This one-time only concert will represent his first major appearance outside of Canada. The artistic platform for creation will be the Palestinian/Israeli “distopia” placed in a *West Side Story* frame-



work. It features live material performed on oud in addition to pre-recorded material.

Stephanie Blythe is leading the way within the international vocal world, again by breaking down stereotypes about what a mezzo-soprano can and should be like. She can perform anything, from Wagner to Broadway and beyond. Her brave choices in roles, her incredibly dramatic demeanor, and beautiful velvety voice are her trademark characteristics, thus setting the standard for the vocal artist of tomorrow. But she is also well known for her lucid interpretations of classic and contemporary texts, often bringing out qualities in music that have lain dormant for generations only to be uncovered by her intelligence and vivid personality. Her program for her Ann Arbor recital attests to her veracity and versatility by choosing works by Fauré, Bridge, Vaughn Williams, and Slonimsky.

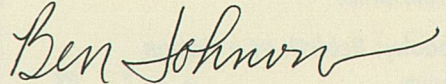
Also known by his underground stage name, DJ Spooky That Subliminal Kid, Paul D. Miller has propelled himself to the forefront of the avant-garde, new performance scene. Emerging from the dance music, DJ, electronic, film, and visual arts underground, Paul Miller’s current work is more closely associated with the likes of Laurie Anderson and Robert Wilson than of lesser-known new music/media artists. For his UMS debut, Mr. Miller takes D.W. Griffith’s 1915 film *Birth of a Nation*, simultaneously one of America’s most lauded and arguably most racist films, and puts it through the artistic meat grinder. His reconstructed version, entitled *Rebirth of a Nation*, is a free-form, jazz improvised, multimedia event juxtaposing contemporary sounds and performance practice with his subtle, yet brutally honest, commentary and ideas on race, stereotypes, media, and art.

Ronald K. Brown simply wants to remember and pay tribute to the people and stories that have influenced and inspired him. He founded his company Evidence as a way to sustain these memories. Even though Ronald K. Brown is still in his 30s, he has already amassed a critically

acclaimed body of work and has become known for his truly authentic style of fusing African movement, American modern dance, poetic texts and storytelling, and global music into his stage collages. His work is being performed as part of the U-M MLK Day observances, again furthering his personal mission. His company will perform two evenings of work primarily dedicated to the African-American community, its African legacy, Nina Simone, and God. These performances are also part of the Celebration of Contemporary African American Modern Dance featuring over 10 companies in performances throughout southeastern Michigan in January through March.

The 04/05 season also marks the beginning of the UMS NETWORK: the African American Arts Advocacy Committee, which brings together those who would like to network, support, and celebrate with the African American community. For more information, please contact the UMS Education office at [umsed@umich.edu](mailto:umsed@umich.edu) or 734.647.6712.

Enjoy being artistically challenged and inspired,



Ben Johnson  
*UMS Director of Education and  
Audience Development*

# UMS Educational Events *through Monday, January 17, 2005*

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).

## Sam Shalabi: *The Osama Project*

### Community Reception

An all-community reception will be held after the performance of Sam Shalabi. The event will feature local Arab hip-hop artist The Iron Sheik. For more information, contact 734.615.0122 or [umsed@umich.edu](mailto:umsed@umich.edu).  
*Wednesday, January 12, post-performance, Oz, 210 S. Fifth Avenue*

## DJ Spooky: *Rebirth of a Nation*

### Symposium

#### Race and Early Film

Speakers: Richard Abel, moderator, Professor, U-M Program in Film and Video Studies; Bambi Haggins, Assistant Professor, U-M Program in Film and Video Studies; Giorgio Bertellini, Assistant Professor, U-M Program in Film and Video Studies; Lucia Saks, Assistant Professor, U-M Program in Film and Video Studies; Charles Gentry, Graduate Student, U-M Program in Film and Video Studies and American Culture; Ellen Scott, Graduate Student, U-M Program in Film and Video Studies and American Culture

D.W. Griffith's film *Birth of a Nation* (1915) is seen by many film critics as controversial, unashamedly racist, and at the same time an American film masterpiece. Despite its iconic status, many universities shy away from showing this film in academic settings because of its troubling subject matter. In advance of DJ Spooky's brilliant re-envisioning of this controversial film, this symposium will present *Birth of a Nation* in its entirety followed by a panel of film and American culture experts who will discuss and reconstruct the film's importance in our modern cultural landscape. The day will end with a response film, *Within Our Gates* (1920), by noted African-American director Oscar Micheaux. This event is a collaboration with the U-M Program in Film and Video Studies, U-M Center for Afroamerican and African Culture, and the U-M Program in American Culture.

The symposium features:

12:30-3:30 pm: Screening of *Birth of a Nation* (1915)

3:45-5:00 pm: Panel Discussion: Film and American culture experts talk about *Birth of a Nation* (1915) in a historical and cultural context.

7:00-8:30 pm: Screening of *Within Our Gates* (1920)  
*Sunday, January 9, Natural Sciences Auditorium, Natural Sciences Building, 803 N. University Ave.*

## Ronald K. Brown/Evidence

Ronald K. Brown Technique Dance Master Classes  
Members of Ronald K. Brown/Evidence lead this Brown technique class. Moderate to advanced dancers only. Open to the public. A collaboration with the Maggie Allee Department of Dance at Wayne State University. To register for the master classes, please contact 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).  
*Saturday, January 15, 12-1:30 pm and 1:30-3:00 pm, Maggie Allee Dance Studio, Wayne State University, 3315 Old Main Building, 3rd Floor, 4841 Cass Avenue, corner of Cass and Warren, Detroit*

### NETWORK Reception

This NETWORK reception is hosted by the African American Arts Advocacy Committee prior to the performance of Ronald K. Brown/Evidence. Anyone interested in connecting, socializing, and networking with the African American community is invited to attend. Free and open to the public. To RSVP for the reception, please contact 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).

*Sunday, January 16, 4:15-5:45 pm, Michigan League, 2nd Floor, Concourse/Hussey/Vandenberg Rooms*

### Symposium and Artist Interview

#### African Roots in American Modern Dance

This symposium will reflect on how modern dance's most influential Black choreographers have used their connection with Africa to propel American modern dance forward over the last century and beyond. Prominent modern dance historian Halifu Osumare of Bowling Green University will present the keynote lecture, "All Over The Place: Black Choreographers in the 21st Century," followed by a lecture on the pioneering African American choreographer Katherine Dunham by Penny Godboldo of Marygrove College. The event concludes with a public interview of legendary choreographer Ronald K. Brown by U-M Associate Dance Professor Robin Wilson. This event is a collaboration with the U-M Department of Dance.  
*Monday, January 17, 1:00-4:30 pm, Betty Pease Dance Studio, 2nd Floor, U-M Department of Dance, 1310 N. University Court, behind CCRB, off Observatory Road*



UMS  
and  
ACCESS  
present

# Sam Shalabi

*Oud*

---

## Program

Wednesday Evening, January 12, 2005 at 8:00  
Lydia Mendelssohn Theatre • Ann Arbor

# The Osama Project

*Tonight's performance lasts approximately one hour and does not contain an intermission.*

---

32nd Performance of the  
126th Annual Season

Arab World  
Music Festival

This performance is made possible in part by Arts at Michigan.

This performance is funded in part by the Whitney Fund.

This performance is co-presented with the Arab Community Center for Economic and Social Services (ACCESS). Special thanks to Ismael Ahmed, Executive Director of ACCESS, for participating in this collaboration.

Media partnership for this performance provided by Michigan Radio/Michigan Television, *Metro Times*, and *Arab American News*.

Special thanks to Oz, Amer Zahr, U-M School of Music, U-M Center for Middle Eastern and North African Studies, International Institute, U-M LSA Honors Program, and John Cantu for their participation in this residency.

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

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

“For developing living forms, what matters is that they have within them something stirring, useful, ultimately heartening – that they take ‘kitsch’ dialectically up into themselves, and hence bring themselves near to the masses while yet surmounting the kitsch.”

– *Walter Benjamin*

**F**or this solo performance in Ann Arbor, Sam Shalabi presents a new piece, a “kind of ‘concerto’ for oud and pre-recorded material,” which includes a musical collage involving narrative, text with various musical and non-musical layers, topped off with live performance on the oud. The basic theme of tonight’s performance is a projected story of an imaginary Arab and Jewish “distopia,” a *West Side Story* projected into the future. Built on the Brechtian principles of epic theatrical structure, this new work utilizes many different devices within the narrative to disrupt and connect the work. As with all of Sam Shalabi’s performances, the ideas and musicianship combine in truly artistic, and sometimes challenging, ways; they are known to make audiences admire his genius or become infuriated by his provocation.

**S**am (Osama) Shalabi is a Montreal-based free improv/psychedelic/avant-garde jazz musician. Of Libyan and Egyptian descent, he has worked in the Canadian musical scene for 20 years as a composer and as an improviser on oud, guitar, and electronics in genres including rock, jazz, classical, Arabic, folk, punk, noise, ambient, and spoken word. He is one of the hardest working musicians in the vibrant Quebec new music scene, and he is currently exploring progressive musical terrain with over 10 different musical ensembles, most notably the Shalabi Effect, Detention, and The Land of Cush. His albums and performances have been equally lauded and vilified by the alternative press as he refuses to be situated or labeled into any one category. One of his most acclaimed albums, *Osama* (2002, Alien8), was Mr. Shalabi’s remarkable response to 9/11 and its aftermath, where he found himself a suspected terrorist merely because of his name and nationality. Like most of Mr. Shalabi’s music, his musical response to the contemporary world is one that is always very personal, ambivalent, and honest. Giving artistic props to his influences Frank Zappa and German-Jewish philosopher Walter Benjamin, Mr. Shalabi’s performances are always uncompromisingly potent responses to what it feels like to live in turbulent times.

*This evening’s performance marks Sam Shalabi’s UMS debut.*



SAM SHALABI

UMS

presents

# Stephanie Blythe

*Mezzo-soprano*

# Warren Jones

*Piano*

DAVID HEISS, *Cello*

---

## Program

Thursday Evening, January 13, 2005 at 8:00

Lydia Mendelssohn Theatre • Ann Arbor

### I

*Gabriel Fauré*

Fleur jetée, Op. 39, No. 2

Les roses d'Ispahan, Op. 39, No. 4

Automne, Op. 18, No. 3

En sourdine, Op. 58, No. 2

Les berceaux, Op. 23, No. 1

Notre amour, Op. 23, No. 2

### II

*Fauré,*

*Arr. Percy Grainger*

## **Après un rêve**

MR. JONES, *Piano*

### III

*Frank Bridge*

## **Three Songs, H. 76**

Far, far from each other

Where is it that our soul doth go?

Music when soft voices die

MR. HEISS, *Cello*

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

## IV

*Ralph Vaughn Williams***Songs of Travel**

The Vagabond  
 Let Beauty Awake  
 The Roadside Fire  
 Youth and Love  
 In Dreams  
 The Infinite Shining Heavens  
 Whither Must I Wander  
 Bright is the Ring of Words  
 I Have Trod the Upward and the Downward Slope

## V

*Nicholas Slonimsky***Songs Parodying Advertisements**

“– and then her doctor told her” (Pillsbury Bran Muffins)  
 “No more!” (Vauv Magic Facial Powder)  
 “It Sweeps” (Sweeper-Vac)  
 “Make this a day...” (Pepsodent toothpaste)

*Manuscripts Courtesy of the Ruth T. Watanabe Special Collections,  
 Sibley Music Library, Eastman School of Music, University of Rochester*

*The audience is politely asked to withhold applause until the end of  
 each group of songs. Please do not applaud after the individual songs  
 within each group.*

33rd Performance of the  
 126th Annual Season

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

Ninth Annual  
 Song Series

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann  
 Arbor, for his generous contribution of floral art for tonight's recital.

Ms. Blythe appears by arrangement with ICM Artists, Ltd.

*The photographing or  
 sound recording of this  
 concert or possession of  
 any device for such photo-  
 graphing or sound record-  
 ing is prohibited.*

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

**T**onight's repertoire spans 60 years and three diverse cultures, but it is unified in its emphasis on beautiful singing. Setting aside the last group of songs, we can expect to be treated to an evening of melody surrounded by traditional and equally beautiful harmonies. The first four composers on the program have not sought to revolutionize our notion of what a song is; motivated by picturesque texts, they have chosen to create warmth and lyricism for all three instruments involved. These enduring and inviting qualities are never sacrificed for any one word or any single sentence. All of tonight's songs are lovely packages, expressive envelopes if you will, which can easily contain all the sentiments of the poems which inspired them.

**I** Gabriel Fauré is surely France's most prolific song composer. He began at only 25 years old to create gems for voice and piano, and stopped only one year before his death. As Fauré was fortunate to live a particularly long life, he had more than adequate time for his music to evolve from one style into another, and like Beethoven and Stravinsky, it is common for his music to be organized by scholars into three distinct periods, examples from two of which we hear this evening. It can also easily be said that Fauré's songs form the bridge between the romantic world of 19th-century France and the second quarter of the 20th century.

Fauré's voice is not a dramatic one. He left us neither symphonies, concerti, nor operas. Instead we have chamber music, short piano pieces, and above all, the 120 songs. Because of this predilection for smaller forms, he is often called "the French Schumann," but can be viewed as actually a wonderful combination of Schumann and Schubert: Schumann for his rich harmonies and sensuous phrasing; Schubert for the way in which he writes the interaction of voice and piano. While Fauré's keyboard parts are by no means easy, they are almost always supportive accompaniments,

rarely sharing the protagonist spotlight with the singer. Introductions and postludes are modest affairs with this composer; never does the piano tell us anything which the voice has not already stated.

It is interesting to note how Fauré steadfastly resisted the compositional movements around him throughout his long life. His music is instantly recognizable for its refinement, its elegance, and above all for the unique harmonic structure which was his signature. He inherited the romantic world from Gounod and Massenet, but there are little of their voices in his music after his fifth opus. Later, as the impressionists' new sounds swirled around him, or those of Wagner were in vogue throughout Europe, he remained completely untouched by these idioms, despite serving as mentor to several disciples of these styles. In the 20th century, as is often the case with long-lived artists, Fauré continued to streamline his works. To the end of his life he marched to his own drummer, resembling no one.

Tonight's group of six Fauré songs is not at all in chronological order. "Automne" and "Les berceaux" from 1878 are both in A-B-A form, and feature a dark, brooding voice from the composer; the texts contemplate fate which cannot be altered. From the next year comes "Notre amour," a strophic song of nonchalance, charm, and breeziness. "Les roses d'Ispahan" and "Fleur jetée" followed in 1884. The Middle Eastern setting of the former has engendered one of Fauré's ripest and most sensuous songs, while the latter is an example of violence and dramatic theatricality, qualities very rarely found in this composer.

"En sourdine" must be considered quite separately from the other songs we hear tonight, for it belongs to Fauré's second period of composition, a period which was born with the composer's discovery of the poetry of Paul Verlaine in 1887. Any semblance of Romanticism is now absent. Verlaine's symbolist words exist on such an elevated plane that Fauré needed a new style simply to paint them. The combination of Verlaine and Fauré is one the great "weddings" (along with Heine and

Schumann or Dickinson and Copland), and this new, second Fauré style was to last for the next 20 years.

## II

Mr. Jones' solo turn tonight follows perfectly on the heels of our first group of songs. *Après un rêve* is probably Fauré's most oft-performed song. It is among the composer's earliest efforts, coming from a brief period when he was significantly influenced by Italian texts and melodies. In its original form for voice and piano, it actually is a translation of an Italian poem. This haunting melody has been transcribed for every instrument under the sun, and it is not unusual to walk the halls of any conservatory of music and hear flute, cello, saxophone, or horn intoning these phrases. It features continuous vocal *melismas* which the composer was not to use again. Tonight we hear an exceptionally rare transcription of the song for piano solo by Percy Grainger.

Grainger was born in Melbourne, Australia in 1882, when this song was only five years old. His career as a teacher, pianist, composer, and arranger was to take him to Frankfurt, Berlin, Paris, and finally Chicago and New York for long periods of time in each capital. His life-long passion was collecting folksongs and clothing them in unique, colorful arrangements, arrangements which featured new harmonies, unusual counterpoint, and rhapsodic forms. This arrangement of Fauré's – from early 1939 – is without an opus number and is unique in that it is a transcription of an art-song, not a folk tune.

## III

Both British composers on tonight's program were students of the same teacher: Sir Charles Stanford. Considered the most powerful influence on composition in his country, Stanford is credited with liberating British music from easy, self-indulgent sentimentality and influences of plainsong, and elevating it to a position of respect for the past and pioneering for the future, using Brahms as a consistent model for his many celebrated pupils.

One of these pupils was Frank Bridge, the most brilliant all-around musician of his generation in England. A pianist, violist, and conductor, his technical assurance and musicianship are reputed to have been on such a high level that new scores by his contemporaries could be mastered in mere days, and it was inevitably Bridge who carried these new voices of Elgar, Parry, and Vaughn Williams to audiences outside of Britain. Eventually he was to adopt a compositional style much more abrasive, dry, and cerebral than that of his colleagues, but in tonight's trio of songs – written when Bridge was still in his 20s – he demonstrates a reliance on romantic tradition, as promoted by Stanford, combining elements of Wagnerian chromaticism with an uncanny sense of the singing line.

All three of these songs were originally scored for viola *obligato*, but tonight we hear them with cello instead. The first two, composed in 1906, are translations and further adaptations of Heine texts, whereas the third song is an original Shelley poem, composed three years earlier. "Music when soft voices die" has inspired English-speaking composers on both sides of the Atlantic; its rich imagery giving birth to more than two dozen settings of these words.

The first performance of these songs in 1908 featured Bridge's sister-in-law, a contralto of notable accomplishments who would go on to sing at Covent Garden and Berlin opera companies. Bridge himself accompanied, a role he rarely undertook. The solo violist's name is not a famous one, but her claim to fame must rest on the fact that she was Benjamin Britten's first viola teacher, and introduced the young composer to his older colleague on this occasion of the première. Britten was to be Bridge's only composition student, and in this case, the pupil's fame has now eclipsed his mentor's.

## IV

Stanford's other student mentioned earlier herein is, of course, Ralph Vaughn Williams. Although he decided as a teenager that composition was to be his career, Vaughn Williams

was very conscious of his lack of technique and set about improving himself, first with Stanford at home, and later abroad with Max Bruch in Germany and Maurice Ravel in Paris. These foreign influences were not to find their way into his scores, however, for the young composer was intent on using native resources: the huge treasure of British secular folksong and sacred plainsong. By the time he was 35, Vaughn Williams had forged a personal style we all recognize today, a style encompassing mystical and ecstatic Christianity, yet also rooted in humble and accessible folk tunes and work songs.

Tonight's only song-cycle, *Songs of Travel*, pre-dates the forging of this mature style. Composed between 1901 and 1904, these nine songs are certainly among the finest of their time in England, and already demonstrate great sensitivity to prosody and word-painting. This was the period in Vaughn Williams' life when his preoccupation with singing led to a concentration in this particular idiom of voice and piano, never to occur again for this composer.

Five of the nine songs are in strophic form, showing Vaughn Williams' strong connection to traditional songwriting, while the other four show his expertise in through-composed writing. At all times, it is the poem which chooses the form for this composer. The cycle is unified not only in its subject matter, nor in the ongoing story it tells, but through the use of leitmotifs which can be easily recognized. The vagabond's footsteps in the first song are heard again in the final bars of the cycle as he says farewell to this world; the flirtatious melody of "The Roadside Fire" becomes the grand and sweeping farewell in "Youth and Love". The cycle's last song, an epilogue, quotes principal melodies from the seventh and eighth songs as well, as the Traveler ruminates on his whole life. Elgar was to use this leitmotivic device in his *Sea Pictures*, and Schumann is well-known for his accompaniments quoting previous songs in *Dichterliebe* and *Frauenliebe*.

The protagonist's metamorphoses from care-free wanderer to sensitive partner, from living for today to seeing his place in the continuity of

things – these concepts form the "journey" of these songs. This theme is at once intensely personal and still applicable to all travelers. As the singer is confronted with the need to change and mature, so are we, according to our own experiences. The cycle's seventh song, "Whither Must I Wander" (actually the first to be composed), is the emotional core of the cycle; accustomed philosophies and old behaviors are no longer acceptable to the traveler. Vaughn Williams chooses to display these crossroads with an unadorned strophic song – a throw-back to Schubert – and its touching simplicity can have immense power over the listener.

This cycle has traditionally been the property of baritones, so it is unique tonight to hear it in a woman's voice. Its themes, if taken in their largest sense however, would tend to make restricting it to any particular instrument inappropriate, and worse, would belie its inherent message.

## V

The set of four songs of Nicholas Slonimsky was written during the years he taught at the Eastman School of Music. Later he served on the faculties of Harvard, Peabody Conservatory, and Colorado College during his long life. Although born in Russia, his entire professional career was in the US, consisting chiefly of editing important reference works in musicology.

This quartet of amusing songs is hardly unique in its choice of texts. Bernstein's recipes, Milhaud's seed catalogue, and Dougherty's dictionary definitions – all of these receiving mock-serious musical treatments – share the same *raison d'être* for these commercials set to music in 1924. The products "on sale" tonight are Pillsbury baking flour, Vauv Magic Powder, an incredible cleaning machine known as Sweeper-Vac, and finally the latest rage, Pepsodent toothpaste. Imagine!

Ms. Blythe will elucidate further on these witty parodies from the stage.

*Program notes by Martin Katz.*

**T**he winner of the 1999 Richard Tucker Award, mezzo-soprano **Stephanie Blythe** has rapidly become one of the most highly respected artists of her generation.

This season Ms. Blythe returned to the Metropolitan Opera as Eduige in *Rodelinda*, and makes her debut at Opera Colorado as the title role in *Guilio Cesare*. She also sings the title role in *Mignon* with Opera Orchestra of New York and returns to the Seattle Opera for the complete Ring Cycle in the summer of 2005. Ms. Blythe's recent engagements have included the title role in *Carmen* at the Seattle Opera, Jocasta in *Oedipus Rex* at the Metropolitan Opera, and the title role in *La Grande Duchesse* at the Opera Company of Philadelphia. Other past opera engagements include Baba the Turk in *The Rake's Progress*, Cornelia in *Guilio Cesare*, Mere Marie in *Dialogues des Carmelites*, and Mistress Quickly in *Falstaff* at the Metropolitan Opera (where she is an alumna of the Lindemann Young Artists Program), and Malcolm in *La donna del lago* with the Opera Orchestra of New York in Carnegie Hall.

On the concert stage, Ms. Blythe continues her work with such orchestras as the New York Philharmonic, the Chicago Symphony, the Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, the Los Angeles Philharmonic, the San Francisco Symphony, the Boston Symphony, the Philadelphia Orchestra, Orchestra of St. Luke's, the Minnesota Orchestra, and the Atlanta Symphony. This season she appeared with James Levine and the Boston Symphony Orchestra in performances of Mahler's *Symphony No. 8* in both Boston and at Carnegie Hall.

Ms. Blythe has worked with many of the world's finest conductors including Harry Bickett, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, James Levine, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Patrick Summers, and Michael Tilson Thomas.

Stephanie Blythe's most recent solo recording, a collection of pieces by Mahler, Brahms,

and Wagner, was released on the EMI label in the fall of 2004. Her first solo CD of Handel and Bach arias was also recently released on the EMI label. She premiered *Vignettes: Ellis Island*, a song cycle written for her by Alan Smith, in a US recital series co-presented by the Marilyn Horne Foundation. The song cycle was also featured in a special television program entitled "Vignettes: An Evening with Stephanie Blythe and Warren Jones," presented by *Opera News* on the WNYE television series *Opera New York*. She has been presented in recital with her collaborative partner, Warren Jones, by Lincoln Center's Great Performers Series at Alice Tully Hall, in Washington DC by the Vocal Arts Society, and at the Supreme Court at the invitation of Supreme Court Justice Ruth Ginsberg, by the 92nd Street Y in New York, by Cleveland Art Song Festival, and by the Philadelphia Chamber Music Society. Future recitals include tonight's debut in Ann Arbor and a return to Alice Tully Hall.

*Tonight's recital marks Stephanie Blythe's UMS debut.*



STEPHANIE BLYTHE

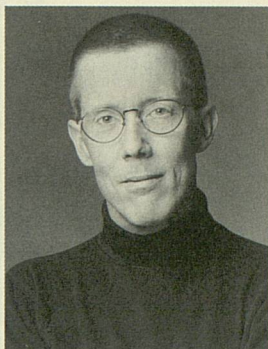


**Warren Jones** frequently performs with many of today's best-known artists, including Barbara Bonney, Ruth Ann Swenson, Dame Kiri Te Kanawa, Denyce Graves, Stephanie Blythe, Håkan Hagegård, Bo Skovhus, Samuel Ramey, James Morris, John Relyea, and Joseph Alessi. In the past he has partnered such great singers as Marilyn Horne, Kathleen Battle, Carol Vaness, Judith Blegen, and Martti Talvela.

Mr. Jones has been featured in an interview with Eugenia Zuckerman on *CBS Sunday Morning* in which his work as a performer and teacher was explored, and he has appeared on television across the US with Luciano Pavarotti. He has often been a guest artist at Carnegie Hall and in Lincoln Center's Great Performers Series, as well as the festivals of Tanglewood, Ravinia, and Caramoor. His international travels have taken him to recitals at the major European opera capitals, Suntory Hall in Tokyo, the Cultural Centre in Hong Kong, and to theaters throughout Scandinavia and Korea. Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada – and he has appeared three times at the US Supreme Court as a specially invited performer for the Justices and their guests. He was featured in the United Nations memorial concert and tribute to Audrey Hepburn, an event which was telecast worldwide following Ms. Hepburn's death.

Recent seasons have included his debut with the New York Philharmonic at Avery Fisher Hall, performances with the Brentano Quartet, and an invitation to teach a master class at The Juilliard School under the auspices of the Marilyn Horne Foundation.

Mr. Jones appears on several recordings including a CD with Håkan Hagegård in songs of Brahms, Sibelius, and Stenhammar on BMG/RCA Red Seal which was nominated for a Grammy Award in 1999, and for NPR Classics, a recital of spirituals with Denyce Graves, entitled *Angels Watching Over Me*. Mr. Jones' recording of Copland and Ives songs with Samuel Ramey for Decca/Argo was also nominated for a Grammy Award.



WARREN JONES

Warren Jones is a member of the faculty at the Manhattan School of Music in New York City, where highly gifted young artists work with him in a unique graduate degree program in collaborative piano. Each

summer he teaches and performs at the Music Academy of the West in Santa Barbara, California. For 10 years he was Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.

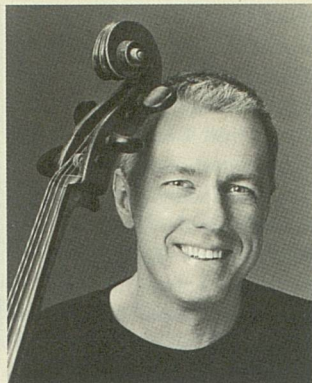
Mr. Jones is also a prominent musical jurist, having been a judge for the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, Artists' Association International Fine Arts Competition, and the American Council for the Arts. In the spring of 1997 he joined the jury of the Van Cliburn International Piano Competition in Fort Worth, Texas, at Mr. Cliburn's invitation.

Born in Washington, DC, Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music where he was recently honored with the Conservatory's Outstanding Alumni Award.

Mr. Jones currently resides in New York City.

*Tonight's recital marks Warren Jones' fifth appearance under UMS auspices. Mr. Jones made his UMS debut in recital with baritone Samuel Ramey in November 1989.*

**David Heiss** is a member of the Metropolitan Opera Orchestra and principal cellist of The New York Pops as well as a sought-after guest principal for many New York-area orchestras. He is a founding member of the New York Piano Quartet, and is a frequent guest artist at chamber music festivals throughout the north-eastern US. Throughout his career he has performed a number of world and American premières, including Alain Gagon's *Le Rameau de Soie* (for solo cello and chamber choir), Robert Manno's *Cello Sonata No. 1*, Theodore Antoniou's *Jeux* (for cello and orchestra), Irving Robbin's *Cello Concerto*, and *Hester Prynne at Death* by Stephen Paulus. As the onstage cellist in *The Elephant Man*, he performed his own arrangements of incidental music for the Tony Award-winning drama. Mr. Heiss was a scholarship student of famed



DAVID HEISS

cellist Leonard Rose at The Juilliard School. He plays a John Betts cello, dated 1789.

*Tonight's recital marks David Heiss' UMS debut.*

## 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, 8 PM

Power Center

"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.

04 05  
126th UMS Season



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  
and the

U-M Office of Academic  
Multicultural Initiatives

present

# DJ Spooky's Rebirth of a Nation

*Written, Created, and Performed by*

PAUL D. MILLER A.K.A. DJ SPOOKY THAT SUBLIMINAL KID

*Editing and Motion Graphics by*

Gary Breslin at panOptic

*Additional video material*

"Last Supper at Uncle Tom's Cabin/The Promised Land"

Choreography by Bill T. Jones (1990/1991)

Danced by Bill T. Jones/Arnie Zane Dance Company

Sets by Huck Snyder

"And The Maiden"

Choreography by Bill T. Jones (1993)

Danced by Andrea Woods

Costumes by Liz Prince

*Music*

"The Rebirth Suite"

©2004 Paul D. Miller/Subliminal Kid Publishing (BMI)

*Technical Director*

Daniel Hartnett

*Additional Orchestration*

Howard Kenty

*Executive Producer*

Stephen Cohen/Music + Art

*Project Coordinator*

Greg Lucas

*Produced by*

Paul D. Miller

---

Friday Evening, January 14, 2005 at 8:00

Power Center • Ann Arbor

*Tonight's performance does not contain an intermission.*

34th Performance of the  
126th Annual Season

11th Annual  
African American Series

*The photographing or  
sound recording of this  
concert or possession of  
any device for such photo-  
graphing or sound record-  
ing is prohibited.*

This performance is co-presented with the U-M Office of Academic Multicultural Initiatives.

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

Special thanks to U-M Program in Film and Video, Mary Lou Chipala, Terri Sarris, Gaylyn Studlar, Center for Afroamerican and African Studies, U-M School of Music, U-M LSA Honors Program, John Cantu, and Community High School for their participation in this residency.

DJ Spooky's *Rebirth of a Nation* was commissioned by The Lincoln Center Festival, Festival D'Automne à Paris, Spoleto Festival USA, and Wiener Festwochen (Vienna). Additional support was provided by the American Center Foundation and Mass MOCA.

The book *Rhythm Science* by Paul D. Miller is published by MIT Press and is available for sale in the lobby.

DJ Spooky appears by arrangement with Stephen Cohen/Music + Art, [www.musicandart.net](http://www.musicandart.net).

For more information on DJ Spooky, please visit [www.djspooky.com](http://www.djspooky.com).

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

**W**ith the news dominated by broken treaties, ethnic oppression, raw power grabs, and security threats, the time seems just right for revisiting D.W.

Griffith's infamous *Birth of a Nation*. There are so many resonances with contemporary culture's indefatigable sense of shock and surprise. Turn on the TV, read a newspaper, check any website you feel like visiting, and you'll see the same resonance. Continuous transformation, constant change. What Griffith did with cinema was create a context of mythic propositions – of a nation occupied by foreign troops, of laws imposed without concern for the local populace, of exploitation, and political corruption. All these issues still haunt the world to this day – but in radically different forms. With *Rebirth of a Nation* I invoke a parallel world where Griffith's film acts as a crucible for a vision of a different America. *Rebirth of a Nation* posits, like Marcel Duchamp and Grand Master Flash, a multiple vision of the record as “found object” – it's a situation where art and music, multi-media and cinema, act in the same light as the Hispanic American philosopher Santayana's prescient phrase “those who do not understand the past are doomed to repeat it.” For *Rebirth of a Nation* cinematic history is the starting point for a critique, not only of history, but how film has come to represent historical events and conditions. *Rebirth of a Nation* asks that the viewer breaks the loops holding the past and present together so that the future can leak through. It says that there is never one way to view history – it asks that we engage multiple perspectives of a horrifying past and presents us with an interrogation of how we think of multi-culturalism in a world that is rapidly becoming Americanized beyond any and all expectations. The past is prologue. The question this film asks, essentially, is “what is American? And how do we live as Americans?” It's a film piece that posits no answers, only more questions.

– Paul D. Miller a.k.a. DJ Spooky that  
*Subliminal Kid*, NYC 2004

**Paul D. Miller** (a.k.a. DJ Spooky That Subliminal Kid) is a conceptual artist, writer, and musician working in New York. His written work has appeared in *The Village Voice*, *The Source*, *Artforum*, *Raygun*, *Rap Pages*, and *Paper Magazine*. Mr. Miller's first collection of essays, *Rhythm Science*, was published by MIT Press in April 2004, and was included in several year-end lists of the best books of 2004, including the *Guardian (UK)* and *Publishers Weekly*. In 2005, *Sound Unbound*, an anthology of writings on sound art and multi-media by contemporary cultural theorists will follow *Rhythm Science*.

Mr. Miller's work as a media artist has appeared in a wide variety of contexts such as the Whitney Biennial; The Venice Biennial for Architecture (year 2000); the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; and The Andy Warhol Museum in Pittsburgh. His 2004 solo show at the Paula Cooper Gallery in New York, *Path Is Prologue*, echoed his live music/theater/film performance, DJ Spooky's *Rebirth of a Nation*, which ran simultaneously at the Lincoln Center Festival after premières in Vienna and at Spoleto USA in Charleston, SC and continues to tour globally.

Mr. Miller is still most well known under the moniker of his “constructed persona” as DJ Spooky That Subliminal Kid. He has recorded a huge volume of music and has collaborated with a wide variety of musicians and composers such as Iannis Xenakis, Ryuichi Sakamoto, Butch Morris, Kool Keith a.k.a. Doctor Octagon, Pierre Boulez, Killa Priest from Wu-Tang Clan, Steve Reich, Yoko Ono, and Thurston Moore from Sonic Youth. He also composed and recorded the music score for the Cannes and Sundance Award-winning film *Slam*, starring critically acclaimed poet Saul Williams.

Mr. Miller's recent albums include *Optometry* (2002), a jazz project featuring Matthew Shipp, William Parker, Joe McPhee, Carl Hancock Rux, Daniel Bernard Roumain, and High Priest from Anti-Pop Consortium; *Dubtometry* (2003), a dub remix of the same, featuring Lee “Scratch” Perry and Mad Professor; and *Riddim Clash* (2004), a collaboration with Twilight Dub Sound System. In June 2004,

Thirsty Ear Recordings released his two-CD megamix called *Celestial Mechanics*, featuring 11 recent DJ Spooky remixes.

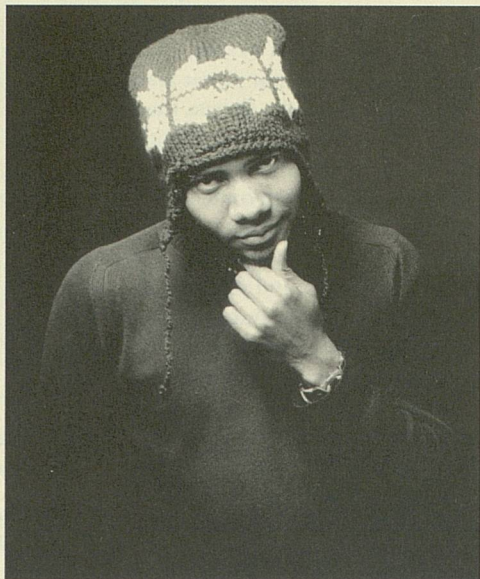
In addition to his numerous records and articles released under the DJ Spooky name, other recent projects include the *Unfinished Stories* – a three-way collaborative effort between Pulitzer Prize-winning *New York Times* Critic-at-large, Margo Jefferson, and Francesca Harper. Another important project was a collaboration with Bernard Tschumi, Dean of Columbia University's architecture department, and author of *Praxis: Event Cities*. This piece debuted at the Venice Biennale of Architecture 2000. In the magazine world, Mr. Miller is co-publisher along with legendary African American downtown poet Steve Cannon of the magazine, *A Gathering of Tribes* – a periodical dedicated to new works by writers from a multicultural context and he was the first editor-at-large of the cutting edge digital media magazine, *Artbyte: The Magazine of Digital Culture*.

As DJ Spooky, Mr. Miller continues his globe-trotting appearances. In 2004 he played at festivals from France to Mexico City, performed a DJ concerto in Oakland and at Yale, gave numerous talks at prominent universities, and participated in Microsoft's International DJ Summit. Several new recording projects are in various stages of production, including a collaborative release with Dave Lombardo of Slayer, Chuck D. of Public Enemy, and Jack Dangers of Meat Beat Manifesto. Tentatively titled *Drums of Death*, it is due out in the first half of 2005.

*Tonight's performance marks Paul D. Miller's UMS debut.*

---

Special thanks to Annie Ohayon, Rhys Williams, Jack Young, Elisabeth Hayes, Marie Claude Beaud, RoseLee Goldberg, Linda Brumbach, Gary Hustwit, The Paula Cooper Gallery, Daniel Bernard Roumain, Celia Pearce, Neil Sieling, Anthony DeRitis, Ken Jordan, Rosemary E. Reed Miller, Bill T. Jones, Bjorn Amelan, Julia Ward, Andrew Enoch, The Seattle Chamber Players, and Lisa Kwon.



DJ SPOOKY

UMS

and the

U-M Office of Academic  
Multicultural Initiatives

present

# Ronald K. Brown/Evidence

*Choreography*

RONALD K. BROWN

*Costumes*

Omatayo Wunmi Olaiya and Carolyn Meckha Cherry

*Lighting Design*

Brenda Gray

*Production Management*

Celeste A-Re

*Lighting Supervisor*

Dalila Kee

*Wardrobe Supervisor*

Carolyn Meckha Cherry

*Company*

Camille Brown, Arcell Cabuag, Shani Collins, Tiffany Jackson,  
Juel Lane, Bridget Moore, Keon C. Thoulouis, and Ronald K. Brown

---

## Program

Sunday Evening, January 16, 2005 at 6:00 pm

Power Center • Ann Arbor

### Upside Down (1998)

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

### Walking Out the Dark (2001)

35th Performance of the  
126th Annual Season

14th Annual  
Dance Series

These performances are co-presented with the U-M Office of Academic  
Multicultural Initiatives.

These performances are made possible in part by Arts at Michigan.

These performances are funded in part 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 for these performances is provided by *Detroit Jewish  
News*, Michigan Radio/Michigan Television, WEMU 89.1 FM, and  
*Michigan Chronicle/Front Page*.

Special thanks to the Maggie Allesee Department of Dance at Wayne State  
University, All City Men's Group, Tony Smith, Inside/Out Poetry Project,  
Halifu Osumare, Penny Godboldo, Robin Wilson, and the U-M  
Department of Dance for their participation in this residency.

Ronald K. Brown/Evidence appears by arrangement with Pamela M. Green,  
PMG Arts Management.

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

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

## Upside Down

Please turn to page 24 for complete program information on *Upside Down*.





## Walking Out the Dark

<i>Choreography and Text</i>	Ronald K. Brown
<i>Music</i>	"Meet me at the Temple," Philip Hamilton, Sweet Honey in the Rock, Francisco Mora "Seeking Healing," Cutumba Ballet Folklorico de Santiago de Cuba "Thank You," Diabate Kouyate "Celebration/Bliss/Peace," M'Bemba Bangoura
<i>Costumes</i>	Carolyn Meckha Cherry
<i>Lighting Design</i>	Brenda Gray
<i>Performed by</i>	Camille Brown, Shani Collins, Arcell Cabuag, Juel Lane

*Walking Out the Dark* was co-commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and Philip Morris Companies, Inc; the Bessie Schonberg/First Light commissioning program of New York's Dance Theater Workshop with funds from the Joyce Mertz-Gilmore Foundation and the Greenwall Foundation with additional funds provided by Chase Manhattan Bank; the National Endowment for the Arts; the Aaron Davis Hall Fund for New Work; and the University of Texas at Austin.

*Walking out the Dark* was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the Philip Morris Companies Inc.

Please turn to page 27 for complete biographical information on Ronald K. Brown/Evidence.

Arts at Michigan offers grants up to \$1000 through the Course Connections Funding program to faculty who incorporate art-based learning into the undergraduate curriculum.

get  
inspired!

*Time and again, students testify that their "most meaningful arts experience" at U-M occurred when a professor took the class to see a performance, visit an exhibition, or tour a historically significant place.*

Visit our website to learn more.



[www.arts.umich.edu](http://www.arts.umich.edu)

04 05  
126th UMS Season

Rimasto Orfano  
**Emio Greco | PC**

Emio Greco and Pieter C. Scholten, artistic directors

FRIDAY, APRIL 1, 8 PM

SATURDAY, APRIL 2, 8 PM

Power Center

"A performer of almost Mephistophelean intensity... Greco is in command of one of the most exciting, original, and eccentric dance vocabularies of anyone in contemporary dance!" (*London Times*)

Funded in part by the **Netherlands Culture Fund**, **Consulate General of the Netherlands in New York**, **Theater Instituut Nederland**, and the **National Dance Project of the New England Foundation for the Arts**.  
Media Partners **Michigan Radio/Michigan Television** and **Detroit Jewish News**.



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

and the

U-M Office of Academic  
Multicultural Initiatives

present

# Ronald K. Brown/Evidence

*Choreography*

RONALD K. BROWN

*Costumes*

Omatayo Wunmi Olaiya

*Lighting Designs*

Brenda Gray and William H. Grant III

*Production Management*

Celeste A-Re

*Lighting Supervisor*

Dalila Kee

*Wardrobe Supervisor*

Carolyn Meckha Cherry

*Company*

Camille Brown, Arcell Cabuag, Shani Collins, Tiffany Jackson,  
Juel Lane, Bridget Moore, Keon C. Thoulouis, and Ronald K. Brown

---

## Program

Monday Evening, January 17, 2005 at 8:00 pm

Power Center • Ann Arbor

### Upside Down (1998)

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

### Come Ye (2003)

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

### Grace (1999)

36th Performance of the  
126th Annual Season

14th Annual  
Dance Series

These performances are co-presented with the U-M Office of Academic  
Multicultural Initiatives.

These performances are made possible in part by Arts at Michigan.

These performances are funded in part 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 for these performances is provided by *Detroit Jewish  
News*, Michigan Radio/Michigan Television, WEMU 89.1 FM, and  
*Michigan Chronicle/Front Page*.

Special thanks to the Maggie Allesee Department of Dance at Wayne State  
University, All City Men's Group, Tony Smith, Inside/Out Poetry Project,  
Halifu Osumare, Penny Godboldo, Robin Wilson, and the U-M  
Department of Dance for their participation in this residency.

Ronald K. Brown/Evidence appears by arrangement with Pamela M. Green,  
PMG Arts Management.

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

*The photographing or  
sound recording of this  
concert or possession of  
any device for such photo-  
graphing or sound record-  
ing is prohibited.*

## Upside Down

<i>Choreography</i>	Ronald K. Brown
<i>Music</i>	Oumou Sangare and Fela Kuti
<i>Costume Design</i>	Omatayo Wunmi Olaiya
<i>Lighting Design</i>	Brenda Gray
<i>Performed by</i>	The Company

Premonition

Attainment

“Upside Down” is an excerpt from the evening-length work *Destiny*. The full-evening work was created in collaboration with Rokiya Kone of the Ivory Coast and her company Jeune Ballet d’Afrique Noire and premiered at Aaron Davis Hall in June 1998.

The development and creation of *Destiny* received support from Africa Exchange, the Rockefeller Multi-Arts Projects and Production Fund, the Aaron Davis Hall Fund for New Work, and Evidence/Circle of Friends.

## Come Ye

<i>Choreography</i>	Ronald K. Brown
<i>Music</i>	Summoning of the Ancestors: "Come Ye," Nina Simone Waiting on God: "Sunday in Savannah," Nina Simone Dressed for Revolution: "Revolution," Nina Simone Into Formation: "Kalakuta," Fela Anikulapo Kuti Amen: "Coffin for Head of State," Fela Anikulapo Kuti
<i>Costumes</i>	Omatayo Wunmi Olaiya
<i>Lighting Design</i>	Brenda Gray
<i>Film Collage</i>	Robert Penn
<i>Performed by</i>	The Company

### *Come Ye*

is a call to all those living in fear  
all of those willing to fight for their lives  
and ultimately peace

the dance is a call to prayer  
and an agreement to call  
on the highest self available  
to serve as guide and warrior

*Come Ye* was created with lead commissioning support from the Center for the Arts, Wesleyan University with funding from the Edward W. Snowdon Fund and the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Ford Foundation, the Andrew W. Mellon Foundation, and Altria Group, Inc. Additional commissioning support was provided by the Hayti Heritage Center, the Dance Place, George Mason University, Washington Performing Arts Society with support provided by the Doris Duke Charitable Fund, the Creation Fund of the National Performance Network, the UC Davis Mondavi Center, and the African-American Cultural Center of Greater Pittsburgh. Evidence would also like to thank the American Dance Festival for their support in the creation of this work.

**Grace**

<i>Choreography</i>	Ronald K. Brown
<i>Music</i>	God Coming Down: "Come Sunday," arrangement by Duke Ellington, Jimmy McPhail, vocals Angels Coming Down: "Gabriel," Roy Davis Jr. God Leading the Way: "Rock Shock," Roy Davis Jr. Worldly Walk: "Shakara," Fela Anikulapo Kuti Return to Heaven: "Come Sunday," arrangement by Duke Ellington, Jennifer Holiday, vocals
<i>Costume Design</i>	Omatayo Wunmi Olaiya
<i>Costume Construction</i>	Zinda Williams
<i>Original Lighting</i>	William H. Grant III
<i>Lighting Re-Creation</i>	Brenda Gray
<i>Performed by</i>	The Company

Originally premièred by Alvin Ailey American Dance Theater in 1999.

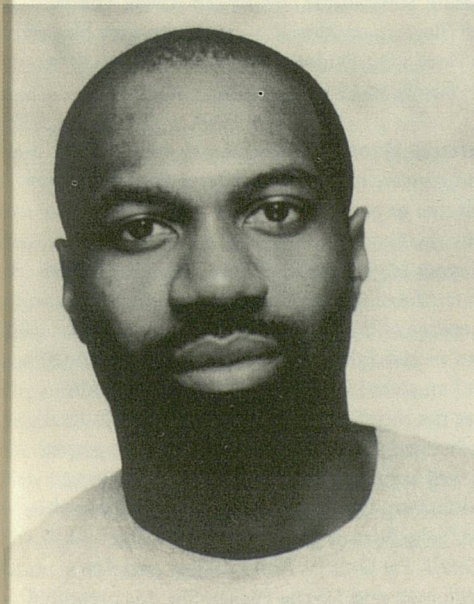
**Ronald K. Brown** (*Artistic Director, Choreographer, Dancer*), Brooklyn-born, founded the New York-based contemporary dance company Evidence in 1985. In addition to his work with Evidence, Mr. Brown has created work for the African American Dance Ensemble, Philadanco, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company, Alvin Ailey American Dance Theater (*Grace* in 1999 and *Serving Nia* in 2001), Ailey II, Cinque Folkloric Dance Theater, Jennifer Muller/The Works, and Jeune Ballet d'Afrique Noire. He has collaborated with a number of artists, including composer/designer Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Een, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. Mr. Brown has received numerous awards and fellowships including a John Simon Guggenheim Memorial Foundation Fellowship in Choreography, a National Endowment for the Arts Choreographer's Fellowship, a New York Foundation for the Arts Fellowship

in choreography, a New York Dance and Performance Award (Bessie), a Black Theater Alliance Award, the American Dance Festival Humphrey/Weidman/Limón Award, and fellowships from the Edward and Sally van Lier Fund. In addition, Mr. Brown was named Def Dance Jam Workshop "Mentor of the Year" in 2000. In 2003, Ron Brown received an AUDELCO (Black Theatre Award) for his choreography for *Crowns: Portraits of Black Women in Church Hats*, originally produced by the McCarter Theater and shown off-Broadway in 2003.

*These performances mark Ronald K. Brown's second and third appearances under UMS auspices. Mr. Brown made his UMS debut in March 2001 in performance with Ronald K. Brown/Evidence.*

**Camille A. Brown** (*Dancer*) received her early dance training at the Bernice Johnson and Carolyn Devore Dance Studios. This led to her acceptance into the High School of Performing Arts and the Ailey School. Upon graduation, she was named a Presidential Scholar. She has performed with Roger C. Jeffrey/Subtle Changes, Inc., Earl Mosley's Diversity of Dance, Nathan Trice/RITUALS, Matthew Rushing, Andrea E. Woods, Bridget Moore, and Jamie Philbert/Shani Collins-Echoes Dance Company. Ms. Brown graduated with a BFA in Dance from the North Carolina School of the Arts where she was introduced to the world of choreography. Since then, her work has been performed by Sidra Bell Dance, Earl Mosley's Diversity of Dance, and at the Manteo Festival in North Carolina. Works have also been commissioned by the Queens Museum of Art/Topaz Arts, Inc. and Hubbard Street 2. Other showcases include performances at Dixon Place, Dancenow Festival, Joyce Soho, and Aaron Davis Hall's E-Moves. Ms. Brown is a 2004 fellow in choreography from the New York Foundation for the Arts. She is also an instructor for the Derrick Jeter Foundation's Turn2Us Program at P.S. 128 and was a dance therapist

RONALD K. BROWN



for the Creedmoor Psychiatric Center. Ms. Brown would like to thank God for His unconditional love and guidance, and her family and friends for their love and encouragement to grow in spirit and truth.

**Arcell Cabuag** (*Dancer*), originally from California, received his dance training at the Abraham Lincoln Performing Arts High School and later at the Alvin Ailey American Dance Center. His professional experience includes Rock the House, an MTV-style production for Paramount Pictures (California) and The Shoji Tabuchi Show (Branson, MO). He has also worked on many musicals including the Theatre Under the Stars production of *Oklahoma* (California) and the Richard Rogers Centennial production of *The King and I* at the Paper Mill Playhouse. He has also appeared doing extra work for the Spike Lee film *The 25th Hour* and *Private Parts* starring Howard Stern. Mr. Arcell is currently an adjunct professor at Long Island University in New York where he teaches Tap and Hip-Hop dance as an art form, and is the resident choreographer for the Long Island University dance team. Mr. Arcell made his debut with the Ronald K. Brown/Evidence Dance Company in 1997, and would like to thank his ancestral angels, his family, Scott, and Ashitaki.

**Shani Nwando Ikeriona Collins** (*Dancer*) grew up in Greensboro, North Carolina, where she dove into emulating qualities and ideas of composition at the North Carolina School of the Arts. Later, Ms. Collins received her BA in Dance from Hollins University. She has performed with Urban Bush Women, Nathan Trice/RITUALS, Christal Brown's Women@Work, and Marlies Yearby. Ms. Collins is co-artistic director of Jamie Philbert's Echoes Dance Company and has shown work at the Judson Church, Lincoln Theater, Aaron Davis Hall, Hollins University, and Joyce Soho. She has also created work on Urban Bush Women as a part of the Dixwell Project. Most recently Shani teaches dance, does guest work with other companies, works with emerging artists, and dances with Ronald K. Brown/Evidence. She resides in Brooklyn, working, communing, creating, learning, and livin' it up.

**Tiffany Jackson** (*Dancer*) began her dance training as a young, energetic child in need of an outlet. She decided to become completely dedicated and began to receive formal training at Howard University. She has since received a BFA in Dance and enters the professional world with Evidence. Born in Hattiesburg, Mississippi and raised in the Washington, DC area, she is blessed to be a product of many notable artists and teachers and extends much thanks to those special people who have and will always be there.

**Juel Lane's** (*Dancer*) passion for the arts started at Lindsey's Preschool where he was able to sing, dance, play instruments, and be generally creative. He attended Tri-Cities Visual and Performing Arts Magnet High School under the guidance of Dawn Axam and Freddie Hendricks. In 1998, he was awarded Magnet "Student of the Year". He also performed and toured with the Freddie Hendricks Youth Ensemble of Atlanta. Upon graduation, he pursued a contemporary dance education at North Carolina School of the Arts. He has had the opportunity to perform in various pieces by distinguished choreographers such as Andrea E. Woods, Carolyn Dorfman, Camille Brown, Ebony Ruffin, Steve Rooks, Jiri Kylian, Twyla Tharp, Jeff Slayton, and José Limón. Juel is very blessed to work with Evidence and would like to thank his family and friends for their support.

**Bridget Moore** (*Dancer*) is a choreographer and dancer, and was one of two choreographers selected to participate in the 1997 Bates Dance Festival. She began her dance training at Arts Magnet High School, and received her BFA in Dance from Ohio State University. She was a member of the University Dance Company, and received the Helen P. Alkire Scholarship and an award for Excellence in the Arts. She was the recipient of a 1996 Ohio Arts Council Individual Artist Fellowship for Choreography as well as being named a 1996 guest artist at Wittenberg University. Moore has performed works by Dianne McIntyre, Bebe Miller, Mark Morris, Pat Graney, Ann Carlson, and Art Bridgman and Myrna Packer. She has presented



work in Ohio, Texas, and New York City. Ms. Moore, born in Dallas, Texas, currently resides in New York.

**Keon C. Thoulouis** (*Dancer*) is a native of Brooklyn, New York, and began his dance training at Fiorello H. LaGuardia High School of Music and Performing Arts. He also trained vigorously as a scholarship recipient at the Alvin Ailey American Dance Center. After graduating from high school, he attended The Juilliard School. Mr. Thoulouis has studied under the tutelage of many respected teachers and choreographers including Denise Jefferson, Penny Frank, Carl Paris, Elena Commendador, Earl Mosley, Steve Rooks, Kasuko Hirabayashi, Linda Kent, Sylvia Waters, Matthew Rushing, Aubrey Lynch, Kevin Wynn, Jermaine Brown, Glen Packard, and Brian Thomas. He has also performed with various recording artists such as Tamia, Michael Jackson, Mya, Usher, Jill Scott, Whitney Houston, Deborah Cox, and Al Jarreau.

**Renee Redding-Jones** (*Associate Artistic Director*) is a native of Norfolk, Virginia, and received her MFA from Sarah Lawrence College. A member of Ronald K. Brown/Evidence since 1990, Ms. Redding-Jones currently serves as Associate Artistic Director. In 1995, Ms. Redding-Jones was awarded a New York Dance and Performance Award (Bessie) for her performance in Ron Brown's *Dirt Road*. She has danced in the companies of David Rouseve, Bebe Miller, and with independent choreographer Cynthia Oliver. Her film and television credits include *Positive: A Life with HIV*, *Tales of Creole Women*, *Pardon The Interruption*, and the National Alliance of Breast Cancer Organization's Women for Women MTV campaign. Ms. Redding-Jones teaches throughout the country including the Classical Studio at New York University's Tisch School of the Arts, where she has worked with actors since 1993. She wishes to thank her husband, Jerry, Kathy Grant, and sweet Jasmine.

**Celeste A-Re** (*Production Manager*) began working with Evidence in 1997. Her credits include production manager of Tracie Morris and Sonic Synthesis 2, Bill T. Jones/Arnie Zane Dance Company, and Urban Bush Women; and company manager of Urban Tap and TheatreFest at Montclair State University. Regional credits include assistant stage manager of New Freedom Theatre (Philadelphia); sound designer at the Eugene O'Neill Playwrights Conference, Arena Stage (Washington, DC), National Black Theatre Festival, and New York University's Tisch School of the Arts. Film credits include assistant technical director of the Acapulco Black Film Festival. Ms. A-Re would like to thank Harry Poe (ibaye) for trusting; Beverly Smith-Dawson for keeping the dream; Lillie and Gordon Welch for setting the example; and her Ancestral Posse (maferefun) for their sacrifice, wisdom, guidance and inspiration. Modupe Orisa.

**Brenda Gray** (*Lighting Designer*) first worked with Ronald K. Brown in 1994, creating the lighting for *No More Exotica*, an Ailey II commission. Since that time, she has designed *Incidents*, *Upside/Down*, *High Life*, and *Walking Out the Dark* for Ronald K. Brown/Evidence. Brenda's other design credits include *Lightbody*, the company première of *RythMEK* at the Jacob's Pillow Dance Festival, and *Lettres D'Amour* (Redha), *Ascension* (Troy Powell), *Days Past, Not Forgotten* (Earl Mosley), and *Serving Nia* (Ronald K. Brown) for the Alvin Ailey American Dance Theater. Brenda has also designed for Ailey II (Andre Tyson and Milton Myers), Monte/Brown Dance, and Flamenco Vivo Carlota Santana.

**Dalila Kee** (*Lighting Supervisor*) has worked on numerous plays, musicals, concerts, and dance performances as a stage manager or lighting designer. Recent stage managing credits include *Under the Lion's Paw* directed by Trazana Beverley and *The Nutcracker* performed by the Uptown Dance Academy. Recent lighting design credits include *A Lion By The Tail* at Century Center for the Performing Arts and *Odi et Amo* at Soho Repertory Theater.

**Carolyn Meckha Cherry** (*Wardrobe Supervisor*) has worked as a creative artist with Kevin Iega Jeff, Mindbuilders, and in the New York City Public School system. She has created costumes for numerous companies and institutions including Evidence (*Walking Out the Dark*).

**Omatayo Wunmi Olaiya** (*Costume Designer, Composer*) has presented her one-woman show at the invitation of the Singapore Arts Festival and for WOMAD (World of Music, Arts, and Dance) in Japan and in Reading, England. She has performed with recording artists Soul II Soul, Caron Wheeler, Roy Ayers, PM Dawn, and Allison Williams, and was the opening act for Time at their live concert in London. Wunmi has also collaborated with choreographer Pamela Maragh on Ngozi Onwurah's film *Flight of the Swan*. Wunmi has styled video shoots, TV appearances, and photo sessions for hip hop and R&B artists, including Caron Wheeler, Monie Love, and Supercat. Since her arrival in New York, she has collaborated with other artists on projects such as Marlies Yearby's Movin' Spirits Dance Theater's production of *Feather of the Flames*; with saxophonist Ornette Coleman on a project titled *Tone Dialing*; with Roy Ayers in the US and Europe; and with Masters at Work on several recording sessions. Wunmi has worked with Ronald K. Brown, creating most of the costumes for Evidence's repertory since 1995.

In addition to contributing music to Ebony Magazine, No More Exotica, and High Life, Wunmi has also worked with Ron Brown on commissions for the Alvin Ailey American Dance Theater, Cleo Parker Robinson Dance Ensemble, African American Dance Ensemble, and Dayton Contemporary Dance Company.

**Robert Penn's** (*Videographer*) digital video projections juxtapose original and stock footage. His works please the senses, scratch the mind, and question preconceived notions: cultural, political, and personal. Robert has also produced and directed short documentaries. His films have been screened at the Anthology

Film Archives and at the 4 Walls Slide and Film Club in New York; at Dance Camera West in Los Angeles; and at various venues on tour with Ronald K. Brown/Evidence.

**Pamela M. Green** (*Booking, PMG Arts Management*), originally from Framingham, Massachusetts, earned her BA in Public Policy with a minor in Drama from Duke University. She began her arts administration training as an intern at the Durham Arts Council and furthered her experience working for the American Dance Festival as Space and Equipment Coordinator and Central Services Director. She was Managing Director of the Chuck Davis African American Dance Ensemble from 1985-1989 and the Director of Touring and Presenting for the North Carolina Arts Council from 1989-1992. She started her own company, PMG Arts Management, in 1992 to provide booking, management, and consulting services to performing artists, companies, and organizations throughout the country. She has served as a consultant, panelist, site visitor, and workshop leader for the National Endowment for the Arts, Southern Arts Federation, Mid-Atlantic Arts Foundation, Association of Performing Arts Presenters, New England Foundation for the Arts, Michigan Council for the Arts, and International Association of Blacks in Dance. She currently sits on the Board of Directors of the Association of Performing Arts Presenters and the Executive Committee of the North Carolina Presenters Consortium and is committee co-chair for the 2005 Association of Performing Arts Presenters Annual Booking conference.

**Booking**

Contact: Pamela M. Green  
 PMG Arts Management  
 pamart@aol.com

**General Information**

Evidence, Inc.  
 www.ronkbrown-evidence.org

**Evidence Staff**

*Artistic Director*, Ronald K. Brown  
*Associate Artistic Director*, Renee Redding Jones  
*Administrative Assistants*, Yasmine Blanding and Terris Brown  
*Production Manager*, Celeste A-Re  
*Lighting Supervisor*, Dalila Kee  
*Wardrobe Supervisor*, Carolyn Meckha Cherry

**Evidence Board of Directors**

Reggie Van Lee, *Chair*  
 Thomas Wilson, *Vice Chair*  
 Allen M. Harvey, *Treasurer*  
 Ronald K. Brown, *President*  
 Chandra Anderson  
 Pierre Apraxine  
 Dwayne Ashley  
 Charlie Lewis  
 Lisa B. Walker  
 Lola C. West

Evidence would like to thank Alice Brown, Edna Jones, Bessie Schonberg, Ken Fischer, Michael Kondziolka, Mark Jacobson, Ben Johnson, Bree Doody, and the entire administrative and technical staff of UMS and the Power Center for their support in this presentation of Ronald K. Brown\Evidence.

The relationships UMS shares with local public school districts are vitally important to the growth and development of the K-12 programming for youth and teachers. In special recognition tonight, UMS would like to honor its formal partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District. This partnership participates in the Partners in Education program sponsored by the John F. Kennedy Center for the Performing Arts. Through ongoing communication and support by these partners in curriculum development planning, attendance at youth performances, outreach programs, and in-school visits by local and national teaching artists, the UMS Education program remains strong and continues to serve a wide variety of youth in Ann Arbor and surrounding districts. Because of this special relationship, UMS's Youth Education Program was designated a "Best Practice" by ArtServe Michigan in 2004.

04 05

126th UMS Season

Facing Mekka  
Rennie Harris  
Puremovement

FRIDAY, FEBRUARY 11, 8 PM  
SATURDAY, FEBRUARY 12, 8 PM  
Power Center

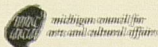
Hip-hop street dance explodes onto the stage, as Rennie Harris Puremovement brings its provocative and controversial new work to Ann Arbor. *Facing Mekka* is a spiritual pilgrimage for the pioneering hip-hop choreographer, who explores this thoroughly American dance form's global lineage, from Turkish whirling dervishes to ceremonial African dances and Brazilian capoeira. This return appearance comes two years after Harris's groundbreaking treatment of Shakespeare in *Rome and Jewels*. "A redemptive and ultimately inspiring vision of hip-hop music and dance." (*Los Angeles Times*)

Made possible in part by ProQuest Company. Funded in part by Heartland Arts Fund, Media Partners Detroit Jewish News, Michigan Radio/Michigan Television, and Michigan Chronicle/Front Page.



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

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



# Off-Broadway theatre in Downtown Ann Arbor!

## *Boston Marriage*

by David Mamet  
Jan. 13 - Feb. 20, 2005

## The Stillness Between Breaths

by Joseph Zettelmaier  
Mar. 3 - Apr. 10, 2005

## Summer and Smoke

by Tennessee Williams  
Apr. 21 - May 29, 2005

Tickets now on sale for all shows! Online Ticketing Available!

# Performance Network

Ann Arbor's Professional Theatre

(734) for more information:

# 663-0681

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®

BOOKS MUSIC MOVIES CAFE

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

- 1/13 Stephanie Blythe
- 1/14 DJ Spooky
- 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 Florestran Trio
- 3/10 Fred Hersch Trio
- 3/12 Oslo Philharmonic
- 3/19 James Galway
- 4/9 Malouma
- 4/20 Felicity Lott & Angelika Kirchsclager

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  
for updated event  
listings

# A legacy of service™

1854-2004

## Butzel Long Celebrates an Important Milestone

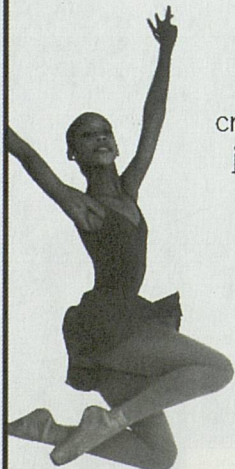
In 2004, we mark 150 years of practice and innovation to clients. Our history encompasses a distinguished record of landmark legal and business precedent, government service and support of professional and community organizations. Today we continue a tradition of innovation through initiatives such as 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](http://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

## 1 26TH UMS WINTER SEASON

### January 05

- Wed 12** Sam Shalabi: *The Osama Project*  
**Thu 13** Stephanie Blythe, mezzo-soprano  
**Fri 14** DJ 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

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

### 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

## GLACIER HILLS

RETIREMENT COMMUNITY

*Supporting the Arts  
in Ann Arbor*

Glacier Hills  
offers:

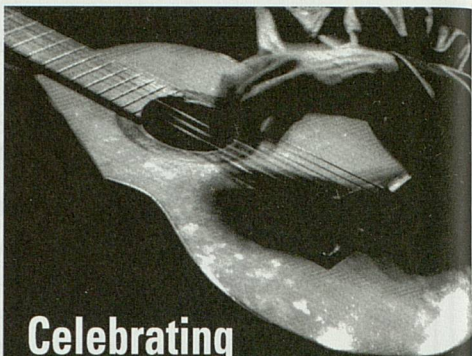
- Lectures
- Recitals
- Art Fairs
- Holiday Concerts
- Friday Evening Cultural Programs



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 • Fort 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

UNIVERSITY  
**ums**  
MUSICAL SOCIETY

*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



## 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 Kirchsclager, mezzo-soprano  
*Thu 21* John Scofield Trio and Brad Mehldau Trio  
*Thu 28* Jerusalem Quartet

## May

- Sat 14* Ford Honors Program: Guarneri String Quartet

# All-State @ Interlochen

## 2005 Opportunities

**June 26-July 9, 2005**

High School Choir

Jerry Blackstone, conductor

Trombone Workshop

David Lee Jackson, instructor

**July 10-23, 2005**

High School Orchestra

Scott Parkman, conductor

Clarinet Workshop

Flute Workshop

Harp Workshop

Saxophone Workshop

**July 24-August 6, 2005**

High School Band

Steven D. Davis, conductor

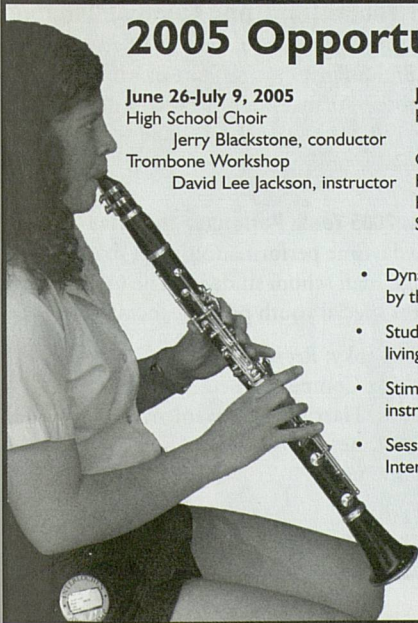
- Dynamic two-week sessions offered for Michigan residents by the prestigious University of Michigan School of Music
- Study with renowned UM faculty and alumni while living in a supportive and focused artistic community
- Stimulating large ensemble opportunities and intensive instrumental workshop offerings
- Sessions held on the beautiful wooded campus of the Interlochen Arts Camp

All-State @ Interlochen

INTERLOCHEN  
Center for the Arts

[www.interlochen.org/camp](http://www.interlochen.org/camp)

866-936-2660 (Ann Arbor) or 800-681-5912 (Interlochen)



## 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 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 [umseyouth@umich.edu](mailto:umseyouth@umich.edu).

### Winter 2005 Youth Performance Series

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

- 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*

Winter Workshops focusing on UMS Youth Performances are:

- *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

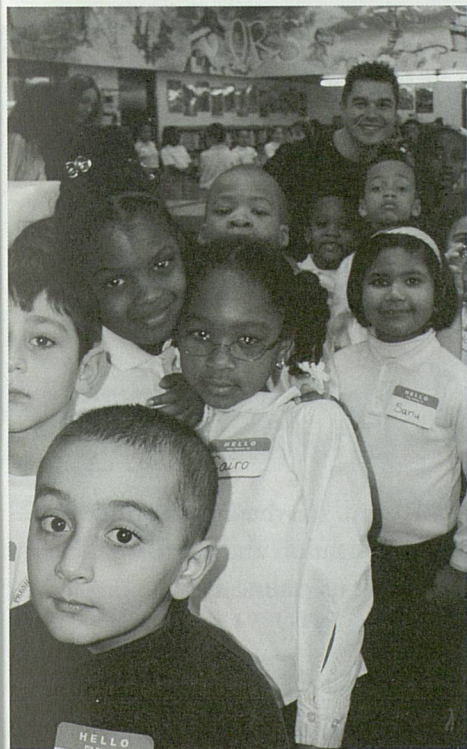
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

### Teen Tickets and *Breakin' Curfew*

As part of UMS's teen initiative, teens may purchase one \$10 ticket to public UMS performances the day of the event (or the Friday prior to weekend performances). Alternatively, teens may purchase one ticket for 50% of the originally published price at the door. *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

#### 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

#### Kensington Court Ann Arbor

610 Hilton Boulevard / 761.7800

#### 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 734.647.1178.

### \$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 U-M 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 U-M 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 51-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

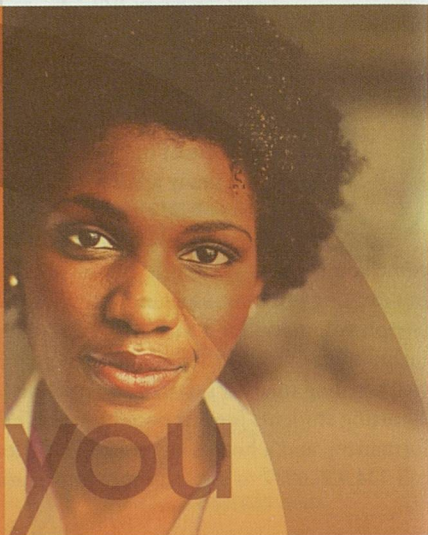
We have the third largest cardiovascular and joint replacement programs in Michigan.

#### 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

**I**nternships 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

**W**ithout 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 734.615.9398 or e-mail fohums@umich.edu.



### 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)

REGINA M. DAILEY, D.M.D.

## Dentistry

integrating oral health,  
wellness and beautiful smiles

221 North Ingalls  
Ann Arbor, MI 48104  
734|996-0055



*Peter and Laurie Psarianos*

BUILDERS, RESTORATIONS,  
EXPERT ASSESSMENT

79 E. MAPLE, TROY, MI 48063  
TEL 248.689.8424  
FAX 248.689.6162

LARGE COLLECTION OF  
QUALITY STRINGED  
INSTRUMENTS & BOWS

HOURS BY APPOINTMENT AT:  
157 EAST HOOVER,  
ANN ARBOR, MI 48104  
TEL 734.761.8423  
FAX 734.761.8450

QUALITY RENTALS,  
ACCESSORIES &  
MUSIC LIBRARY

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

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

[studiocaw.com](http://studiocaw.com)

*“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.



**FOREST**  
HEALTH SERVICES

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

## SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

The 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 November 1, 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*

Robert and Pearson Macek  
Philip and Kathleen Power

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


Maurice and Linda Binkow  
Carl and Isabelle Brauer  
Estate of Joanne Cage  
Maxine and Stuart Frankel  
Paul and Ruth McCracken  
Mrs. Robert E. Meredith  
Prudence and Amnon Rosenthal  
Ann and Clayton Wilhite

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

Michael Allemang  
Kathy Benton and Robert Brown  
Pauline De Lay  
Toni M. Hoover  
Doug and Sharon Rothwell

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

Herb and Carol Amster  
Emily W. Bandera, M.D. and Richard H. Shackson  
June Bennett  
Barbara Everitt Bryant  
Thomas and Marilou Capo  
Dave and Pat Clyde  
Ralph Conger  
Douglas D. Crary  
Jack and Alice Dobson  
Molly Dobson  
Mr. and Mrs. Thomas C. Evans  
Ken and Penny Fischer  
Claes and Anne Fornell  
Ilene H. Forsyth  
Friends of Hill Auditorium  
Debbie and Norman Herbert  
David and Phyllis Herzig  
Mohamed and Hayat Issa  
David and Sally Kennedy



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



"informative,  
in-depth  
interviews"



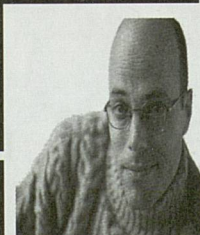
"from Miles  
to Radiohead ... great music"



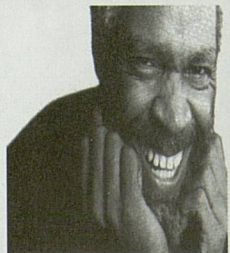
"unique,  
progressive format"

"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)

*Concertmasters, cont.*

Robert and Gloria Kerry  
Dr. and Mrs. Richard H.  
Lineback  
Charlotte McGeoch  
Julia S. Morris  
Charles H. Nave  
Gilbert Omenn and  
Martha Darling  
John Psarouthakis and  
Antigoni Kefalogiannis  
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

**PRODUCERS****\$3,500-4,999**

Bernard and Raquel Agranoff  
Robert and Victoria Buckler  
Katharine and Jon Cosovich  
Jim and Patsy Donahey  
Mr. and Mrs. George W. Ford  
Beverley and Gerson Geltner  
Betty-Ann and Daniel Gilliland  
Dr. Sid Gilman and  
Dr. Carol Barbour  
Carl and Charlene Herstein  
Keki and Alice Irani  
Susan McClanahan and  
Bill Zimmerman  
M. Haskell and  
Jan Barney Newman  
Barbara A. Anderson and  
John H. Romani  
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  
Joan Akers Binkow

Edward and Mary Cady  
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  
Paul and Anne Glendon  
Jeffrey B. Green  
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  
Sue Schroeder  
Edward and Jane Schulak  
Helen L. Siedel  
Don and Carol Van Curler  
Karl and Karen Weick  
B. Joseph and Mary White

**PRINCIPALS****\$1000-\$2,499**

Dr. and Mrs. Gerald Abrams  
Mrs. Gardner Ackley  
Jim and Barbara Adams  
Dr. and Mrs. David G. Anderson  
Rebecca Gepner Annis and  
Michael Annis  
Jonathan W. T. Ayers  
Laurence R. and Barbara K. Baker  
Lesli and Christopher Ballard  
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  
John Blankley and Maureen Foley  
Elizabeth and Giles G. Bole

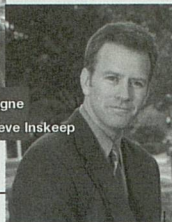
Howard and Margaret Bond  
Sue and Bob Bonfield  
Charles and Linda Borgsdorf  
Laurence and Grace Boxer  
Dr. and Mrs. Ralph Bozell  
Dale and Nancy Briggs  
Jeannine and Robert Buchanan  
Lawrence and Valerie Bullen  
Laurie Burns  
Letitia J. Byrd  
Amy and Jim Byrne  
Barbara and Albert Cain  
J. Michael and Patricia Campbell  
Jean W. Campbell  
Jean and Bruce Carlson  
Carolyn M. Carty and  
Thomas H. Haug  
Jean and Ken Casey  
Janet and Bill Cassebaum  
Anne Chase  
Don and Betts Chisholm  
Leon Cohan  
Hubert and Ellen Cohen  
Tom Cohn  
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  
Bernard and Enid Galler  
Marilyn Tsao and Steve Gao  
Thomas and Barbara Gelehrter  
William and Ruth Gilkey  
Mr. and Mrs. Clement Gill  
Mrs. Cozette T. Grabb  
Elizabeth Needham Graham  
John and Helen Griffith  
Martin D. and Connie D. Harris

INSKEEP  
MONTAGNE

# MORNING EDITION



Renee Montagne



Steve Inskeep

**Celebrating 25 years of presenting  
news and information that frames the day  
for listeners around the world.**

**With WKAR's Melissa Ingells & Scott Pohl**



**90.5 WKAR, Weekdays 5:00 a.m.**  
**AM 870, Weekdays 7:30 a.m.**  
*WKAR.org*

MICHIGAN STATE  
UNIVERSITY

92.5 WKAR 870

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  
Guitar, Inc.

New! Financing Available:

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

LESSONS • REPAIRS

VOTED BEST OF ANN ARBOR

NOT JUST GUITARS

*Principals, cont.*

- 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  
 Joseph and Marilyn Kokoszka  
 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  
 Fran Lyman  
 John and Cheryl MacKrell  
 Jeff Mason and Janet Netz  
 Natalie Matovinovic  
 Raven McCrory  
 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  
 William C. Parkinson  
 Donna Parmelee and  
 William Nolting  
 Brian P. Patchen  
 Margaret and Jack Petersen  
 Elaine and Bertram Pitt  
 Richard and Mary Price  
 Mrs. Gardner C. Quarton  
 Donald H. Regan and  
 Elizabeth Axelson  
 Ray and Ginny Reilly  
 Kenneth J. Robinson  
 Patrick and Margaret Ross
- Dr. Nathaniel H. Rowe  
 Craig and Jan Ruff  
 Nancy and Frank Rugani  
 Alan and Swanna Saltiel  
 Dick and Norma Sarns  
 Maya Savarino  
 Meeyung and Charles R. Schmitter  
 Mrs. Richard C. Schneider  
 Ann and Thomas J. Schriber  
 Erik and Carol Serr  
 Janet and Michael Shatusky  
 Muaiaid and Aida Shihadeh  
 J. Barry and Barbara M. Sloat  
 Shelly Soenen and Michael Sprague  
 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 Terrell and Jan Svejnar  
 Jim Toy  
 Joyce A. Urba and David J. Kinsella  
 Jack and Marilyn van der Velde  
 Mary C. Vandewiele  
 Rebecca W. Van Dyke  
 Florence S. Wagner  
 Elise Weisbach  
 Robert O. and Darragh H. Weisman  
 Scott Westerman  
 Roy and JoAn Wetzler  
 Harry C. White and  
 Esther R. Redmount  
 Max Wicha and Sheila Crowley  
 Prof. and Mrs. Charles Witke  
 Paul Yhouse  
 Edwin and Signe Young
- Janice A. Clark  
 Lois and Avern Cohn  
 Wayne and Melinda Colquitt  
 Carolyn and L. Thomas Conlin  
 Malcolm and Juanita Cox  
 Roderick and Mary Ann Daane  
 Charles and Kathleen Davenport  
 Robert J. and Kathleen Dolan  
 Jack and Betty Edman  
 Judge and Mrs. S. J. Elden  
 Stefan S. and Ruth S. Fajans  
 Elly and Harvey Falit  
 Dr. and Mrs. James L.M. Ferrara  
 Sidney and Jean Fine  
 Carol Finerman  
 Jason I. Fox  
 Professor and Mrs. David M. Gates  
 Beverly Gershowitz  
 William and Sally Goshorn  
 Amy and Glenn Gottfried  
 Mr. and Mrs. Robert C. Graham  
 Dr. John and Renee M. Greden  
 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 Harris  
 Sivana Heller  
 Mrs. W.A. Hiltner  
 Sun-Chien and Betty Hsiao  
 Mrs. V. C. Hubbs  
 Ann D. Hungerman  
 Eileen and Saul Hymans  
 Jean Jacobson  
 Dr. and Mrs. David W. Jahn  
 Rebecca S. Jahn  
 Wallie and Janet Jeffries  
 Marilyn G. Jeffs  
 Lester Johns  
 John B. and Joanne Kennard  
 Rhea Kish  
 Hermine R. Klingler  
 Michael J. Kondziolka and  
 Mathias-Philippe Florent Badin  
 Charles and Linda Koopmann  
 Dr. Melvyn and Mrs. Linda Korobkin  
 Bert and Geraldine Kruse  
 Bud and Justine Kulka  
 Neal and Ann Laurance  
 John K. and Jeanine Lawrence  
 Laurie and Robert LaZebnik  
 Jim and Cathy Leonard  
 Richard LeSueur  
 Julie M. Loftin  
 E. Daniel and Kay Long  
 Richard and Stephanie Lord  
 Brigitte and Paul Maassen  
 Griff and Pat McDonald  
 Deborah and Michael Mahoney  
 Catherine and Edwin L. Marcus  
 Ann W. Martin and Russ Larson  
 Carole Mayer  
 Bernice and Herman Merte

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

- Thomas and Joann Adler  
 Dr. and Mrs. Robert G. Aldrich  
 Anastasios Alexiou  
 Christine Webb Alvey  
 Dr. and Mrs. Rudi Ansbacher  
 Robert L. Baird  
 Lisa and Jim Baker  
 Norman E. Barnett  
 Mason and Helen Barr  
 L. S. Berlin  
 Donald and Roberta Blitz  
 Tom and Cathie Bloem  
 Paul and Anna Bradley  
 David and Sharon Brooks  
 Morton B. and Raya Brown  
 June and Donald R. Brown  
 Dr. Frances E. Bull  
 Mr. and Mrs. Richard J. Burstein  
 H. D. Cameron  
 Dr. Kyung and Young Cho

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](http://www.wemu.org)

Public broadcasting from Eastern Michigan University.

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

WEMU is proud to be

UMS's 04/05 Season Media Partner.

**WEMU89.1**



## Benefactors, cont.

- Henry D. Messer -  
Carl A. House  
Kathryn and Bertley Moberg  
Cyril Moscow  
Todd Mundt  
Gerry and Joanne Navarre  
Dr. Marylen S. Oberman  
Dr. and  
Mrs. Frederick C. O'Dell  
Robert and Elizabeth Oneal  
Constance and David Osler  
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 and Family  
Jay and Machree Robinson  
Jonathan and Anala Rodgers  
John J. H. Schwarz  
Edward and Kathy Silver  
Carl P. Simon and Bobbi Low  
Frances U. and  
Scott K. Simonds  
Robert and Elaine Sims  
Irma J. Sklenar  
James Skupski and  
Dianne Widzinski  
Donald C. and Jean M. Smith  
Dr. Hildreth H. Spencer  
Neela Sripathi  
David and Ann Staiger  
Bert and Vickie Steck  
James C. Steward  
Cynthia Straub  
Maryanne Telese  
Elizabeth H. Thieme  
Catherine Thornburn  
Merlin and Louise Townley  
Jeff and Lisa Tulin-Silver  
William C. Tyler  
Dr. Sheryl S. Ulin and  
Dr. Lynn T. Schachinger  
Elly Wagner  
Jack Wagoner, M.D.  
Don and Toni Walker  
Robert D. and Liina M. Wallin  
Robin and Harvey Wax  
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
- Mr. and  
Mrs. Arthur J. Ashe III  
Dan and Monica Atkins  
Reg and Pat Baker  
Paulett Banks  
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  
Linda and Ronald Benson  
Joan and Rodney Bentz  
Dr. Rosemary R. Berardi  
Steven J. Bernstein and  
Maria Herrero  
Jack Billi and Sheryl Hirsch  
Ilene and William Birge  
Dr. and Mrs. Ronald  
Bogdasarian  
Victoria C. Botek and  
William M. Edwards  
Mr. and Mrs. Richard Boyce  
William R. Brashear  
Trudy and Jonathan Bulkeley  
Frank and Kathy Cambria  
Valerie and Brent Carey  
Tsun and Siu Ying Chang  
Kwang and Soon Cho  
Reginald and Beverly Ciokajlo  
Brian and Cheryl Clarkson  
Dr. and Mrs. Harvey Colbert  
Theodore and Sandra Cole  
Edward J. and Anne M. Comeau  
Lloyd and Lois Crabtree  
Mr. Michael J. and  
Dr. Joan S. Crawford  
Merle and Mary Ann  
Crawford  
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  
Elizabeth Duell  
Aaron Dworkin  
Dr. Alan S. Eiser  
Dr. Stewart Epstein  
John W. Etsweiler III  
Phil and Phyllis Fellin  
Dr. James F. Filgas  
Susan Filipaki/Swing City  
Dance Studio  
Herschel and Adrienne Fink  
C. Peter and Beverly Fischer  
Susan Fisher and John Waidley  
Jessica Fogel and  
Lawrence Weiner  
Paula L. Bockenstedt and  
David A. Fox  
Howard and Margaret Fox  
Betsy Foxman and  
Michael Boehnke
- Lynn A. Freeland  
Dr. Leon and Marcia Friedman  
Philip and Renee Frost  
Lela J. Fuester  
Mr. and Mrs. William Fulton  
Harriet and Daniel Fusfeld  
Ms. Patricia Garcia  
Tom Gasoli  
Deborah and Henry Gerst  
Beth Genne and Allan Gibbard  
Elmer G. Gilbert and  
Lois M. Verbrugge  
Zita and Wayne Gillis  
Joyce Ginsberg  
Richard and Cheryl Ginsberg  
Maureen and David Ginsburg  
Irwin Goldstein and  
Martha Mayo  
Enid M. Gosling  
Charles and Janet Goss  
James W. and Marla J. Gousseff  
Helen M. Graves  
Mr. and Mrs. Saul A. Green  
Ingrid and Sam Gregg  
Ann H. and  
G. Robinson Gregory  
Raymond and Daphne M. Grew  
Mark and Susan Griffin  
Werner H. Grill  
Ken and Margaret Guire  
Michio Peter and  
Anne Hagiwara  
Tom Hammond  
Robert and Sonia Harris  
Naomi Gottlieb Harrison and  
Theodore Harrison DDS  
Jeannine and Gary Hayden  
J. Lawrence and  
Jacqueline Stearns Henkel  
Kathy and Rudi Hentschel  
Lee Hess  
Herb and Dee Hildebrandt  
James Hilton  
Peter Hinman and  
Elizabeth Young  
Mabelle Hsueh  
Harry and Ruth Huff  
Jane H. Hughes  
Robert B. Ingling  
Beverly P. Jahn  
Elizabeth E. Jahn  
Christopher P. and  
Sharon Johnson  
Elizabeth Judson Johnson  
Paul and Olga Johnson  
Dr. and  
Mrs. Mark S. Kaminski  
Arthur A. Kaselemas  
Allan S. Kaufman, MD  
Evan Cohen and  
Deborah Keller-Cohen  
Frank and Patricia Kennedy  
George L. Kenyon and  
Lucy A. Waskell  
Mr. and Mrs. Roland Kibler  
Donald F. and Mary A. Kiel  
Dana and Paul Kissner  
James and Jane Kister  
Steve and Shira Klein  
Peter and Judith Kleinman  
Laura Klem  
Anne Kloack  
Thomas and Ruth Knoll  
John Koselka and  
Suzanne DeVine  
Dr. and Mrs. Gerald Krause
- Bert and Catherine La Du  
David Lebenbom  
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  
Pamela J. MacKintosh  
Mark Mahlbeg  
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  
Eileen McIntosh and  
Charles Schaldenbrand  
Bill and Ginny McKeachie  
Joann McNamara  
Nancy A. and Robert E. Meader  
Gerlinda S. Melchiori Ph.D.  
Mr. and Mrs. Eugene A. Miller  
Dr. and Mrs.  
William G. Moller, Jr.  
Robert and Sophie Mordis  
Ms. Patricia Morgan  
Frieda H. Morgenstern  
Mark and Lesley Mozola  
Thomas and Hedi Mulford  
Gavin Eadie and  
Barbara Murphy  
Lisa Murray and Michael Gatti  
James G. Nelson and  
Katherine M. Johnson  
Richard and Susan Nisbett  
Laura Nitzberg and  
Thomas Carli  
William and Hedda Panzer  
Karen M. Park  
Zoe and Joe Pearson  
Mr. and  
Mrs. Frederick R. Pickard  
Juliet S. Pierson  
Donald and Evonne Plantinga  
Bill and Diana Pratt  
Jerry and Lorna Prescott  
Larry and Ann Preuss  
Jenny Pruitt  
Rebecca Minter and  
John Rectenwald  
Molly Resnik and John Martin  
Judith Revells  
Constance O. Rinehart  
Kathleen Roelofs Roberts  
Richard Z. and  
Eddie W. Rosenfeld  
Mr. Haskell Rothstein  
Ms. Rosemarie Rowney  
Ina and Terry Sandalow  
Robert E. Sanecki  
Michael and Kimm Sarosi  
Albert J. and Jane L. Sayed  
David and Marcia Schmidt  
Susan G. Schooner

## ASSOCIATES

\$250-\$499

- Michael and Marilyn Agin  
Roger Albin and  
Nili Tannenbaum  
Helen and David Aminoff  
Harlene and Henry Appelman

ANN ARBOR

*Symphony Orchestra*

MUSIC IN THE KEY OF A.

1/22/05 *Mozart Birthday Bash!*  
*Mozart Abduction from the Seraglio*

1/23/05 *Family Concert*

3/5/05 *Fair Isles Fantasy*  
Mendelssohn *Hebrides Overture*  
Bruch *Scottish Fantasy* w/ Aaron Berofsky  
Elgar *Enigma Variations*  
Tommasini *A Letter Home*

3/6/05 *Family Concert*

4/16/05 *Mahler's "Resurrection"*  
*Symphony*  
w/ Deanna Relyea, Katherine Larson,  
UMS Choral Union, M4M  
Botti Michigan Premiere: *Impetuosity*

994-4801 Tickets from \$10. [a2so.com](http://a2so.com)  
Concerts at 8 pm, Family programs at 4 pm  
All in the Michigan Theater

**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

Paul and Penny Schreiber  
 Joe and Alicia Schuster  
 Mrs. Harriet Selin  
 David and Elvera Shappirio  
 Jean and Thomas Shope  
 Mrs. Patricia Shure  
 Sandy and Dick Simon  
 Nancy and Brooks Sitterley  
 Carl and Jari Smith  
 Mrs. Robert W. Smith  
 Arthur and Elizabeth Solomon  
 Cheryl Lynn Soper  
 Yoram and Eliana Sorokin  
 Ralph and Anita Sosin  
 Jeffrey D. Spindler  
 Mr. and Mrs. Gary Stahle  
 Eric and Virginia Stein  
 Barbara and Bruce Stevenson  
 James L. Stoddard  
 Ellen M. Strand and  
   Dennis C. Regan  
 Donald and Barbara Sugerman  
 Judy and Lewis Tann  
 Eva and Sam Taylor  
 Bruce Thelen  
 Edwin J. Thomas  
 Patricia and Terril Tompkins  
 Claire and Jerry Turcotte  
 Bill and Jewell Tustian  
 Mr. James R. Van Bochove  
 Douglas and  
   Andrea Van Houweling  
 Hugo and Karla Vandersypen  
 Keith P. Walker  
 Charles R. and  
   Barbara H. Wallgren  
 Jo Ann Ward  
 Lawrence A. Weis  
 Iris and Fred Whitehouse  
 Nancy Wiernik  
 Beverly and Hadley Wine  
 Lawrence and Mary Wise  
 Charlotte A. Wolfe  
 Richard E. and Muriel Wong  
 Frances A. Wright  
 David and April Wright  
 Robert and Betty Wurtz  
 Don and Charlotte Wyché  
 MaryGrace and Tom York  
 Scott Zeleznik and  
   Nancy Burns

## 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.  
 CFI Group  
 The Ghafari Companies  
 Kaydon Corporation  
 KeyBank  
 TIAA-CREF

*\$10,000-\$19,999*  
 Arts at Michigan  
 Bank One  
 DTE Energy Foundation  
 Edward Surovell Realtors

MASCO Charitable Trust  
 McKinley Associates  
 ProQuest Company  
 Sesil Lincoln Mercury Volvo  
 Mazda  
 Universal Classics Group

*\$5,000-\$9,999*  
 Ann Arbor Automotive  
 Butzel Long Attorneys  
 Elastzell Corporation  
 of America  
 Kensington Court  
 Ann Arbor  
 Miller Canfield Paddock  
 and Stone P.L.C.  
 Standard Federal Wealth  
 Management  
 Thomas B. McMullen  
 Company  
 Tisch Investment Advisory  
 Toyota Technical Center

*\$1,000-\$4,999*  
 Blue Nile Restaurant  
 Charles Reinhart Company  
 Realtors  
 TCF Bank  
 Western Union

*\$1-\$999*  
 American Spoon  
 Garris, Garris, Garris &  
 Garris, P.C.  
 Great Harvest Bread  
 Company  
 Michigan Car Services, Inc.  
 Red Hawk Bar & Grill  
 Schakolaud Chocolate Factory  
 The Taubman Corporation  
 Zanzibar

## Foundation & Government Support

*\$100,000 and above*  
 Doris Duke Charitable  
 Foundation  
 JazzNet  
 Michigan Council for Arts  
 and Cultural Affairs  
 The Power Foundation  
 The Wallace Foundation

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

*\$10,000-\$49,999*  
 Cairn Foundation  
 Chamber Music America  
 Community Foundation for  
 Southeastern Michigan  
 Maxine and Stuart Frankel  
 Foundation  
 National Endowment for  
 the Arts  
 The Whitney Fund

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

## Tribute Gifts

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

H. Gardner Ackley  
 Gertrude Barnes  
 Isabelle Brauer  
 Valerie Castle, MD  
 Mr. and Mrs. Thomas Caterino  
 Heidi Cohan  
 Benning Dexter  
 Lorna Donnelly  
 David Eklund  
 Elizabeth Fiedorczyk  
 Kenneth C. Fischer  
 Minnie Friedman  
 Beverley and Gerson Geltner  
 Lila Green  
 Harold Haugh  
 Toni M. Hoover  
 Jones/Williams Families  
 Elizabeth Earhart Kennedy  
 Richard L. Kennedy  
 Leslie Kish  
 Michael Kondziolka  
 Gordon Laing  
 Alexandra Lofstrom  
 Dr. Josip Matovinovic  
 Gwen and Emerson Powrie  
 Mr. Gail W. Rector  
 Kathryn Rector  
 Steffi Reiss  
 Prue Rosenthal  
 Margaret E. Rothstein  
 Eric H. Rothstein  
 Nona R. Schneider  
 Herbert Sloan  
 Charles R. Tieman  
 Norman R. Vandewiele  
 Francis V. Viola III  
 Carl Huntington Wilmot,  
   Class of 1919  
 Peter Holderness Woods  
 Barbara E. Young

## 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.*

Bernard and Raquel Agranoff  
 Carol and Herb Amster  
 Mr. Neil P. Anderson  
 Dr. and

Mrs. David G. Anderson  
 Catherine S. Arcure  
 Maurice and Linda Binkow  
 Elizabeth S. Bishop  
 Mr. and

Mrs. W. Howard Bond  
 Mr. and Mrs. Pal E. Borondy  
 Carl and Isabelle Brauer  
 Barbara Everitt Bryant  
 Pat and George Chatas  
 Mr. and

Mrs. John Alden Clark  
 Douglas D. Cray  
 H. Michael and  
 Judith L. Endres  
 Dr. James F. Filgas  
 Ken and Penny Fischer  
 Ms. Susan Ruth Fisher  
 Beverley and Gerson Geltner  
 Paul and Anne Glendon  
 John and Martha Hicks  
 Mr. and Mrs. Richard Ives  
 Marilyn G. Jeffs  
 Thomas C. and

Constance M. Kinnear  
 Diane Kirkpatrick  
 Charlotte McGeoch  
 Michael G. McGuire  
 Dr. Eva Mueller  
 M. Haskell and

Jan Barney Newman  
 Len Niehoff  
 Dr. and

Mrs. Frederick C. O'Dell  
 Mr. and

Mrs. Dennis M. Powers  
 Mr. and

Mrs. Michael Radock  
 Mr. and Mrs. Jack W. Ricketts  
 Mr. and

Mrs. Willard L. Rodgers  
 Prudence and  
 Amnon Rosenthal  
 Margaret and

Haskell Rothstein  
 Irma J. Sklenar  
 Herbert Sloan  
 Art and Elizabeth Solomon  
 Roy and JoAn Wetzel  
 Ann and Clayton Wilhite  
 Mr. and

Mrs. Ronald G. Zollars



**Grizzly Peak**  
BREWING COMPANY

WHEN LIFE GETS  
**UNBEARABLE**  
ESCAPE TO THE  
**PEAK**

**2004**  
**READER'S CHOICE**  
**BEST MICROBREWERY**  
**-ANN ARBOR NEWS**

120 W. Washington • Ann Arbor  
734-741-PEAK

**TOM THOMPSON / FLOWERS**

504 South Main Street  
Ann Arbor, Michigan 48104

Phone (734) 665-4222

Fax (734) 665-5372

The UMS Board of  
Directors extends its  
deepest appreciation  
to all members of the  
UMS staff for their  
dedication, talent and  
**100% participation**  
in the 04/05 Membership  
Campaign.

Emily Avers  
Rowyn Baker  
Jeffrey Beyersdorf  
Sara Billmann  
Jerry Blackstone  
Susan Bozell  
Sally A. Cushing  
Suzanne Dernay  
Bree Doody  
Kenneth C. Fischer  
Jenny Graf  
Susan Hamilton  
Patricia Hayes  
Mark Jacobson  
Elizabeth Jahn  
Ben M. Johnson  
John B. Kennard, Jr.  
Michael Kondziolka

William Maddix  
Nicole Manvel  
Susan McClanahan  
Lisa Michiko Murray  
M. Joanne Navarre  
Kathleen Operhall  
Nicole Paoletti  
John Peckham  
Alexis Pelletier  
Marnie Reid  
Claire Rice  
Lisa Rozek  
Alicia Schuster  
Shelly Soenen  
Mac Steele  
Cynthia Straub  
Doug Witney

## 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:*

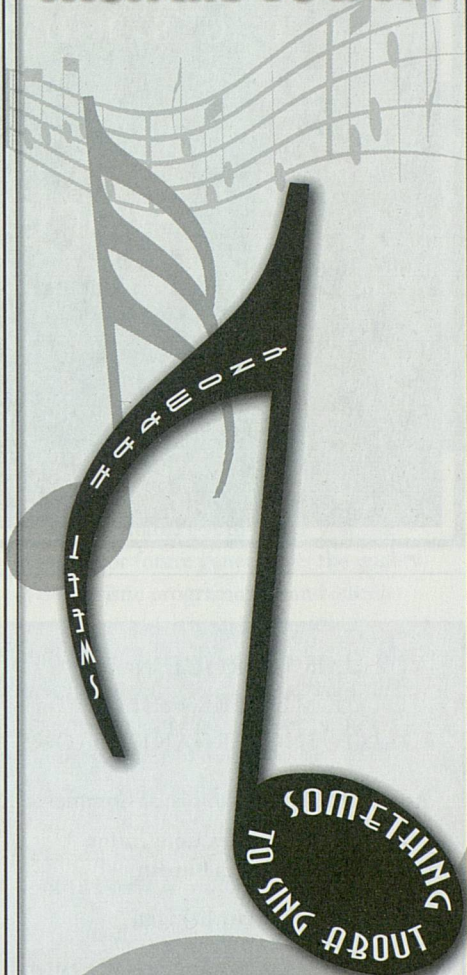
H. Gardner Ackley  
Endowment Fund  
Herbert S. and  
Carol Amster Fund  
Catherine S. Arcure  
Endowment Fund  
Carl and Isabelle Brauer  
Endowment Fund  
Choral Union Fund  
Hal and Ann Davis  
Endowment Fund  
Ottmar Eberbach Funds  
Epstein Endowment Fund  
JazzNet Endowment Fund  
William R. Kinney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

Damian and Katherine Farrell  
Ken and Penny Fischer  
Sara Frank  
Beverley and Gerson Geltner  
Great Harvest Bread Company  
Claire Harding  
Debbie and Norman Herbert  
Carl and Charlene Herstein  
The Issa Family  
Abe and Elaine Karem  
Kensington Court Ann Arbor  
Kerrytown Concert House  
King's Keyboard House  
Laky's Salon  
Gene Laskowski  
Richard LeSueur  
Catherine Lilly  
Kahled and Susan Mari  
M. Haskell and Jan Barney  
Newman  
Liz Othman  
Paesano's Restaurant  
Randy Parrish Fine Framing  
Deanna Relyea  
Huda Rosen  
Prue and Ami Rosenthal  
Jim and Adrienne Rudolph  
Savitski Design  
Jeri Sawall  
Schlanderer & Sons  
Penny and Paul Schreiber  
Tom and Ann Schriber  
Rabia Shafie  
Meg Kennedy Shaw  
Muaiaid and Aida Shihadeh  
Herbert Sloan  
Jim and Nancy Stanley  
Natalie and Edward Surovell  
Tom Thompson Flowers  
Louise Townley  
Weber's Inn and Restaurant  
Ann and Clayton Wilhite  
Joe Yunkman  
Amer Zahr  
Zanzibar  
Mary Kate and Jay Zelenock

## In-Kind Gifts

A-1 Rentals, Inc.  
Wadad Abed  
Acme Mercantile  
Raquel and Bernard Agranoff  
Nizar and Nada Al-Awar  
Laith Alattar  
Alexandra's in Kerrytown  
Alumni Association of the  
University of Michigan  
American Spoon  
Ann Arbor Art Center  
The Ann Arbor News  
Ann Arbor Women's  
City Club  
Dr. Naji Arwahan  
Atlanta Bread Company  
Lois and David Baru  
Kathy Benton and Bob Brown  
Big Ten Party Store  
The Blue Nile Restaurant  
Mimi and Ron Bogdasarian  
Borders Books and Music  
Bob and Victoria Buckler  
Margot Campos  
Chelsea Flowers  
Cottage Inn Restaurant  
Kathleen and Robert Dolan  
The Earle Restaurant  
The Earle Uptown

# UNIVERSITY MUSICAL SOCIETY



*Reinhart Proudly  
Supports Every  
Incredible Performance!*

**Reinhart**  
Charles Reinhart Company Realtors

# CHRISTIAN TENNANT

---

## C U S T O M   H O M E S

simply the best

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

tel(734) 662-4100

### UMS ADVERTISERS

UMS is PROUD to be  
a MEMBER of the  
FOLLOWING ORGANIZATIONS

**Ann Arbor Area Chamber of Commerce**

**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**

- |                                   |                                    |
|-----------------------------------|------------------------------------|
| 48 Ann Arbor Symphony Orchestra   | 44 IATSE                           |
| 19 ARTSearch                      | 31 Interlochen Center for the Arts |
| 48 Automated Resource Management  | 30 Jaffe Raitt Heuer and Weiss     |
| 48 Bank of Ann Arbor              | 20 Kellogg Eye Center              |
| 21 Bellanina Day Spa              | 16 King's Keyboard House           |
| 22 Bodman LLP                     | 39 Lewis Jewelers                  |
| 27 Borders Downtown               | 30 Mundus and Mundus               |
| 28 Butzel Long                    | 27 Performance Network             |
| 51 Charles Reinhart Realtors      | 40 Psarianos Violins               |
| 52 Christian Tennant Custom Homes | 30 Red Hawk                        |
| 22 Comerica, Inc.                 | 38 St. Joseph Mercy Hospital       |
| 28 Cottage Inn Restaurant         | 16 Tisch Investments               |
| 14 Custom Design/Build            | 50 Tom Thompson Flowers            |
| 28 Dance Gallery Studio           | 18 Totoro Japanese Restaurant      |
| 40 Dr. Regina Dailey              | 27 Toyota                          |
| 16 The Earle Uptown               | 16 Ufer & Co.                      |
| 42 Edward Surovell Realtors       | 18 U-M Museum of Art               |
| 40 Forest Health Services         | 42 WDET                            |
| 22 Format Framing & Gallery       | 46 WEMU                            |
| 30 Glacier Hills                  | 34 WGTE                            |
| 50 Grizzly Peak Brewing Co.       | 44 WKAR                            |
| 44 Herb David Guitar Studio       | FC WUOM                            |
| 34 Howard Cooper Imports          | 30 Zanzibar                        |

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

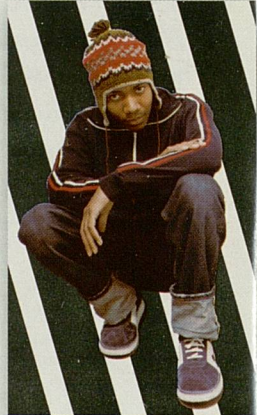
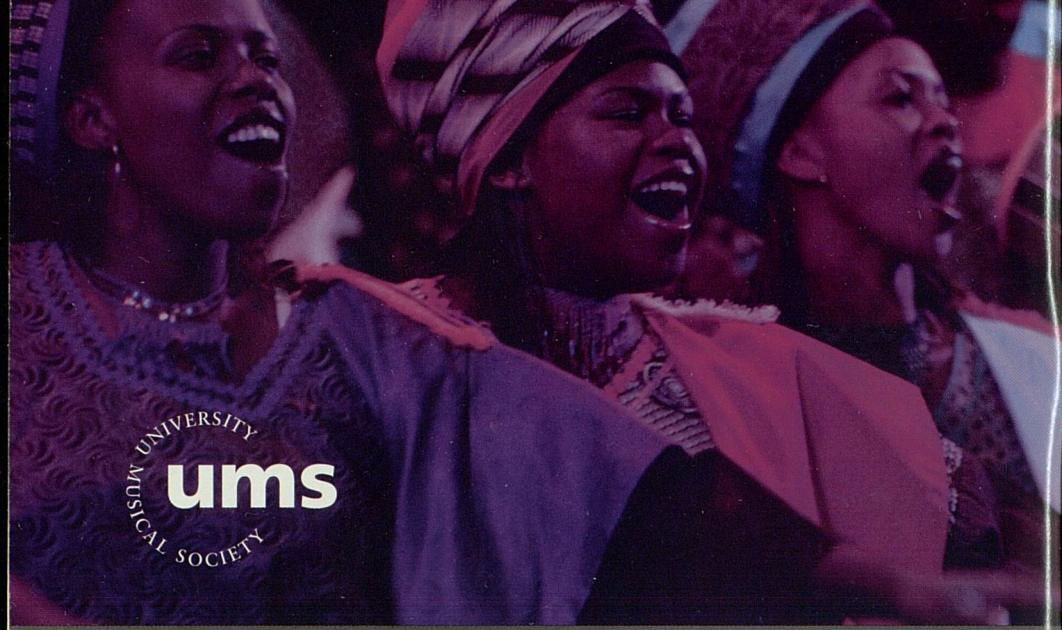


THE CAMPAIGN FOR THE UNIVERSITY MUSICAL SOCIETY is about the people who attend our performances and who support us. The following people are a few of our dedicated individual supporters who have made a commitment to the future of UMS through a planned gift: **Carol and Herb Amster, Maurice and Linda 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.**







UMS

presents

# Stephanie Blythe

*Mezzo-soprano*

# Warren Jones

*Piano*

DAVID HEISS, *Cello*

---

## I

*Gabriel Fauré*

Fleur jetée, Op. 39, No. 2  
(Armand Silvestre)

Emporte ma folie  
Au gré du vent,  
Fleur en chantant cueillie  
Et jetée en rêvant,  
– Emporte ma folie  
Au gré du vent:

Comme la fleur fauchée  
Périt l'amour:  
La main qui t'a touchée  
Fuit ma main sans retour.  
– Comme la fleur fauchée  
Périt l'amour.

Que le vent qui te sèche  
O pauvre fleur,  
Tout à l'heure si fraîche  
Et demain sans couleur,  
– Que le vent qui te sèche,

Sèche mon coeur!

Discarded Flower

Carry off my folly  
at the whim of the wind,  
oh flower which I picked while I sang  
and threw away as I dreamed.  
– Carry off my folly  
at the whim of the wind!

Like flowers scythed down  
love dies.  
The hand that once touched you  
now shuns my hand forever.  
– Like flowers scythed down,  
love dies.

May the wind that withers you,  
oh poor flower,  
a moment ago so fresh  
and tomorrow all faded.  
– May the wind that withers you

wither my heart!

Les roses d'Ispahan, Op. 39, No. 4  
(Charles-Marie-René Leconte de Lisle)

Les roses d'Ispahan dans leur gaine de mousse,  
Le jasmins de Mossoul, les fleurs de l'oranger,  
Ont un parfum moins frais,  
ont une odeur moins douce,  
Ô blanche Leïlah! que ton souffle léger.

Ta lèvre est de corail et ton rire léger  
Sonne mieux que l'eau vive et  
d'une voix plus douce.  
Mieux que le vent joyeux qui  
berce l'oranger,  
Mieux que l'oiseau qui chante au bord  
d'un nid de mousse.

Ô Leïlah! depuis que de leur vol léger  
Tous les baisers ont fui de ta lèvre si douce  
Il n'est plus de parfum dans le  
pâle oranger,  
Ni de céleste arôme aux roses dans leur mousse.

Oh! que ton jeune amour ce papillon léger  
Revienne vers mon cœur d'une aile  
prompte et douce.  
Et qu'il parfume encor la fleur de l'oranger,  
Les roses d'Ispahan dans leur gaine de mousse.

Automne, Op. 18, No. 3  
(Silvestre)

Automne au ciel brumeux,  
aux horizons navrants.  
Aux rapides couchants, aux aurores pâlies,  
Je regarde couler, comme l'eau du torrent,  
Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits emportés,  
(Comme s'il se pouvait que notre âge renaisse!)  
Parcourent, en rêvant, les coteaux enchantés,  
Où jadis sourit ma jeunesse!

Je sens, au clair soleil du souvenir vainqueur,  
Refleurir en bouquet les roses déliées,  
Et monter à mes yeux des larmes,  
qu'en mon cœur,  
Mes vingt ans avaient oubliées!

The roses of Ispahan

The roses of Ispahan in their sheath of moss,  
the jasmines of Mosul, the orange blossoms,  
have a fragrance less fresh,  
an aroma less sweet,  
O pale Leïla, than your light breath!

Your lips are coral and your light laughter  
has a softer and lovelier sound  
than rippling water,  
lovelier than the joyous breeze that  
rocks the orange-tree,  
lovelier than the bird that sings near  
its nest of moss.

O Leïla, ever since in their airy flight  
all the kisses have fled from your lips so sweet,  
there is no longer any fragrance from the  
pale orange-tree,  
no heavenly aroma from the roses in the moss.

Oh, if only your youthful love, that light butterfly,  
would return to my heart on swift  
and gentle wings,  
and perfume once more the orange blossom  
and perfume once more the orange blossom.

Autumn

Autumn, time of misty skies  
and heart-breaking horizons,  
of rapid sunsets and pale dawns,  
I watch your melancholy days  
flow past like a torrent.

My thoughts borne off on the wings of regret  
(as if our time could ever be relived!)  
dreamingly wander the enchanted slopes  
where my youth once used to smile.

In the bright sunlight of triumphant memory  
I feel the scattered roses re-blooming in bouquets;  
and tears well up in my eyes,  
tears which my heart  
at twenty had already forgotten!

En sourdine, Op. 58, No. 2  
(Paul Verlaine)

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.

Mêlons nos âmes, nos cœurs  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbousiers.

Ferme tes yeux à demi,  
Croise tes bras sur ton sein,  
Et de ton cœur endormi  
Chasse à jamais tout dessein.

Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient, à tes pieds, rider  
Les ondes des gazons roux.  
Et quand, solennel, le soir  
Des chênes noirs tombera  
Voix de notre désespoir,  
Le rossignol chantera.

Les berceaux, Op. 23, No. 1  
(René-François Sully-Prudhomme)

Le long du Quai, les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux,  
Que la main des femmes balance.

Mais viendra le jour des adieux,  
Car il faut que les femmes pleurent,  
Et que les hommes curieux  
Tentent les horizons qui leurrent!

Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l'âme des lointains berceaux.

Muted

Calm in the half-day  
That the high branches make,  
Let us soak well our love  
In this profound silence.

Let us mingle our souls, our hearts  
And our ecstatic senses  
Among the vague langours  
Of the pines and the bushes.

Close your eyes halfway,  
Cross your arms on your breast,  
And from your sleeping heart  
Chase away forever all plans.

Let us abandon ourselves  
To the breeze, rocking and soft,  
Which comes to your feet to wrinkle  
The waves of auburn lawns.  
And when, solemnly, the evening  
From the black oaks falls,  
The voice of our despair,  
The nightingale, will sing.

Cradles

Along the quay, the great ships,  
that ride the swell in silence,  
take no notice of the cradles.  
that the hands of the women rock.

But the day of farewells will come,  
when the women must weep,  
and curious men are tempted  
towards the horizons that lure them!

And that day the great ships,  
sailing away from the diminishing port,  
feel their bulk held back  
by the spirits of the distant cradles.

Notre amour, Op. 23, No. 2  
(Silvestre)

Notre amour est chose légère  
Comme les parfums que le vent  
Prend aux cimes de la fougère  
Pour qu'on les respire en rêvant.  
– Notre amour est chose légère!

Notre amour est chose charmante,  
Comme les chansons du matin  
Où nul regret ne se lamente,  
Où vibre un espoir incertain.  
– Notre amour est chose charmante!

Notre amour est chose sacrée  
Comme les mystères des bois  
Où tressaille une âme ignorée,  
Où les silences ont des voix.  
– Notre amour est chose sacrée!

Notre amour est chose infinie,  
Comme les chemins des couchants  
Où la mer, aux cieux réunie,  
S'endort sous les soleils penchants.

Notre amour est chose éternelle  
Comme tout ce qu'un dieu vainqueur  
A touché du feu de son aile,  
Comme tout ce qui vient du cœur,  
– Notre amour est chose éternelle!

Our Love

Our love is something light  
like the perfumes which the breeze  
brings from the tips of ferns  
for us to inhale as we dream.  
– Our love is something light.

Our love is something enchanting  
like the morning's songs  
in which regrets are not heard  
but uncertain hopes vibrate.  
– Our love is something charming.

Our love is something sacred  
like the forests' mysteries  
in which an unknown soul quivers  
and silences have voices.  
– Our love is something sacred!

Our love is something infinite  
like the paths of the evening,  
where the ocean, joined with the sky,  
falls asleep under slanting suns.

Our love is something eternal  
like all that has been touched  
by the fiery wing of a victorious god,  
like all that comes from the heart.  
– Our love is something eternal!

## II

### Après un rêve

*Fauré, Arr. Percy Grainger*

## III

## Three Songs, H. 76

*Frank Bridge*

Far, far from each other  
(Mathew Arnold)

Far, far from each other our spirits have flown,  
And what heart knows another?  
Ah! who knows his own?  
Blow ye winds! Lift me with you!  
I come to the wild.

Fold closely, O nature!  
Thine arms round thy child.  
Ah! Calm me! Restore me  
And dry up my tears.  
On thy high mountain platforms,  
Where morn first appears.

Where is it that our soul doth go?  
(Kate Freiligrath Kroeker)

One thing I'd know,  
When we have perished,  
Where is it that our soul doth go?  
Where, where is the fire that is extinguished?  
Where is the wind?  
Where is the wind but now did blow?  
Where is it? Where is it?  
Where is it that our soul doth go?  
When we have perished.

Music when soft voices die  
(Percy Bysshe Shelley)

Music, when soft voices die,  
Vibrates in the memory -  
Odours, when sweet violets sicken,  
Live within the sense they quicken.

Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.

## IV

## Songs of Travel

*Ralph Vaughan Williams*  
(Robert Louis Stevenson)

## The Vagabond

Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above,  
And the byway nigh me.  
Bed in the bush with stars to see,  
Bread I dip in the river -  
There's the life for a man like me,  
There's the life for ever.

Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I seek not, hope nor love,  
Nor a friend to know me;  
All I seek, the heaven above,  
And the road below me.

Or let autumn fall on me  
Where afield I linger,  
Silencing the bird on tree,  
Biting the blue finger.  
White as meal the frosty field -  
Warm the fireside haven -  
Not to autumn will I yield,  
Not to winter even!

Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I ask not, hope nor love,  
Nor a friend to know me;  
All I seek, the heaven above,  
And the road below me.

## Let Beauty Awake

Let Beauty awake in the morn from  
 beautiful dreams,  
 Beauty awake from rest!  
 Let Beauty awake  
 For Beauty's sake  
 In the hour when the birds awake in the brake  
 And the stars are bright in the west!

Let Beauty awake in the eve from the  
 slumber of day,  
 Awake in the crimson eve!  
 In the day's dusk end  
 When the shades ascend,  
 Let her wake to the kiss of a tender friend,  
 To render again and receive!

## The Roadside Fire

I will make you brooches and toys  
 for your delight  
 Of bird-song at morning and star-shine at night,  
 I will make a palace fit for you and me  
 Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall  
 keep your room,  
 Where white flows the river and bright  
 blows the broom;  
 And you shall wash your linen and keep  
 your body white  
 In rainfall at morning and dewfall at night.

And this shall be for music when  
 no one else is near,  
 The fine song for singing, the rare song to hear!  
 That only I remember, that only you admire,  
 Of the broad road that stretches and  
 the roadside fire.

## Youth and Love

To the heart of youth the world is a highwyside.  
 Passing for ever, he fares; and on either hand,  
 Deep in the gardens golden pavilions hide,  
 Nestle in orchard bloom, and far on the level land  
 Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,  
 Pleasures assail him. He to his nobler fate  
 Fares; and but waves a hand as he passes on,  
 Cries but a wayside word to her at the  
 garden gate,  
 Sings but a boyish stave and his face is gone.

## In Dreams

In dreams unhappy, I behold you stand  
 As heretofore:  
 The unremember'd tokens in your hand  
 Avail no more.

No more the morning glow, no more the grace,  
 Enshrines, endears.  
 Cold beats the light of time upon your face  
 And shows your tears.

He came and went. Perchance you wept awhile  
 And then forgot.  
 Ah me! but he that left you with a smile  
 Forgets you not.

## The Infinite Shining Heavens

The infinite shining heavens  
 Rose, and I saw in the night  
 Uncountable angel stars  
 Showering sorrow and light.

I saw them distant as heaven,  
 Dumb and shining and dead,  
 And the idle stars of the night  
 Were dearer to me than bread.

Night after night in my sorrow  
 The stars looked over the sea,  
 Till lo! I looked in the dusk  
 And a star had come down to me.

## Whither Must I Wander

Home no more home to me,  
 whither must I wander?  
 Hunger my driver, I go where I must.  
 Cold blows the winter wind over hill and heather:  
 Thick drives the rain and my roof is in the dust.  
 Loved of wise men was the shade of  
 my roof-tree,  
 The true word of welcome was spoken  
 in the door –  
 Dear days of old with the faces in the firelight,  
 Kind folks of old, you come again no more.

Home was home then, my dear,  
 full of kindly faces,  
 Home was home then, my dear,  
 happy for the child.  
 Fire and the windows bright glittered  
 on the moorland;  
 Song, tuneful song, built a palace in the wild.  
 Now when day dawns on the brow  
 of the moorland,  
 Lone stands the house, and the  
 chimney-stone is cold.  
 Lone let it stand, now the friends  
 are all departed,  
 The kind hearts, the true hearts,  
 that loved the place of old.

Spring shall come, come again,  
 calling up the moorfowl,  
 Spring shall bring the sun and the rain,  
 bring the bees and flowers;  
 Red shall the heather bloom over hill and valley,  
 Soft flow the stream through the  
 even-flowing hours.  
 Fair the day shine as it shone on my  
 childhood –  
 Fair shine the day on the house with open door;  
 Birds come and cry there and twitter  
 in the chimney –  
 But I go for ever and come again no more.

## Bright is the Ring of Words

Bright is the ring of words  
 When the right man rings them,  
 Fair the fall of songs  
 When the singer sings them,  
 Still they are carolled and said –  
 On wings they are carried –  
 After the singer is dead  
 And the maker buried.

Low as the singer lies  
 In the field of heather,  
 Songs of his fashion bring  
 The swains together.  
 And when the west is red  
 With the sunset embers,  
 The lover lingers and sings  
 And the maid remembers.

I Have Trod the Upward and the  
Downward Slope

I have trod the upward and the downward slope;  
 I have endured and done in days before;  
 I have longed for all, and bid farewell to hope;  
 And I have lived and loved, and closed the door.

## V

**Songs Parodying Advertisements***Nicholas Slonimsky*

“– and then her doctor told her”  
(Pillsbury Bran Muffins)

– and then her doctor told her;  
For some time she had not been herself  
She was run-down....languid....  
Tired each day before the work began.

One day she called on her doctor;  
He advised to eat bran muffins,  
Made according to Pillsbury recipe;  
Pillsbury's marvelous natural laxative.

He knew the underlying cause of her trouble;  
He also knew she would enjoy the bran muffins.  
The bran muffins – there is health and  
delight in every bite.  
And thus her doctor told her –

“No More!” (Vauv Magic Facial Powder)

No more shiny nose, no more shiny nose –  
Something to keep your nose from getting shiny;  
Something to rid you of this oiliness on skin;  
No more shiny nose, no more shiny nose!

“Vauv” is the name of our new magic powder,  
Spelt V-A-U-V, pronounced Vōv.  
Vauv is on sale in ev'ry good drug store;  
Vauv keeps the shine off, and the powder on.

“It Sweeps” (Sweeper-Vac)

Sweeps, vacs, mops, unlike the other  
make the Sweeper  
Sweeps, vacs, mops, with the  
outstanding cleaning power;  
Sweeps, vacs, mops, and cleans itself  
on hardwood floors –  
Sweeper-Vac, the cleaner with vac-whop!

It sweeps and vacs,  
It mops and cleans,  
Sweeper-Vac from Worcester (Massachusetts),  
It sweeps, it mops, it vacs, it cleans –  
Sweeps, vacs, mops!

“Make this a day...” (Pepsodent toothpaste)

Make this a day you never will forget,  
Here is your chance, ask for this test.  
A new-type toothpaste has been created,  
The name of it is “Pepsodent”!

It means to you new beauty, new emotions,  
It brings to you new safety, new delight.  
Do not reflect, ask for a ten-day portion,  
Make this a day of Pepsodent!

Film on your teeth ferments and forms acid,  
That vicious film that clings to teeth.  
Use Pepsodent, the dentists all advise it,  
And watch its wondrous natural effect.

See how your teeth become so white, so shiny,  
See how your mouth enjoys a new delight!  
Make this a day – you never will forget it –  
Ask for this test: the test of Pepsodent!