



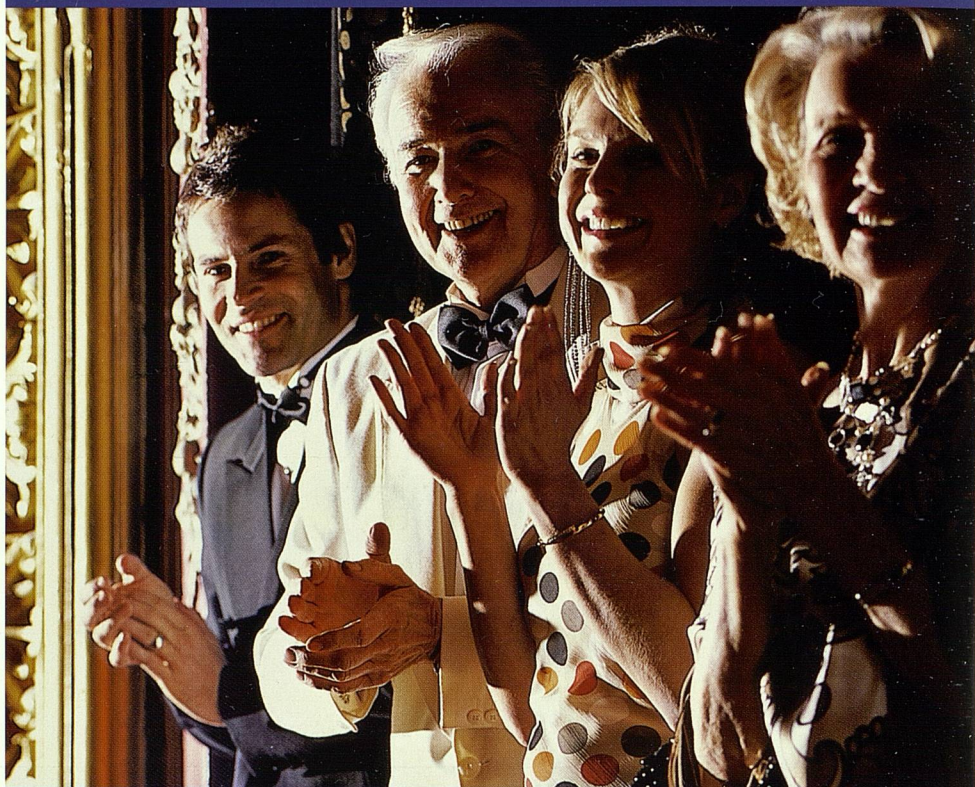
FALL 2006 SEASON

University of Michigan • Ann Arbor

4

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ums
MUSICAL SOCIETY

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ANN ARBOR

university musical society

Fall 06

University of Michigan • Ann Arbor

- P/**2** Letters from the Presidents
- P/**4** Letter from the Chair

UMS/Leadership

- P/**6** Corporate Leaders/Foundations
- P/**14** UMS Board of Directors/Senate/Advisory Committee
- P/**15** UMS Staff/Teacher Advisory Committee

UMS/Services

- P/**17** General Information
- P/**19** UMS Tickets
- P/**21** www.ums.org
- P/**21** Student Information

UMS/Annals

- P/**25** UMS History
- P/**26** UMS Choral Union
- P/**27** Venues and Burton Memorial Tower

UMS/Experience

- P/**29** The 128th UMS Season
- P/**31** UMS Education Programs
- P/**37** UMS Preferred Restaurants and Businesses
- P/**37** UMS Delicious Experiences

UMS/Support

- P/**39** UMS Advisory Committee
- P/**41** UMS Ushers
- P/**41** Sponsorship and Advertising
- P/**43** Annual Fund Support
- P/**53** Annual Endowment Support
- P/**56** UMS Advertisers

• FROM THE U-M PRESIDENT

Welcome to the 128th season of the University Musical Society (UMS)!

All of us at the University of Michigan are proud of UMS, the oldest university-related performing arts presenter in the United States and one of the most distinguished. Earlier this year, UMS was named one of only three university presenters in the United States to receive a major grant from the Doris Duke Charitable Foundation in the inaugural year of the foundation's new Leading College and University Presenter Program. The University is pleased to support UMS not only in its regular 2006/07 season programming but in this fall's third residency of the Royal Shakespeare Company, an exclusive presentation taking place October 24–November 12 only in Ann Arbor.



It is an exciting time for the arts at Michigan. Earlier this year there were the four Grammy awards for the recording of Professor William Bolcom's *Songs of Innocence and of Experience* featuring 450 musicians, most of them U-M students, and produced on the Hill Auditorium stage by UMS and the U-M School of Music, Theatre, & Dance. This fall marks the groundbreaking for the Maxine and Stuart Frankel and the Frankel Family Wing of the U-M Museum of Art, and this coming spring will see the opening of the Arthur Miller Theatre in the new Walgreen Drama Center. I hope to see many of you at these historic events.

Thank you for attending this UMS performance. Please join us this year for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in the University's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

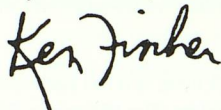
Welcome to this UMS performance. I hope to see you at more UMS events during this exciting 128th season. You'll find all of our events, including the 21 performances by the Royal Shakespeare Company in their third Ann Arbor residency this fall, listed on P/29.

Volunteers are at the heart of UMS's success and among our most active, committed, and generous volunteers are the UMS Board of Directors. Over the summer we bade farewell to three outstanding members, welcomed five new members, and selected officers for the coming season.

Debbie Herbert, Jan Barney Newman, and Gil Omenn each served two three-year terms with distinction and now become members of the UMS Senate, which is the "alumni association" for retired UMS Board members. A highly qualified class was elected to three-year Board terms beginning July 1: arts educator **Lynda Berg**, physician **Al Dodds**, community leader **Ellie Serras**, auto dealer **Joe Sesi**, and dance educator **Tony Smith**. UMS Board members attend up to seven Board meetings a year, serve on various committees, participate in many UMS events, contribute generously, and provide leadership to the organization in many ways. The Board officers for the 2006/07 season include returning **Chair Clayton Wilhite, Vice Chair Carl Herstein, and Treasurer Michael Allemang**. **Cynthia Dodd** succeeds retiring **Secretary Jan Barney Newman**. For a complete list of UMS Board and Senate members, see P/14.

It's wonderful to have you with us for this performance. Feel free to get in touch with me if you have any questions or problems. If you don't see me in the lobby at this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President



AN INVITATION FROM UMS CHAIRMAN, CLAYTON WILHITE

*How Two Gifts from You in 06/07 Can Produce Four for UMS.
Yes, the Math Works.*



Last year in this space, I discussed the significant positive impact your donations can have on the fiscal health of UMS. So, before I explain the miraculous headline, I want to report that your generosity last year did, indeed, have impact. UMS reached both its annual and endowment fund goals, thereby achieving critical financial milestones in a bumpy economic climate.

From all of us at UMS, enormous thanks to those of you who made that possible.

Now let's focus on the headline and the message behind it—one so fundamentally necessary to our 06/07 goals.

Let me lay out the rationale behind my claim and see if it makes sense for you.

Fact #1—UMS has a modest endowment. It must be increased significantly: first, because the cost of distinctive, high quality, sometimes “adventuresome” programming requires it; second, because the new reality is that UMS operates in an increasingly erratic arts funding environment. Corporate, government, University of Michigan, and foundation giving have each experienced wide funding fluctuations in the last 24 months. Insulating UMS from these vagaries is a high endowment priority.

Fact #2—Endowment monies notwithstanding, UMS history is replete with examples of the lifeblood role that *annual giving* by thousands of generous individuals has played in building the UMS reputation over the last 127 seasons. Your annual gifts are the *most essential* component of a solvent UMS. Thus it has been and thus it shall always be.

Fact #3—UMS, for the first time, is a full participant in a University of Michigan fund-raising campaign. The “Michigan Difference” (you easily could substitute, “UMS”) campaign presents UMS with a highly visible once-in-a-lifetime window to address our annual giving and endowment needs simultaneously as never before.

Now, let's turn the corner and relate all this to you—in particular, to our audiences of five, 10, 20, or 40 years standing who, conceivably, have both the means and the motivation to consider two gifts to UMS this season:

- 1) Continuing a personally meaningful *annual* fund commitment and
- 2) Inaugurating a "UMS Difference" *endowment* commitment in the form of a one-time cash gift, a multi-year cash pledge, or a bequest.

If this notion is beginning to strike a chord, let me offer one final, compelling motive to complete my case. Thanks to two great American philanthropic organizations, The Wallace Foundation and Doris Duke Charitable Foundation, UMS is poised to receive \$1.5 million in additional matching endowment funds *if* we can raise \$2 million on our own. While achieving this level would still leave us well short of our ultimate endowment goals, what a jump-start the \$3.5 million would give us. (Conversely, if we don't raise the full \$2 million, we also lose that portion of the grant as well).

The endowment match opportunity is in place for the *entire* 06/07 season. To bring things down to a very personal, individual level, every dollar you give to endowment generates *an additional* \$1.50 from the foundations.

Never in UMS history have we had this amount of leverage working for us at one time.

So, can we ask you to give to UMS twice in 06/07? Once to the annual fund and once more to the endowment?

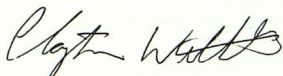
For some who already are stretched with their annual fund gift, the answer may be "no." Nevertheless, we thank you for that critical contribution. As I said earlier, there would be no UMS without you.

For others, in particular those who are experiencing the joy of being over age 40, many years of rewarding UMS performances combined with financial circumstances will produce a "yes"—knowing that when you give, Wallace and Duke will each give as well.

The quite magical result of your generosity? Two gifts from you produce four gifts to UMS and protect our future for generations to come!

For more information on both giving options, please contact the offices of Susan McClanahan, Director of Development, at 734.647.1177 or visit our website at www.ums.org and click on "Make a Gift."

Sincerely,



Clayton Wilhite
Chair, UMS Board of Directors

UMS/Leadership

• CORPORATE LEADERS / FOUNDATIONS



Fred Shell

Vice President, Corporate and Government Affairs, DTE Energy

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."

**DTE Energy
Foundation**



James C. Epolito

President and CEO, Michigan Economic Development Corporation

"Quality of life and cultural resources are key factors for corporate leaders who are growing their businesses in Michigan or considering locating here. For this reason the Michigan Economic Development Corporation is thankful for the opportunity to support the University Musical Society as it further enhances the state's reputation for artistic excellence."



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."

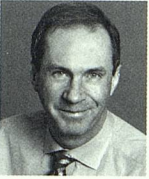


Ford Motor Company Fund

**Andrea Fischer Newman**

*Senior Vice President Government Affairs,
Northwest Airlines*

"As the carrier that connects Ann Arbor and Michigan to the world, Northwest is proud to support the University Musical Society, one of many examples of the talent, creativity, and artistic excellence that enrich and strengthen our community."

**David Canter**

Senior Vice President, Pfizer, Inc.

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





Douglass R. Fox

President, Ann Arbor Automotive

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



Laurel R. Champion

Publisher, The Ann Arbor News

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 06/07 season."



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."



George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."





Claes Fornell

Chairman, CFI Group, Inc.

"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and we are proud to lend our support."

CFI Group
Claes Fornell International



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

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

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



Brian G. Glowiak

Vice President, DaimlerChrysler Corporation Fund

"We are pleased to support the University Musical Society and numerous other community programs that encourage appreciation for the arts and culture, enhance our quality of life, and improve the world around us."

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund



James M. Cameron, Jr.

Ann Arbor Office Managing Member, DykemaGossett, PLLC

"Dykema Gossett is honored to be a part of the University Musical Society team. We are particularly proud to be involved in UMS programs supporting education in the fine arts through its training and enrichment programs for students and teachers in the public schools of our community. We will all reap the benefits of UMS's fine work with our young people."

DYKEMA GOSSETT PLLC



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

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."



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."



Erik W. Bakker

Senior Vice President, JPMorgan Chase, Michigan

"JPMorgan Chase is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."



Brian P. Campbell

Chairman and CEO, Kaydon Corporation

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



Edward Reilly

Michigan District President, KeyBank

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on the cultural excellence it brings to the community. Thank you, UMS. Keep up the great work!"

KeyBank



**Key Private
Bank**



Paul A. Phillips

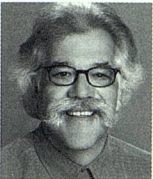
Vice President Business Development, LaSalle Bank

"LaSalle Bank appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society."



LaSalle Bank

ABN AMRO



Dennis Serras

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

MAIN STREET
VENTURES
DISTINCTIVE CATERIES.



Sharon J. Rothwell

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

MASCO

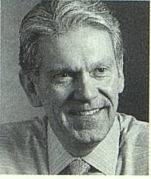


Erik H. Serr

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 127 years has brought inspiration and enrichment to our lives and to our community."

**MILLER
CANFIELD**



Alan Aldworth

Chairman, President, and CEO, ProQuest Company

"ProQuest Company is honored to be a supporter of the University Musical Society. 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



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.



Nicholas C. Mattera

Director, Client Services, TIAA-CREF

"TIAA-CREF is privileged to be a sponsor of the University Musical Society and to work with the University of Michigan and its employees. In fact, for more than 85 years, we've been proud to serve those whose life work serves the greater good."

**TIAA
CREF**
FINANCIAL SERVICES
FOR THE GREATER GOOD™

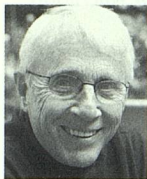


Robert R. Tisch

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."

TISCH
INVESTMENT ADVISORY INCORPORATED



Tom Thompson

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."



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."



Jim Mattson

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing 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 128th season."



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

\$100,000 or more

Doris Duke Charitable Foundation
Michigan Council for Arts and Cultural Affairs
Michigan Economic Development Corporation
The Wallace Foundation

\$50,000-99,999

Anonymous
DTE Energy Foundation
Esperance Family Foundation
National Endowment for the Arts
The Power Foundation

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NATIONAL
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FOR THE ARTS



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The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision



At Kellogg our vision is to serve
the community through exceptional
eye care and research to save sight.

M
University of Michigan
Kellogg Eye Center

Learn more about us at: www.kellogg.umich.edu • 734.763.1415

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 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, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Thayer Street, and Fletcher Street 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 06/07 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$20 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

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; and in the Maynard Street structure for a minimal fee.

For up-to-date parking information, please visit 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 (beginning 75 minutes prior to concerts entering through the west lobby doors), 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.

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 deduc-

tion. 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.

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- 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). Complimentary tickets are not offered for performances with no group discount.

For more information, please contact the UMS Group Sales Hotline at 734.763.3100 or e-mail umsgroupsales@umich.edu.

Gift Certificates

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. For more information, please visit www.ums.org.

• UMS TICKETS

In Person

League Ticket Office
911 North University Ave.

Hours

Mon-Fri: 9am-5pm
Sat: 10am-1pm

By Phone

734.764.2538

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

By Internet

www.ums.org

By Fax

734.647.1171

By Mail

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

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

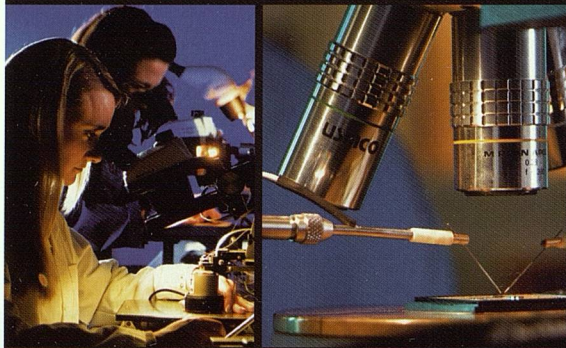
Wherever in the world you compete,
Michigan can give you the upper hand.



1

IN A SERIES OF THOUSANDS

It doesn't take x-ray vision to see the advantages of Michigan. (But, in this case, it helped.)

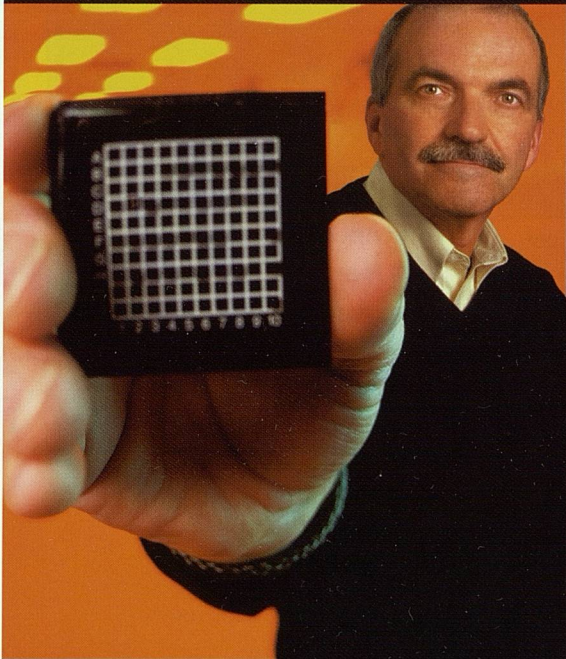


This is the story of Advanced Photonix. This opto-electronics company developed a Terahertz machine that is superior to x-ray. It's called the T-Ray™. This incredible machine has helped NASA see below the visible surface of spaceship tiles to locate any fissures that may exist. The T-Ray also has an impact on homeland security and so much more. But that's a small part of this story.

Richard Kurtz, CEO, moved Advanced Photonix across the country from California to Michigan. Why? Because Michigan offered them a customized package of economic incentives and direct access to the world-famous Ann Arbor Technology Tri-Corridor. Thanks to the Michigan Economic Development Corporation, businesses that come here find success.

Your success is no exception. In Michigan, you could have access to the \$2 billion 21st Century Jobs Fund. Two billion dollars. PLUS, Michigan is home to some of the world's top research universities. In fact, we're ranked #2 among all states for patents awarded to public universities. Imagine where you could take your business with that kind of access. Technology clusters, economic incentives, capital funding sources...the list goes on.

What's the moral of the story? You don't need x-ray vision to succeed. Because wherever in the world you compete, Michigan can give you the upper hand. Let the Michigan Economic Development Corporation show you how. Call 800 878 7722 or click on michigan.org.



*Richard Kurtz, CEO
Advanced Photonix, Inc.*

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ECONOMIC DEVELOPMENT CORPORATION

THE UPPER HAND

• WWW.UMS.ORG – NEW!

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, and education events.



Online Event Calendar. A list of all UMS performances, educational events, and other activities at a glance.

Everyone's A Critic! Share your performance thoughts on an online message board.

Sound and Video Clips. Check out the new UMS Playlists on iTunes Music Store! Also view video clips and interviews from UMS performers online before the concert.

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

Student Ticket Information. Current info on UMS Rush Tickets, student sales, and other opportunities for U-M students including a Student Blog!

Maps, Directions, and Parking. To help you get where you're going...including insider parking tips.

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.

• STUDENT INFORMATION

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs.

Half-Price Student Ticket Sales. At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

Note: RSC tickets will not be offered for the online version of the sale. A special RSC student ticket sale will be held on Saturday, September 30, 2006.

Winter Semester: Begins Thursday, January 4, 2007 at 8 pm and ends Saturday, January 6 at 8 pm.

Sponsored by UMCREDIT UNION

Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and for 50% off the published ticket price beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.



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UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch card for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Please Note: RSC tickets will not be available with the UMS Student Card.

Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$12, you get great seats to a UMS event (at least a 60% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Arts & Eats events are scheduled each month. Tickets go on sale approximately two weeks before the concert.

06/07 Arts & Eats Events:

Alice Coltrane Quartet, Sat. 9/23

Kirov Orchestra, Sat. 10/21

Jonathan Biss, Sat. 11/18

Handel's *Messiah*, Sat. 12/2

Bright Sheng's *Silver River*, Fri. 1/12

Stephen Petronio, Fri. 2/16

Orchestre Philharmonique de Radio France,

Tues. 3/20

Sponsored by  UMCREDIT UNION



With support from the **U-M Alumni Association**

Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a series of six events that costs students only \$50. Click on www.arts.umich.edu to view the performance offerings and complete the order form for this series.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.

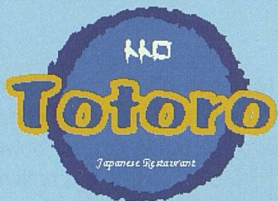
Internships and College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. 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.

Student Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the value of live performance. For more information or to participate on the Committee, please call 734.615.6590.



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UMS/Annals

• UMS HISTORY

Through 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 127 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 throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

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

Over its 127 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters.

theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five 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

Throughout its 127-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 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Fourteen years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The chorus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning Conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in 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 released a three-disc set of this recording in October 2004, featuring the Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of the *New York Times* "Best Classical Music CDs of 2004."

The current 06/07 season includes further collaborations with the DSO, including Mahler's *Symphony No. 2* (Rafael Frübeck de Burgos, conductor) and John Adams's *On the Transmigration of Souls* (John Adams, conductor). Further performances include Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (Valery Gergiev, conductor), the Verdi *Requiem* with the Ann Arbor Symphony (Arie Lipsky, conductor), and the 128th annual performances of Handel's *Messiah* in Hill Auditorium in December (Jerry Blackstone, conducting).

The 05/06 season included collaborations with the DSO in Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 3*, and a concert performance of Rossini's opera *Tancredi*. The 127th annual performances of Handel's *Messiah* took place in Hill Auditorium in December. The season was further rounded out by performances of the Vaughan Williams' *Sea Symphony* with the U-M School of Music's Symphony Orchestra conducted by Jerry Blackstone, and Shostakovich's *Symphony No. 2* with the Kirov Orchestra of St. Petersburg, conducted by Valery Gergiev.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information about the UMS Choral Union, please call 734.763.8997 or e-mail choralunion@umich.edu.



Ann Arbor Symphony Orchestra 06-07 Season *See what we're all about.*

Verdi Requiem 9/16/06

A dramatic masterpiece performed in the splendor of Hill Auditorium.

Cello Constellation 10/14/06

Matt Haimovitz & Arie Lipsky on cello in Brahms, Dvořák & Vivaldi.

Rhapsody in Blue 11/4/06

Plus Beethoven, the world premiere of U-M's Kirsten Volness & *Orkney Wedding* with a bagpipe soloist.

Allegro & Animal Crackers:

Chenille Sisters 11/5/06

A kid's show from The Chenilles!

Sing-Along with Santa 12/9/06

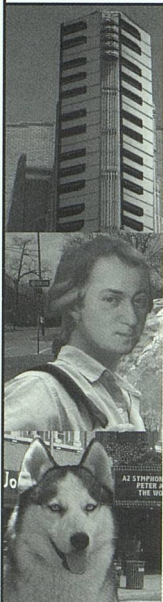
Holiday songs & storytelling.

Mozart's Birthday Bash 1/20/07

A showcase of Mozart's talents.

Peter & the Wolf 1/21/07

Plus *Raccoon Tune*, based on the book by A2 author Nancy Shaw.



• **VENUES AND 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 re-opened to the public in January 2004. 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.

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 men-

tioned. 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 06/07 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 Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on

March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

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

Burton Memorial Tower

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

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

This current season marks the sixth 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 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.

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General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

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

Event Program Book

Thursday, September 21 through Saturday, October 7, 2006

Ballet Folklórico de México 5
 Thursday, September 21, 8:00 pm
 Hill Auditorium

Alice Coltrane Quartet 11
A Celebration of John Coltrane's 80th Birthday
 Saturday, September 23, 8:00 pm
 Hill Auditorium

Members of the
Emerson String Quartet with 17
Wu Han
 Friday, September 29, 8:00 pm
 Rackham Auditorium

An Evening with Marian McPartland with the 23
Bill Charlap Trio
 Saturday, October 7, 8:00 pm
 Hill Auditorium

It is a great pleasure to welcome you, the audience members, back to Ann Arbor's beloved performance venues and to an exciting new UMS season. Everyone on the UMS staff never forgets that our jobs are ultimately in service to audiences and artists. For 127 years, UMS performances and educational programs have created countless moments of connection between them. It is in these "moments of connection" where we find real joy in our work...and so it begins again!

At the beginning of any season I am often asked, "What's new this year at UMS?" or,



"What events this season should I not miss?" I am understandably coy about answering the latter question because I firmly believe that there is artistic merit and cultural relevance embedded in everything included on any given UMS roster. BUT, when pressed, I can offer

that this fall, I am especially excited about Alice Coltrane's tribute to her late husband John on what would have been his 80th birthday; Valery Gergiev's continuation of his Centennial Shostakovich Celebration with his Kirov Orchestra; the Florestan Trio's return to Rackham Auditorium; and the long-awaited return of the London Philharmonic Orchestra to Hill Auditorium. Of course, there is no need to enunciate the excitement and thrill surrounding the mounting of a third, exclusive US residency by the Royal Shakespeare Company.

To the first question of "what's new?", I say, "a lot!"

— A series of performances focusing on artists from Mexico and greater Latin America, opening with the colorful pageantry and historic music and dances of Amalia Hernández' Ballet Folklórico de México. They come to Ann Arbor straight from their home in Mexico City before starting a tour of North America. In addition to the artists from Mexico, don't miss the performers

from Cuba, French Guiana, Haiti, Guadeloupe, Jamaica, Brazil, Argentina, and Chile also scheduled throughout the entire season as part of this program focus.

— A new UMS website which I encourage you to visit at www.ums.org. Hours of staff time have gone into researching and developing a much-expanded online world of information about UMS: programs, artist profiles, ticket specials, sound and video clips, podcasts, iTunes playlists, and study guides. I am most excited about a feature called "Everyone's a Critic" where all audience members now have a say in critiquing UMS performances in their own words. We hope to create a community of online opinion and response in which we can all participate. It should be informative, interesting, and, I hope, at times, controversial.

— A stream of artists making debut appearances on UMS stages: Alice Coltrane, Jonathan Biss, Cuarteto Latinoamericano, Marian McPartland and Bill Charlap, Big 3 Palladium Orchestra, Stephen Petronio Company, Time for Three, Gilberto Gil, Rahim AlHaj and Souhail Kaspar, Pablo Ziegler and Claudia Acuña, David Krakauer, Los Folkloristas, and the Netherlands Bach Society.

Thank you for participating in the UMS experience. Feel free to drop me a line at mkond@umich.edu if you have questions or suggestions. Here's to a successful, thought-provoking, and happy 128th season!

Sincerely,

Michael J. Kondziolka
UMS Director of Programming

UMS Educational Events

through Friday, October 13, 2006

All UMS educational activities are free, open to the public, and in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS Education Department at 734.647.6712 or e-mail umsed@umich.edu.

Amalia Hernández' Ballet Folklórico de México

Thursday, September 21, post-performance, Hill Auditorium Lobby
The Amalia Hernández' Ballet Folklórico de México will greet the audience immediately following the public performance.

Alice Coltrane Quartet

Artist Interview: Alice Coltrane and Ravi Coltrane

Friday, September 22, 3 pm, Rackham Amphitheatre, 4th Floor, 915 E. Washington.

Alice and Ravi Coltrane and members of her quartet—legendary bassist Charlie Haden and drummer Roy Haynes—come together to discuss John Coltrane's legacy in American jazz music. A collaboration with the U-M School of Music and the LSA Citizenship Theme Semester.

Martha Graham Dance Company

Open Rehearsal of *Primitive Mysteries* with the U-M Dance Company

Thursday, September 28, 6-8 pm, Betty Pease Dance Studio, 2nd Floor, U-M Department of Dance, 1310 N. University Ct., Behind CCRB, off Observatory Road. Former principal dancer Diane Gray will lead an open rehearsal as she sets Martha Graham's iconic work *Primitive Mysteries* on the students in the U-M Dance Company. Members of the public are welcome to observe this special look into how Graham's choreography is brought to life on stage. A collaboration with the U-M Department of Dance.

Youth/Beginner Graham Technique Master Class

Saturday, October 7, 10:30-12:30 pm, Dance Gallery Studio, 815 Wildt Street, for map visit www.dancegallerystudio.org. Peter Sparling former principal dancer, Martha Graham Dance Company, and U-M Professor of Dance, leads a Graham technique master class for youths ages 9-15. For more information, please contact Dance Gallery Studio at 734.747.8885. Open for observation. A collaboration with Dance Gallery Studio.

Martha Graham Study Club

Tuesday, October 10, 7-8:45 pm, Ann Arbor District Library, Basement Level, 343 South Fifth Avenue. Former Graham principal dancer and U-M Professor of Dance Peter Sparling leads a primer on understanding and appreciating the works of the MGDC. His talk will focus on Graham's life and legacy in the world of American modern dance and will be enhanced through use of rare archival footage and demonstration. This club is essential for all audiences who will be attending the Martha Graham performances. A collaboration with the Ann Arbor District Library and the U-M Department of Dance.

Adult Graham Technique Master Class

Thursday, October 12, 6:30-8 pm, Dance Gallery Studio, 815 Wildt Street, for map visit www.dancegallerystudio.org. Former Graham principal dancer and U-M Professor of Dance Peter Sparling leads a Graham technique master class for advanced to intermediate adult dancers. For more information, please contact Dance Gallery Studio at 734.747.8885. A collaboration with Dance Gallery Studio.

Artist Interview and Discussion:

Featuring Janet Eilber and Members of the Martha Graham Dance Company
Friday, October 13, 12:45-2:15 pm, Betty Pease Studio, 2nd Floor, U-M Department of Dance, 1310 N. University Ct., Behind CCRB, off Observatory Road.

Hosted by Peter Sparling, former principal dancer with the Martha Graham Dance Company and U-M Professor of Dance. Martha Graham is hailed as an American legend of modern dance and a seminal artistic force of the 20th century. In this special session, leading dancers of the Martha Graham Dance Company and U-M faculty will discuss the legacy of Martha Graham, what it is like to dance with this iconic dance company, and the specific techniques and training needed for performing Graham's choreography. A collaboration with the U-M Department of Dance and the LSA Citizenship Theme Semester.

Royal Shakespeare Company

The 2006 Royal Shakespeare Company residency encompasses over 135 public and private events from September through November 2006. For a comprehensive listing, please visit www.ums.org.

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128th UMS SEASON 2006 | 2007

Cuarteto Latinoamericano Manuel Barrueco guitar

SUNDAY, NOVEMBER 19, 4 PM ▶ Rackham Auditorium

The beauty and unbridled passion of Spanish and Latin American music come together in this dynamic pairing of Cuban guitarist Manuel Barrueco and the Mexican string quartet Cuarteto Latinoamericano. Program includes works by Guastavino, Alvarez, Barrios, Sierra, Piazzolla, and a UMS commission by U-M composer Michael Daugherty.

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Amalia Hernández' Ballet Folklórico de México

Amalia Hernández, *Founder*
Norma López Hernández, *Artistic Director*

Company

Women

Auristela Almada Olloqui, Janelle Raelynn Ayon, Livia Chavez Lira, Elsa Laura Cruz Muñoz, Fabiola Díaz Lozano, Ma. Del Carmen Dominguez de Vázquez, Anahy Dorantes López, Linda Xiomara Faraón Chaúl Valencia, Merari Argelia García Regalado Aquino, Ma. Luisa Guillén Rocha, Martha Aurora Martínez González, Diana Adriana Ovalle Benito, Nait Alejandra Pérez Altamirano, Jessica Yisrel Miriam Pérez Loredó, Irene Isabel Rodríguez Zúñiga, Mónica Rosas Ávalos, Katyana Sánchez Cortés

Men

Mario Alberto Almanza Chávez, Abraham Bravo Ruíz, Carlos Jorge Cabrera Soto, Víctor Hugo Cortés González, Miguel Angel Covarrubias Huerta, Ignacio Cruz Acosta, Martín Cruz González, Luis Antonio Díaz Flores, Iván Noe Larrea Bremont, Raymundo López Reyes, Juan José Pérez Díaz, Jorge Torres Chávez, Jonathan Christian Robellada Monzón, Rodrigo Urbieta Rosas, Rodrigo Vázquez Mata, Juan Erik Vázquez Retta, Edson Alberto Zapata Lara

Musicians

Margarito Alvarado Mares, Tomas De La Rosa Marínez, Jaime Gómez Villafuerte, Miguel González Nerey, Guillermo Florencio Martínez Vázquez, Héctor Medina Ramos, Humberto Medina Ramos, José Medina Ramos, Adib Wuilliams Toledano Rescalvo, Catarino Torres Contreras

Program

Thursday Evening, September 21, 2006 at 8:00
Hill Auditorium • Ann Arbor

Matachines

Sones de Michoacán

Zacatecas

Charreada

Tlacotalpan Festivity

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

The Feather Dance**The Danzón and the Jarana****Wedding in the Huasteca****The Deer Dance****Jalisco**

Opening Performance of
the 128th Annual Season

Global Series:
Mexico and the Americas

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

Tonight's performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

Special thanks to the Esperance Family Foundation for its support of the 06/07 Youth Performance Series.

Educational programs funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.

Media partnership provided by *Metro Times*.

Ballet Folklórico de México and Columbia Artists Management, LLC express deep appreciation to Fonatur and the Mexican Tourism Board for their generous and ongoing support. For more information please visit www.visitmexico.com and www.fonatur.gob.mx.

Amalia Hernández' Ballet Folklórico de México appears by arrangement with Columbia Artists Management, LLC.

Large print programs are available upon request.

Matachines

The *Matachines* is a dance performed in the Northern part of Mexico City. This dance is inspired by the customs of Pre-Hispanic people who danced exclusively to worship their gods. The Spanish Conquest brought with it Medieval dances that since the 16th century in Mexico were used in Christian ceremonies. This is the history of the Matachines dance, which has been preserved to this day.

Sones de Michoacán

Michoacán is one of the culturally richest states in Mexico. It is recognized for producing fine folk art such as ceramics, weaving, wood carving, lacquer work, and copper work. Therefore it isn't surprising to note that Michoacán is also well known for its unique repertory of ancient song and dance.

The ballet begins with a party in a village where dances are performed in front of a flowered arc, a common decoration for this type of celebration. The brief but striking selection of dances begins with three rattle dancers, or *sonajas*, which reveal their hybrid Indo-Spanish origin by the constant use of a rattle, an instrument almost invariably used in Pre-Hispanic times to mark the rhythms of all dances. These dances are followed by the *jarabes*, classic examples of that style which has developed in different regions of Mexico with rapid steps full of gaiety and hope.

Sones de Michoacán is the first "folk ballet" composed by Amalia Hernández. In this ballet she tried to present her love of Mexican culture and her love of youth.

Zacatecas

From the northern region of central Mexico, rich with gold and silver mines, we present dances and songs not only with Spanish influence from the Conquest, but with a French and Austrian flavor brought by the troops of Emperor Maximilian of Hasburg who came to Mexico in the 19th century. The movements consist of the following:

The March of Zacatecas
The Red One

The Blue Birds
The Gorgoros
The Diggers

This dance tells about the brave and decisive fight held in Zacatecas, where Francisco Villa defeated the Federal Government.

Charreada

Charreada consists of the following two movements:

The Rope Dance
Country Love Dance

Tlacotalpan Festivity

January 31 marks the celebration of the Candelaria Virgin in the town of Tlacotalpan. Stages are built in the main square where musicians and dancers dance to *fundangos*. This celebration is characterized by the use of the *Mojigangas*, enormous puppets that symbolize different cultural figures and archetypal human characteristics. The music is characterized by the sound of drums such as congas, common in the festive carnival season of the Caribbean. The "festivity" consists of the following:

The Dance of the Fisherman
El Sisquisiri
Jarochos, musicians from Veracruz
La Morena
The Cuckoo Bird
The Fan Dance
El Coco
La Bamba
La Sarna
The Clown
La Jarocha, or woman from Veracruz
The Angel
The Moor
The African Boy
The Indian Girl-Maria
The Devil
The Crier

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

The Feather Dance

This ballet is inspired by the ancient tradition of the *Zapotecas*, an indigenous group in Mexico who pays respect or gives *Guelaguetza*, an offering, to important or high-ranking officials through their music and dance. The most spectacular of these regional dances is *The Feather Dance*, which requires great technical prowess in order to manipulate the richly adorned feather headdresses. The state of Oaxaca also has another welcoming dance entitled *Jarabes*, originally attributed to the indigenous state of Mixteca. These welcoming dances, with their light and lyrical steps are performed to the accompaniment of a typical village band.

The Danzón and the Jarana

The *danzón* is a traditional urban dance that combines many different rhythms such as *La Habanera* or Cuban rhythm and other typical Mexican dance rhythms.

The *danzón* is a product of many cultures in Mexico and brings many influences from Europe, Africa, and the Caribbean. Without a doubt it is the dance of the pueblo. It came to Mexico via the state of Yucatán and its popularity spread throughout the Gulf Coast creating the first Mexican *danzónes* such as *El Gran Danzón Nereidas*.

The Mexican love of this rhythm persists and is evident since the time that the *Salon Mexico* welcomed it in the capital as well as in other dance halls throughout the country.

Jarana

It was inevitable that the implementation of many different musical and dance traditions classified generally as "Spanish" among the distinctive traditions of Pre-Columbian Mexico should produce an endless range of different styles in present-day Mexican music and dance. One of the most interesting of these mixtures occurs in the Yucatan. There, the exotic exuberance of the Caribbean influence, visible in Vera Cruz, has been largely ignored. Instead the great dignity of ancient Mayan traditions has amalgamated with the

music of 17th- and 18th-century Spanish dances such a *Jota*, *Zapateado*, and above all, the *Sarabande*. The dances of the Yucatan preserve the courtly elegance of early-Spanish dance and acquire certain exotic (though always restrained) overtones. The sternness and aristocratic severity of Mayan artistic tradition has led Spanish music in a direction contrary to that taken by similar music in Vera Cruz or the Huasteca.

Wedding in the Huasteca

On the day of his wedding, a young rancher finds a beautiful, young Indian girl and cannot resist the temptation of romance with her. Meanwhile, at the Village church, the bride begins the preparations for their wedding. When the groom finally arrives, the couple begins a dance and all the neighbors join in and court her. In the midst of the general gaiety, her groom's rival arrives. In seconds the happiness of the celebration disappears as the two men get hold of their machetes and fight until the rival dies. The party continues, as is tradition in that region. The bride and groom finally leave for the church in total splendor but leave behind the mourners in the plaza who are the only memory of the fight and death of the rival.

The Deer Dance

The Yaqui People, who have a reputation as excellent hunters, have managed to be the only indigenous culture to preserve their cultural autonomy in the face of Spanish colonialism. Free from any racial mingling and modern cultures, the Yaquis continue hunting with bows and arrows, cultivating the land according to their ancestor's methods, and celebrating their ritual dances with hermetic fervor. *The Deer Dance* is part of a rite that is organized in preparation for a hunt. It reproduces the hunt with astonishing fidelity.

Jalisco

The state of Jalisco is the land of the *Charros*, the *Chinas*, and the *Mariachis*. Since the last century

Ballet Folklórico de México



it has become a symbol of Mexican nationality. The *Charros* of Jalisco are known for their high spirits and joyous grasping of life. Jalisco's folklore captures the soul of Mexico in its sensual music, refined dances, and dazzling costumes. For this reason, the Ballet Folklórico de México culminates every performance with this ballet. It opens with a *Mariachi* parade playing lively *sones* at the start of a fiesta. In the background is the traditional gazebo found in all the provincial plazas of Mexico. During this colorful fiesta, the songs and dances of Jalisco: *The Snake*, *El Tranchete*, *La Negra*, and *El Jarabe Tapatio*—the famous *Mexican Hat Dance*—are performed. At the end of the performance the dancers salute the audience by throwing colorful paper streamers to them.

In 1952, dancer and choreographer **Amalia Hernández** founded the **Ballet Folklórico de México**, having embarked at a very early age on a never-ending quest to rescue the dancing traditions of Mexico. This vital search came from a basic need to express (not only in Mexico, but in the rest of the world) the beauty of the universe in motion through dances from the Pre-Colombian era, to the Hispanic Vice royal period, to the popular movement of the Revolutionary years.

In 1952, Ms. Hernández began to garner recognition as a cultural representative of Mexico for her early works. In these works, the present fades before our eyes and we begin a journey into the past. The Lords of Heaven and Earth come back to life, as well as the Jaguars and the Gods born of man. Thirty different cultures that blossomed in centuries past leave behind a trail of color and tradition from which Amalia Hernández

was inspired to create the Ballet Folklórico de México.

A weekly government-sponsored program on Mexican television aired the Ballet's initial performances. During these first few years, the company achieved a degree of international success that has been maintained for over 50 years and has succeeded in disseminating the rich traditions and folklore of Mexico all over the world.

Beginning in the 1970s, Amalia Hernández and Ballet Folklórico de México created over 40 ballets for upwards of 70 dancers. The music, technical rigor, elaborate costuming, and Ms. Hernández' choreography in these works have created a singular character, defining the Ballet Folklórico de México.

Since 1959, the company has been permanently housed at the Palace of Fine Arts, the foremost stage for the arts in Mexico City. The institution has two main artistic companies called The First Company and the Resident Company: both alternate tours and performances in Mexico and abroad.

The company has currently given over 5000 performances, and both Amalia Hernández and the Ballet Folklórico de México have been distinguished with more than 200 awards recognizing their artistic merits.

Ballet Folklórico de México

Artistic Staff

Amalia Hernández, *Founder*
Norma López Hernández, *Artistic Director*
Salvador López, *General Director*

Production Staff

Maria Antonieta Moreno Lau, *Public Relations/ Production Coordinator*
Carlos Enrique Díaz, *Technical Director*
Carlos Flavio Antúnez Tiburcio, *Artistic Coordinator*
Leila Maldonado, *Merchandise*
Jose Antulio Avalos, *Lighting Designer*
Julio Cárdenas, *Audio Engineer*
Esperanza Estevanez, *Wardrobe*
José Barrios, *Wardrobe*
Pedro Cedillo, *Wardrobe*
Rafael Zúñiga Jaimes, *Head Carpenter*

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Susana Becerril
Laura Becerril
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Columbia Artists Management, LLC

Jean-Jacques Cesbron, *Executive Vice President/Tour Direction*
Lisa Willis, *Attractions Coordinator*
Leticia D. Baratta, *Production Manager*
Jessica V. Cabrera, *Company Manager*

UMS ARCHIVES

Tonight's performance by Ballet Folklórico de México marks the company's fourth UMS appearance. The Ballet Folklórico de México first performed under UMS auspices on November 1, 1963 in Hill Auditorium. The company returned to Ann Arbor in 1969 and, again, in 1999.

Alice Coltrane Quartet

Alice Coltrane, *Wurlitzer organ, piano, and Triton*
 Ravi Coltrane, *Saxophones*
 Charlie Haden, *Bass*
 Roy Haynes, *Drums and percussion*

Program

Saturday Evening, September 23, 2006 at 8:00
 Hill Auditorium • Ann Arbor

Translinear Light:
A Celebration of John Coltrane's 80th Birthday



Photo: Chuck Stewart

Tonight's program will be announced by the artists from the stage and will not contain an intermission.

Second Performance of
 the 128th Annual Season

13th Annual
 Jazz Series

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This performance is funded in part by the U-M Office of the Senior Vice Provost for Academic Affairs.

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

Special thanks to the LSA Citizenship Theme Semester and the UMS NETWORK for their participation in this residency.

The Oriental rug used in this evening's performance is made possible by Hagopian World of Rugs, with locations in Novi, Birmingham, and the Oak Park Outlet.

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

Alice Coltrane Quartet appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

For more than five decades, the Coltrane name remains at the forefront of modern music. It is lauded throughout the US as well as internationally where it has received great acclaim. The musical offerings cover an eclectic variety of artistic expressions recorded on ABC Impulse, Warner Bros., and Impulse!-Universal.

Alice Coltrane was born and raised in the religious family of Solon and Anne McLeod in Detroit, Michigan, hailed as a major musical capitol and a creative wellspring of jazz. Ms. Coltrane became interested in music and began her study of the piano at the age of seven. She consistently and diligently practiced and studied classical music. Subsequently, she enrolled in a more advanced study of the music of Rachmaninoff, Beethoven, Stravinsky, and Tchaikovsky. Classical music was an extensive, technical study for many years. Subsequent to the completion of her studies, she said, "The classical artist must respectfully recreate the composer's meaning...with jazz music, you are allowed to develop your own creativity, improvisation, and expression. This greatly inspires me."

Ms. Coltrane graduated Detroit's Cass Technical High School with pianist Hugh Lawson and drummer Earl Williams and was offered a scholarship to the Detroit Institute of Technology; however, her musical achievements began to

echo throughout the city, to the extent that she played in many music halls, choirs, and churches for various occasions and programs. Her skills and abilities were highly enhanced when she began playing piano and organ for the gospel choir and for the junior and senior choirs at her church. In later years, she would further her musical attributes by including organ, harp, and synthesizer to her accomplishments.

After moving to New York in the early 1960s, Alice met and married John Coltrane, the great creator of avant-garde music and genius and master of the tenor and soprano saxophones. His parents were very spiritual and dedicated to service in the church in which John's father faithfully served. John's mother was a fine singer.

Ms. Coltrane was asked to join Mr. Coltrane's band—replacing McCoy Tyner—one year later. She stayed with his band until Mr. Coltrane's death in 1967; on his albums *Live at the Village Vanguard Again* and *Concert in Japan*, her playing is characterized by rhythmically ambiguous arpeggios and a pulsing thickness of texture.

Alice Coltrane later led a series of groups and recorded fairly often for Impulse!, including the celebrated albums *Monastic Trio*, *Journey in Satchidananda*, *Universal Consciousness*, and *World Galaxy*. She then moved to Warner Brothers where she released albums such as *Transformation*, *Eternity*, and her live opus *Transfiguration* in 1978.

A devotee of Swami Satchidananda, Ms. Coltrane withdrew from a performing career in the late-1970s so that she might devote herself to the Vedanta Center in California, of which she is its founder.

Ms. Coltrane began recording again in 2000 and eventually issued the critically lauded *Translinear Light* on the Verve label in 2004, produced by her son Ravi.

The innovative, futuristic sounds of the Coltrane musical heritage have set a new pace for modern music that sounded an unstruck chord through-



Alice and Ravi Coltrane

“...the Arts transcend limited social boundaries like class, race, and nationality.”—*Turiyasangitananda*

out the world. It resounded in the hearts of many people, creating a legacy that will not soon be forgotten. The vision they shared became a bright effulgence from the lighthouse of polyphonic, ethereal, and universal sound, bringing clarity and understanding of the music and enhancing appreciation of it to people around the world

Ravi Coltrane, tenor and soprano saxophonist, bandleader, and composer, has fronted a variety of jazz lineups; recorded critically acclaimed albums as leader; produced recordings by other artists—including for his mother; worked as sideman for jazz luminaries; overseen important jazz reissues; and founded an independent record label. Seventeen years since finding his life's path, it seems music was Ravi's destiny from the outset.

Born the second son of John and Alice Coltrane in 1965 in Long Island, New York, and raised in the Los Angeles area, he was named after Indian sitar legend Ravi Shankar. Starting in middle school, Ravi began playing clarinet, though he grew up hearing a variety of music:

My mother was playing piano and organ in the house, everyday. She took us to her performances and to recording sessions. She played my father's LPs and recordings of classical music. Early on, I listened to a lot of R&B, soul music, popular music of the day.... Later I got into Prince, The Beatles; I listened to more symphonic music: Stravinsky, Dvořák. I was a big fan of film scores. Jazz music was something I always appreciated but I had to reach my late teens and go through profound family changes before the music became a dominant force in my life.

In 1986, Ravi entered the California Institute of the Arts to pursue musical studies, focusing on the saxophone. In 1991, Ravi hooked up with Elvin Jones, his father's renowned drummer from the 1960s, and received his first taste of the jazz life. Within a year, he relocated to New York City and began playing with a variety of players: Jack DeJohnette, Rashied Ali, Wallace Roney, Geri Allen, Kenny Barron, Joe Lovano, and Steve Coleman. Ravi's relationship with Mr. Coleman through most of the '90s was particularly influential on the saxophonist, including tours and appearances on several of Mr. Coleman's albums.

UMS ARCHIVES

Tonight's concert marks Alice Coltrane's UMS debut. It also marks the debut appearances of Ravi Coltrane and Roy Haynes.

Tonight's concert marks Charlie Haden's second UMS appearance. Mr. Haden appeared in concert with his Quartet West ensemble in January 2002 augmented by a string section comprised of U-M School of Music students in Lydia Mendelssohn Theatre.

Leading up to this evening's celebration of Mr. Coltrane's musical legacy, UMS recently presented Wynton Marsalis' big band arrangement of John Coltrane's *A Love Supreme* in January 2006 with Mr. Marsalis and the Jazz at Lincoln Center Orchestra in Hill Auditorium.

In 1997, after performing on over 30 recordings as a sideman, Ravi entered the studio to record his first album as leader.

In 2002, Ravi launched his own recording company, RKM Music, with albums by trumpeter Ralph Alessi and saxophonist Michael McGinnis. That same year, Ravi produced *Legacy*, a four-disc, thematic study of his father's career, for Verve, and co-produced and penned liner notes for the Deluxe Edition repackaging of *A Love Supreme*. Ravi continues his role as family archivist of his father's unreleased material and is working closely on preparing new projects with Verve.

Most recently, Ravi was the driving and guiding force behind his mother Alice Coltrane's return to recording after a 26-year hiatus. *Translinear Light* features performances by Alice and Ravi along with Charlie Haden, Jack DeJohnette, James Genus, Jeff Watts, Oran Coltrane, and others, and was released in September 2004 on Impulse!.

Shaping his own quartet through a series of recent tours and appearances, February 2005 saw the release of Ravi's fourth album as a leader, *In Flux*, for the Savoy Jazz label. The recording features pianist Luis Perdomo, bassist Drew Gress, and drummer E.J. Strickland—his primary working unit since 2003.

In addition to working and traveling with his own group, Ravi has recently made several guest performances with McCoy Tyner, Pharoah Sanders, Carlos Santana, Wayne Shorter, Herbie Hancock, Chick Corea, John McLaughlin, Michael Brecker, George Duke, Stanley Clarke, Jeff "Tain" Watts, Branford Marsalis, Mark Turner, and Jacky Terrasson.

Born in Shenandoah, Iowa, **Charlie Haden** began his life in music almost immediately, singing on his parents' country & western radio show at the tender age of 22 months. He started playing bass in his early teens and, in 1957, left America's heartland for Los Angeles, where he met and played with such legends as Art Pepper, Hampton Hawes, and Dexter Gordon.

In 1959, Mr. Haden met Ornette Coleman and formed the saxophonist's pioneering quartet (alongside trumpeter Don Cherry and drummer Billy Higgins). In addition to his still-influential work with Mr. Coleman, Mr. Haden has collaborated with legendary musicians including John Coltrane, Archie Shepp, Keith Jarrett, and Pat Metheny.

In 1969, Charlie Haden joined forces with pianist/composer Carla Bley, founding the Liberation Music Orchestra. The group's self-titled debut is a true milestone of modern music, blending experimental big band jazz with the folk songs of the Spanish Civil War to create a powerfully original work of musical/political activism.

An acoustic bassist of extraordinary gifts, Mr. Haden's talents as a musician have been in constant demand by his fellow artists. As a result, he has collaborated with a genuinely stunning array of musicians, including Hank Jones, Don Cherry, Dewey Redman, Paul Motian, Jack DeJohnette, Michael Brecker, Kenny Barron, and Pat Metheny (with whom he shared a 1997 "Best Jazz Instrumental Individual/Small Group" Grammy Award for their *Beyond the Missouri Sky*).

Charlie Haden's love of world music has also seen him teaming with a variety of diverse international players, including Brazilian guitarist and pianist Egberto Gismonti, Argentinean bandoneon master Dino Saluzzi, and Portuguese guitar giant Carlos Paredes. In addition, he has explored diverse streams of American popular music with both his acclaimed Quartet West, as well as on such recent collections as 2002's alliance with Michael Brecker entitled *American Dreams*.

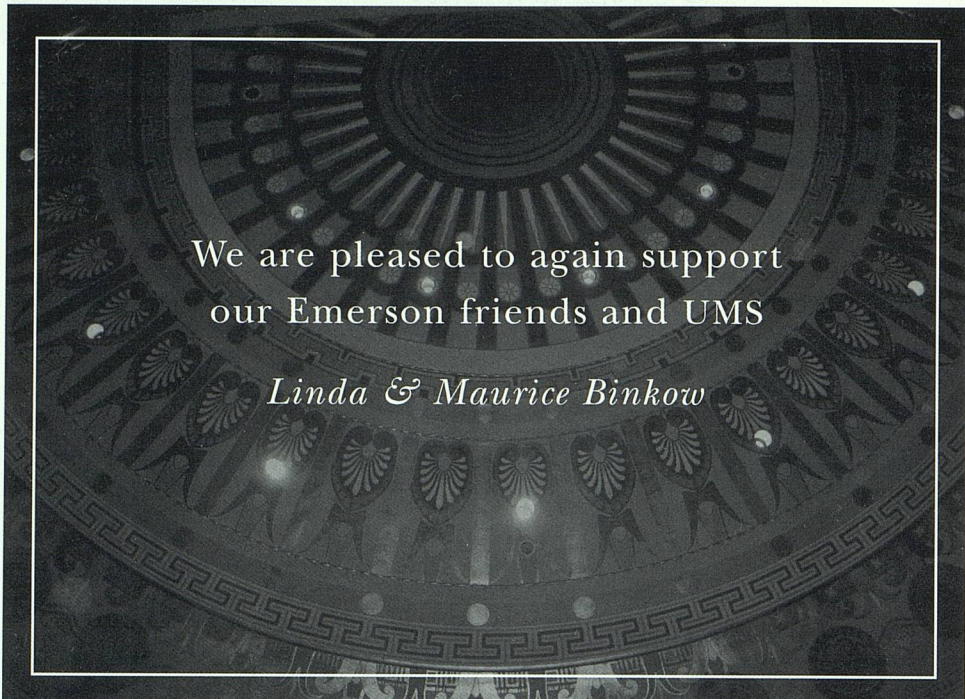
Mr. Haden, who was invited to establish the jazz studies program at California Institute of the Arts in 1982, has earned countless honors, including and the Los Angeles Jazz Society prize for "Jazz Educator of the Year," two Grammy Awards (alongside a multitude of nominations), myriad *Down Beat* magazine readers' and critics' poll winners, a Guggenheim fellowship, four NEA grants for composition, France's Grand Prix Du Disque (Charles Cros) Award, Japan's SWING Journal Gold, Silver, and Bronze awards, and the Montréal International Jazz Festival's Miles Davis Award.

Drummer **Roy Haynes** has been a major player for more than half a century. Thelonious Monk once described Roy Haynes' drumming as "an eight ball right in the side pocket." Jack DeJohnette calls Roy's percolations "a rare combination of street education, high sophistication, and soul." Pat Metheny says Mr. Haynes is the "father of modern drumming" and "a national treasure." Lester Young summed up Roy Haynes' genius best perhaps when the two shared a bandstand in October 1947, exclaiming, "Haynes, you sure are swinging!"

For over 50 years Mr. Haynes has influenced and innovated, shaping some of the greatest recordings in jazz while altering the very fabric and direction of the music's improvisation with his mercurial, intelligent, joyous drumming. Freeing jazz's borders, infusing its lifeblood, steering it towards greater freedom and more distinctive expression, Roy Haynes was designated an "American Jazz Master" by the National Endowment for the Arts.

After engagements with Kai Winding, Roy Haynes was a member of the Charlie Parker quintet (1949-1952) and later was Elvin Jones' occasional substitute with John Coltrane's classic quartet between 1961-1965. When one considers that he has also gigged with Miles Davis, Art Pepper, Horace Tapscott, and Dizzy Gillespie, it is fair to say that Roy Haynes has played with just about everyone.

Mr. Haynes continues to forge new musical paths at age 81.



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Linda & Maurice Binkow



128th UMS SEASON **2006 | 2007**

Florestan Trio

THURSDAY, OCTOBER 19, 8 PM
Rackham Auditorium

PROGRAM

Mozart	Trio in G Major, K. 496 (1786)
Saint-Saëns	Trio No. 2 in e minor, Op. 92
Shostakovich	Trio No. 2 in e minor, Op. 67 (1944)

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**Linda and
Maurice Binkow**
present

Members of the

Emerson String Quartet

Philip Setzer, *Violin*
Eugene Drucker, *Viola*
David Finckel, *Cello*

with

Wu Han, *Piano*

Program

Friday Evening, September 29, 2006 at 8:00
Rackham Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Divertimento for String Trio in E-Flat Major, K. 563

Allegro
Adagio
Menuetto: Allegretto
Andante
Menuetto: Allegretto
Allegro

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

Johannes Brahms

Piano Quartet in g minor, Op. 25

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

Ms. Wu Han

Third Performance of the
128th Annual Season

44th Annual
Chamber Arts Series

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The members of the Emerson String Quartet appear by arrangement with IMG
Artists, LLC, New York, NY.

The Emerson String Quartet records exclusively for Deutsche Grammophon.

For more information on the Emerson String Quartet, please visit
www.emersonquartet.com.

Large print programs are available upon request.

Divertimento for String Trio in E-Flat Major, K. 563

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

This work is definitely one of a kind. It is not only Mozart's only finished composition for string trio—it also appears to be the first such work by any composer. The backbone of classical style is four-part harmony, which is why the string quartet became the chamber-music medium of choice during this period. To create a similar balance and fullness of sound with only three instruments was a special challenge, which Mozart met not only by the few double-stops he used but mainly by writing three string parts of uncommon richness and intensity. And if that were not enough, he revisited a genre—the *divertimento*—which he had much cultivated during the early stages of his career but practically abandoned after his move from Salzburg to Vienna in 1781. The early divertimentos were scored mostly for orchestra or wind ensemble. In the late 1780s, armed with the experience of the six string quartets dedicated to Haydn and two of the magnificent viola quintets, Mozart had reached a completely new level of writing chamber music for strings, and when he combined that mastery with the lightness of the *divertimento* form (the word, we remember, means “entertainment”), the results were extraordinary, even by Mozart's standards.

Many of Mozart's earlier divertimentos were in six movements, with the slow movement-minuet sequence repeated between the two outer Allegros. This form was retained in K. 563, but the movements became longer and more complex. If this is still “entertainment,” it is no longer music to accompany a banquet or a wedding celebration; it is, much rather, music for an intimate gathering of friends. In fact, Mozart wrote it for his friend and fellow Freemason Michael Puchberg, the man he was desperately asking for money the very same summer of 1788. The trio was probably first performed in the house of this wealthy merchant, perhaps with Mozart on viola.

The work opens in a surprisingly subdued

way, with the three instruments playing a simple descending triad in unison, *sotto voce* (softly). It is a curiously understated beginning that determines much of what follows, even though the subsequent materials and developments are considerably more dynamic in nature. The meditative quality of this opening carries over into the second-movement “Adagio,” which is based on an *ascending* triad unfolding across a wide melodic range. This triad appears in two strikingly different forms: first in a simple version, introduced by the cello, and then in an ornate form, played by the violin. How Mozart managed to build one of his most profound musical utterances from this extremely simple melody is a mystery that will never be explained.

The third movement is a minuet where Mozart plays a trick on anyone who would try to dance to this music: the first two measures, though notated in the conventional 3/4 time of the minuet, really break down into three units of 2/4. The normal minuet rhythm then resumes, but other irregularities follow as the musical phrases are interred in many unusual ways.

Next comes a most-compelling set of variations on a simple, folk-like theme. As the variations progress, Mozart gets further and further away from the original theme, taking more liberties with the form as usual. It is particularly noteworthy how he turns each variation into two variations by introducing new changes at the repeat of each section. After a poignant, even tragic minor-mode episode, the last variation contains a highly virtuosic violin part, followed by a coda which recalls the theme in its unadorned original form.

The second minuet is much simpler in tone and structure than the first, but it has not one but two trios, both of which are in the style of the Ländler, the Austrian folk dance that would continue to inspire composers after Mozart, from Schubert to Mahler. At the last recapitulation, a lengthy coda is appended to the minuet, developing its thematic ideas in different ways.

The ingratiating theme of the finale is closely related to Mozart's song “*Komm, lieber Mai*” (Come, month of May) and to the last movement

of the *Piano Concerto, No. 27*. The simple melody undergoes some rather bold transformations, but it all ends gently, with a typically Mozartean gesture where the composer appears to be smiling through his tears.

Piano Quartet in g minor, Op. 25

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

In 1861, the year of the *Piano Quartet in g minor*, Brahms was a young man of 28, still living in his native city of Hamburg, where he had just given up the directorship of a women's choir to devote more time to composing. Although hailed by Robert Schumann eight years earlier as the next great musical genius, the prophecies had not quite come true yet; in fact, Brahms had suffered a major setback when his *Piano Concerto in d minor* was poorly received in Leipzig. Breitkopf & Härtel, the prestigious music publishing firm in that city, accepted only one of his works for publication and turned the rest down.

In July, Brahms moved out of the house he had been sharing with his parents, elder sister, and younger brother. He rented an apartment from the aunt of two of his former choir members in the Hamburg suburb of Hamm. It was there that he wrote the two piano quartets (Opp. 25 and 26), the first products of what his biographers would later call his "first maturity." (The g-minor quartet may actually have been begun several years earlier, but it wasn't completed until this time.) In these two large works (each lasting about 40 minutes) he made spectacular advances in terms of harmonic richness and structural complexity. Even more important, however, is a widening of the range of moods expressed by the music, from emotional turbulence to boisterous play and all the shades in between.

The g-minor quartet opens with a melody that lacks both rhythmic variety (it is all quarter-notes) and harmony (it is played by the piano in simple octave doubling, or, to be more exact, tripling). Yet it is only a matter of seconds before

the four instruments develop this somewhat austere raw material into a passionate Romantic statement. A warmly lyrical second theme, first announced by the cello, brings total contrast; from then on, moments of intense passion and great tenderness alternate as the movement wends its way through a sonata form of gigantic proportions. The ending is dark: the opening theme is surrounded first by an agitated accompaniment with unsettling syncopations, and finally by an ominous *crescendo-decrescendo* arc that leaves us in a state of great suspense.

The expansive and contrast-ridden first movement is followed by an "Intermezzo" in c minor. Brahms had originally called this movement a "scherzo," but it lacks the playful quality implied by that name, though Brahms did use the A-B-A form characteristic of the scherzo. The new name "Intermezzo," which Brahms used here for the first time, simply means a lyrical middle movement. Viola and muted violin announce the expressive theme against a throbbing accompaniment in the cello. The trio section, which retains the eighth-note pulsation of the main section, is slightly more animated in tempo. After the recapitulation, the faster tempo of the trio returns for a short and ethereal coda in C Major.

Next comes an "Andante con moto" in E-flat Major, a lyrical song with echoes of a military march (in 3/4 time!) as its middle section. In his insightful Brahms monograph, Malcolm MacDonald observes that this double-character piece "somehow resolves the expressive tensions that had shadowed the work until this point, making possible the sheer animal vitality of the finale."

That finale, the celebrated "Rondo alla Zingarese," is in fact the crowning glory of the quartet. It is Brahms's first essay in what was known as the "style hongrois," a characteristic manner imitating the music-making of Hungarian Gypsies. Brahms had been introduced to this style by his two Hungarian violinist friends: first Ede (Eduard) Reményi, with whom he toured Germany in 1852, and then Joseph Joachim, himself the author of a "Concerto in Hungarian Style" written the same year as Brahms's quartet. Upon hearing Brahms's "Rondo," Joachim admit-

ted in a letter to his friend: "In the last movement you beat me on my own turf."

Brahms had the wild accents, the impetuous runs, and fiery melodies of the Gypsy fiddlers down pat. Yet he added many spices of his own making to the mix: a superb "orchestration" for four instruments, where the *pizzicatos* (plucked notes) of the strings and the carefully controlled dynamics contribute a great deal to the general effect. Near the end, a brilliant piano cadenza vividly evokes the sound of the *cimbalom*, the Hungarian hammered dulcimer. That episode is followed by a slower passage in which the wistful central melody of the "Rondo" is taken up by the string instruments in contrapuntal imitation—certainly not a Gypsy musical practice! But moments such as these only serve as foils to the irresistible Gypsy tunes and, in spite of their more serious appearance, only end up adding to the fun.

Program notes by Peter Laki.

Renowned for its insightful performances, brilliant artistry, and technical mastery, the **Emerson String Quartet** is one of the world's foremost chamber ensembles and has amassed an impressive list of achievements: a brilliant series of recordings exclusively documented by Deutsche Grammophon since 1987, seven Grammy Awards including two unprecedented honors for "Best Classical Album," three Gramophone Awards, and performances in major concert halls throughout the world. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

In 2006-2007, the quartet celebrates its 30th anniversary season with an eight-concert Perspectives Series in Carnegie Hall's Stern Auditorium. The quartet also celebrates 20 years of exclusivity with Deutsche Grammophon and will release an all-Brahms disc. Additional performances of note are a Shostakovich cycle at Washington, DC's Kennedy Center for the Performing Arts and an extensive European tour including performances in London, Vienna, Berlin,



Emerson String Quartet

and Paris, and Beethoven cycles in Valencia and Badenweiler.

The Quartet tours Europe and North America extensively, and serves as Quartet-in-Residence at Stony Brook University, where, in addition to chamber music coaching throughout the academic year, they have conducted intensive string quartet workshops in 2004 and 2006 with another planned for 2008. This season marks their third educational collaboration with Carnegie Hall. In March 2004 the Quartet was named the 18th recipient of the 2004 Avery Fisher Prize—another first for a chamber ensemble.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. Since January 2002, the Emerson has performed while standing—the cellist plays on a podium—and incorporates this practice in all appearances. The Quartet is based in New York City.

Indefatigably active as a concert and recording artist, music educator, arts administrator, and cultural entrepreneur, pianist **Wu Han** ranks among the most esteemed and influential classical musicians in the world today. Her career has taken her to many of the world's most prestigious venues, including Lincoln Center, Carnegie Hall, and Washington, DC's Kennedy Center; she has toured North and South America, Europe, and the Far East, with regular summer festival appearances including Aspen, Santa Fe, Chamber Music Northwest, and Caramoor. In the 04/05 season, Wu Han appeared with the Los Angeles Chamber Orchestra in a performance of the Beethoven Triple Concerto. She is a frequent collaborator with many of today's finest musicians and ensembles, including the Borromeo, St. Lawrence, and Emerson Quartets. With cellist David Finckel, Wu Han performs extensively across the US and Europe and has given three critically acclaimed Wigmore Hall recitals. In February 2006, Wu Han and David Finckel made their Chamber Music Society of Lincoln Center recital debut.



Wu Han

Wu Han's wide-ranging musical activities include the founding of ArtistLed, classical music's first musician-directed and Internet-based recording company. *The Denver Post* described ArtistLed as "a classical music breakthrough."

The label's *Russian Classics* recording received *BBC Music Magazine's* coveted "Editor's Choice." Wu Han's most recent ArtistLed release features the cello sonatas and late piano works of Johannes Brahms.

Wu Han and David Finckel serve as Artistic Directors of The Chamber Music Society of Lincoln Center. In recent years, Wu Han has become widely recognized for her initiatives in expanding audiences for classical music and for guiding the careers of countless young musicians. She is also co-founder and co-Artistic Director of Music@Menlo, a chamber music festival in Silicon Valley that has garnered international acclaim for its innovative programming, roster of world-class artists, workshop programs for young musicians, and Encounters series featuring the nation's top musicologists. Prior to launching Music@Menlo, Wu Han and David Finckel served for three seasons as Artistic Directors of SummerFest La Jolla.

UMS ARCHIVES

The history of the Emerson String Quartet and UMS dates back to the ensemble's UMS debut in 1989. Tonight's concert by the Emerson String Quartet members marks their 13th UMS appearance.

Tonight's concert marks Wu Han's UMS debut.

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An Evening with Marian McPartland

Marian McPartland, *Piano*
Jim Cox, *Bass*
Charles Brautham, *Drums*

with the

Bill Charlap Trio

Bill Charlap, *Piano*
Sean Smith, *Bass*
Kenny Washington, *Drums*

Program

Saturday Evening, October 7, 2006 at 8:00
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage
and will contain one 15-minute intermission between sets.*

Fourth Performance of
the 128th Annual Season

13th Annual
Jazz Series

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Funded in part by the *NEA Jazz Masters on Tour* program, an initiative of the National Endowment for the Arts sponsored by Verizon in partnership with Arts Midwest. Additional support is provided by the Doris Duke Charitable Foundation through a grant to Chamber Music America.

Media partnership for this performance provided by WEMU 89.1 FM and WDET 101.9 FM.

Special thanks to Ellen Rowe, the U-M School of Music, Theatre, & Dance, and the LSA Citizenship Theme Semester for their participation in this residency.

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

Ms. McPartland and Mr. Charlap appear by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

When considering the long and storied career of **Marian McPartland** it soon becomes apparent that the remarkable breadth and manner of her accomplishments are unsurpassed in the history of jazz. A pianist and composer gifted with a vast, encyclopedic memory and an intuitive sense of harmony, Ms. McPartland has been performing professionally for 65 years, delighting audiences with her engaging artistry in around the world and on scores of recordings. To millions of radio listeners, she is also the genial host of *Marian McPartland's*



Marian McPartland

Marian McPartland's Piano Jazz, a radio program heard weekly on National Public Radio for the past 25 years, is NPR's longest-running cultural program

Piano Jazz, the popular Peabody Award-winning National Public Radio program which is celebrating its 25th year on the airwaves. Additionally, Ms. McPartland has mentored countless musicians, spearheaded efforts in jazz education, and served as one of the best ambassadors of jazz the world has known.

Marian McPartland was born in a small English village near Windsor Castle. A musical prodigy from the time she could sit at the piano, she studied classical music, mastered the violin, and worshipped jazz, taking Duke, Teddy Wilson, and others to heart while looking to Mary Lou Williams, Lil Hardin, and Hazel Scott as trailblazers.

A pivotal moment in the young pianist's life came in 1944 while entertaining British and American troops in Belgium when she met Jimmy McPartland, a prominent Dixieland-style cornetist from Chicago (and 11 years her senior). The two musicians fell in love and the following year they were married at a military base in Germany. After the war, Jimmy McPartland brought his young wife to Chicago, where the couple worked until they moved to Manhattan in 1949. Louis Armstrong greeted them on their first day in the city, and in no time they were ensconced in the middle of the bustling jazz universe.

From 1952 to 1960 Marian McPartland led a trio at the Hickory House, a restaurant-cum-nightclub on Manhattan's legendary 52nd Street, and it was there that the pianist grew in stature among her peers and legions of jazz fans, the casual and cognoscenti alike.

Instead of simply falling back on a true-and-tried repertoire and sticking to familiar musical styles while at the Hickory House, Ms. McPartland used her tenure there as a base for a wide learning experience, typically running over to Birdland

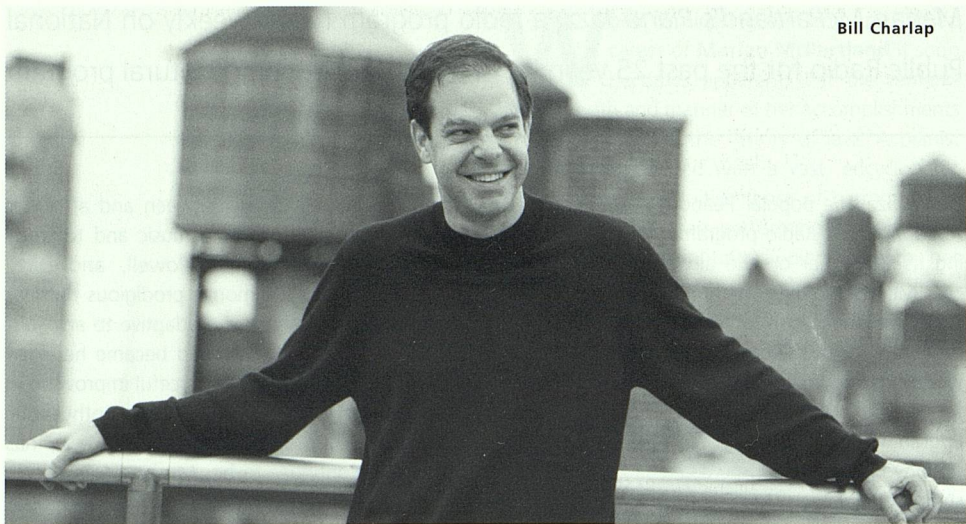
and other nearby clubs, between and after her own sets, to soak up more music and to study Duke, Basie, Monk, Bud Powell, and Dave Brubeck. Able to summon a prodigious number of songs from memory and adaptive to any sub-genre of jazz, Ms. McPartland became heralded as a superb interpreter and forceful improviser.

The best-known forum for her enthusiastic advocacy of the improviser's art, however, has been, and continues to be, *Marian McPartland's Piano Jazz*, a radio program heard weekly on National Public Radio for the past 25 years, making the series NPR's longest-running cultural program. Developed and presented by South Carolina Educational Radio, *Piano Jazz* today reaches listeners in 45 states and 24 foreign countries. Featuring intimate piano duets and impromptu conversation, 26 new installments of the hour-long show are taped each year with guests who have included nearly all of the important jazz artists of our age and other musical luminaries including Ray Charles, Sting, and the members of Steely Dan. Winner of the prestigious Peabody Award in 1984 and the ASCAP-Deems Taylor Award in 1991, *Piano Jazz* has also received honors from the New York Festival and the Foundation of American Women in Radio and Television. In 2000, Ms. McPartland was named an American Jazz Master by the National Endowment for the Arts.

Marian McPartland has released over 60 albums on Concord Records during her remarkable 25-year tenure at the label.

Ms. McPartland was awarded her first Grammy Award in 2004, a Trustees Lifetime Achievement Award celebrating her work as an educator, writer, and radio host. She celebrated the 25th Anniversary of *Piano Jazz* with a taping

Bill Charlap



in front of a live audience at the Kennedy Center in Washington, DC on June 4, 2004 with special guest Peter Cincotti.

Marian McPartland turned 88 years old in March 2006 and continues to perform for audiences around the world.

For more than a decade, pianist and band leader **Bill Charlap** has been forging a solo career characterized by hard-swinging brio, eloquence, and a rigor-meets-romance musical sensibility. With his fine long-term working trio he has released four superb albums for Blue Note Records—CDs celebrating the American song-book tradition, the songs of Hoagy Carmichael, Leonard Bernstein, and George Gershwin—that have afforded him an increased visibility as one of jazz's foremost pianists.

The son of two accomplished artists, Mr. Charlap grew up immersed in a household of song. His father, Broadway composer and songwriter Moose Charlap, and mother, cabaret/pop singer Sandy Stewart, entertained popular songwriters and musicians from the show world at their Upper-East-Side home.

After attending SUNY-Purchase for two years, Bill Charlap gave up formal studies in lieu of pursuing a career in jazz. Soon thereafter, Mr. Charlap was chosen to be the musical director of *Midnight in the Garden of Good and Evil* (presented by UMS in November 1996).

After several early recordings, 1997's *All Through the Night* on Criss Cross Jazz Records marked the first collaboration with the rhythm

UMS ARCHIVES

Tonight's concert marks Marian McPartland's UMS debut. Tonight also marks Jim Cox's, Charles Brautham's, and Kenny Washington's UMS debuts.

Bill Charlap and bassist Sean Smith make their second UMS appearances tonight following their UMS debuts in the staged adaptation of *Midnight in the Garden of Good and Evil* in November 1996 presented in Hill Auditorium. Mr. Charlap served as musical director of the production.

team of drummer Kenny Washington and bassist Peter Washington. After Blue Note President Bruce Lundvall caught Mr. Charlap performing in New York, he signed the pianist to the label. His Blue Note debut was 2000's *Written in the Stars*, a collection of Great American Songbook standards given a fresh jazz treatment. Mr. Charlap brought his own personality to the songs while also managing to render them with respect to the composer's original intent. Mr. Charlap followed his label debut with 2002's *Stardust*, an album that celebrates the songs of Hoagy Carmichael. Guest performers include vocalists Tony Bennett and Shirley Horn, guitarist Jim Hall, and saxophonist Frank Wess.

Mr. Charlap's 2004 release, *Somewhere*, pays homage to the songs of Leonard Bernstein; the album earned a Grammy Award nomination for "Best Jazz Instrumental Album."

Bill Charlap was named Artistic Director of the long-running Jazz In July series at the 92nd St. Y's Tisch Center for the Arts in New York City.

128th UMS SEASON 2006 | 2007

An Evening with Marian McPartland

with the **Bill Charlap Trio**

SATURDAY, OCTOBER 7, 8 PM
Hill Auditorium

Known as "the First Lady of piano jazz," (*Newsweek*), Marian McPartland has been a force on the jazz scene since the 1950s and has recorded more than 60 albums and CDs. The popular host of NPR's "Marian McPartland's Piano Jazz" since its inception in 1978 and a recipient of a Grammy Lifetime Achievement Award in 2004, McPartland has graced the world's stages for the past 65 years with her refined piano style and subtle humor. At 88, she continues to be a trailblazer in an ever-changing industry. Bill Charlap, one of the premier interpreters of the Great American Songbook, opens the program with his trio, and closes it with piano duets alongside McPartland.

Co-Sponsored by **Borders** and **Concord Music Group**.
Funded by **NEA Jazz Masters On Tour** program.
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THE 128TH UMS SEASON

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.

Fall 2006

September

- 21 *Thu* – Amalia Hernández' Ballet Folklórico de México
 23 *Sat* – Alice Coltrane Quartet: *Translinear Light*
 A Celebration of John Coltrane's 80th Birthday
 29 *Fri* – Members of the Emerson String Quartet with
 Wu Han

October

- 7 *Sat* – An Evening with Marian McPartland with
 the Bill Charlap Trio
 13-14 *Fri-Sat* – Martha Graham Dance Company
 14 *Sat* – Martha Graham Dance Family Performance
 19 *Thu* – Florestan Trio
 20-22 *Fri-Sun* – Kirov Orchestra of the Mariinsky Theatre
 Shostakovich Centennial Festival (three different
 programs)
 24 Oct-12 Nov *Tue-Sun* – Royal Shakespeare Company
 A Festival of Shakespeare's Classics
Antony and Cleopatra, Julius Caesar, The Tempest

November

- 1-12 *Wed-Sun* – Royal Shakespeare Company (see
 October listing)
 16 *Thu* – Trio Mediaeval
 18 *Sat* – Dan Zanes & Friends
 18 *Sat* – Jonathan Biss
 19 *Sun* – Manuel Barrueco and Cuarteto Latinoamericano
 30 *Thu* – London Philharmonic Orchestra with Sarah Chang

December

- 2-3 *Sat-Sun* – Handel's *Messiah*
 10 *Sun* – Michigan Chamber Players

Winter 2007

January

- 12 *Fri* – Takács Quartet
 12-13 *Fri-Sat* – Bright Sheng's *Silver River*
 20 *Sat* – Sekou Sundiata: *the 51st (dream) state*
 21 *Sun* – The Chieftains

February

- 1 *Thu* – Big 3 Palladium Orchestra
 3 *Sat* – Joshua Bell
 6 *Tue* – Hubbard Street Dance Chicago
 11 *Sun* – Michigan Chamber Players
 16-17 *Fri-Sat* – Stephen Petronio Company
 18 *Sun* – Time for Three
 22 *Thu* – Dave Holland Octet and Big Band

March

- 11 *Sun* – Midori
 14 *Wed* – Tamango's Urban Tap:
Bay Mo Dilo (Give Me Water)
 15 *Thu* – Wynton Marsalis and Jazz at Lincoln
 Center Orchestra
 16 *Fri* – Gilberto Gil
 17 *Sat* – Murray Perahia
 20 *Tue* – Orchestre Philharmonique de Radio France
 23 *Fri* – Rahim AlHaj and Souhail Kaspar
 24 *Sat* – Canadian Brass
 30 *Fri* – Pablo Ziegler Quintet for New Tango with
 Claudia Acuña
 31 *Sat* – David Krakauer's Klezmer Madness

April

- 12 *Thu* – Measha Brueggergosman and William Bolcom
 13 *Fri* – John Williams and John Etheridge
 15 *Sun* – Jerusalem String Quartet
 19 *Thu* – Netherlands Bach Society: Bach's *Mass in b minor*
 20-21 *Fri-Sat* – Trinity Irish Dance Company
 21 *Sat* – Trinity Irish Dance Family Performance
 22 *Sun* – Los Folkloristas

May

- 5 *Sat* – Breakin' Curfew
 12 *Sat* – Ford Honors Program: Mstislav Rostropovich



PRELUDE DINNERS

Join us throughout the UMS season for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before each UMS Choral Union performance. Park early, dine with friends, and learn about the evening's concert from guest speakers. *All dinners held in the University of Michigan Alumni Center unless noted.*

For reservations and information, please call 734.764.8489

Friday, October 20, 5:30 pm

(Held in Hill Auditorium Mezzanine Lobby)
Kirov Orchestra of the Mariinsky Theatre
Speaker: **Kenneth Kiesler**

Saturday, November 18, 5:30 pm

Jonathan Biss
Speaker: **Steven Whiting**

Thursday, November 30, 5:30 pm

London Philharmonic Orchestra
Speaker: **Mark Clague**

Saturday, February 3, 5:30 pm

Joshua Bell
Speaker: **Yehonatan Berick**

Saturday, March 17, 5:30 pm

Murray Perahia
Speaker: **Louis Nagel**

Thursday, April 12, 5:30 pm

Measha Brueggogsofan
Speaker: **George Shirley**

*The 2006/2007
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• UMS EDUCATION PROGRAMS www.ums.org/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 can have by enhancing the quality of life of 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 one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail umsed@umich.edu, or call the numbers listed below.

UMS Community Education Program

Please call 734.647.6712 or e-mail umsed@umich.edu for more information.

Public Programs

UMS hosts a wide variety of educational opportunities to provide context and inform audiences about the artists, art forms, and cultures we present. Events include:

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/Round Tables—In-depth adult education related to a specific artist or art form

Artist-in-Residence—Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 06/07 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



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 at 734.764.6179.

The NETWORK: African American Arts Advocacy Committee

The NETWORK was a major initiative launched by UMS in the 04/05 season to create an opportunity for African Americans and broader communities 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-performance receptions. Members receive discounted tickets for all NETWORK events. For more information, please contact UMS Education at 734.615.0122.

This season's NETWORK performances include:

- Alice Coltrane Quartet: *Translinear Light*
- Shostakovich Centennial Festival Concert No. 5: Kirov Orchestra of the Mariinsky Theatre
- Handel's *Messiah*
- Sekou Sundiata: *the 51st (dream) state*
- Big 3 Palladium
- Hubbard Street Dance Chicago
- Dave Holland Octet and Big Band
- Tamango's Urban Tap: *Bay Mo Dilo* (Give Me Water)
- Jazz at Lincoln Center Orchestra with Wynton Marsalis
- Gilberto Gil
- Measha Brueggergosman and William Bolcom

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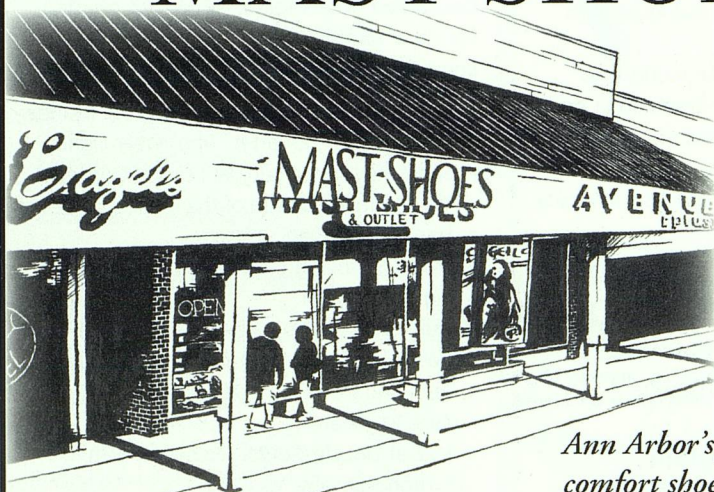
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UMS Youth Education Program

Please call 734.615.0122 or e-mail umsyouth@umich.edu for more information.

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as 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.

06/07 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 06/07 season features special youth presentations of Amalia Hernández’ Ballet Folklórico de México, RSC Dress Rehearsals of *Julius Caesar* and *The Tempest*, Hubbard Street Dance Chicago, Sphinx Competition Honors Concert, Dave Holland Big Band, Tamango’s Urban Tap, Trinity Irish Dance Company, and Los Folkloristas. All tickets are \$6. Each school receives free curriculum materials.

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 technique for incorporating the arts into classroom instruction.

K–12 Arts Curriculum Materials

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

Teacher Appreciation Month!

March 2007 has been designated UMS Teacher Appreciation Month. All 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 I.D. when purchasing tickets. Visit 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 for schools. For information contact UMS Group Sales at umsgroupsales@umich.edu or call 734.763.3100.

Teacher Advisory Committee

Participate in gatherings with area educators and administrators to discuss the programming, issues, and policies of the UMS Youth Education Program. Contact umsyouth@umich.edu for more information.

UMS Teen

Teen Ticket

Teens can attend UMS at significant discounts. Tickets are available for \$10 the day of the performance at the Michigan League Ticket Office, or for 50% off the published price at the venue 90 minutes before the performance begins. One ticket per valid student ID, based on night-of-show availability.

Breakin’ Curfew

In a special collaboration with the Neutral Zone, Ann Arbor’s teen center, UMS presents this annual performance highlighting the area’s best teen performers. Details about this event will be announced in Spring 2007.

UMS Family

Ann Arbor Family Days:

Saturday, April 21 and Sunday, April 22, 2007
Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this annual festival designed for all families. Details of Ann Arbor Family Days will be announced.

Family performances of Martha Graham Dance Company, Dan Zanes & Friends, and Trinity Irish Dance Company are featured in the 06/07 season.

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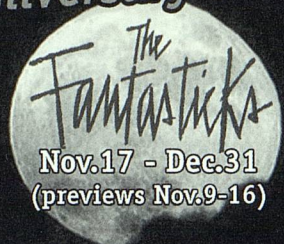


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Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–12 to purchase tickets to all concerts on the UMS Choral Union Series and Chamber Arts Series at a significantly discounted rate. Ninety minutes prior to any Choral Union or Chamber Arts Series performance, parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance. Please register your children for this program by calling the UMS Ticket Office at 734.764.2538.

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.

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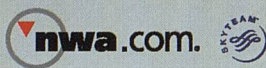
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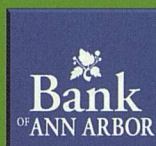
• UMS DELICIOUS EXPERIENCES

Friends of UMS are offering a special donation by hosting unique dining events benefiting the Youth Education Programs of UMS. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. For more information or to receive a brochure, please call 734.647.8009 or visit www.ums.org.

Last season's Delicious Experiences raised over \$19,000 to support UMS educational programs. UMS is grateful to the following hosts for their generous support and gracious hospitality.

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UMS/Support

UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing educational residency activities, assisting in artist services and mailings, escorting students for our popular youth performances, and a host of other projects. Please call 734.647.8009 to request more information.

• UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of 59 volunteers who contribute approximately 3,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the projects and events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances throughout the season. Meetings are held every two months and membership tenure is three years.

On the Road with UMS **September 30, 2006**

Howard Cooper Import Center

The first *On the Road* was held in September 2005 at the Howard Cooper Import Center on South State Street. More than 200 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$40,000

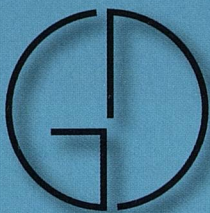
to support UMS educational programs. Back by popular demand, the second annual *On the Road* will kick off the 06/07 season. Tickets for the event are available by calling 734.647.8009.

Delicious Experiences

These special events are held in the homes of friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people! For more information, please call 734.764.8489.

Ford Honors Program and Gala **May 12, 2007**

This year's program will honor Russian cellist and conductor Mstislav Rostropovich as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a festive reception and dinner. Please call 734.764.8489 for more information.



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• UMS USHERS

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

The UMS Usher Corps is comprised of over 500 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, contact our Front-of-House Coordinator, Suzanne Davidson, at 734.615.9398 or e-mail fohums@umich.edu.

• SPONSORSHIP AND 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

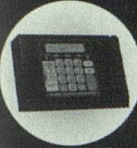
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The exciting programs described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% 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** or visit **www.ums.org**.

Contact us for details on the specific benefits of each level

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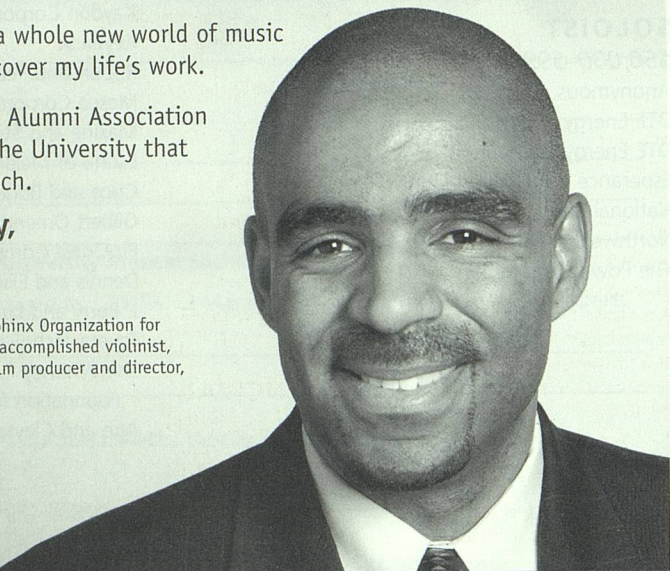
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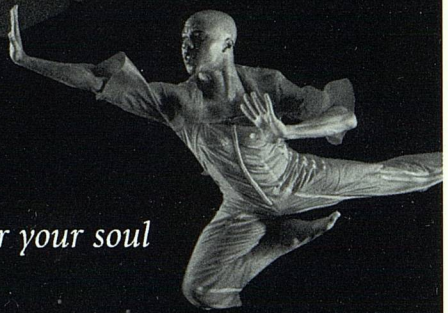
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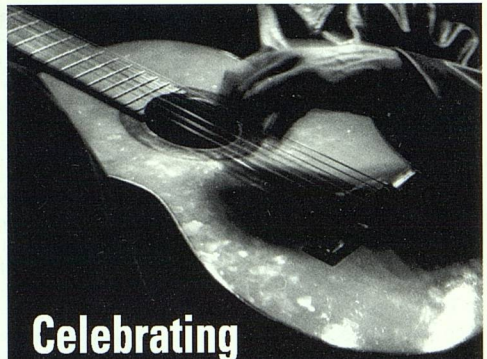


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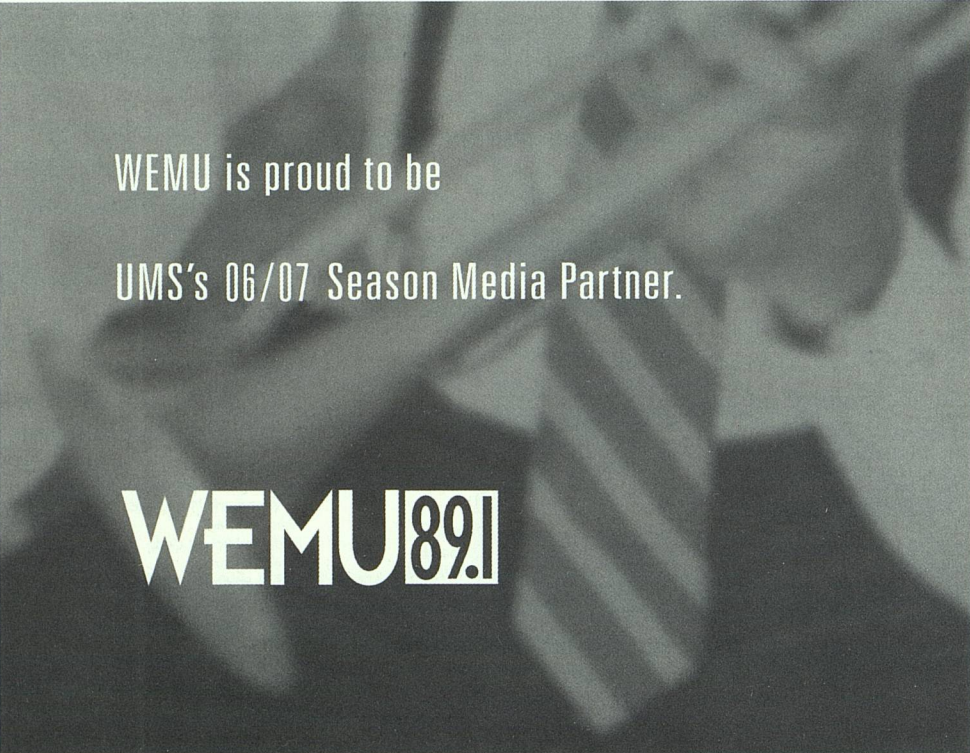
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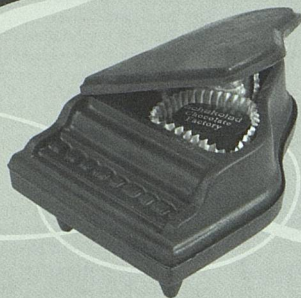
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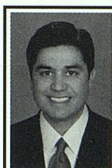
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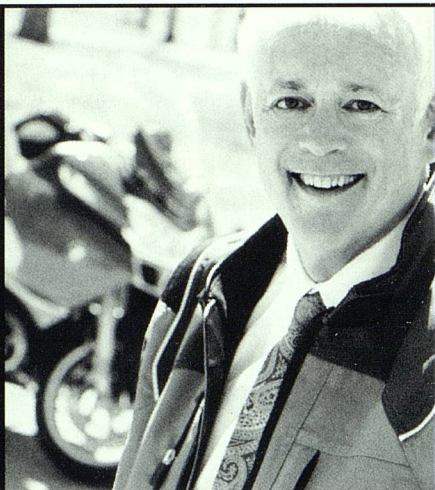
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Ann Arbor Symphony Orchestra - 26	DTE Energy - 22	Landscaping for the Heart and Soul - 24	Tisch Investments - 51
Automated Resource Management - 41	Earle Uptown - 44	Lewis Jewelers - 35	Totoro Japanese Restaurant - 24
Bank of Ann Arbor - 37	Edward Surovell Realtors - 24	Mast Shoes - 32	UMMA - 52
Blue Nile Restaurant - 28	Fingerle Lumber - 34	Michigan Economic Development Corporation - 20	United Bank and Trust - 56
Borders Downtown - 40	Honigman Miller Schwartz and Cohn LLP - 50	Northwest Airlines - 36	WDET - 32
Butzel Long - 44	Howard Cooper Imports - 54	Performance Network - 34	WEMU - 48
Charles Reinhart Realtors - 30	IATSE - 46	Pfizer - 38	WGTE - 54
Cmerica, Inc. - 18	Jaffe Raitt Heuer and Weiss - 46	Psarianos Violins - 34	WKAR - 46
Cottage Inn Restaurant - 50	Katherine's Catering - 24	Red Hawk - 52	Wright Griffen Davis - inside back cover
	Kellogg Eye Center - 16		Zanzibar - 52



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