

The logo is a circular emblem. The words "UNIVERSITY" and "MUSICAL SOCIETY" are written in a serif font, curving along the top and bottom inner edges of the circle, respectively.

UNIVERSITY
MUSICAL SOCIETY

ums 05|06 UMS Season

University of Michigan • Ann Arbor

Welcome to UMS!



Each year when we put together our season of music, dance, and theater, we work hard to create meaning — meaning for you, our ticket buyers; meaning for us, as devotees to and promoters of the arts; meaning for performers, who connect their work with appreciative and receptive audiences; and meaning for this community, which prides itself on offering an innovative performing arts series that rivals that of most major metropolitan markets.

As you'll note in the coming pages, the 05/06 season weaves together a number of programmatic themes:

Operas in Concert. Two of the greatest divas of our time are featured in concert performances of rarely-heard operatic repertory: Renée Fleming stars in Richard Strauss's *Daphne*, and Polish contralto Ewa Podleś stars in Rossini's *Tancredi*.

Shostakovich Centennial Festival. Dmitri Shostakovich was born in 1906, and during 2006, the Kirov Orchestra and Valery Gergiev will perform nearly all of Shostakovich's symphonies over five concerts. Two of those concerts take place in the 05/06 season (the remainder will be in the fall of 2006). Numerous educational events will accompany the festival.

Mozart 250. Wolfgang Amadeus Mozart's 250th birthday is celebrated in seven concerts that include music he wrote, and music and dance that he inspired centuries later.

Cultural Survey of Africa. As Americans, we often think of Africa as a place, instead of an umbrella for 54 different countries with diverse people and cultural expressions. Our five-concert festival surveys some of the performing arts traditions coming out of Africa, including artists from Senegal, Egypt, Mali, Guinea, South Africa, and Uganda.

We believe that the events in our 05/06 season represent some of the most important artists in the world today. We hope that you will take the time to absorb what the events are about, and how they might create meaning for you in the coming year. Perhaps you'll attend performances with friends to guarantee that you will spend time with the people you care about the most. Or maybe you'll come for more personal reasons, extracting the intrinsic value of each performance for your own enrichment and enjoyment.

Whatever your reasons, we welcome you to UMS's 05/06 season and hope that you too will be inspired by the activities that take place on our stages and throughout our community.

05|06 UMS Season

September

16-17 Fri-Sat Mark Morris Dance Group

October

1 Sat An Evening with Sonny Rollins

5 Wed András Schiff piano

8 Sat Pat Metheny Trio

13 Thu Renée Fleming in Strauss's *Daphne* (concert opera)

18-22 Tue-Sat *Tall Horse*

Handspring and Sogolon Puppet Companies

29 Sat The King's Singers

November

3-6 Thu-Sun Carlo Goldoni's *Arlecchino, Servant of Two Masters*

5 Sat Youssou N'Dour and The Egyptian Orchestra

6 Sun Jean-Yves Thibaudet piano

13 Sun Michigan Chamber Players

19 Sat Concertante

December

3-4 Sat-Sun Handel's *Messiah*

8 Thu Chicago Symphony Orchestra and Marcus Roberts Trio

10 Sat Dianne Reeves: *Christmas Time is Here*

January

13-15 Fri-Sun José Limón Dance Company

14 Sat José Limón Dance Company Family Performance

14 Sat Leif Ove Andsnes piano

Norwegian Chamber Orchestra

16 Mon Take 6

19 Thu Orchestre Révolutionnaire et Romantique

The Monteverdi Choir

21 Sat Tokyo String Quartet with Sabine Meyer clarinet

22 Sun Lincoln Center Jazz Orchestra and Wynton Marsalis

A Tribute to John Coltrane

05|06 UMS Season

February

- | | | |
|----|-----|---|
| 4 | Sat | Louis Lortie piano |
| 10 | Fri | Mariachi Los Camperos de Nati Cano |
| 12 | Sun | Michigan Chamber Players |
| 15 | Wed | Louis Andriessen in Concert |
| 19 | Sun | Soweto Gospel Choir |
| 22 | Wed | Takács Quartet with James Dunham viola |
| 23 | Thu | Pappa Tarahumara: <i>Ship in a View</i> |

March

- | | | |
|-------|---------|--|
| 9 | Thu | Vienna Philharmonic with Riccardo Muti conductor |
| 10 | Fri | Marc Bamuthi Joseph: <i>Word Becomes Flesh</i> |
| 11 | Sat | Belcea Quartet and Ian Bostridge tenor |
| 17-19 | Fri-Sun | Kirov Orchestra of St. Petersburg: Shostakovich Festival |
| 23-24 | Thu-Fri | Children of Uganda |
| 25 | Sat | Ewa Podleś in Rossini's <i>Tancredi</i> (concert opera) |
| 30 | Thu | The Tallis Scholars |
| 31 | Fri | SF Jazz Collective: A Tribute to Herbie Hancock |

April

- | | | |
|----|-----|---------------------------------|
| 2 | Sun | Los Angeles Guitar Quartet |
| 7 | Fri | Mory Kanté |
| 15 | Sat | Arab World Music Summit |
| 19 | Wed | Nrityagram |
| 20 | Thu | Chanticleer |
| 21 | Fri | Nadja Salerno-Sonnenberg violin |
| | | Anne-Marie McDermott piano |
| 22 | Sat | Sweet Honey in the Rock |

May

- | | | |
|----|-----|-----------------------------------|
| 13 | Sat | Ford Honors Program: Dave Brubeck |
|----|-----|-----------------------------------|

05/06 Season Media Partner

WEMU 89.1

Season Opening Event

Mark Morris Dance Group

FRIDAY, SEPTEMBER 16, 8 PM ▶ Power Center

SATURDAY, SEPTEMBER 17, 8 PM ▶ Power Center

"Morris is the most important choreographer since George Balanchine." (*Boston Globe*) Once considered the bad boy of the modern dance world, Mark Morris is now an influential and celebrated choreographer whose once-controversial pieces have become the standard of creativity for a new generation of dancers, choreographers and critics. Morris has changed the way that audiences see modern dance, with unique artistry that reflects a profound and sophisticated love of music; *The Washington Post* observed, "Morris's ability to surmount musical difficulties that would flummox most anyone else is awe-inspiring." While the two programs are mostly different, the centerpiece of each is *V*, which *The New York Times* called "a life-affirming work...one of the few great works that modern dance has produced in a decade." The company of exuberant dancers lives up to its reputation of wit, grace, and a refined musicality that is further reinforced by Morris's use of live musicians in every performance.

PROGRAM (FRI 9/16)

My Party (Choreography: Mark Morris, Music: Jean Francaix) (1984)
All Fours (Mark Morris, Bartók) (1993)
Silhouettes (Mark Morris, Richard Cumming) (1999)
V (Mark Morris, Robert Schumann) (2001)

PROGRAM (SAT 9/17)

The "Tamil Film Songs in Stereo" Pas de Deux (Mark Morris, contemporary Indian music) (1983)
Mosaic and United (Mark Morris, Henry Cowell) (1993)
Rock of Ages (Mark Morris, Schubert) (2004)
V (Mark Morris, Robert Schumann) (2001)

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

Main Floor \$44 / \$40 / \$32 / \$26
Balcony \$40 / \$36 / \$32 / \$20



An Evening with Sonny Rollins

SATURDAY, OCTOBER 1, 8 PM ► Hill Auditorium

When Sonny Rollins picks up the tenor saxophone, the world listens. One of the few surviving icons from the golden era of jazz, Sonny Rollins is a titan of the tenor saxophone, whose groundbreaking solo flights prompted *The Boston Globe* to proclaim, "Any concert by Sonny Rollins stands as living history." Born in 1930, Rollins was already playing professional gigs as a high-schooler, jamming with the likes of Thelonious Monk and Bud Powell. After a stint with Miles Davis, he became a bandleader in his own right in the 1950s, sharing the tenor sax throne with John Coltrane. Over the years, he has been influenced by the sounds of R&B, pop, and world music. But his allegiance to the hard-bop tradition has endured, and his performances reflect the idiom that he both mastered and helped define. Each performance illuminates why Sonny Rollins is, as the *Village Voice* noted, "the last jazz immortal."

Main Floor	\$54 / \$48 / \$40 / \$28
Mezzanine	\$42 / \$36 / \$10
Balcony	\$32 / \$28 / \$18 / \$10

Funded in part by
NEA Jazz Masters
on Tour program

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András Schiff piano

WEDNESDAY, OCTOBER 5, 8 PM ▶ Rackham Auditorium

The great Hungarian pianist András Schiff came to international prominence with a gold medal at the 1974 Tchaikovsky Competition in Moscow. Over the next few years, he also took top honors at the Leeds and Liszt Competitions. Schiff's playing has been singled out for its complete technical fluency and intelligent musicality. He returns to UMS for his recital debut after appearing as soloist with the Budapest Festival Orchestra in 1998. András Schiff is "one of the least-flashy pianists in this business, yet also one of those with the most loyal and passionate following. Here was an astonishing demonstration of how to hold a capacity audience spellbound simply by applying the purest musicianship to the purest music." (London's *Daily Telegraph*)

PROGRAM

- | | |
|-----------|---|
| Haydn | Capriccio in G Major, Hob. XVII:1 (1765) |
| Haydn | Sonata No. 53 in e minor, Hob. XVI:34 (1781-82) |
| Beethoven | Sonata No. 16 in G Major, Op. 31/1 (1801-02) |
| Haydn | Andante and Variations in f minor, Hob. XVII:6 (1793) |
| Beethoven | Sonata No. 21 in C Major, Op. 53 ("Waldstein")
(1803-04) |

\$42 / \$36 / \$28 / \$20

Supported by
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WGTE 91.3 FM



Photo by Jimmy Kitz

Pat Metheny Trio

Pat Metheny guitars | Christian McBride bass

Antonio Sanchez drums

SATURDAY, OCTOBER 8, 8 PM ▶ Hill Auditorium

Working as a teenager with the best jazz musicians in his hometown of Kansas City, guitarist Pat Metheny received valuable on-the-bandstand experience at an unusually young age. Over the course of his three-year stint with vibraphonist Gary Burton, he demonstrated his trademark playing style, which blended a loose and flexible articulation with an advanced rhythmic and harmonic sensibility, a way of improvising that was modern in conception but grounded deeply in the jazz tradition of melody, swing, and the blues. With the release of his first album, *Bright Size Life*, in 1975, he reinvented the traditional "jazz guitar" sound for a new generation of players. Metheny returns to UMS with his trio, featuring bass sensation Christian McBride and the exciting Mexican-born drummer Antonio Sanchez.

Main Floor \$48 / \$42 / \$36 / \$22

Mezzanine \$40 / \$34 / \$10

Balcony \$28 / \$22 / \$18 / \$10

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Opera in Concert

Renée Fleming in Richard Strauss's *Daphne*

WDR Symphony Orchestra Cologne | Men of the WDR Radio Chorus Cologne

Semyon Bychkov music director & conductor

THURSDAY, OCTOBER 13, 8 PM ► Hill Auditorium

The concert opera — operas performed in a concert setting with limited theatrical stage effects — was a core part of UMS's programming for many years. Beginning in the late 1800s and continuing through the late 1930s, operas in concert were a mainstay of the UMS season, performed almost every year. By the middle of the 20th century, fully-staged touring operas replaced the concert opera. As costs increased, however, many opera companies eliminated touring, and opera has been a notable omission from the UMS season for the past several years.

The inspiration behind the best-selling novel, *Bel Canto*, American soprano Renée Fleming is one of the major Straussian singers of our time. She is featured in Richard Strauss's ravishing, yet rarely-performed, 1937 opera, *Daphne*, in a concert version with the WDR Symphony Orchestra Cologne. Fleming's vocal artistry is acclaimed worldwide as the gold standard of soprano sound. "It's hard to think of another important singer today who puts it all together with such creamy beauty of sound, such command of vocal color, such technical ease, such pleasure in her power to give such pleasure." (*Chicago Tribune*) With Johan Botha (Apollo), Anna Larsson (Gaia), Roberto Saccà (Leukippos), and Robert Holl (Peneios).

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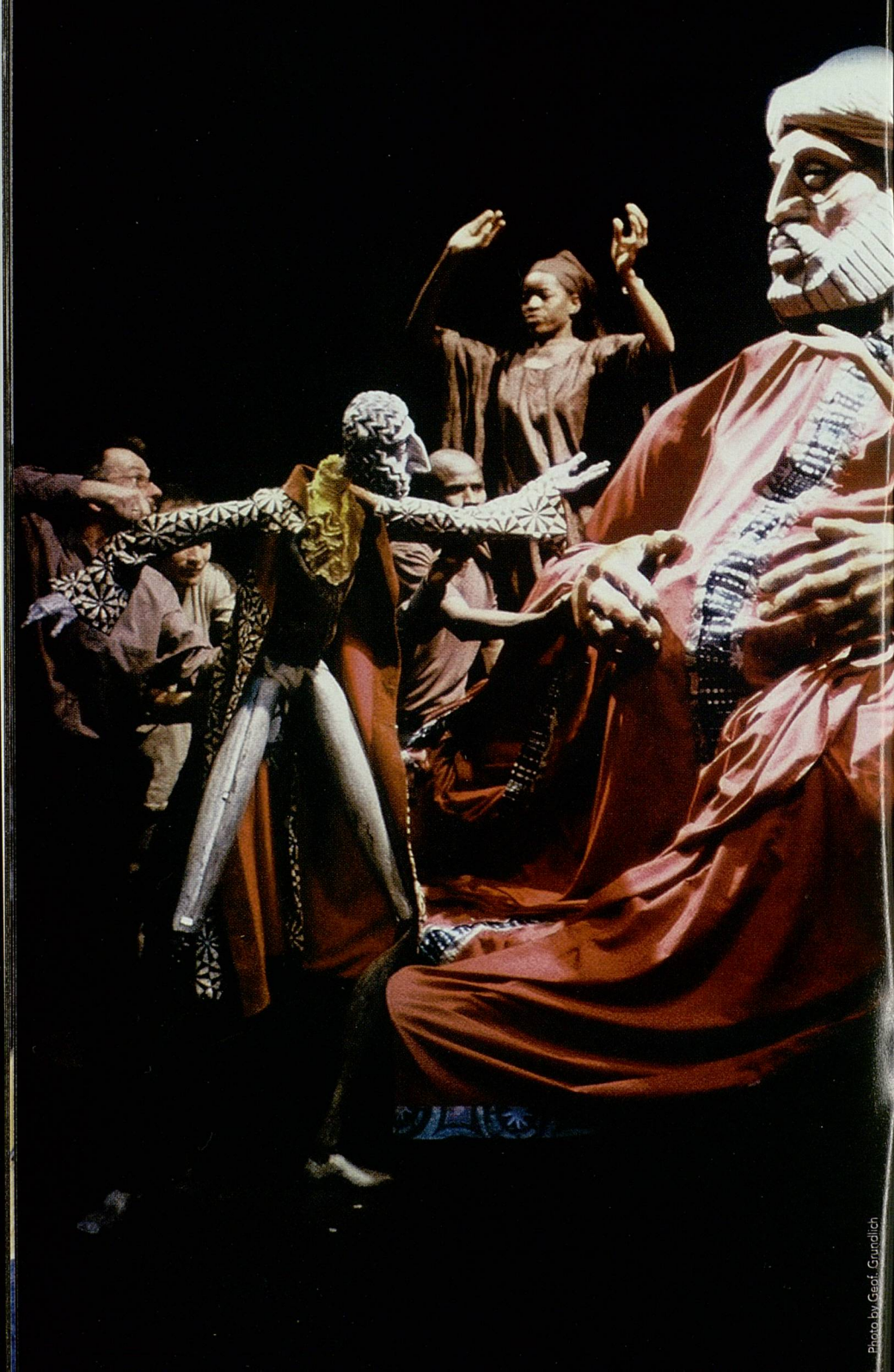
Michigan Radio/

Michigan Television

Main Floor \$70 / \$60 / \$50 / \$32

Mezzanine \$56 / \$46 / \$10

Balcony \$40 / \$32 / \$20 / \$10



Tall Horse

Handspring and Sogolon Puppet Companies

Written by **Khephra Burns** | Puppet design by **Yaya Coulibaly and Adrian Kohler**

Directed by **Marthinus Basson** | Choreography by **Koffi Kôkô**

TUESDAY, OCTOBER 18, 7:30 PM ▶ Power Center

FRIDAY, OCTOBER 21, 8 PM ▶ Power Center

SATURDAY, OCTOBER 22, 8 PM ▶ Power Center

With 60 magnificent puppets, four live actors, captivating costumes, and evocative music, video, and dance, this thought-provoking pan-African theatrical spectacle combines the Bambara puppetry tradition of Mali with contemporary techniques from South Africa in a production that brims with innovation and ingenuity.

Tall Horse re-imagines the true story of a giraffe that was captured in southern Sudan in 1826 for a 4,000-mile journey to Paris, where she was presented as a gift from the Viceroy of Egypt to King Charles X of France. After a long journey up the Nile and across the Mediterranean, the giraffe created a sensation that followed her across France. Thousands of people witnessed the solitary elegance of the exotic creature as she paraded across the country, and she may have inspired the creation of Gustave Eiffel's famous tower some 60 years later.

Tall Horse is vibrant and evocative theater, drawing on complex political, social, and cultural implications. The production shows Africa's "discovery" of Europe as seen through the eyes of the giraffe's handler, Atir. "You have only yourself to blame if you miss one of the theatre events of the year." (South Africa)

90 minutes, performed without intermission.

Main Floor	\$48 / \$44 / \$24 / \$20
Balcony	\$44 / \$34 / \$24 / \$16

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Loretta Skewes**

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**Heartland Arts Fund
and U-M Office of the
Senior Vice Provost for
Academic Affairs**

Media Partners

**WEMU 89.1 FM,
Michigan Radio/
Michigan Television,
and Metro Times**



The King's Singers

SATURDAY, OCTOBER 29, 8 PM ▶ Hill Auditorium

For over 30 years, the King's Singers have delighted audiences around the world with their irrepressible charm, wit, and incomparable musicianship. This extraordinary ensemble creates the broad spectrum of colors through music and text to express the entire range of human emotion. Whether singing a 15th-century madrigal, a newly commissioned work, a folk song, or one of their trademark close-harmony arrangements, the King's Singers convey color and emotion in song. Their wide-ranging repertoire is reflected in their more than 70 recordings, which have won several Grammy nominations. The King's Singers are a real team, with impeccable blend, intonation, rhythm, ensemble, and texture. Their aim: to make sure that they and the audience have a great evening in the concert hall.

Main Floor	\$38 / \$34 / \$30 / \$20
Mezzanine	\$30 / \$26 / \$10
Balcony	\$22 / \$20 / \$14 / \$10

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Newspapers



Carlo Goldoni's *Arlecchino, Servant of Two Masters*

Piccolo Teatro di Milano | Directed by **Giorgio Strehler** | Starring **Ferruccio Soleri**

THURSDAY, NOVEMBER 3, 8 PM ▶ Lydia Mendelssohn Theatre

FRIDAY, NOVEMBER 4, 8 PM ▶ Lydia Mendelssohn Theatre

SATURDAY, NOVEMBER 5, 8 PM ▶ Lydia Mendelssohn Theatre

SUNDAY, NOVEMBER 6, 2 PM ▶ Lydia Mendelssohn Theatre

With three weddings, two duels, a dance number, a chase sequence, a love scene, a food fight, and much more, Carlo Goldoni's 18th-century comedy about a wily servant who gets the best of his masters is one of the classic works of *commedia dell'arte* and the most renowned masterpiece of Italian theater. The plot is simple, and hilarious: the hapless and blundering Arlecchino is a natural, witty, and thoughtless character. His sly tricks and disguises set off a chain reaction of mistaken identities, betrayals, long-lost lovers, and, of course, a happy ending, with three couples of lovers finally getting married and living happily ever after. The late Giorgio Strehler, one of the seminal theater and opera directors of the 20th century, directed this universally-acclaimed production, considered the most important interpretation of *commedia dell'arte* in the 20th century. The production features the definitive *commedia dell'arte* actor Ferruccio Soleri, who virtually inhabits the role as he outwits the pompous, teases the fickle, and charms the childlike, reminding us all to take time to laugh. He has performed the role over 2,000 times since 1953. In Italian (Venetian dialect) with English supertitles.

Main Floor \$45 / \$35

Balcony \$45 / \$35

Media Partner
Michigan Radio/
Michigan Television



Arab World Music Festival Event!

Yousou N'Dour's *Egypt* Fathy Salama's Cairo Orchestra

SATURDAY, NOVEMBER 5, 8 PM ▶ Hill Auditorium

Yousou N'Dour is "a singer with a voice so extraordinary that the history of Africa seems locked inside it." (*Rolling Stone*) A longtime superstar in his native Senegal, N'Dour blazed onto the global stage in the 1980s thanks to high profile collaborations with Paul Simon and Peter Gabriel. A renowned singer, songwriter, and composer with millions of international fans, N'Dour mixes traditional Senegalese *m'balax* with eclectic influences ranging from Cuban samba to hip-hop, jazz, and soul. In Senegal, he is a powerful cultural icon who was named African Artist of the Century.

This concert marks the debut tour of *Egypt*, his Grammy-winning 2004 recording that celebrates the spiritual joy and tolerance of his Sufi Muslim faith. Fathy Salama, whose early influences included Oum Kalthoum, Abdelwahab, and Farid el Attrash, weaves modern and traditional music together; the rhythms and melodies of Senegal drive hauntingly lush arrangements featuring Egyptian and Arab orchestral sound.

N'Dour, who sought to explore the links between his homeland's religious beliefs and that of Muslims in Egypt and the Middle East, says, "*Egypt* praises the tolerance of my religion, which has been badly misused by a certain ideology...Our religion has nothing to do with the violence, with terrorism." This intensely personal and spiritual exploration is a stirring tribute to the power and beauty of Islamic music.

Funded in part by
U-M Office of the
Senior Vice Provost
for Academic Affairs

Media Partners
WEMU 89.1 FM,
WDET 101.9 FM,
Michigan Radio/
Michigan Television,
Arab American News,
and Metro Times

Main Floor	\$42 / \$36 / \$30 / \$20
Mezzanine	\$34 / \$30 / \$10
Balcony	\$24 / \$20 / \$16 / \$10



Jean-Yves Thibaudet piano

SUNDAY, NOVEMBER 6, 4 PM ► Hill Auditorium

"Every note he fashions as a pearl..the joy, brilliance, and musicality of his performance could not be missed." (*The New York Times*) A master of color, nuance and interpretation, pianist Jean-Yves Thibaudet is recognized for his sophisticated performances and poetic soul. Considered one of the great pianists of our time, with an international career in both the performance and recording arenas, he has been praised by the press as "a musical treasure of this age."

PROGRAM

Schumann	Arabesque in C for Piano, Op. 18 (1839)
Schumann	Symphonic Etudes, Op. 13 (1834/1852)
Ravel	Valse nobles et sentimentales, Op. 61 (1911)
Ravel	Gaspard de la nuit, Op. 55 (1908)

Main Floor	\$50 / \$44 / \$38 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

Media Partners
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WDET 101.9 FM, and
Observer & Eccentric
Newspapers



Johannes Brahms (Photo by Lim M. Lai)

Concertante

SATURDAY, NOVEMBER 19, 8 PM ▶ Rackham Auditorium

Concertante was founded by graduates of The Juilliard School who wished to pursue their musical collaboration beyond graduation. Their rich pool of artistic talent allows them to perform a wide array of repertoire that doesn't often find a place on chamber concerts, including Strauss's Sextet from *Capriccio* and Brahms's String Sextet. This concert also features the UMS premiere of Pulitzer Prize winning composer John Adams's *Shaker Loops*. One of Adams's earliest and most performed pieces, *Shaker Loops* uses fragments from his string quartet, *Wavemaker*, in combining the pulsating repetitive patterns of Minimalism with variety and emotional range.

PROGRAM

R. Strauss Sextet from *Capriccio*, Op. 85
Adams *Shaker Loops* (1978)
Brahms String Sextet in B-flat Major, Op. 18 (1858-60)

\$36 / \$30 / \$24 / \$18



Handel's *Messiah*

UMS Choral Union | Ann Arbor Symphony Orchestra

Jerry Blackstone conductor

SATURDAY, DECEMBER 3, 8 PM ▶ Hill Auditorium

SUNDAY, DECEMBER 4, 2 PM ▶ Hill Auditorium

When UMS started presenting *Messiah* concerts in 1879, it was a rarity. Today, *Messiah* is the sacred sign of the season for almost every community, with a variety of stylistic choices from small Baroque renditions to all-gospel versions.

Messiah was composed in only 21 days when Handel was 56 years old as part of a series of concerts that the composer was giving in Dublin to benefit various charities. The profits from that first concert in 1742 were distributed between two hospitals and a debtor's prison. Although the premiere was largely considered successful, the oratorio's popularity blossomed only after Handel's death and is now a favorite holiday tradition throughout the world.

Don't miss the original Michigan *Messiah* in the opulent, refurbished Hill Auditorium, complete with large chorus, orchestra, and star soloists. This community collaboration with the Ann Arbor Symphony and conductor Jerry Blackstone is a true coming-together of all that is best about going to hear *Messiah*.

Main Floor	\$30 / \$26 / \$22 / \$14
Mezzanine	\$26 / \$22 / \$10
Balcony	\$18 / \$14 / \$12 / \$10

Supported by
Carl and Isabelle
Brauer Fund



Chicago Symphony Orchestra

Robert Spano conductor | Marcus Roberts Trio

THURSDAY, DECEMBER 8, 8 PM ▶ Hill Auditorium

The Chicago Symphony last appeared in Ann Arbor in September 1997 as part of a three-concert weekend residency that included both orchestral and chamber music performances. This 201st UMS performance by the venerable orchestra (the first was in 1892) features the Marcus Roberts Trio in a new twist on an old favorite. Roberts, the dazzling jazz pianist and former member of the Lincoln Center Jazz Orchestra, delivers a performance of his own version of George Gershwin's beloved *Rhapsody in Blue* — and it's *Rhapsody in Blue* like you've never heard it before. Roberts's critically acclaimed 1996 recording, *Portraits in Blue*, explores and reinterprets the jazz elements in Gershwin's concert music. "Classical music has always had a huge impact on jazz musicians," says Roberts. "The basic goal of the *Rhapsody in Blue* project is to showcase the art of improvisation from the jazz musician's perspective within a semi-classical form." Robert Spano, the music director of the Atlanta Symphony, conducts.

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PROGRAM

Bernstein	Symphonic Dances from <i>West Side Story</i> (1960)
Gershwin	<i>Rhapsody in Blue</i> (1923)
Vaughan Williams	<i>Symphony No. 2</i> ("London") (1913)

Main Floor	\$90 / \$80 / \$66 / \$40
Mezzanine	\$72 / \$60 / \$10
Balcony	\$56 / \$40 / \$26 / \$10



Christmas Time is Here

Dianne Reeves

Dianne Reeves vocals | Peter Martin piano | Rueben Rogers bass
Gregory Hutchinson drums

SATURDAY, DECEMBER 10, 8 PM ▶ Hill Auditorium

With her strong, agile voice, rhythmic virtuosity, and improvisational ease, Dianne Reeves was clearly born of jazz. She returns to UMS following her inspired appearance in the Jazz Divas Summit during the Hill Auditorium Re-Opening Weekend. The only vocalist to have won Grammy Awards for Best Jazz Vocal Performance for three consecutive recordings, she also serves as the Creative Chair for Jazz for the Los Angeles Philharmonic, a role in which she oversees all jazz programming and educational workshops at the Hollywood Bowl and Walt Disney Concert Hall. Her 2004 recording, *Christmas Time is Here*, was released to outstanding reviews, including the noted jazz critic Ben Ratliff, who called it "one of the best jazz Christmas CDs I've heard." (*The New York Times*) The title comes from the classic song from "A Charlie Brown Christmas," and this concert is a songbook of familiar seasonal tunes and holiday rarities. "Reeves is able to capture a universal spirit and open it up for all to enjoy," says Jim Santella, writing for allaboutjazz.com. Reeves and her quartet are sure to ring in the holiday season with style and pizzazz.

Main Floor	\$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

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Michigan Chronicle/
Front Page



José Limón Dance Company

Lar Lubovitch artistic associate

FRIDAY, JANUARY 13, 8 PM ▶ Power Center

SATURDAY, JANUARY 14, 1 PM [ONE-HOUR FAMILY PERFORMANCE]

SUNDAY, JANUARY 15, 2 PM ▶ Power Center

This presentation is part of UMS's decade-long survey of seminal modern dance companies, which has included the companies of Martha Graham, Merce Cunningham, Bill T. Jones, Twyla Tharp, Paul Taylor, Mark Morris, Trisha Brown, and Alvin Ailey. The José Limón Dance Company balances classic Limón works with new commissions.

Limón's choreography continues to bring a dramatic vision of dance to audiences around the world. The Limón technique underscores the body's natural rhythms of fall and recovery — the dynamic, unsettling interplay between weight and weightlessness. The company's dramatic expression, technical mastery, and expansive, yet nuanced movement illustrate the timelessness of Limón's work and vision.

Lar Lubovitch's first exposure to dance was watching José Limón perform, and like Limón, he possesses a penchant for lush, resonant, full-bodied movement. Lubovitch created two works presented on these programs: his masterpiece *Concerto Six Twenty-Two* and *The Chiaroscuro Project*, which draws inspiration from artists and events that influenced Limón's collaborations with Mexican visual artists and composers in the 1950s.

TWO DIFFERENT PROGRAMS, INCLUDING

Concerto Six Twenty-Two (Choreography: Lar Lubovitch,
Music: Mozart) (1986)

The Chiaroscuro Project (Lar Lubovitch) (2005)

The Moor's Pavane (José Limón, Henry Purcell) (1949)

Psalm (José Limón, Jon Magnussen) (1967/2002)

A Choreographic Offering (José Limón, J.S. Bach) (1964)

Evening Songs (Jirí Kylián, Dvořák songs) (1997)

Funded in part by
National Dance
Project of the New
England Foundation
for the Arts

Main Floor \$40 / \$38 / \$28 / \$22

Balcony \$38 / \$34 / \$28 / \$18

Family Performance \$16 adults / \$8 children



Leif Ove Andsnes piano Norwegian Chamber Orchestra

SATURDAY, JANUARY 14, 8 PM ▶ Hill Auditorium

Born in Norway in 1970, Leif Ove Andsnes has captivated the classical music world. In 1997, he was awarded the Gilmore Artist Award, a non-competitive prize given to a pianist deemed worthy of a global career. Andsnes makes his third UMS appearance (after solo turns with the Detroit Symphony Orchestra and the St. Petersburg Philharmonic) in this concert celebrating Mozart's 250th birthday, conducting two of the composer's piano concertos from the piano. In *The New York Times*, Anthony Tommasini commented, "Exquisite...As usual, what most moves me about Mr. Andsnes is the self-effacing quality of his artistry. For all the sparkle, joy, and imagination of his playing, these are elegantly restrained performances. Each interpretive turn and pianistic detail is at the service of the music. The Norwegian Chamber Orchestra has always been a top-notch ensemble, but the players sound palpably inspired here."

PROGRAM

Beethoven	String Quartet, Op. 135 (arr. by Terje Tønnesen)
Mozart	Piano Concerto No. 14 in E-flat Major, K. 449 (1784)
Mozart	Serenade in G Major, K. 525 "Eine kleine Nachtmusik" (1787)
Mozart	Piano Concerto No. 20 in d minor, K. 466 (1785)

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Newspapers

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Photo by Russ Harrington

Take 6

MONDAY, JANUARY 16, 7:30 PM ▶ Hill Auditorium

This award-winning contemporary Christian sextet broke new ground in a *cappella* music, paving the way for the popular revival of R&B vocal groups. "Classic Black gospel quartet singing is really what Take 6 grew out of when we started back in the mid 1980s," says Cedric Dent, a founder of the group. While never losing their grounding in bedrock gospel, over the years Take 6 has built a signature sound that draws from gospel, jazz, doo-wop, R&B, 1960s soul, and hip-hop. Their ministering, urban contemporary, gospel groove is the final event of this season's Rev. Dr. Martin Luther King, Jr. Day activities on the University of Michigan campus.

Main Floor	\$30 / \$26 / \$22 / \$14
Mezzanine	\$26 / \$22 / \$10
Balcony	\$18 / \$14 / \$12 / \$10

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Newspapers, and
Michigan Chronicle/
Front Page



Orchestre Révolutionnaire et Romantique The Monteverdi Choir

John Eliot Gardiner conductor

THURSDAY, JANUARY 19, 8 PM ► Hill Auditorium

John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique were part of UMS's Hill Auditorium Re-Opening Weekend in 2004 and delivered an astonishing performance of Mozart's Vespers. Joined by the Monteverdi Choir, the orchestra celebrates Mozart's 250th birthday with this performance featuring two other great Mozart choral works: the Mass in c minor, an unfinished work that may have been written in celebration of his marriage, and the Requiem, which was left unfinished by Mozart's death at the age of 35.

PROGRAM

Mozart Requiem, K. 626 (1791)

Mozart Mass in c minor, K. 427 ("The Great") (1782-83)

Main Floor \$65 / \$60 / \$50 / \$30

Mezzanine \$56 / \$46 / \$10

Balcony \$40 / \$30 / \$18 / \$10

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Newspapers



Photo by J. Henry Fair

Tokyo String Quartet

Sabine Meyer clarinet

SATURDAY, JANUARY 21, 8 PM ▶ Rackham Auditorium

Joined by Sabine Meyer, former solo clarinetist of the Berlin Philharmonic, the Tokyo String Quartet returns for its first UMS performance since 1998 as part of the Mozart 250 series, highlighted by a performance of Mozart's Clarinet Quintet. Officially formed at The Juilliard School in 1969, the ensemble traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. The ensemble now serves on the faculty of the Yale School of Music.

PROGRAM

Haydn Quartet in g minor, Op. 74, No. 3 ("The Rider") (1793-95)

Dvorák Quartet No. 12 in F Major, Op. 96 ("American") (1893)

Mozart Quintet for Clarinet and Strings in A Major, K. 581 (1789)

\$42 / \$36 / \$28 / \$20

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A Love Supreme: A Tribute to John Coltrane

Lincoln Center Jazz Orchestra

Wynton Marsalis trumpet

SUNDAY, JANUARY 22, 4 PM ▶ Hill Auditorium

LCJO presents the ensemble's new arrangement of John Coltrane's seminal jazz suite, *A Love Supreme*, originally recorded by the saxophonist at the end of 1964 and widely regarded as one of the most influential and revered recordings in the jazz pantheon. Marsalis and the LCJO adapt this immortal composition for the big band sound. "For years, jazz artists have shied away from *A Love Supreme*, treating it as somehow too iconic, too hallowed, or at least too uniquely tied to its composer to cover. Who would dare try to improve on the perfection the Coltrane quartet achieved on their legendary recording? Wynton Marsalis, that's who. And it's a good thing." (allaboutjazz.com)

Main Floor	\$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

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WDET 101.9 FM, and
Michigan Chronicle/
Front Page



Louis Lortie piano

SATURDAY, FEBRUARY 4, 8 PM ▶ Hill Auditorium

Canadian pianist Louis Lortie is "one of a half-dozen pianists worth dropping everything to hear," says London's *Daily Telegraph*. He made his UMS debut in January 2005 as soloist with the Lahti Symphony Orchestra. Lortie has made headlines twice for noteworthy last-minute substitutions: a year ago, he replaced Martha Argerich as soloist with the New York Philharmonic and then rushed across Central Park and performed a long-scheduled recital at the Metropolitan Museum the same evening. And several years ago, he stepped in on a moment's notice for Maurizio Pollini, performing a complete recital of Chopin with a fractured right knee in a brace from a skiing incident. This all-Chopin recital showcases Lortie at his very best. After a recital of Chopin's etudes in London, the *Financial Times* wrote, "Better Chopin playing than this is not to be heard, not anywhere." And *BBC Music Magazine* cited his recording of the same as one of "50 Recordings by Superlative Pianists."

PROGRAM: COMPLETE ETUDES OF CHOPIN

Twelve Études, Op. 10 (1829-32)

Trois Nouvelles Études, Op. Posth.

Twelve Études, Op. 25 (1832-36)

Main Floor \$50 / \$44 / \$38 / \$22

Mezzanine \$40 / \$34 / \$10

Balcony \$28 / \$22 / \$18 / \$10

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Newspapers



Mariachi Los Camperos de Nati Cano

Natividad "Nati" Cano artistic director

FRIDAY, FEBRUARY 10, 8 PM ► Hill Auditorium

Mariachi goes beyond music: it is the sum of a cultural revolution expressed through a group of musicians in traditional clothing that encompasses the essence of Mexico and its people. The eleven-member Mariachi Los Camperos de Nati Cano takes this musical folk tradition from the streets into the concert hall, where it can be rightfully appreciated as an art form of innate beauty and artistry. A traditionalist and a visionary, Natividad "Nati" Cano both mirrored and shaped the history of mariachi music, blending traditional rhythms with the more complex harmonies of American and Mexican popular music and raising the technical level of performance. Growing up in rural Mexico, he moved to Guadalajara and then Los Angeles, where he founded Los Camperos, the major driving force of the mariachi tradition and chiefly responsible for its surge in popularity in North America. To hear their richly operatic voices interwoven with the lush melodies of violins, the complex rhythms of guitar, *vihuela* (mariachi rhythm guitar), and harp, and the vivid brilliance of trumpets, is to experience mariachi at its best — a triumphant balance of contrasts that is distinctly Mexican, yet universal in its appeal.

Main Floor	\$38 / \$34 / \$28 / \$16
Mezzanine	\$30 / \$24 / \$10
Balcony	\$20 / \$16 / \$14 / \$10

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and Metro Times



Live Performance with the Composer

Louis Andriessen in Concert

U-M Symphony Band | Cristina Zavalloni vocals | Andrea Rebaudengo piano

Monica Germino violin | Michael Haithcock conductor

WEDNESDAY, FEBRUARY 15, 7:30 PM ▶ Power Center

Louis Andriessen is one of the most distinctive and influential composers working today, intent on breaking down the barriers between "high" and "low" culture to fashion something gritty, powerful, and unique. His left-wing politics and anti-establishment stance have made him a hero to composers and musicians around the world, many of whom have flocked to his native Amsterdam to study. His music, propulsively energetic, draws on influences ranging from J.S. Bach and Igor Stravinsky to be-bop rhythms and jazz harmony. Andriessen is among the most eclectic of contemporary composers. Noted for his democratic and genre-bending approach to music, his style is distinctive for blending Minimalism with robust harmony and instrumental color. He is a maverick composer who defies categorization yet has had a dramatic impact and lasting influence on the music of our time. His regular collaborations with other artists include a series of dance projects and three partnerships with British filmmaker Peter Greenaway (including music for the film *M is for Man, Music, Mozart*, which will be featured on this program). Andriessen will be in residence at the University of Michigan during the 05/06 season.

PROGRAM

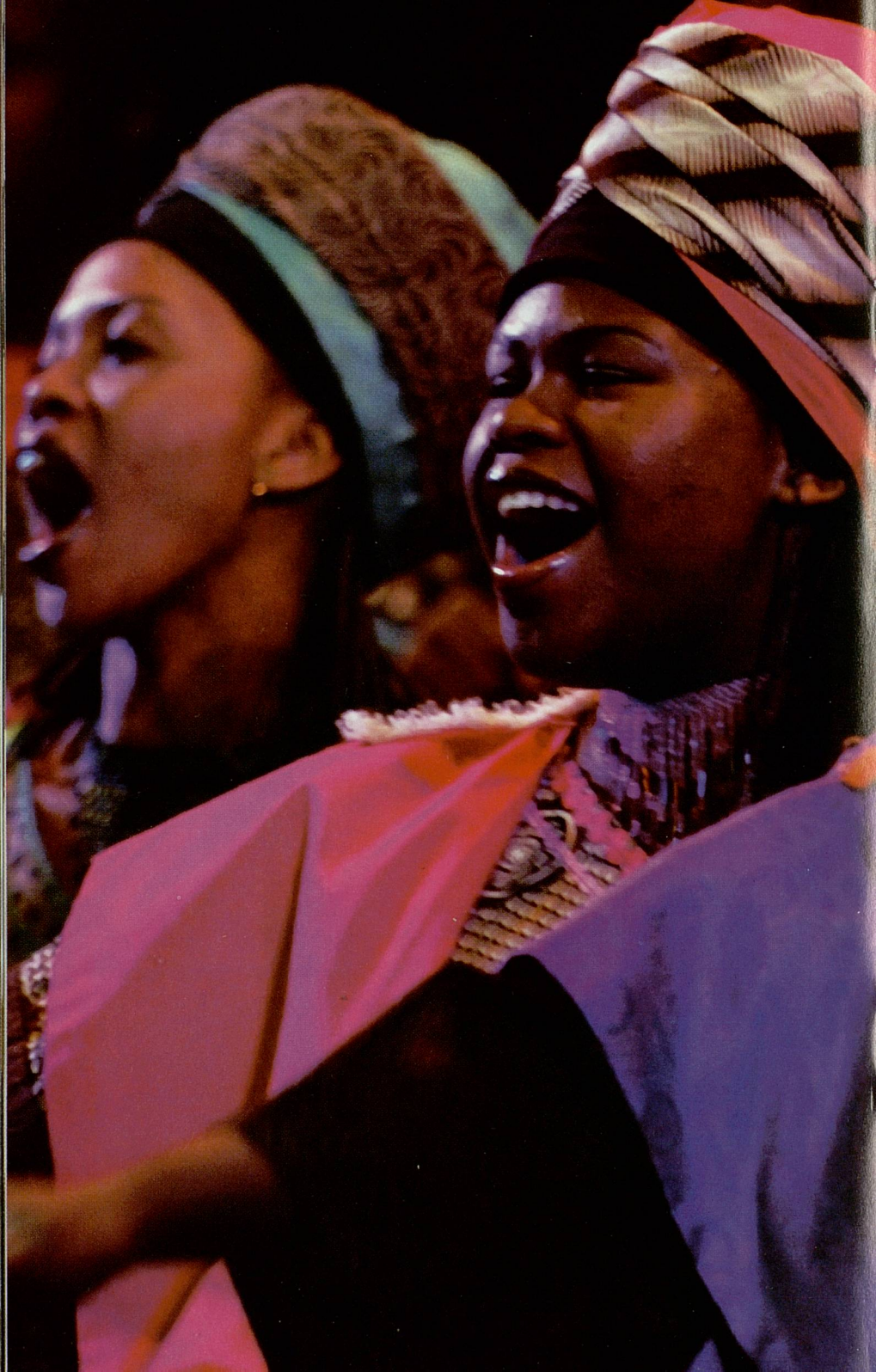
Andriessen La Passione (2002)

Andriessen M is for Man, Music, Mozart (1991)

Main Floor \$32 / \$30 / \$22 / \$16

Balcony \$30 / \$26 / \$22 / \$12

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Blessed

Soweto Gospel Choir

David Mulovhedzi choirmaster

SUNDAY, FEBRUARY 19, 4 PM ▶ Hill Auditorium

The Soweto Gospel Choir's "Voices from Heaven" tour included the ensemble's UMS debut in February 2005, and the number of requests for a return visit fortunately coincided with the ensemble's decision to tour "Blessed" this year — and with UMS's global series focus on the arts and culture of Africa. Formed in 2002 to celebrate the unique and inspirational power of African gospel music, the Soweto Gospel Choir draws the best singers from churches in and around Soweto, the Black township outside Johannesburg. The ensemble immediately catapulted to the top ranks of gospel singing, winning the "Best Gospel Choir" designation at the American Gospel Awards only a year after its founding. This 25-voice choir is a bold, awe-inspiring ensemble that has strong roots in traditional music and celebrates the vitality of South Africa with its powerful spiritual message. "Hearing the full choir harmonize sounded less like a couple dozen people singing together and more like a pipe organ roaring to life." (*Atlanta Journal*)

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Main Floor	\$38 / \$34 / \$30 / \$20
Mezzanine	\$30 / \$26 / \$10
Balcony	\$22 / \$20 / \$14 / \$10

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Takács Quartet

James Dunham viola

WEDNESDAY, FEBRUARY 22, 8 PM ▶ Rackham Auditorium

This awesome foursome has become an Ann Arbor chamber music tradition, with unique programs that are probing, revealing, and constantly engaging. Their intellectual curiosity and passion are demonstrated through their performances, which in recent years have ranged from collaborations with Hungarian folk ensembles and poets to the complete Bartók String Quartet cycle. This year, the ensemble, with its new violist Geraldine Walther, presents a more traditional program, celebrating Mozart's 250th birthday with violist James Dunham in a performance of Mozart's Viola Quintet.

PROGRAM

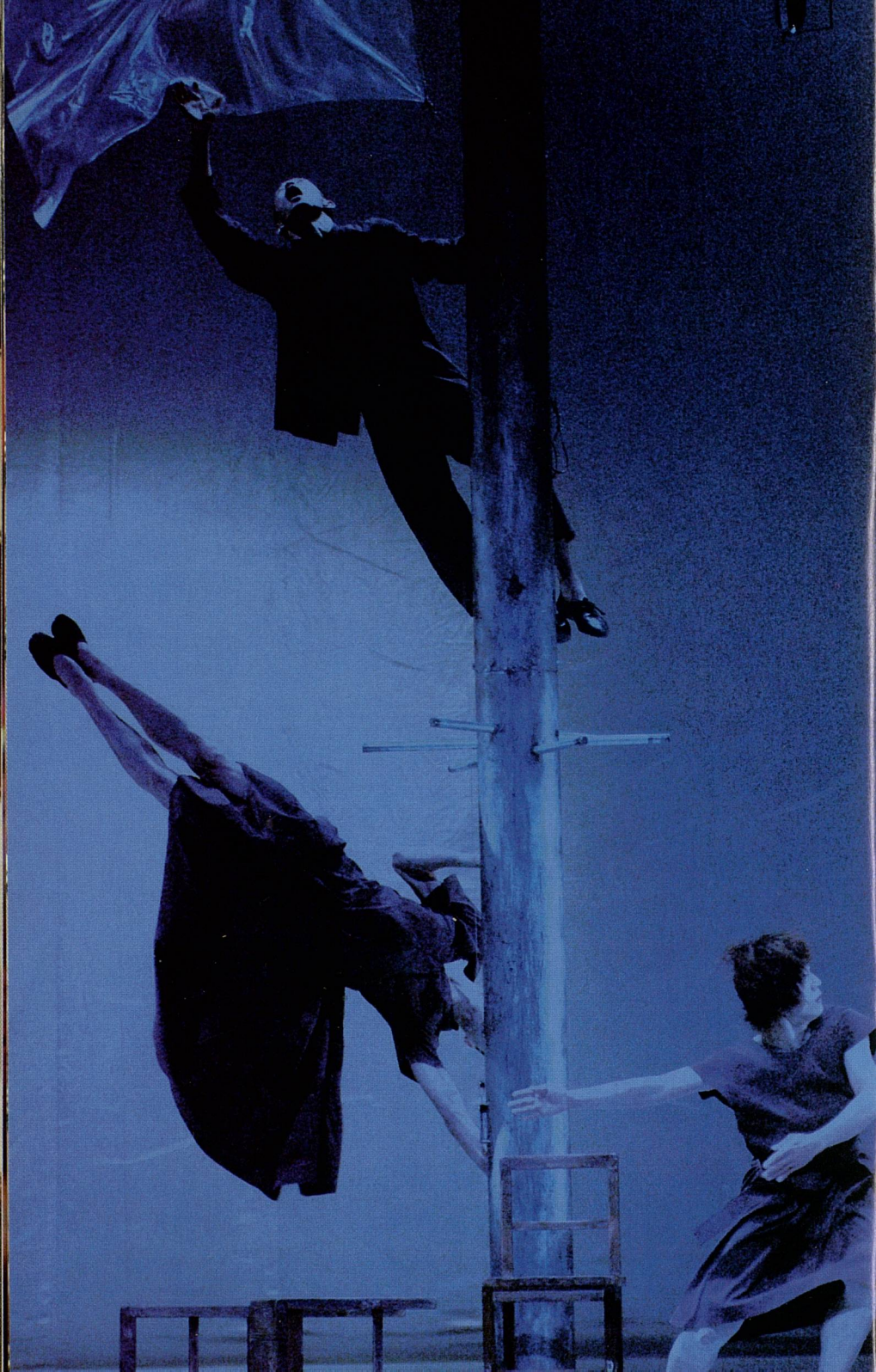
Mozart String Quartet in C Major, K. 465 (1785)
Schubert String Quartet in a minor, Op. 29, No. 1, D. 804 (1824)
Mozart Quintet in C Major, K. 515 (1787)

\$42 / \$36 / \$28 / \$20

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Ship in a View

Pappa Tarahumara

Hiroshi Koike artistic director

THURSDAY, FEBRUARY 23, 8 PM ▶ Power Center

Founded by Hiroshi Koike in 1982, Pappa Tarahumara [pronounced pa-pa TAH-run-hoo-MAH-ruh, or, simply, Pappa T] presents a mesmerizing panorama of images and sound, inhabiting the world between theater and dance. Spectacular and poetic, their performances are characterized by an Asian sense of time and motion, with performers, stage objects, music, lighting, and costume woven together to create a total theater experience.

Ship in a View is set in a seaside town in the 1960s, with the ship representing the link between the town and the world. While nostalgic scenes of small-town life are portrayed with poetic sentiment, man's inherent but unfulfilled desire to escape is symbolized by the ship's presence. The voyage is unforgettable.

Named after the Tarahumara Indians of Mexico, who have chosen to live outside of modern Western culture, this Japanese ensemble captures the enduring wonder and indescribable beauty in all things. Yet Pappa Tarahumara productions try to liberate themselves from meaning, leaving audiences free to control their own imaginations.

The presentation of Pappa Tarahumara is part of UMS's ongoing commitment to contemporary Japanese performance art. Over the past decade, UMS has introduced local audiences to several Japanese companies, including Sankai Juku, Dairakudakan, Akira Kasai, Kodo, and last season's production of *The Elephant Vanishes*.

Performed without intermission.

Media Partner
Metro Times

Main Floor \$36 / \$32 / \$24 / \$20
Balcony \$32 / \$28 / \$24 / \$16



Special UMS Event

Vienna Philharmonic

Riccardo Muti conductor

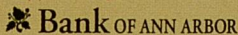
THURSDAY, MARCH 9, 8 PM ▶ Hill Auditorium

Riccardo Muti conducts the Vienna Philharmonic for its first Hill Auditorium concert since Leonard Bernstein conducted the ensemble in 1987. Widely considered the finest orchestra in the world, the Vienna Philharmonic returns to Ann Arbor for what is sure to be a historic performance marking the 50th anniversary of their Ann Arbor debut in 1956. The Vienna Philharmonic's legendary status stems from the fact that much of the standard repertoire of classical music — including music of Brahms, Liszt, Bruckner, Mahler, and Strauss, among others — was born and honed in the Golden Hall of the Musikverein, their home since 1870. Muti, who was last in Ann Arbor in 1983 conducting the Philadelphia Orchestra at the 90th May Festival, served as musical director at La Scala for nearly 20 years. The Vienna Philharmonic has honored him with the Golden Ring, reserved for the greatest orchestra conductors of the world.

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PROGRAM

- | | |
|------------|--|
| R. Strauss | Death and Transfiguration, Op. 24 (1890) |
| Mozart | Sinfonia Concertante in E-flat Major,
K. 364 (1770) |
| Schubert | Symphony No. 9 in C Major, D. 944
("Great") (1828) |

Main Floor	\$150 / \$100 / \$80 / \$40
Mezzanine	\$90 / \$75 / \$10
Balcony	\$56 / \$40 / \$26 / \$10



Word Becomes Flesh

Marc Bamuthi Joseph

FRIDAY, MARCH 10, 8 PM ▶ Power Center

An artist of significant depth and range, Marc Bamuthi Joseph started as a 10-year-old understudy to Savion Glover for the Broadway musical *The Tap Dance Kid*. As a teenager, he studied ballet and jazz dance, and also danced with the National Ballet Company of Senegal in West Africa. *The Seattle Times* called him “a cutting edge artist forging his own hybrid medium — an amalgam of rap music, poetry, movement, and theater.” Especially well-known on the spoken word circuit, he makes his UMS debut with *Word Becomes Flesh*, a highly personal piece that is a series of performed letters to his unborn son using poetry, dance, live music, and visual art to document nine months of pregnancy from a young single father’s perspective. *Word Becomes Flesh* showcases the unique crossroads of searing politics, theology, poetry, photography, and endless avenues of Black dance, including tap, modern, hip-hop, and West African dance. Joseph says, “I specifically wanted to do a piece about fatherhood because there’s a horrible cycle in the Black community, in particular, of absent fathers...Unfortunately, our current social condition is such that a man might be ridiculed for walking out on a family, but is not socially condemned for it. While women continue to fight for their right to make choices about their bodies, the elements of patriarchy and male privilege give a man the social right to choose domestic absenteeism, refraining from offering either emotional or financial support.”

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Metro Times, and
Michigan Chronicle/
Front Page

Main Floor	\$32 / \$30 / \$22 / \$16
Balcony	\$30 / \$26 / \$22 / \$12



Ian Bostridge tenor Belcea Quartet

Julius Drake piano

SATURDAY, MARCH 11, 8 PM ▶ Lydia Mendelssohn Theatre

Named for its founding violinist, Corina Belcea (pronounced BELL-chuh), the Belcea Quartet is one of Europe's most visible young chamber ensembles, with a wide-ranging repertoire and a devotion to unusual projects. This concert, which is also part of Carnegie Hall's *Perspectives* series by Ian Bostridge, features a chamber music program that includes two song cycles for tenor plus string quartet, as well as a performance of one of Shostakovich's early quartets. The intimacy of Lydia Mendelssohn Theatre recreates the drawing room atmosphere for which many chamber music pieces were originally envisioned.

PROGRAM

Fauré	La Bonne Chanson, Op. 61 (1892-94)
Shostakovich	String Quartet No. 3 in F Major, Op. 73 (1946)
Vaughan Williams	On Wenlock Edge (1909)

Main Floor	\$40 / \$30
Balcony	\$40 / \$30

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Shostakovich Centennial Festival Concerts 1 & 2

Kirov Orchestra of St. Petersburg

UMS Choral Union (Friday 3/17)

Valery Gergiev conductor

FRIDAY, MARCH 17, 8 PM ▶ Hill Auditorium

SUNDAY, MARCH 19, 7:30 PM ▶ Hill Auditorium

Born in 1906 in St. Petersburg, Dmitri Shostakovich struggled to reconcile musical and political revolutions, developing a style that was progressive yet still accessible, marked by wide emotional extremes. His fifteen symphonies represent one of the 20th century's most important creative bodies of symphonic exploration. Beyond their artistry, they document much of the century (1924-71) in a way that both commemorates important moments in world history and reveals the inner struggles of an artist caught in the circumstances of his own time.

Gergiev's interpretation of Shostakovich's overtly political Symphony No. 7 is expected to be one of the highlights of the entire Shostakovich Festival. Penned amidst the Nazi siege of Leningrad in 1941, the work was trumpeted by the Soviet state as a tribute to the heroism of Leningrad and the triumph of communism. In retrospect, many view this epic work as a harsh criticism of Stalin's brutal dictatorship.

The Friday performance
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ALL-SHOSTAKOVICH PROGRAM (FRI 3/17)

Symphony No. 1 in f minor, Op. 10 (1924-25)

Symphony No. 2 in B Major, Op. 14 ("October Revolution") (1927)

Symphony No. 10 in e minor, Op. 93 (1953)

ALL-SHOSTAKOVICH PROGRAM (SUN 3/19)

Symphony No. 9 in E-flat Major, Op. 70 (1945)

Symphony No. 7 in C Major, Op. 60 ("Leningrad") (1941)

Main Floor	\$75 / \$67 / \$60 / \$36
Mezzanine	\$65 / \$56 / \$10
Balcony	\$46 / \$36 / \$24 / \$10



Children of Uganda

THURSDAY, MARCH 23, 7 PM ▶ Power Center

FRIDAY, MARCH 24, 8 PM ▶ Power Center

Children of Uganda's exhilarating program of East African music and dance features pulsing rhythms, quicksilver movements, powerful drums, lyric flutes, and songs of joy and hope. The 20 young performers (ages 8-18) live together in Kampala, Uganda and combine dance, song, music, storytelling, and costume on an unforgettable journey through the rich cultural traditions of Uganda. The dual crises of civil war and AIDS in Uganda pose a serious threat to the complete fabric of family and village life that previously nurtured and depended on a rich and varied oral culture. Originally founded to teach orphaned children traditional songs, dances, and stories, the Children of Uganda now represent the 1.7 million Ugandan children orphaned by AIDS and war. Their memorable UMS residencies in 2002 and 2004 have touched thousands of people through youth performances, church visits, and their Power Center performances.

Sponsored in part by



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The Children of Uganda
residency is presented
with support from



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and Metro Times

Please Note: The Thursday evening performance begins at 7 pm to allow families to attend.

Main Floor	\$40 / \$38 / \$28 / \$20
Balcony	\$38 / \$34 / \$28 / \$18



Newspaper Caricature of Rossini from 1867 (Courtesy of Edward de Selva/Corbis)

Opera in Concert

Ewa Podleś in Rossini's *Tancredi*

Detroit Symphony Orchestra | Alberto Zedda conductor

Ewa Podleś contralto (*Tancredi*) | Laurence Brownlee tenor (*Argirio*)

Mariola Cantarero soprano (*Amenaide*)

SATURDAY, MARCH 25, 8 PM ▶ Hill Auditorium

Based on a play by Voltaire, *Tancredi* tells of the banished 11th-century knight who secretly returns to his homeland, only to discover that his king is now allied with his archenemy, and that he was unwittingly betrayed by his own lover, Amenaide. A showcase for Rossini's glorious music and extraordinary *bel canto* singing, this concert production stars contralto Ewa Podleś in the title role. Podleś, whose formidable vocal ability first attracted local notice when she stepped in for an ailing Cecilia Bartoli in March 1997, has since become a regular fixture in Ann Arbor, with recitals, solo appearances in *Messiah*, and a turn in Gluck's *Orfeo* since that momentous debut. She is joined by newcomers Mariola Cantarero and Laurence Brownlee, and by the Detroit Symphony Orchestra, for this special concert performance that happens only in Ann Arbor. "There is one conspicuous reason for reviving Rossini's *Tancredi* in our time — the availability of the Polish contralto Ewa Podleś..." (*The Globe and Mail*)

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Observer & Eccentric
Newspapers, and
Michigan Radio/
Michigan Television

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Mozart's Roots: *A Cappella* Music in Germany

The Tallis Scholars

Peter Phillips director

THURSDAY, MARCH 30, 8 PM ▶ St. Francis Catholic Church

In existence for over 30 years, The Tallis Scholars are without rival in the glorious sound world of Renaissance sacred music. Their beautifully blended choral sound calls to mind the magnificent stained glass windows of the mighty cathedrals of Europe. Under the tireless and inspirational direction of the Oxford-educated scholar, Peter Phillips, The Tallis Scholars examine the work of German and Swiss Renaissance composers to trace the development of a *cappella* polyphony and its influence on all German composers from the post-Renaissance period, from Bach through Mozart, Haydn and Beethoven to Bruckner and Brahms.

PROGRAM

Praetorius	Magnificat I
Praetorius	Videns dominus
Hassler	Ad dominum cum tribularer
Praetorius	O bone Jesu
Aichinger	Salve regina
Praetorius	Magnificat II
Senfl	Ave Maria
Schütz	Die mit Tränen säen
Schütz	Selig sind die Toten
Schütz	Deutsches Magnificat
J.S. Bach	Komm, Jesu, Komm

\$40 reserved / \$30 general admission



by Jay Blakesberg

A Tribute to Herbie Hancock


SF Jazz Collective

Joshua Redman artistic director and saxophone | **Bobby Hutcherson** vibraphone
Nicholas Payton trumpet | **Renee Rosnes** piano | **Miguel Zenón** alto saxophone
Plus additional artists to be announced

FRIDAY, MARCH 31, 8 PM ► Michigan Theater

Founded by Joshua Redman, artistic director of the SF Jazz Festival, the SF Jazz Collective is an all-star resident jazz ensemble comprised of incomparable artists representing many generations, styles, and cultures. The "west coast" response to the Lincoln Center Jazz Orchestra, the SF Jazz Collective explores the last 50 years of jazz repertoire through new compositions written by the band members and new arrangements of great works from modern jazz history. For this UMS debut, the Collective pays tribute to the genius of Herbie Hancock with performances of his works juxtaposed with new pieces composed by each of the eight individual Collective members. Through this innovative approach, the Collective shows that jazz is a living, ever-changing, and ever-relevant art form.

Main Floor	\$40 / \$36 / \$26 / \$18
Balcony	\$40 / \$32 / \$26 / \$18

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Los Angeles Guitar Quartet

SUNDAY, APRIL 2, 4 PM ▶ Rackham Auditorium

Popularly known as the LAGQ, the four virtuosi of the Los Angeles Guitar Quartet bring a new energy to the concert stage with their dynamic musical interplay. Their critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. Brought together under the wing of the legendary Pepe Romero, the four members co-founded the group some 25 years ago while students at the University of Southern California. Although the LAGQ was originally modeled after the Romero Quartet in both style and repertory, they have since branched out and become their own ensemble, with eclectic, adventuresome, and accessible programs that remind many listeners of the Canadian Brass — equally adept at superb performances of traditional works and irresistible renditions of more light-hearted fare. Their latest recording, *Guitar Heroes*, won the 2005 Grammy Award for Best Classical Crossover Album. "If there is a supergroup in the classical guitar world, the LAGQ is it." (*Acoustic Guitar*)

\$42 / \$36 / \$28 / \$20

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Mory Kanté

FRIDAY, APRIL 7, 8 PM ▶ Michigan Theater

The legendary West African singer and *kora* player Mory Kanté comes from a long line of *griots*, a kind of poet, singer, historian, and journalist wrapped into one, whose role is to tell the stories of families and their native peoples through music. Along with Salif Keita, Kanté was an early member of the seminal Rail Band of Bamako, Mali, joining as a singer when he was in his teens. He became the group's lead vocalist for a while, and in the 1980s became an international pop star, the first African superstar ever to sell a million albums. For this performance, with his ensemble of 11 singers and musicians, he returns to his ancestral roots and to the traditional sounds and rhythms of the Mande, an empire that existed in modern-day Guinea and Mali from the 13th to 15th centuries. His catchy dance music blends the traditional music of his culture with a Western pop beat.

Main Floor	\$36 / \$30 / \$18 / \$14
Balcony	\$36 / \$26 / \$18 / \$14

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Music of the Levant [Syria, Lebanon, Palestine]

Arab World Music Summit

Abdullah Chhadeh and Nara *qanun* | Rami Khalifé *piano* | Trio Joubran *oud trio*

SATURDAY, APRIL 15, 8 PM ▶ Hill Auditorium

This Arab World Music Summit highlights artists from the area that encompasses the eastern end of the Mediterranean Sea. A follow-up to last season's Arab World Music Festival, this Arab Music Summit features three emerging performers representing this region:

Abdullah Chhadeh is the Arab world's most innovative *qanun* (an 81-string Arabic zither) player whose compositions speak of the people, places, and emotions that have shaped his journey from growing up in the Golan Heights and Damascus to his current home in the United Kingdom. A relentless musical adventurer, Chhadeh has, with his ensemble Nara, developed a sound that blends the unmistakably Arabic *qanun* with jazz double bass and Western percussion, as well as more traditional instruments.

Lebanese pianist Rami Khalifé, who appeared last year with his father, Marcel, is a classical pianist studying at The Juilliard School and has just released his debut recording. Khalifé performs avant-garde jazz compositions and improvisations that weave languages from the classical, world, and Arabic music genres.

Trio Joubran, comprised of three brothers, hails from the biblical city of Nazareth. Led by Samir Joubran, the trio of *oud* players reflects the musical heritage of their family, fusing classical and contemporary Arabic musical forms. Trio Joubran's music is arrestingly fresh, yet rooted in the Arab tradition.

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Main Floor	\$40 / \$36 / \$30 / \$16
Mezzanine	\$34 / \$30 / \$10
Balcony	\$20 / \$16 / \$14 / \$10



Sacred Space

Nrityagram Dance Ensemble

Surupa Sen artistic director

WEDNESDAY, APRIL 19, 8 PM ▶ Power Center

"I dream of building a place where nothing exists except dance. A place where you breathe, eat, sleep, dream, talk, imagine dance." (Protima Gauri, founder)

The radiant Nrityagram Dance Ensemble operates as a "living archive" whose mission is to document, perform, preserve, and embellish the seven primary classical Indian dance forms. The all-female company lives in an artist commune in Bangalore, India, where they participate in intensive dance training and learn Indian literature, mythology, poetry, Sanskrit, music, philosophy, spiritual thought, and dance theory, as well as martial arts, yoga, and other disciplines to improve stances and energy levels. Their studies instill an understanding of the relationships between the arts and physical traditions, both from India and from other countries.

Dressed in ornate costumes of flowing, colorful fabrics and silver jewelry, Nrityagram uses an elaborate movement vocabulary to tell stories based on ancient myths, folk tales, and love ballads, accompanied by live music. Their newest work, *Sacred Space*, explores the power of movement to create "sacred space" through the movement language of a 2,000-year-old Indian classical dance, *Odissi*. Originally performed in temples as a sacred ritual dedicated to the Gods, *Odissi* is a dance of love and passion, an everlasting synthesis of divinity and humanity. *Sacred Space* is marked by a sculptural sensuousness that transports viewers to enchanted worlds of magic and spirituality.

Funded in part by
National Dance Project
of the New England
Foundation for the Arts

Media Partner
Michigan Radio/
Michigan Television

Main Floor	\$36 / \$32 / \$24 / \$20
Balcony	\$32 / \$28 / \$24 / \$16



Photo by Michael Tamm

Chanticleer

Joseph Jennings music director

THURSDAY, APRIL 20, 8 PM ▶ St. Francis Catholic Church

Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble is really an "orchestra of voices." Named for the "clear singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, a book that one of the founding members happened to be reading when the group was formed and needed a name, Chanticleer has a long-standing commitment to developing the choral repertoire, leading the group to commission works from an ever-growing list of important composers. Chanticleer concerts are designed to appeal to audiences of all backgrounds and levels of music appreciation. The men of Chanticleer often speak to the audience from the stage, giving background and a personal touch to the glorious sounds they make. "These men are phenomenal..." (*The New York Times*)

\$40 reserved / \$30 general admission



Nadja Salerno-Sonnenberg violin

Anne-Marie McDermott piano

FRIDAY, APRIL 21, 8 PM ▶ Hill Auditorium

A master musician at the height of her powers, violinist Nadja Salerno-Sonnenberg makes her first UMS appearance in 15 years with her longtime friend, the pianist Anne-Marie McDermott. Celebrated as one of the most original and fearless artists on the concert stage today, Salerno-Sonnenberg is a maverick, renowned for her electrifying performances, passionate interpretations, and musical depth. An American citizen, Salerno-Sonnenberg was born in Rome and emigrated to the U.S. at the age of eight to study at the Curtis Institute of Music. McDermott, a luminous, boldly emotive pianist who conveys great sensitivity and spirituality through her playing, partners with Salerno-Sonnenberg in her first UMS appearance since her debut with the Australian Chamber Orchestra in 2000.

PROGRAM

Includes works of Shostakovich and Richard Strauss

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Sweet Honey in the Rock

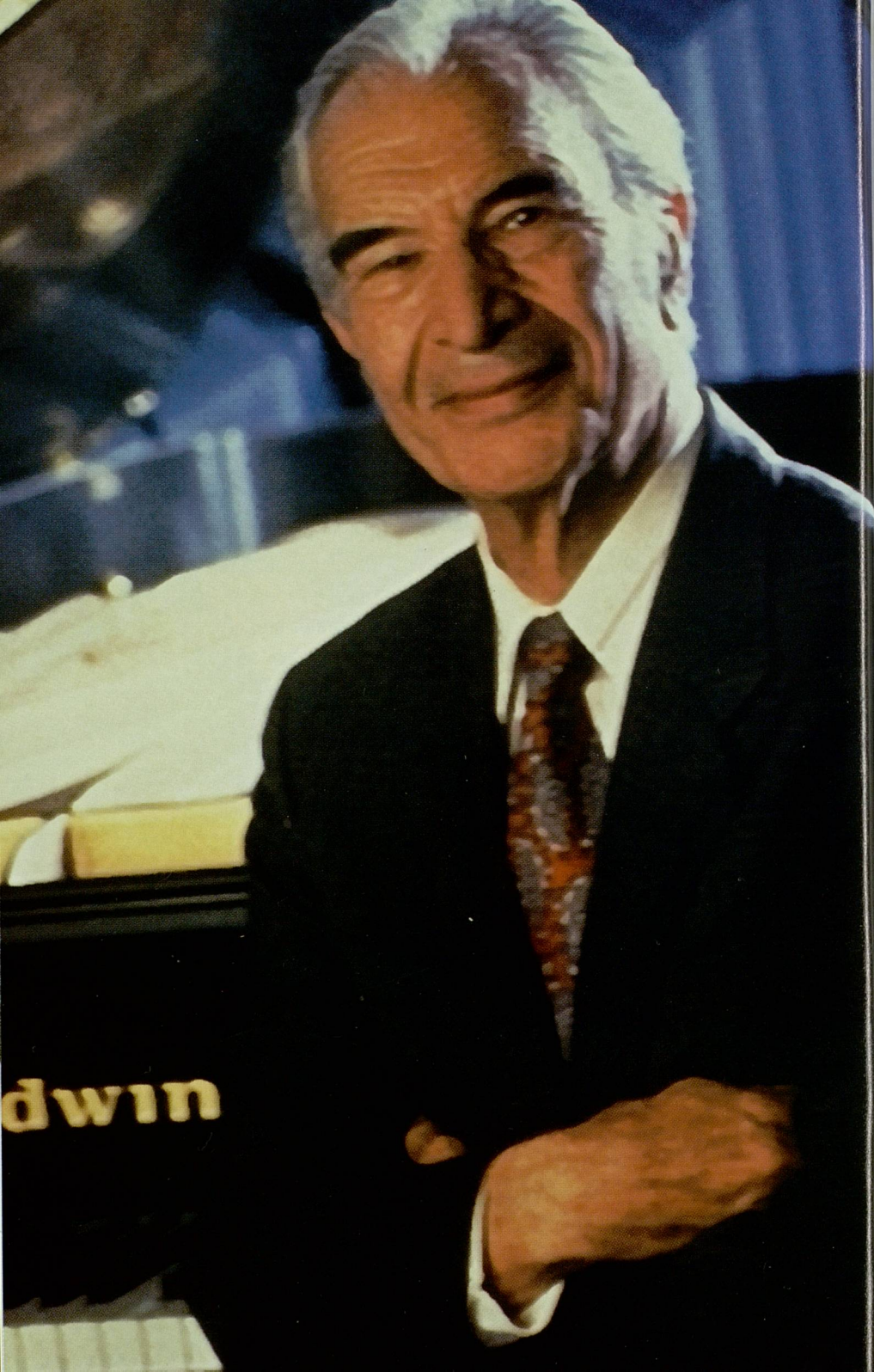
SATURDAY, APRIL 22, 8 PM ▶ Hill Auditorium

With singular creativity and emotional depth, Sweet Honey in the Rock has performed for over 30 years, raising their powerful voices against injustice and for positive change. Rooted in a cultural history that spans slavery, the foundations of the Black church and the civil rights movement, this Grammy Award-winning ensemble of six African-American women imparts the essence of the African musical legacy in America. Through their *cappella* song, which celebrates and integrates spirituals, hymns, gospel, blues, jazz, rap, and traditional West African songs, Sweet Honey in the Rock brings the world a unique form of music — steeped in storytelling, full of humor, and gracefully expressed in American Sign Language — that transcends all boundaries of race and place. Recipients of the 2004 UMS Distinguished Artist Award, the women who comprise Sweet Honey in the Rock are more than entertainers. They are artists dedicated to preserving and celebrating African-American culture and singing traditions. They are poets and activists who cannot remain silent on the most pressing contemporary issues.

American Sign Language interpreted.

Main Floor	\$46 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

Media Partners
WEMU 89.1 FM,
WDET 101.9 FM,
Observer & Eccentric
Newspapers, and
Michigan Chronicle/
Front Page



Ford Honors Program

Dave Brubeck

SATURDAY, MAY 13, 6 PM ▶ Hill Auditorium

The University Musical Society honors jazz legend and composer Dave Brubeck with the 2005 UMS Distinguished Artist Award at the 11th Annual Ford Honors Program, a benefit that supports UMS's nationally-acclaimed arts education program. It has been said that Dave Brubeck is both a visionary and an exponent of his own era. An NEA Jazz Master, he has certainly achieved legendary status as a jazz musician and composer. Born in 1920, he very nearly sidestepped a career in music to continue his father's career as a cattle rancher. But the lure of music proved too strong, and he began playing professionally as a teenager in local dance bands. After a stint in the Army, where he served under General Patton, he formed a quartet whose daring improvisations caused a stir in the jazz world, launching what became known as "West Coast" or "cool" jazz. By 1954, his popularity was such that he was featured on the cover of *Time* Magazine. During the past 50 years, he has performed throughout the world as goodwill ambassador for the State Department, as well as for eight U.S. Presidents. The recipient of a Grammy Lifetime Achievement Award and a member of several Jazz Halls of Fame, Brubeck has become a jazz icon who continues to challenge and excite new generations of jazz lovers. This career retrospective draws on community resources and his own playing to showcase the different influences and components of his life.

Made possible by



Ford Motor Company Fund

Main Floor	\$60 / \$54 / \$48 / \$28
Mezzanine	\$48 / \$42 / \$10
Balcony	\$34 / \$28 / \$22 / \$10

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 05/06 season. These programs further a mutual commitment to providing opportunities for students and members of the University community to appreciate more fully the artists on the UMS series.



UMS is in partnership 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 Schools "Partners in Excellence" program.



Education Program Supporters



Ford Motor Company Fund

Michigan Council for Arts and Cultural Affairs
University of Michigan

Arts at Michigan

Linda and Maurice Binkow

Borders Group, Inc.

Chamber Music America

Chase

Doris Duke Charitable Foundation

DTE Energy Foundation

Dykema Gossett, PLLC

Heartland Arts Fund

Dr. Toni Hoover in memory of

Dr. Isaac Thomas III

JazzNet Endowment

Masco Corporation

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National Endowment for the Arts

Office of the Senior Vice Provost for

Academic Affairs

Pfizer Global Research and Development,

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ProQuest Company

The Prudence and Amnon Rosenthal K-12

Education Endowment Fund

TCF Bank

TIAA-CREF

Toyota Technical Center

UMS Advisory Committee

University of Michigan Credit Union

Wallace Foundation

UMS Education

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education have by enhancing the quality of life in our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

Details about all educational events and residency activities are posted on www.ums.org one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you.

UMS Community Education Program

Call 734-647-6712 or email umsed@umich.edu

Public Programs

UMS provides context and informs audiences about the artists, art forms, and cultures we present through a wide variety of educational opportunities, including:

PREPs – Pre-performance lectures

Meet the Artists – post-performance Q&A with the artists

Artist Interviews – public dialogues with performing artists

Master Classes – interactive workshops

Panels and Roundtable Discussions – in-depth adult education related to a specific artist or art form

Artists-in-Residence – artists teach, create, and meet with community groups, university units, and schools

UMS Partnership Program

UMS partners with over 100 university and community-based organizations annually. If you would like your organization to be more involved with the many different programs offered by UMS, please contact us.

The NETWORK — African American Arts Advocacy Committee

A regional advisory group dedicated to supporting African American audiences and art forms.

See page 92 for more information.

UMS Youth Education Program

Call 734-615-0122 or email umsyouth@umich.edu

UMS has one of the largest K-12 education initiatives in the State of Michigan. Designated a "Best Practice" program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K-12 students and educators.

05/06 Youth Performance Series

These daytime performances serve pre-K through high school students. The 05/06 season features presentations of *Tall Horse*, Marc Bamuthi Joseph's *Word Becomes Flesh*, José Limón Dance Company, Nrityagram, Mariachi Los Camperos de Nati Cano, Mory Kanté, and the Children of Uganda. Tickets are \$6, and each school receives free curriculum materials.

Events on the 05/06 Youth Performance Series are sponsored by the **Prudence and Amnon Rosenthal K-12 Education Endowment Fund, Dr. Toni Hoover in memory of Dr. Isaac Thomas III, Pfizer, and Toyota Technical Center.**

Teacher Workshop Series

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

The Kennedy Center Workshops are sponsored by Dykema Gossett, PLLC

K-12 Arts Curriculum Materials

UMS Educational materials are available on line at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

Teacher Advisory Committee

This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development.

K-12 Teacher Appreciation Month!

March 2006 is UMS Teacher Appreciation Month. K-12 teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher per event. Teachers must present their official school ID when purchasing tickets. Seating is subject to availability and box office discretion. Check out the UMS website at www.ums.org for March events!

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money.

UMS TEEN

TEEN Ticket

Teens may purchase \$10 tickets the day of the event at the Michigan League Ticket Office, subject to availability. Limit one ticket per valid student ID.

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring, 2006.



Presented by

ProQuest
COMPANY

Classical Kids Club

The Classical Kids Club is a new initiative by UMS to give parents the opportunity to introduce their children to world-renowned classical music artists. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1-12 to purchase tickets to all concerts on the UMS Choral Union Series at a significantly discounted rate. Eligible concerts include:

Thu	Oct 13	Renée Fleming in Richard Strauss's <i>Daphne</i>
Sun	Nov 6	Jean-Yves Thibaudet, piano
Thu	Dec 8	Chicago Symphony Orchestra with Marcus Roberts Trio
Sat	Jan 14	Leif Ove Andsnes, piano and Norwegian Chamber Orchestra
Thu	Jan 19	Orchestre Révolutionnaire et Romantique and the Monteverdi Choir
Sat	Feb 4	Louis Lortie, piano
Fri	Mar 17	Kirov Orchestra of St. Petersburg with Valery Gergiev
Sun	Mar 19	Kirov Orchestra of St. Petersburg with Valery Gergiev
Sat	Mar 25	Ewa Podleś in Rossini's <i>Tancredi</i>
Fri	Apr 21	Nadja Salerno-Sonnenberg, violin and Anne-Marie McDermott, piano

Here's how it works:

Membership is free. Parents or their kids must register in advance at www.ums.org or by calling the Ticket Office at 734-764-2538. Membership cards will be mailed for use throughout the 05/06 season.

Ninety minutes prior to any performance listed above, parents may purchase up to two children's tickets for \$10 each with the purchase of each full-price adult ticket. Seating is subject to availability, and **Classical Kids Club tickets may not be available in the case of a sellout.** Parents may call the Ticket Office to check on availability of Classical Kids Club tickets. Classical Kids Club tickets will generally be available in the mezzanine and balcony of Hill Auditorium. Tickets will be available only at the Hill Auditorium Ticket Office, and children must be present when purchasing the tickets.

Each child who attends at least four different events will receive a UMS Classical Kids Club t-shirt.

Important Info for Families

Ann Arbor Family Days

SATURDAY, JANUARY 14

& SUNDAY, JANUARY 15

Now in its third year, Ann Arbor Family Days features events by many Ann Arbor area cultural organizations, all devoted to families. The 2006 Ann Arbor Family Days moves to January this year and coincides with the UMS Family Performance by the José Limón Dance Company on Saturday, January 14. Additional information about Family Days will be available in November.

Family-Friendly Events

Ages 4 and up

José Limón Family Performance
Mariachi Los Camperos de Nati Cano
Children of Uganda
Mory Kanté
Nrityagram

Ages 9 and up (4th Grade)

Mark Morris Dance Group
Tall Horse
José Limón Dance Company (full-length performances)
Take 6
Soweto Gospel Choir

Ages 12 and up (Middle School)

Dianne Reeves: *Christmas Time is Here*

Ages 14 and up (High School)

The King's Singers
Youssou N'Dour
Handel's *Messiah*
Chicago Symphony Orchestra
Lincoln Center Jazz Orchestra/Wynton Marsalis
Louis Andriessen in Concert
Marc Bamuthi Joseph: *Word Becomes Flesh*
Los Angeles Guitar Quartet
SF Jazz Collective
Arab World Music Summit
Chanticleer
Sweet Honey in the Rock

Michigan Chamber Players

SUNDAY, NOVEMBER 13, 4 PM ▶ Rackham Auditorium

SUNDAY, FEBRUARY 12, 4 PM ▶ Rackham Auditorium

Each year, UMS hosts two free concerts by the Michigan Chamber Players, showcasing the talents of faculty members of the University of Michigan School of Music. The programs and artists for these free performances will be announced closer to the date. Visit the UMS website at www.ums.org for more details.

African American Arts Advocacy Committee

the NETWORK

The NETWORK was a new initiative launched by UMS during the 04/05 season to create an opportunity for African Americans and the broader community to celebrate the world-class artistry by today's leading African and African American performers and creative artists. NETWORK members connect, socialize, and network with the African American community through attendance at UMS events and free pre- or post-concert receptions. Members receive discounted tickets for all NETWORK events.

Membership in the NETWORK is easy:

- Simply gather a group of friends, or members of an organization to which you already belong, to attend one or more NETWORK receptions and performances.
- Each person can call the UMS Ticket Office individually or as a group at 734-764-2538 and say, "I'm with the NETWORK." UMS holds seats for NETWORK members in all price categories, and NETWORK members receive a 15% discount.
- Attend the NETWORK pre- or post-concert events to meet, socialize, and network with community members. To RSVP for the reception, call 734-647-6712.
- Enjoy the performance — and your new community of arts lovers.

This season's NETWORK performances include:

Tall Horse

Youssou N'Dour's *Egypt* featuring Fathy Salama's Cairo Orchestra

Dianne Reeves: *Christmas Time is Here*

Soweto Gospel Choir

Children of Uganda

Rossini's *Tancredi*

Sweet Honey in the Rock

Sphinx Competition & UMS Choral Union

The 9th Annual Sphinx Competition for Young Black and Latino String Players

The Sphinx Competition showcases the top young Black and Latino string players in the country. Each year, 18 semi-finalists come to southeastern Michigan to compete for cash prizes and scholarships totaling over \$100,000. Both concerts are accompanied by the Sphinx Chamber Orchestra with Maestro Chelsea Tipton II conducting.

Junior Division Honors Concert

THURSDAY, FEBRUARY 9, 12 NOON
Rackham Auditorium

This free performance features the three Junior Division finalists (under age 18) competing for their final placement. This concert focuses on participation by young audiences from around the state of Michigan. For tickets, contact Tania McGee at 313-877-9100 x116 or tania@sphinxmusic.org.

Senior Division Finals Concert

SATURDAY, FEBRUARY 11, 2 PM
Max M. Fisher Music Center, Detroit

This nationally-broadcast concert features the three Senior Division Laureates (ages 18-26) competing for their final placement and the \$10,000 first prize. The Junior Division Laureate also performs.

UMS Choral Union

UMS's chorus, the UMS Choral Union, is best known locally for its annual performances of Handel's *Messiah*. However, the ensemble, under the direction of Jerry Blackstone, performs many other concerts each year. The 05/06 season is an exceptionally busy one for these volunteer singers and includes the following performances:

Beethoven's Symphony No. 9

University Symphony Orchestra
MONDAY, OCTOBER 24 ▶ Hill Auditorium

Handel's *Messiah*

Ann Arbor Symphony Orchestra
SATURDAY-SUNDAY, DECEMBER 3-4
Hill Auditorium

Beethoven's Symphony No. 9

Detroit Symphony Orchestra
THURSDAY-SUNDAY, DECEMBER 15-18
Orchestra Hall, Detroit

Vaughan Williams's *A Sea Symphony*

University Symphony Orchestra
TUESDAY, FEBRUARY 21
Hill Auditorium

Shostakovich's Symphony No. 2

Kirov Orchestra
FRIDAY, MARCH 17 ▶ Hill Auditorium

Rossini's *Tancredi* (men only)

Detroit Symphony Orchestra
SATURDAY, MARCH 25 ▶ Hill Auditorium

Mahler's Symphony No. 2

Detroit Symphony Orchestra
FRIDAY-SUNDAY, JUNE 2-4
Orchestra Hall, Detroit

make a difference

UMS is counting on your contribution to help present this exciting season. Ticket revenues cover just half of our program costs. Your generosity makes a vital difference in the ability of UMS to bring the world's greatest music, dance, and theater to Ann Arbor.

An annual donation of \$2,500 or more assures priority for your choice of seats for all performances. Special consideration will be given to donors of at least \$500.

To assure that you continue to have priority for your preferred seats in all our venues, join the UMS family of donors by including a tax-deductible donation with your ticket order.

In addition to seating privileges, UMS donors enjoy:

- ◆ Discounted tickets to select performances
- ◆ Discounts at area restaurants and shops
- ◆ Acknowledgment in UMS program books and other donor listings (for donors of \$250 or more)
- ◆ Advanced notice of performances and advanced purchase privileges
- ◆ Invitations to special events

Matching Gifts

Do you work for a company that matches charitable contributions? You may be able to double the impact of your gift to UMS, and increase your donor level and benefits at the same time. Ask your employer for a matching gift form, which you can complete and include with your contribution.

Your Opportunity to Invest in UMS

UMS has launched its first comprehensive fundraising campaign as part of *The Michigan Difference Campaign*. As a donor to UMS, your gift counts toward the University of Michigan campaign. As a donor to the University campaign, you may designate a gift to UMS or make a planned gift that benefits both you and UMS. For further information about the campaign, please call the **UMS Development Office at 734-764-8489**.

Thank you!

tickets & info

Important Notes from the Ticket Office

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. The value of the tickets may be applied to another performance or will be held as UMS credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. The UMS Ticket Office will accept subscription ticket exchanges after subscription tickets are mailed.

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. The value of the tickets may be applied to another performance or will be held as UMS credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. Lost or misplaced tickets cannot be exchanged:

Ticket Donations/Unused Tickets

Unused tickets may be donated to UMS for a tax-deductible contribution up to 15 minutes prior to the performance. Unused tickets that are returned after the performance are not eligible for UMS credit or for a tax-deductible contribution.

Will Call/Ticket Pick-Up

All ticket orders received less than 10 days prior to the performance will be held at Will-Call, which opens in the performance venue 90 minutes prior to the published start time.

Access for Persons with Disabilities

All UMS venues are accessible for persons with disabilities. Call 734-764-2538 for more information.

Lost or Misplaced Tickets

Call the Ticket Office at 734-764-2538 to have duplicate tickets waiting for you at Will-Call. Duplicate tickets cannot be mailed. In the event of a double seating situation with duplicate tickets, priority will always be given to the holder of the original tickets.

Refunds

Due to the nature of the performing arts, programs are subject to change. Refunds are given only in the case of event cancellation or date change. Handling fees are not refundable.

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.

Parking/Parking Tips

Detailed directions and parking information will be mailed with your tickets and are also available at www.ums.org.

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 the intersection of Palmer and Washtenaw, making it easier to access the structure. This option is available only to U-M employees with blue/gold permits and AVI access. There will not be an attendant for visitor parking to the Palmer Drive structure.

UMS also recommends parking at the off-campus Liberty Square structure (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.

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 works closely with the artists to allow a more flexible late seating policy for family performances.

Children and Families

Children under the age of three will not be admitted to regular, full-length UMS performances. Children of all ages are welcome to attend UMS Family Performances.

All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may 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.

See page 91 for information about the new UMS Classical Kids Club presented by ProQuest Company. For more information about the family-friendliness of specific UMS performances, please call the Ticket Office at 734-764-2538.

How to Order Tickets

Hours

Beginning Tuesday, September 6:
9 am to 5 pm Monday-Friday
10 am to 1 pm Saturday

Before Tuesday, September 6:
10 am to 5 pm Monday-Friday

Phone

With Visa, MasterCard, Discover,
or American Express

734-764-2538

Outside the 734 area code and within Michigan, call toll-free 800-221-1229. There is a \$5 service charge per order for all phone, fax, and mail orders.

Internet

www.ums.org

Per-ticket service fees apply.

In Person

Please visit the Ticket Office on the north end of the Michigan League building (911 North University Avenue). The Ticket Office also sells tickets for all U-M School of Music productions and the Ann Arbor Summer Festival.

Fax

734-647-1171

Mail

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

Group Sales Office

When you bring a group of 10 or more people to a UMS event, you'll save 15-25% off the regular ticket price for most performances. For more information, call the UMS Group Sales Hotline at 734-763-3100.

All sales are final. Refunds are available only when an event is canceled or rescheduled. Programs and artists are subject to change without notice.

seat maps

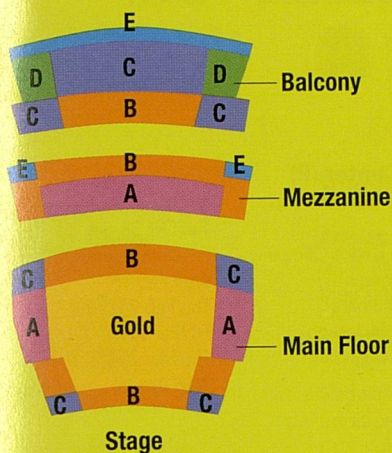
General Admission Venue

St. Francis of Assisi (SF)

The Tallis Scholars
Chanticleer

Thu Mar 30
Thu Apr 20

Hill Auditorium Orchestra

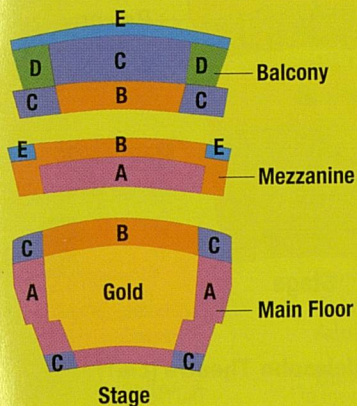


Hill Auditorium (H)

Renée Fleming in
Richard Strauss's *Daphne*
Handel's *Messiah*
Chicago Symphony/
Marcus Roberts Trio
Leif Ove Andsnes/Norwegian
Chamber Orch
Orchestre Révolutionnaire/
Monteverdi Choir
Vienna Philharmonic/
Riccardo Muti
Kirov Orch/Shostakovich Festival
Ewa Podles in Rossini's *Tancredi*

Thu Oct 13
Sat Dec 3 & Sun Dec 4
Thu Dec 8
Sat Jan 14
Thu Jan 19
Thu Mar 9
Fri Mar 17 & Sun Mar 19
Sat Mar 25

Hill Auditorium Recitals & Jazz

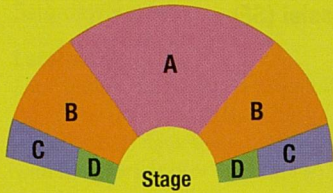


Hill Auditorium (H)

Sonny Rollins
Pat Metheny Trio
The King's Singers
Yousou N'Dour's Egypt
Jean-Yves Thibaudet
Dianne Reeves Christmas
Take 6
Wynton Marsalis/
Lincoln Center Jazz Orch
Louis Lortie
Mariachi Los Camperos
de Nati Cano
Soweto Gospel Choir
Arab World Music Summit
Nadja Salerno-Sonnenberg
Sweet Honey in the Rock
Ford Honors Program: Dave Brubeck

Sat Oct 1
Sat Oct 8
Sat Oct 29
Sat Nov 5
Sun Nov 6
Sat Dec 10
Mon Jan 16
Sun Jan 22
Sat Feb 4
Fri Feb 10
Sun Feb 19
Sat Apr 15
Fri Apr 21
Sat Apr 22
Sat May 13

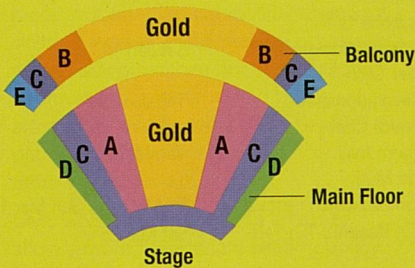
Rackham Auditorium



Rackham Auditorium (R)

András Schiff	Wed Oct 5
Michigan Chamber Players	Sun Nov 13
Concertante	Sat Nov 19
Tokyo String Quartet	Sat Jan 21
Michigan Chamber Players	Sun Feb 12
Takács Quartet	Wed Feb 22
Los Angeles Guitar Quartet	Sun Apr 2

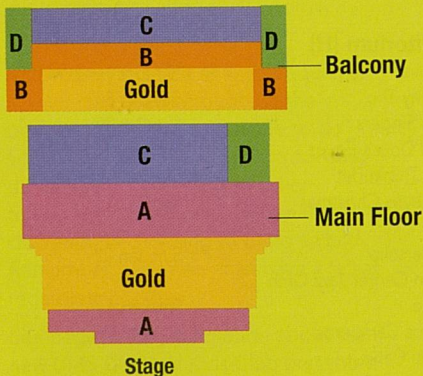
Power Center



Power Center (P)

Mark Morris Dance Group	Fri Sep 16 & Sat Sep 17
Tall Horse	Tue Oct 18–Sat Oct 22
José Limón Dance Company	Fri Jan 13–Sun Jan 15
Louis Andriessen	Wed Feb 15
Pappa Tarahumara	Thu Feb 23
Marc Bamuthi Joseph	Fri Mar 10
Children of Uganda	Thu Mar 23 & Fri Mar 24
Nrityagram	Wed Apr 19

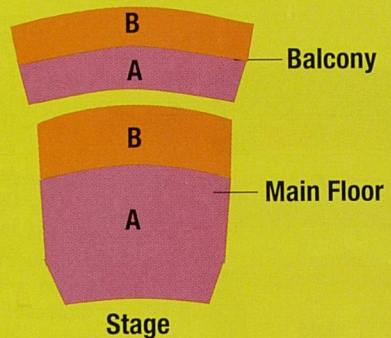
Michigan Theater



Michigan Theater (MT)

SF Jazz Collective	Fri Mar 31
Mory Kanté	Fri Apr 7

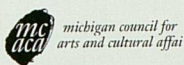
Lydia Mendelssohn Theatre



Lydia Mendelssohn Theatre (LMT)

Arlenchino, <i>Servant of</i>	Thu Nov 3–Sun Nov 6
<i>Two Masters</i>	
Belcea Quartet/Bostridge	Sat Mar 11

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