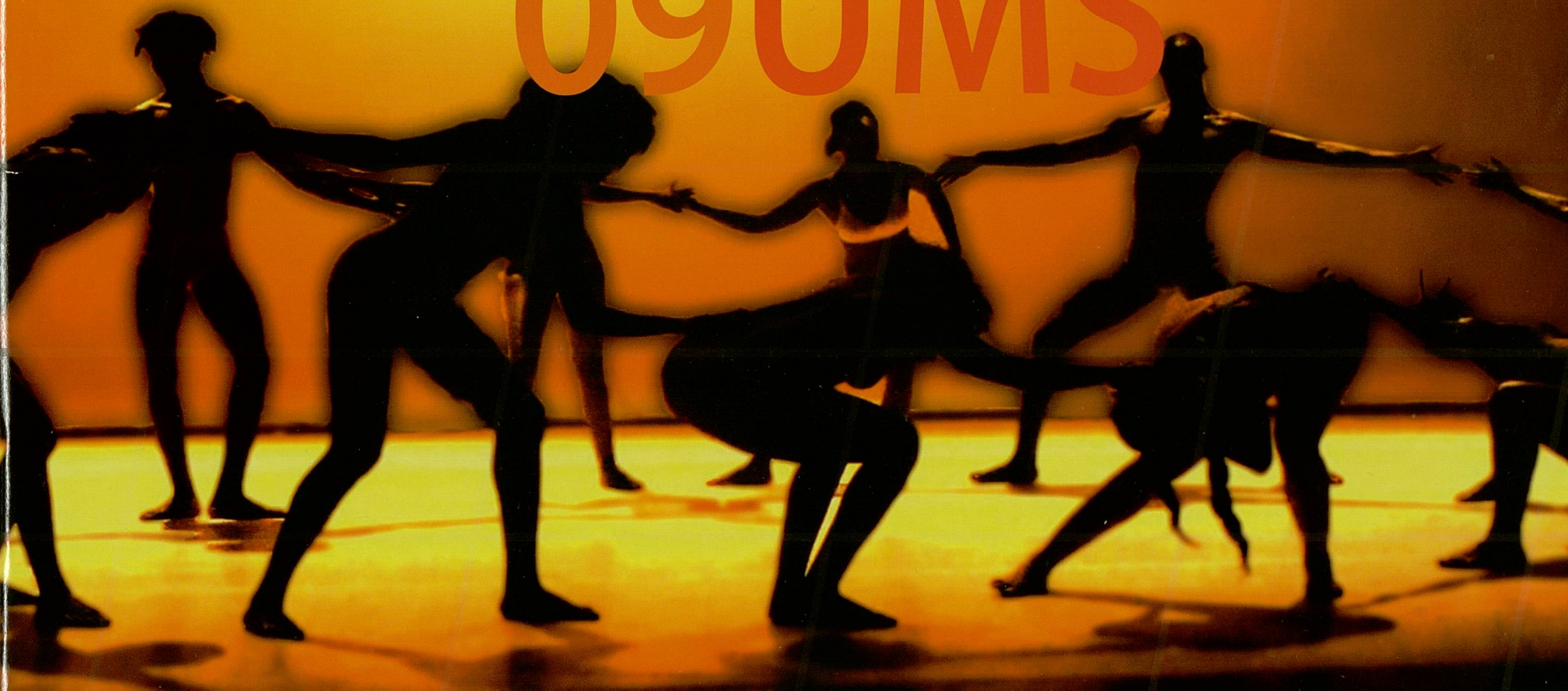





University of Michigan | Ann Arbor

130th Season 2008 09 UMS



A close-up photograph of a woman's face in profile, blowing into a brass instrument. Her eyes are closed, and her hand is raised with fingers spread, positioned near the instrument. The background is a light, textured surface.

We live in an RSS world, where it's all too easy to customize our lives based on narrow interests.

But at UMS, we believe that it's more important to take a broader approach. That's why, in our 130th season, you'll find an astonishing variety of events: traditional Western classical music, innovative jazz, unique choral sounds from South Africa to Estonia, and international theater productions that look at the relationship between mathematics and life's larger questions and that overlay the controversial contemporary political world against Shakespeare's view of 15th-century England. We have dance companies that range from the joyful to the provocative. And we present a global vision of a world that celebrates its differences while recognizing the similarities among us.

Anything is possible.

We at UMS bring the artists to Ann Arbor. But you are the other essential piece of these performances. Without your impressive enthusiasm and desire to be both challenged and entertained, without your willingness to embrace the work we present and own it as something special in your own life, the moments of connection between artists and audience simply wouldn't happen. And those moments of connection can leave an enduring impression long after the immediacy of the actual performance.

When the lights go down, what happens?

When the performance ends, what begins?

At UMS, anything is possible.

September

10-14	Wed-Sun	Complicite: <i>A Disappearing Number</i>
19-20	Fri-Sat	Mark Morris Dance Group
27	Sat	Wayne Shorter Quartet and the Imani Winds

October

4	Sat	The Art of the Oud: Remembering Munir Bashir and the Baghdad Conservatory of Music
12	Sun	Sphinx Chamber Orchestra
12	Sun	Tokyo String Quartet Sabine Meyer clarinet
15	Wed	Compagnie Heddy Maalem: <i>The Rite of Spring</i>
17	Fri	Soweto Gospel Choir
18	Sat	Milton Nascimento and the Jobim Trio: Celebrating 50 Years of <i>Bossa Nova</i>
19	Sun	Anne-Sophie Mutter violin Camerata Salzburg
24	Fri	András Schiff: Beethoven Concert 5
26	Sun	András Schiff: Beethoven Concert 6
27	Mon	Michigan Chamber Players

November

7	Fri	Joe Lovano "Us Five" Quintet and Jason Moran
8	Sat	Emanuel Ax and Yefim Bronfman pianos
13	Thu	Estonian Philharmonic Chamber Choir Tõnu Kaljuste founding director and conductor
16	Sun	Jerusalem Symphony Orchestra Leon Botstein conductor Robert McDuffie violin

December

6-7	Sat-Sun	Handel's <i>Messiah</i>
-----	---------	-------------------------

January

9-11	Fri-Sun	Rubberbandance Group
10	Sat	Rubberbandance Group Family Performance
11	Sun	Guarneri String Quartet
16	Fri	Tord Gustavsen Trio
19	Mon	Rev. Dr. Martin Luther King, Jr. Day Event TBA
23-24	Fri-Sat	<i>Gilgamesh</i> Kinan Azmeh clarinet Kevork Mourad MaxMSP
24	Sat	Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams
25	Sun	Richard Goode piano
29	Thu	Chanticleer
31	Sat	Michigan Chamber Players

February

7	Sat	Lawrence Brownlee tenor Martin Katz piano
12	Thu	Sweet Honey in the Rock
13	Fri	Kodo
14-15	Sat-Sun	Batsheva Dance Company

March

7-8	Sat-Sun	New York Philharmonic Lorin Maazel conductor
10	Tue	Wynton Marsalis and Jazz at Lincoln Center Orchestra
11	Wed	Brentano String Quartet Peter Serkin piano Richard Lalli baritone
12	Thu	Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen and the Golden Age Orchestra

March continued

13-14	Fri-Sat	The Silk Road Ensemble with Yo-Yo Ma cello
18	Wed	Altenberg Trio Vienna
19-22	Thu-Sun	Sulayman Al-Bassam Theatre: <i>Richard III – An Arab Tragedy</i> Based on <i>Richard III</i> by William Shakespeare
22	Sun	Zakir Hussain tabla Pandit Shivkumar Sharma santoor
26	Thu	The Romeros
29	Sun	Dan Zanes & Friends

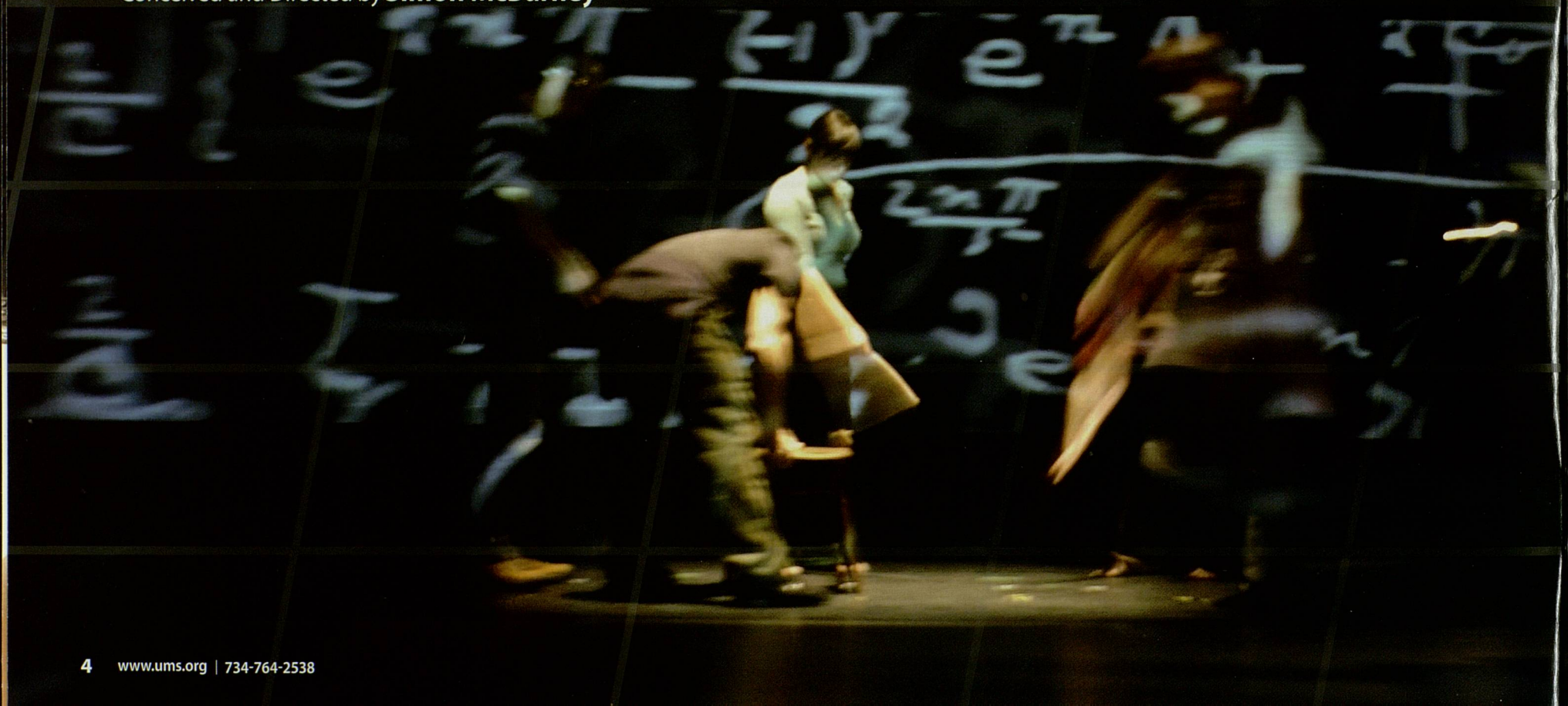
April

1	Wed	John Williams guitar
2	Thu	St. Louis Symphony Orchestra David Robertson conductor Anssi Karttunen cello
4	Sat	Chick Corea and John McLaughlin: Five Peace Band
9	Thu	András Schiff: Beethoven Concert 7
11	Sat	András Schiff: Beethoven Concert 8
16	Thu	Kurt Elling Sings the Coltrane/Hartman Songbook
17	Fri	Takács Quartet Marc-André Hamelin piano
18-19	Sat-Sun	Mohammed Bennis and the Hmadcha Ensemble (from the Fez Festival of Sufi Culture)
23	Thu	UMS Choral Union Jerry Blackstone conductor
24	Fri	Julia Fischer violin Milana Chernyavska piano
25-26	Sat-Sun	Compagnie Marie Chouinard

Complicite

A Disappearing Number

Conceived and Directed by **Simon McBurney**



WEDNESDAY, SEPTEMBER 10 | 8 PM
THURSDAY, SEPTEMBER 11 | 8 PM
FRIDAY, SEPTEMBER 12 | 8 PM
SATURDAY, SEPTEMBER 13 | 2 PM & 8 PM
SUNDAY, SEPTEMBER 14 | 2 PM
Power Center

Following its triumphant production of *The Elephant Vanishes* in 2004, the theater company Complicite (pronounced kum-PLIH-si-tay) returns to Ann Arbor for the exclusive US presentation of its award-winning hit, *A Disappearing Number*.

In the chilly English surroundings of Cambridge on the cusp of the First World War, the English mathematician G.H. Hardy unexpectedly receives a letter filled with mathematical theorems from a young Indian visionary, Srinivasa Ramanujan, whose idiosyncratic and creative approach to mathematics ultimately led to some of the most complex and beautiful mathematical patterns of all time.

Complicite's innovative, multimedia approach frames past, present, and future simultaneously, with the Hardy/Ramanujan collaboration serving not only as a central aspect of the narrative, but also as a window into a larger world of ideas: about the awesomeness of infinity and its relationship to human mortality, about the beauty of science and our quest for meaning and knowledge, about who we are and how we connect to one another — and ultimately about what is permanent and what disappears forever.

"With touching emotion and unnerving disquietude, *A Disappearing Number* forces the spectator to consider the facts of love, death, and belonging, within the space of his or her own personal universe."
(*New Statesman*)

Contains strong language. Performed without intermission.

This production is sponsored by the **Maxine and Stuart Frankel Foundation**.

Individual performances are sponsored by



ANN ARBOR NEWS

Michael Allemang and Janis Bobrin

All of the participants of the 2002 RSC trip

Made possible in part by the **U-M Institute for the Humanities**.

Funded in part by the **Wallace Endowment Fund**.

Media Sponsors **Metro Times**, **Between the Lines**,
and **Ann Arbor's 107one**.

WEDS EVE, THURS EVE, SAT MATINEE

Main Floor \$50 / \$44 / \$32 / \$26

Balcony \$44 / \$40 / \$32 / \$18

FRI EVE, SAT EVE, SUN MATINEE

Main Floor \$60 / \$54 / \$36 / \$30

Balcony \$54 / \$44 / \$36 / \$20



FRIDAY, SEPTEMBER 19 | 8 PM
SATURDAY, SEPTEMBER 20 | 8 PM
Power Center

Mark Morris Dance Group

Mark Morris artistic director

The Washington Post called Mark Morris "our Mozart of modern dance. There is that same sense of easy fecundity, his air of an aging, congenial *enfant terrible*, the sheer brilliance and wealth of his choreographic invention." Morris has changed the way that audiences see modern dance, animating through movement his profound and sophisticated love of music. He is, as *The Los Angeles Times* said, "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky." Morris's company of exuberant dancers lives up to its reputation of wit and grace. Their refined musicality is further reinforced by the use of live musicians in every performance.

PROGRAM (FRI 9/19)

New Love Song Waltzes (Brahms: Neue Liebesliederwalzer, Op. 65) (1982)
Love Song Waltzes (Brahms: Liebesliederwalzer, Op. 52) (1989)
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

PROGRAM (SAT 9/20)

Italian Concerto (JS Bach: Italian Concerto in F Major, BWV 971) (2007)
Candleflowerdance (Stravinsky: Serenade in A) (2005)
Bedtime (Schubert: Wiegenlied, Ständchen, and Erlkönig) (1992)
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

Main Floor \$48 / \$44 / \$32 / \$26
Balcony \$44 / \$38 / \$32 / \$20

6 www.ums.org | 734-764-2538

The Saturday performance is sponsored by
Dennis and Ellie Serras.

Funded in part by the **American Masterpieces—
Presenting** program of the **National Endowment for the Arts.**

Media Sponsors **Metro Times**, **Between the Lines**,
Michigan Radio 91.7 FM, and **Ann Arbor's 107one.**

"In my experience, after 35 years of concerts, I've never attended a concert so full of life, intelligence, reactive participation, and reciprocated love." (*Jazzman*) Just six months after the SFJAZZ Collective's tribute to saxophonist Wayne Shorter, Shorter himself takes the stage in a celebration of his 75th birthday. Universally regarded as a living legend in jazz, Shorter's great body of work as a composer for such illustrious groups as Art Blakey's Jazz Messengers, Miles Davis's famous quintet from the 1960s, and the fusion group Weather Report is 'enough' to ensure him a spot in the Jazz Hall of Fame.

Blowing past the boundaries between jazz and contemporary music, the Imani Winds, an unabashedly adventurous African American quintet, start off the night with a sampling of their eclectic repertoire. The acclaimed Wayne Shorter Quartet expands the program's trajectory with its sizzling dynamics and improvisational unpredictability. The two groups then unite as a nine-piece ensemble, covering a vast range of musical territories. Shorter says, "A lot of musicians worry about protecting what I call their musical foundation. They want to...put their best foot forward, play their best runs, and try to impress people. But I'm at a point where I'm just going to say, 'To hell with the rules.' That's all I'm doing with the music now...I've got nothing to lose now. I'm going for the unknown."

SATURDAY, SEPTEMBER 27 | 8 PM
Hill Auditorium

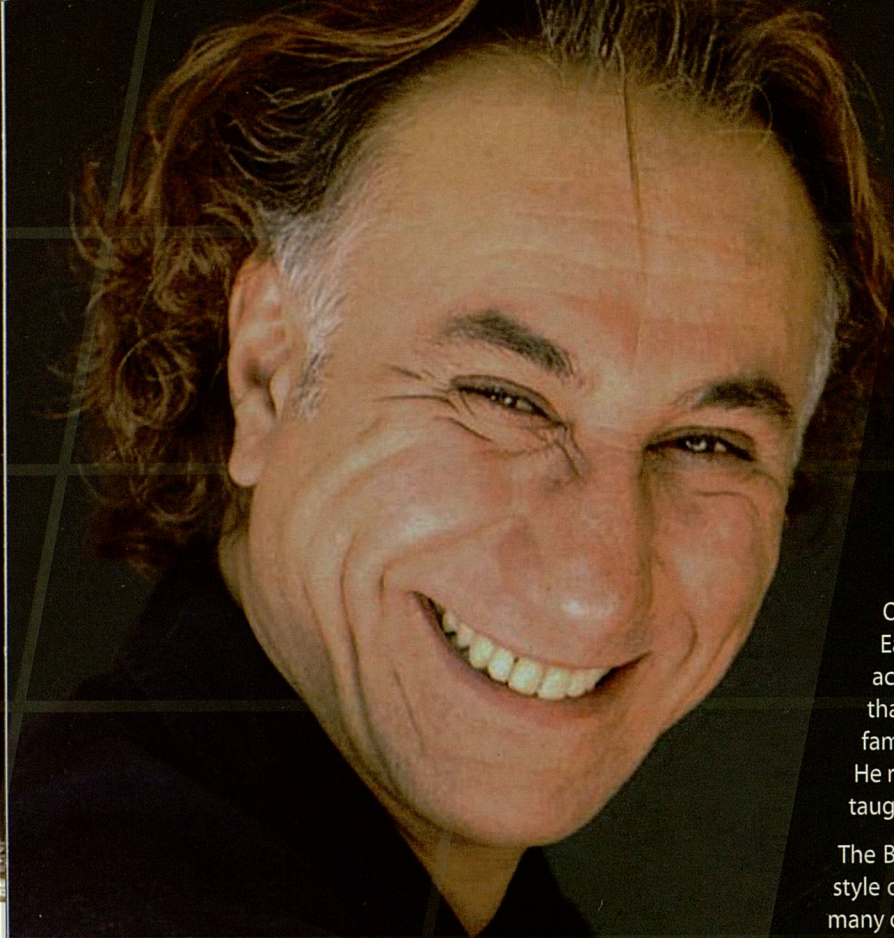
Wayne Shorter Quartet and the Imani Winds

Wayne Shorter saxophones | **Danilo Perez** piano | **John Patitucci** bass | **Brian Blade** drums

Media Sponsors **WEMU 89.1 FM**, **Metro Times**, and
Michigan Chronicle/Front Page.

Main Floor	\$42 / \$38 / \$32 / \$24
Mezzanine	\$32 / \$30 / \$24 / \$18 / \$10

www.ums.org | 734-764-2538 7

A large, close-up portrait of a smiling man with curly hair, identified as Munir Bashir, occupies the left side of the poster.

Remembering Munir Bashir and the Baghdad Conservatory of Music

The Art of the Oud

Omar Bashir | Farida and the Iraqi Maqam Ensemble | Rahim AlHaj

SATURDAY, OCTOBER 4 | 8 PM
Rackham Auditorium

Oud player Munir Bashir (1930-1997) was one of the most famous musicians in the Middle East during the 20th century. His 1972 album, *The Art of the 'Ud*, brought worldwide acclaim to the oud as a solo instrument, distinguished by a novel style of improvisation that reflected his study of Indian and European music. Born in Mosul, Bashir studied at the famous Baghdad Conservatory from age six and migrated to Budapest in the early 1960s. He returned to Iraq for several years, where he championed traditional Iraqi folk music and taught at the Baghdad Conservatory before returning to Hungary after the First Gulf War.

The Baghdad Conservatory was the preeminent institution for studying the unique Iraqi style of oud performance and Iraqi maqam. In 2004, the Conservatory was bombed, and many of its faculty and students fled the country, threatening the continuation of the Iraqi oud tradition.

This performance celebrates the opening of the Performing Arts of the Arab World series and the end of Ramadan. Paying tribute to the legacy of Munir Bashir and the Baghdad Conservatory of Music, as well as the historic Iraqi maqam tradition, the concert features Munir Bashir's son, Omar, and Rahim AlHaj. Iraq's most distinguished female singer, Farida, who studied at the Baghdad Conservatory, also performs with the Iraqi Maqam Ensemble. "This concert is only a small token of our deep gratitude and appreciation for Munir Bashir, a true hero of the 20th century," says AlHaj. "He was a wonderful musician and human being, who will be present in our lives, hearts, and music."

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc;** **The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Made possible in part by the **U-M Center for World Performance Studies** and the **U-M Islamic Studies Initiative.**

Funded in part by the **Wallace Endowment Fund.**

Media Sponsors **The Arab American News** and **ArabDetroit.com.**

\$40 / \$36 / \$26 / \$20



SUNDAY, OCTOBER 12 | 2 PM

Orchestra Hall, Detroit

Sphinx Chamber Orchestra

Chelsea Tipton II conductor

The University Musical Society and the Detroit Symphony Orchestra co-present this concert on the Sphinx Chamber Orchestra's first-ever national tour, which culminates in a Carnegie Hall concert by the all-African American and Latino/a ensemble. Comprised of top professionals from around the country, the Sphinx Chamber Orchestra includes past and current members of the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, MET Opera Orchestra, and the Detroit, Atlanta, Baltimore, Milwaukee, Cincinnati, St. Louis, and Puerto Rico Symphonies, as well as faculty members of leading music institutions. Its members serve as mentors to the young musicians who compete in the Sphinx Competition for African American and Latino/a string players and also promote works by Black and Latino composers.

PROGRAM

Mozart	Divertimento in D Major, third movement, K. 131 (1772)
Piazzolla	Winter in Buenos Aires for Solo Violin and Orchestra (1970)
Villa Lobos	Fugue
Marsalis	Hellbound Highball from <i>At the Octoroon Balls</i> (Harlem Quartet) (1995)
Vivaldi	Concerto No. 10 in b minor for Four Violins and Orchestra from <i>L'Estro Armonico</i> , Op. 3, RV 580 (1711)
Abels	"Delights and Dances" for String Quartet and Orchestra (2007)

Funded in part by the **American Masterpieces –**
Presenting program of the **National Endowment for the Arts.**



Tickets begin at \$12!
Call the DSO Ticket Office at 313-576-5111
to reserve your seats.

www.ums.org | 734-764-2538

A photograph of the Tokyo String Quartet, consisting of four men, standing outdoors in front of a wooden trellis structure. They are all smiling and holding their string instruments (violins, viola, and cello). The text 'Tokyo String Quartet' is overlaid in large yellow letters, and 'Sabine Meyer clarinet' is in smaller yellow letters below it.

Tokyo String Quartet

Sabine Meyer clarinet

SUNDAY, OCTOBER 12 | 7 PM [NOTE TIME]
Rackham Auditorium

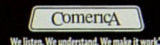
Since its beginnings in 1969 as a young firebrand quartet out of Juilliard to its current stature as one of the world's supreme chamber ensembles, the Tokyo String Quartet has captivated audiences and critics alike with its finesse and elegance. The ensemble will be joined by one of today's most in-demand soloists, the acclaimed clarinetist Sabine Meyer. Since her departure from the Berlin Philharmonic in 1983, where she served as the venerated ensemble's solo clarinetist and first female member, Meyer has established herself as an eminent soloist and a committed chamber musician. Their stunning joint appearance in the 05/06 season left audiences wanting more, and we're delighted to bring them back as part of their two-week US tour together this season, featuring the Brahms Clarinet Quintet. Please note the program change since this concert was announced last spring.

PROGRAM

Beethoven
Bartók
Brahms


Quartet in A Major, Op. 18, No. 5 (1798-1800)
Quartet No. 5 (1934)
Clarinet Quintet in b minor, Op. 115 (1891)

Sponsored by



Media Sponsors **WGTE 91.3 FM**
and **Observer & Eccentric Newspapers.**

\$46 / \$38 / \$30 / \$22



The Rite of Spring

WEDNESDAY, OCTOBER 15 | 8 PM
Power Center

Compagnie Heddy Maalem

Heddy Maalem artistic director

Heddy Maalem works with the body as a poet works with words—as raw material. Born in the heart of Algeria, Maalem's early and extensive training in boxing and Aikido continue to influence his choreography, which is marked by precision, sparse vocabulary, and clarity.

Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal come together for Maalem's explosive interpretation of *Le Sacre du Printemps* (*The Rite of Spring*). Stravinsky's story of a pagan spring ritual is transported to Africa, inspired by Maalem's time in Lagos, Nigeria, where the cacophony of a city of 12 million people is echoed by Stravinsky's music. Highly dynamic dance sequences and overwhelming group scenes are interlaced with atmospheric film projections and intense scenes of silence that provide provocative contrast to the music. Male and female dancers — each one urgent and unflinching — meld into one unit, pulsating with sex and energy. "There have been numerous versions of *Le Sacre du Printemps* since Nijinsky's 1913 original to the Stravinsky score, but none more powerful than Heddy Maalem's...Everything to do with rites and little to do with spring, this gripping dance lasts only an hour but is riveting to its last convulsive shake." (*Financial Times*)

Performed without intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc;** **The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **Performing Arts Fund.**

Media Sponsors **Metro Times, Between the Lines, Michigan Radio 91.7 FM, The Arab American News, ArabDetroit.com,** and **Michigan Chronicle/Front Page.**

Main Floor	\$38 / \$36 / \$24 / \$20
Balcony	\$36 / \$30 / \$24 / \$16

www.ums.org | 734-764-2538 11

Formed to celebrate the unique and inspirational power of African Gospel music, the 26-member Soweto Gospel Choir draws on the best talent from the many churches in and around Soweto. Under the direction of David Mulovhedzi, this choir is dedicated to sharing the joy of faith through music with audiences around the world. Their performances feature a mixture of tribal, traditional, and popular African gospel, with earthy rhythms, rich harmonies, and charismatic performances that uplift the soul and express South Africa's great hopes for the future. With both *a cappella* songs and a four-piece band and percussion section, the Soweto Gospel Choir performs in six of South Africa's 11 official languages with traditional songs sung in Zulu and Sotho, traditional American songs, and new works by contemporary African composers. The choir's meteoric rise to international recognition during its brief six-year history includes two Grammy Awards for Best Traditional World Music Album (*Blessed* in 2007 and *African Spirit* in 2008), the 2003 American Gospel Music Award for "Best Choir" just one year after its founding, and chart-topping CDs on the Billboard World Music Chart. But no amount of glittering international recognition and praise has diverted the ensemble from the mission it holds close at heart: to support South Africa's sick and impoverished families and children through an AIDS orphans foundation that it founded. Their two previous UMS performances have been near sellouts.

African Spirit Soweto Gospel Choir

David Mulovhedzi
and Beverly Bryer music directors

FRIDAY, OCTOBER 17 | 8 PM
Hill Auditorium

Main Floor \$40 / \$36 / \$32 / \$22
Mezzanine \$34 / \$30 / \$10
Balcony \$26 / \$22 / \$16 / \$10

12 www.ums.org | 734-764-2538

Sponsored by



The 08/09 Family Series is sponsored by Toyota.

Media Sponsors WEMU 89.1 FM, Ann Arbor's 107one,
Michigan Chronicle/Front Page, and WRJC 90.9 FM.

Celebrating 50 Years of *Bossa Nova*

Milton Nascimento and the Jobim Trio

SATURDAY, OCTOBER 18 | 8 PM

Hill Auditorium

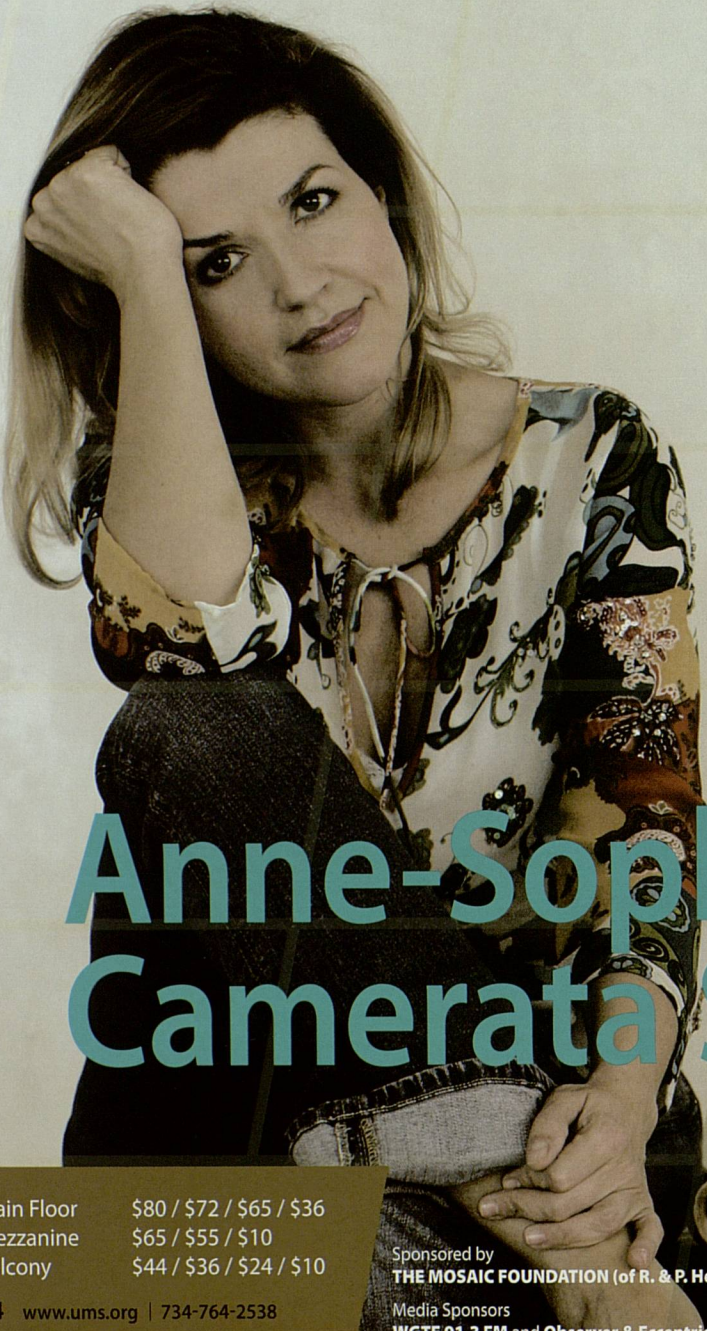


During the past two seasons, UMS audiences have had the pleasure of hearing Gilberto Gil and Caetano Veloso. Now, another Brazilian legend makes his UMS debut — Milton Nascimento, whose extraordinary, soaring voice and songwriting genius have made him one of the best-known Brazilian pop musicians. Born in Rio de Janeiro in 1942, Nascimento has returned again and again to the introspective, spiritual music of Minas Gerais, a state north of Rio where he moved when he was two. Though less known for his politics than his compatriot musicians, he advocated for the rights of black Brazilians and involved himself in the struggle for native land rights years before it became fashionable. Nascimento's extensive discography dates back more than 40 years, and his eponymous 1998 album won the Grammy for "World Music Recording of the Year." Nascimento performs alongside the Jobim Trio, featuring the son and grandson of the internationally celebrated songwriter Antonio Carlos Jobim ("The Girl from Ipanema"). Paulo Braga, the father of modern Brazilian drumming who performed and recorded with Antonio Carlos Jobim for more than 15 years, rounds out the trio. Together they pay tribute to 50 years of *Bossa Nova*, which was invented by Jobim in the late 1950s and became an international craze in the 1960s after American jazz musicians began performing it more frequently. Don't miss this marvelous tribute to one of the richest periods in Brazilian music.

Media Sponsors **WEMU 89.1 FM** and
Michigan Chronicle/Front Page.

Main Floor \$42 / \$38 / \$32 / \$24
Mezzanine \$32 / \$30 / \$24 / \$18 / \$10

www.ums.org | 734-764-2538 13

A portrait of violinist Anne-Sophie Mutter. She is shown from the waist up, leaning her head on her right hand and looking towards the camera with a slight smile. She is wearing a patterned blouse and dark pants. A violin is visible in the lower right foreground.

For three decades, Anne-Sophie Mutter has been one of the greatest violin virtuosos of our time, her music-making driven by both passion and simplicity. After embarking on a major Mozart project two years ago, she now turns her attention to J.S. Bach, performing all of the composer's violin concertos as soloist and leader of the brilliantly high-spirited Camerata Salzburg. Founded in 1952, Camerata Salzburg has a rich tradition of both musical excellence and infectious joy. Led by Roger Norrington from 1997-2006 and now under the artistic direction of Leonidas Kavakos, the ensemble is made up of young, motivated musicians of 20 different nationalities who come together for 80 concerts each year in Salzburg and throughout Europe. The second solo part of the Bach Double Concerto will be performed by the young violinist Vilde Frang, a scholarship recipient from the Anne-Sophie Mutter Foundation, which offers support to promising young musicians.

PROGRAM

J.S. Bach	Violin Concerto No. 1 in a minor, BWV 1041 (1717)
J.S. Bach	Concerto for Two Violins in d minor, BWV 1043 (1717)
J.S. Bach	Violin Concerto No. 2 in E Major, BWV 1042 (1717)
Tartini	Sonata in g minor for Violin and Continuo ("The Devil's Trill") (ca. 1749)

SUNDAY, OCTOBER 19 | 7 PM [NOTE TIME]
Hill Auditorium

Anne-Sophie Mutter^{violin} Camerata Salzburg

Main Floor	\$80 / \$72 / \$65 / \$36
Mezzanine	\$65 / \$55 / \$10
Balcony	\$44 / \$36 / \$24 / \$10

14 www.ums.org | 734-764-2538

Sponsored by
THE MOSAIC FOUNDATION (of R. & P. Heydon).

Media Sponsors
WGTE 91.3 FM and **Observer & Eccentric Newspapers.**

Beethoven Sonata Project Concerts 5 & 6

András Schiff piano

FRIDAY, OCTOBER 24 | 8 PM
SUNDAY, OCTOBER 26 | 4 PM
Rackham Auditorium

Among the highlights of the 07/08 season were the four concerts by pianist András Schiff as he launched his Beethoven Sonata Project in Ann Arbor, a cycle being repeated in its entirety only in Los Angeles, San Francisco, and New York. "Heroism is an important part of Beethoven's character," Schiff told *The New York Times* last year. "But there are so many other sides to him. He can be incredibly personal and lyrical and tender. And also the element of humor and fun: apart from Haydn, no one has this earthy humor." The 32 sonatas were written between 1795 and 1822 and provide an overview of Beethoven's stylistic development as he progressed through his early, middle, and late periods, marked in part by his increasing deafness. This second year of the cycle concentrates on his middle period, when he had partial hearing, and his late period, when he was profoundly deaf.

PROGRAM (FRI 10/24)

Beethoven Sonata No. 16 in G Major, Op. 31, No. 1 (1801-02)
Beethoven Sonata No. 17 in d minor, Op. 31, No. 2 ("Tempest") (1802)
Beethoven Sonata No. 18 in E-flat Major, Op. 31, No. 3 (1801-02)
Beethoven Sonata No. 21 in C Major, Op. 53 ("Waldstein") (1803-04)

PROGRAM (SUN 10/26)

Beethoven Sonata No. 22 in F Major, Op. 54 (1804)
Beethoven Sonata No. 23 in f minor, Op. 57 ("Appassionata") (1804-05)
Beethoven Sonata No. 24 in F-sharp Major, Op. 78 (1809)
Beethoven Sonata No. 25 in G Major, Op. 79 (1809)
Beethoven Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux") (1809-10)

Sponsored by **Natalie Matovinović.**

Media Sponsors **WRCJ 90.9 FM, WGTE 91.3 FM,**
and **Observer & Eccentric Newspapers.**

\$48 / \$40 / \$32 / \$24

www.ums.org | 734-764-2538 15



Joe Lovano's lush, inimitable saxophone sound will be on display within the contexts of both his virtuosic, two-drummer quintet and in duets with the exciting pianist/composer/improviser Jason Moran. Featuring young bass phenom Esperanza Spalding, classic straight-ahead drummer Otis Brown III, and the Latin dance rhythms of Cuban-born drummer Francisco Mela, Lovano's new "Us Five" Quintet is reaching special heights where off-the-cuff ideas rooted in jazz tradition meet serious fun. The first half of the evening features solo piano ruminations from Blue Note recording artist Jason Moran in addition to a musical conversation with Lovano. Since his formidable emergence on the music scene in the late 1990s, pianist Jason Moran has become a man to watch in modern jazz. In almost every category that matters — improvisation, composition, repertoire, technique, and technological experimentation — Moran has challenged the status quo each time out. He makes his UMS debut with this performance.


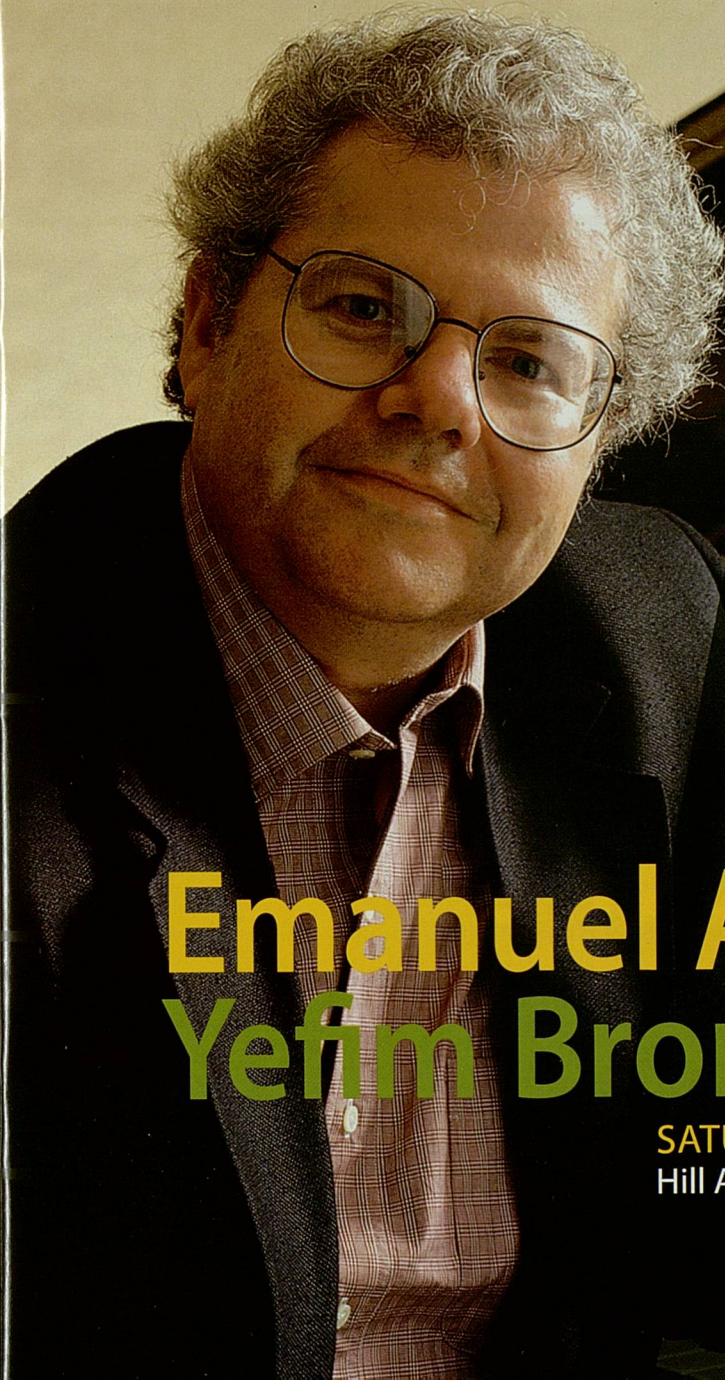
Joe Lovano "Us Five" Quintet and Jason Moran

Funded in part by the **American Masterpieces – Presenting** program of the **National Endowment for the Arts**.

Media Sponsors **WEMU 89.1 FM, Metro Times**, and **Michigan Chronicle/Front Page**.

Main Floor \$44 / \$40 / \$26 / \$18
Balcony \$44 / \$36 / \$26 / \$18





Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. Born in Russia, he emigrated to Israel at age 14. He “bucks the stereotype of the Russian soloist as merely a technical wizard of large sound and emphatic personality. He has technique to burn, but he also has a chameleon-like ability to subsume himself in the music.” (*The New York Times*) Returning for the first time since his UMS debut in 1994, Bronfman is joined by the great American pianist Emanuel Ax, renowned not only for his poetic temperament and unsurpassed virtuosity but also for the exceptional breadth of his performing activity. The *Chicago Tribune* called their 2002 recording of Rachmaninoff’s rarely recorded piano duos “a marvel of digital dexterity, warmly romantic sentiment, and jaw-dropping bravura.”

PROGRAM

Brahms

Variations for Two Pianos on a Theme by Haydn,
Op. 56b (1873)

Bolcom

Recuerdos (1991)

Mozart

Sonata for Two Pianos in D Major, K. 448 (1781)

Rachmaninoff

Symphonic Dances, Op. 45 (1940)

Emanuel Ax and Yefim Bronfman pianos


SATURDAY, NOVEMBER 8 | 8 PM
Hill Auditorium

Co-Sponsored by **Robert and Marina Whitman** and
Clayton and Ann Wilhite.

Media Sponsors **WGTE 91.3 FM, Observer & Eccentric
Newspapers, WRCJ 90.9 FM, and Detroit Jewish News.**

Main Floor	\$56 / \$50 / \$44 / \$24
Mezzanine	\$46 / \$40 / \$10
Balcony	\$30 / \$24 / \$20 / \$10

www.ums.org | 734-764-2538 **17**



UMS and Lincoln Center collaborated to bring the Estonian Philharmonic Chamber Choir to the US for the first time in 1995, and in numerous subsequent tours they have reaffirmed their reputation as one of the very best choirs in the world. This dynamic ensemble performs repertoire ranging from Gregorian chant to the 20th century and is especially admired for its performances of Arvo Pärt's music, which has served as the centerpiece for the ensemble's previous two UMS appearances (in 1995 and 1997). This particular program features music by two Estonian composers: Arvo Pärt and Erkki-Sven Tüür. "The choir's performances inspired a transporting awe..." (*The New York Times*).

PROGRAM

Pärt Occident Orient (2000)
Tüür Requiem (1994)
Pärt Te Deum (1985, rev. 1992)

Sponsored by **Carl and Charlene Herstein.**

Media Sponsor **WRCJ 90.9 FM.**

Estonian Philharmonic Chamber Choir

THURSDAY, NOVEMBER 13 | 8 PM
St. Francis of Assisi Catholic Church

Tõnu Kaljuste founding director and conductor

\$45 reserved seating
\$35 general admission

SUNDAY, NOVEMBER 16 | 4 PM
Hill Auditorium

Jerusalem Symphony Orchestra

Leon Botstein music director | **Robert McDuffie** violin

Leon Botstein has perhaps one of the most unusual resumé in the business: the Bard College president is founder and co-artistic director of the Bard Music Festival, which focuses on one composer each season; directs the American Symphony Orchestra with its focus on thematically organized concerts that link the visual arts, literature, politics, and history; and now leads the Jerusalem Symphony Orchestra, originally founded in the 1940s as Israel's national radio orchestra. He has addressed the United Nations on "Why Music Matters" as part of Kofi Annan's lecture series and is widely praised for both his tirelessly creative approach to programming and his inspired performances. This UMS debut program features works by three Jewish-American composers.

PROGRAM

Sternberg	The Twelve Tribes of Israel (1941)
Bernstein	Serenade for Solo Violin, Strings, Harp, and Percussion (after Plato's "Symposium") (1954)
Copland	Symphony No. 3 (1944-46)

Sponsored by the **UMS National Council**.

Co-Sponsored by **Gil Omenn and Martha Darling**
and **Jane and Edward Schulak**.

Hosted by **Thomas B. McMullen Company** and
Beverly Franzblau Baker.

Media Sponsors **WGTE 91.3 FM, Observer & Eccentric Newspapers**, and **Detroit Jewish News**.

Main Floor	\$75 / \$68 / \$60 / \$34
Mezzanine	\$60 / \$50 / \$10
Balcony	\$40 / \$34 / \$20 / \$10

www.ums.org | 734-764-2538 19

SATURDAY, DECEMBER 6 | 8 PM

SUNDAY, DECEMBER 7 | 2 PM

Hill Auditorium

Handel's *Messiah*

UMS Choral Union

Ann Arbor Symphony Orchestra

Jerry Blackstone conductor

Mary Wilson soprano | **Claudia Huckle** mezzo-soprano

John Tessier tenor | **Joshua Hopkins** bass

The Grammy Award-winning UMS Choral Union (2006 Best Choral Performance for William Bolcom's *Songs of Innocence and of Experience*) launches the holiday season with its signature work, Handel's glorious oratorio *Messiah*. An Ann Arbor tradition in the beautiful surroundings of Hill Auditorium, these performances are ultimately the heart of UMS, connecting audiences with the talented people on stage, but also with the friends and family who attend each year.

Sponsored by the **Carl and Isabelle Brauer Fund**.

Media Sponsors **Michigan Radio 91.7 FM**,
Ann Arbor's 107one, and **WRCJ 90.9 FM**.



Main Floor \$32 / \$26 / \$22 / \$14
Mezzanine \$26 / \$22 / \$10
Balcony \$18 / \$14 / \$12 / \$10

20 www.ums.org | 734-764-2538

An über-physical hybrid of precision and invention, Rubberbandance Group mixes up explosive hip-hop, contemporary, and classical dance with energy that pops and sizzles. Founded in Montreal in 2002, RBDG has burst onto the international dance scene with appearances at both hip-hop and contemporary dance festivals throughout North America, Europe, and Japan.

Choreographer Victor Quijada is a total original who grew up on the streets of Los Angeles and was nicknamed Rubberband by b-boys and rappers for his unusually elastic dancing style. He went on to work with Twyla Tharp and Eliot Feld, honing a style that combines the freedom of breakdance, the profoundness of modern storytelling, and the nuances and technique of contemporary dance. "It's really like a genetic experiment," Quijada says, "taking genes from two different forms so that those forms don't stay the same, but have been informed by each other and changed."

Rubberbandance Group

Victor Quijada and Anne Plamondon co-artistic director

FRIDAY, JANUARY 9 | 8 PM

SATURDAY, JANUARY 10 | 1 PM [ONE-HOUR FAMILY PERFORMANCE]

SUNDAY, JANUARY 11 | 2 PM [NOTE NEW DATE & TIME]

Power Center

In its UMS debut, RBDG presents two full-evening works: *Elastic Perspective Redux*, a suite of six dances that are audacious settings of hip-hop to classical music and Latin rhythms, and their newest work, *Phase II*. *Phase II* explores whether there is a loss of time and self in our "virtual" universe, answering with a contemporary dance work influenced by ballet and break, and laced with A/V feeds, street demeanor, and an ardor for violence and tenderness together.

PROGRAM (FRI 1/9 & FAMILY PERFORMANCE ON SAT 1/10)

Elastic Perspective Redux (2003)

PROGRAM (SUN 1/11)

Phase II (2008)

The Sunday performance is sponsored by



The 08/09 Family Series is sponsored by **Toyota**.

Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **Performing Arts Fund**.

Media Sponsors **Metro Times**, **Between the Lines**, and **Michigan Radio 91.7 FM**.

FRIDAY & SUNDAY PERFORMANCES

Main Floor \$38 / \$36 / \$24 / \$20

Balcony \$36 / \$30 / \$24 / \$16

FAMILY PERFORMANCE

\$16 adults / \$8 children

www.ums.org | 734-764-2538 21



Farewell Tour

Guarneri String Quartet

SUNDAY, JANUARY 11 | 4 PM
Rackham Auditorium

This venerable ensemble will retire at the end of the 08/09 season, and UMS will present a farewell tour concert of Beethoven String Quartets, reminding long-time UMS concertgoers of the Guarneri's complete Beethoven cycle in Ann Arbor over 30 years ago. This performance will mark the ensemble's 32nd UMS concert since its 1971 debut.

PROGRAM

Beethoven
Beethoven

String Quartet No. 12 in E-flat Major, Op. 127 (1823-24)
String Quartet No. 15 in a minor, Op. 132 (1825)

Sponsored by the **Linda and Maurice Binkow Philanthropic Fund.**

Funded in part by the
American Masterpieces – Presenting program
of the **National Endowment for the Arts.**

Media Sponsors **WGTE 91.3 FM** and
Observer & Eccentric Newspapers.

\$50 / \$42 / \$34 / \$24

Tord Gustavsen Trio

Tord Gustavsen piano | **Harald Johnsen** bass | **Jarle Vespestad** drums

FRIDAY, JANUARY 16 | 8 PM
Lydia Mendelssohn Theatre

In the five years that have elapsed since the recording of a debut album that proved both a popular and a critical success, Norwegian pianist and composer Tord Gustavsen continues to make music that gently sings, as evidenced on his most recent album for ECM Records, 2007's *Being There*. While relating to genres like Scandinavian folk music, American gospel, Caribbean music, and cool jazz, the trio presents a unique universe of lyricism, luminescence, and subtle funkiness. "Gustavsen sometimes appeared ecstatically wired to the keyboard as he picked out his sublimely spare yet lyrical melodies, eased along by drummer Jarle Vespestad's flickering brushwork and Harald Johnsen's rich-toned and ruminative double bass...a deeply satisfying, almost meditative, musical experience...entranced listeners were hanging on every hurried note." (*The Scotsman*)

Sponsored by **BORDERS**

James and Nancy Stanley

Media Sponsors **WEMU 89.1 FM** and **Metro Times**.

Main Floor	\$35 / \$25
Balcony	\$35 / \$25



Gilgamesh

Kinan Azmeh clarinet | **Kevork Mourad** MaxMSP

FRIDAY, JANUARY 23 | 7 PM & 9 PM

SATURDAY, JANUARY 24 | 7 PM & 9 PM

Biomedical Science Research Building Auditorium

The current unrest in the seat of the world's oldest civilization has inspired the Juilliard-trained Syrian clarinetist Kinan Azmeh to embark on a multimedia exploration of the most ancient epic that exists in writing today. *The Epic of Gilgamesh* is a series of Sumerian legends and poems from Babylonia about the mythological hero-king Gilgamesh, thought to have ruled in the third millennium BC. This unique event, developed as part of Juilliard's "Beyond the Machine" Festival, explores the epic through both music and visual art, using original composition on the clarinet inspired by spontaneous drawings projected live by Syrian/Armenian painter Kevork Mourad. While improvising freely in different Arabic modes on top of a multi-layered virtual ensemble, Azmeh and Mourad create a shockingly different take on one of the world's oldest literary texts.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc;** **The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

The Friday performance is sponsored by **Gil Omenn and Martha Darling.**

Additional support provided by the **Penny W. Stamps Distinguished Visitors Program of the U-M School of Art and Design.**

Media Sponsors **The Arab American News, ArabDetroit.com,** and **Between the Lines.**

\$30 general admission

14th Annual Ford Honors Program, honoring the
Royal Shakespeare Company
Michael Boyd artistic director
and **Ralph Williams** U-M Professor of English

SATURDAY, JANUARY 24 | 6 PM [NOTE TIME]
Hill Auditorium

Join us for the 14th Annual Ford Honors Program, which celebrates the partnership between the University Musical Society, the University of Michigan, and the Royal Shakespeare Company, whose first UMS appearance in 2001 featured the stunning productions of Shakespeare's rarely-performed History Plays. Michael Boyd, the Olivier Award-winning director of those plays, is now the artistic director of the RSC. The company's three Ann Arbor residencies (2001, 2003, and 2006) have included nine of Shakespeare's plays as well as the US premiere of a stage adaptation of Salman Rushdie's *Midnight's Children*, not to mention hundreds of free contextual education events. U-M Professor Ralph Williams, who is retiring at the end of the 08/09 academic year, has been a driving force behind the success of these residencies. Not only has he collaborated with Michael Boyd and the RSC through numerous visits to Stratford and London at the RSC's request, but he has helped thousands of students and community members approach the works presented on the stage in new and exciting ways.

This Ford Honors Program is unique in that it honors a theater company and its artistic director alongside a U-M faculty member. Because students have been at the heart of all three RSC residencies and hold Prof. Williams in such high regard, the event will be held in January (rather than May) to ensure student access to the event. The evening's celebration will include music and readings, with specific program details announced this fall.

Ticketbuyers may purchase tickets only to the FHP event in Hill Auditorium (prices listed at right), or to the event and a gala dinner, which follows the event and raises funds to support UMS education programs.



Made possible with support from



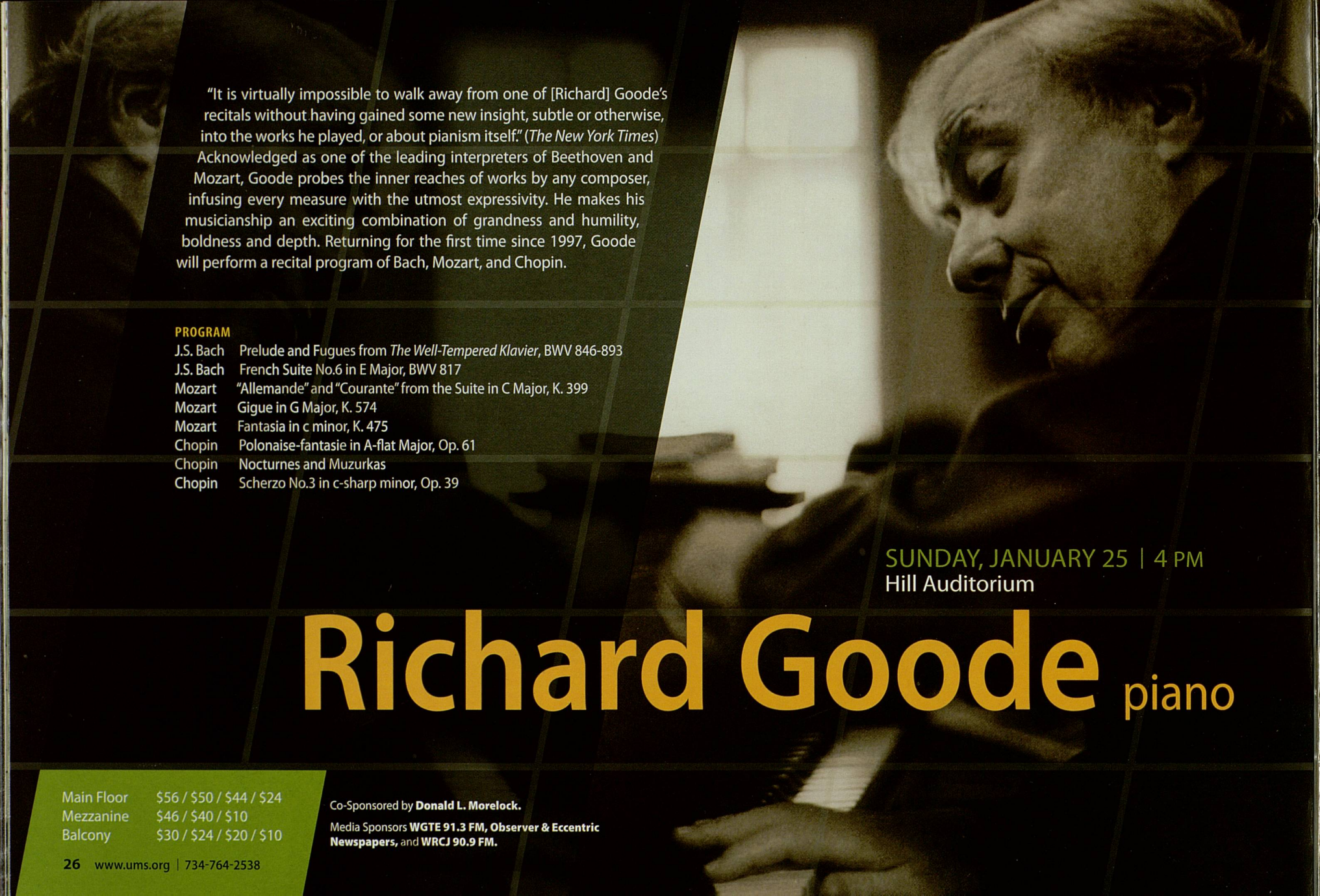
Ford Motor Company Fund
and Community Services

Leadership Supporters

University of Michigan Health System
Bank of Ann Arbor

Main Floor	\$70 / \$60 / \$50 / \$30
Mezzanine	\$54 / \$44 / \$10
Balcony	\$36 / \$30 / \$20 / \$10

www.ums.org | 734-764-2538 25



"It is virtually impossible to walk away from one of [Richard] Goode's recitals without having gained some new insight, subtle or otherwise, into the works he played, or about pianism itself." (*The New York Times*) Acknowledged as one of the leading interpreters of Beethoven and Mozart, Goode probes the inner reaches of works by any composer, infusing every measure with the utmost expressivity. He makes his musicianship an exciting combination of grandness and humility, boldness and depth. Returning for the first time since 1997, Goode will perform a recital program of Bach, Mozart, and Chopin.

PROGRAM

- J.S. Bach Prelude and Fugues from *The Well-Tempered Klavier*, BWV 846-893
J.S. Bach French Suite No.6 in E Major, BWV 817
Mozart "Allemande" and "Courante" from the Suite in C Major, K. 399
Mozart Gigue in G Major, K. 574
Mozart Fantasia in c minor, K. 475
Chopin Polonaise-fantasia in A-flat Major, Op. 61
Chopin Nocturnes and Muzurkas
Chopin Scherzo No.3 in c-sharp minor, Op. 39

SUNDAY, JANUARY 25 | 4 PM
Hill Auditorium


Richard Goode piano

Main Floor \$56 / \$50 / \$44 / \$24
Mezzanine \$46 / \$40 / \$10
Balcony \$30 / \$24 / \$20 / \$10

26 www.ums.org | 734-764-2538

Co-Sponsored by **Donald L. Morelock.**

Media Sponsors **WGTE 91.3 FM, Observer & Eccentric Newspapers, and WRCJ 90.9 FM.**



Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble is "the world's reigning male chorus" (*The New Yorker*). Named for the "clear singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer has a long-standing commitment to developing the choral repertoire, leading the group to commission works from an ever-growing list of important composers. Chanticleer concerts are designed to appeal to audiences of all backgrounds and levels of music appreciation. The men of Chanticleer often speak to the audience from the stage, giving background and a personal touch to the glorious sounds they make. Their program will include early American hymns, Mexican Baroque choral works, European madrigals, new works, and pieces drawn from American folk songs, jazz, and gospel.

THURSDAY, JANUARY 29 | 8 PM
St. Francis of Assisi Catholic Church


Chanticleer

Joseph Jennings music director

Media Sponsor WRCJ 90.9 FM.

\$45 reserved seating
\$35 general admission

www.ums.org | 734-764-2538 27

A close-up portrait of Lawrence Brownlee, a Black man with short hair, smiling slightly. He is wearing a dark jacket. The background is dark and out of focus.

Lauded repeatedly for the beauty of his voice, as well as his seemingly effortless technical agility, Lawrence Brownlee is "on the brink of a major career...without doubt, the most impressive addition to the American tenor roster in many years." (*San Francisco Chronicle*, 2006) Brownlee first appeared at UMS in March, 2006 in the concert opera *Tancredi* — the same year that he was awarded both the Richard Tucker Award and the Marian Anderson Award, two of the biggest prizes for rising singers. A *bel canto* specialist, he frequently collaborates with pianist Martin Katz, with whom he partners on his UMS recital debut. The program will include songs and arias of Rossini, as well as assorted French and Italian songs.

Lawrence Brownlee tenor

Martin Katz piano

SATURDAY, FEBRUARY 7 | 8 PM
Hill Auditorium

Main Floor \$50 / \$44 / \$36 / \$22
Mezzanine \$38 / \$32 / \$10
Balcony \$26 / \$22 / \$18 / \$10

Media Sponsors **WGTE 91.3 FM,**
Observer & Eccentric Newspapers,
and **Michigan Chronicle/Front Page.**



Sweet Honey In The Rock

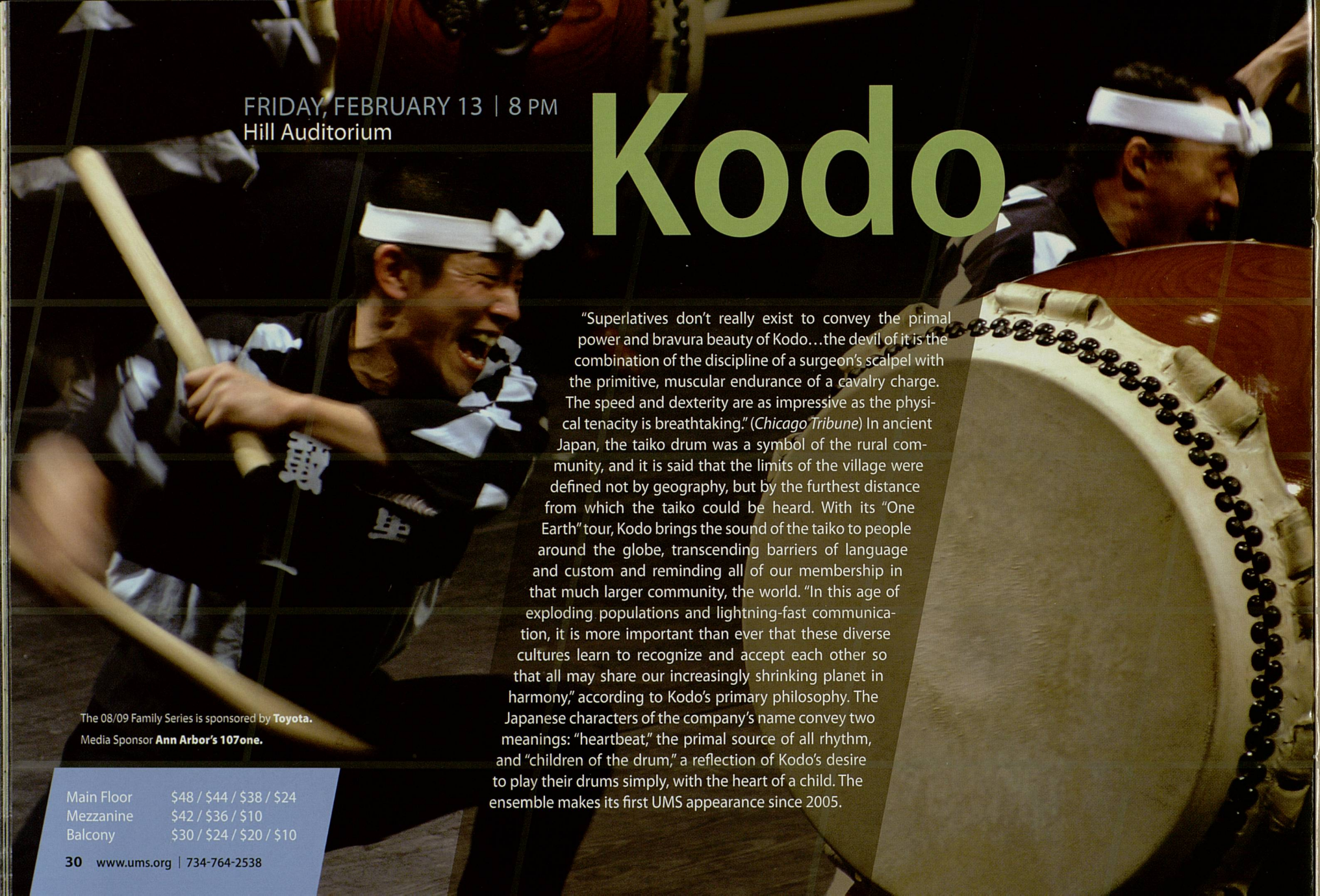
THURSDAY, FEBRUARY 12 | 8 PM
Hill Auditorium

Honey — an ancient substance, sweet and nurturing. Rock — an elemental strength, enduring the winds of time. The metaphor of “sweet honey in the rock” captures completely these African American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the Civil Rights movement, and songs of the struggle for justice everywhere. Rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of Blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies, and jazz improvisation. Founded by Bernice Johnson Reagon in 1973 at the DC Black Repertory Theater Company, Sweet Honey’s collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms. In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the US and around the world, raising their voices in hope, love, justice, peace, and resistance. Sign language interpreted.

Media Sponsors **WEMU 89.1 FM, Between the Lines, Ann Arbor's 107one, Michigan Chronicle/Front Page, and Metro Times.**

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

www.ums.org | 734-764-2538 29



FRIDAY, FEBRUARY 13 | 8 PM
Hill Auditorium

Kodo

"Superlatives don't really exist to convey the primal power and bravura beauty of Kodo...the devil of it is the combination of the discipline of a surgeon's scalpel with the primitive, muscular endurance of a cavalry charge. The speed and dexterity are as impressive as the physical tenacity is breathtaking." (*Chicago Tribune*) In ancient Japan, the taiko drum was a symbol of the rural community, and it is said that the limits of the village were defined not by geography, but by the furthest distance from which the taiko could be heard. With its "One Earth" tour, Kodo brings the sound of the taiko to people around the globe, transcending barriers of language and custom and reminding all of our membership in that much larger community, the world. "In this age of exploding populations and lightning-fast communication, it is more important than ever that these diverse cultures learn to recognize and accept each other so that all may share our increasingly shrinking planet in harmony," according to Kodo's primary philosophy. The Japanese characters of the company's name convey two meanings: "heartbeat," the primal source of all rhythm, and "children of the drum," a reflection of Kodo's desire to play their drums simply, with the heart of a child. The ensemble makes its first UMS appearance since 2005.

The 08/09 Family Series is sponsored by **Toyota**.

Media Sponsor **Ann Arbor's 107one**.

Main Floor	\$48 / \$44 / \$38 / \$24
Mezzanine	\$42 / \$36 / \$10
Balcony	\$30 / \$24 / \$20 / \$10

Since its founding in 1964 by Martha Graham and Baroness Batsheva de Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel, internationally renowned for pushing the boundaries of cutting-edge dance with intense energy, rich sensuality, and a culturally diverse dance language. Led by Ohad Naharin since 1990, this contemporary dance company reels with energy, adrenaline, and force.

While Naharin's choreography has been seen by UMS audiences numerous times over the past decade, the Batsheva Dance Company returns for its first UMS visit since 1998 with two full-evening works. On Saturday, the company presents *Three*, a bewitching work from 2005 that tests the dancers' individual boundaries in a powerful composition of force, speed, and passion. The Sunday performance features *Deca Dance*, a celebration of 10 years of Naharin's work with Batsheva that was first performed in 2000. Naharin takes sections of existing works and reorganizes them into a new experience, providing an opportunity to look at Naharin's repertoire over time, from its most extravagant to its most intimate and heartrending.

Batsheva Dance Company

SATURDAY, FEBRUARY 14 | 8 PM

SUNDAY, FEBRUARY 15 | 4 PM [NOTE NEW START TIME]

Power Center


Ohad Naharin artistic director

The Saturday performance is co-sponsored by
Gloria and Jerry Abrams and **Prue and Ami Rosenthal**.

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

Media Sponsors **Metro Times**, **Between the Lines**,
Michigan Radio 91.7 FM, and **Detroit Jewish News**.

Main Floor	\$42 / \$38 / \$28 / \$22
Balcony	\$38 / \$34 / \$28 / \$18

A photograph of Lorin Maazel, an elderly man with white hair, smiling and conducting the New York Philharmonic. He is wearing a dark suit and a white shirt. The background is dark, and the lighting is focused on him. The text is overlaid on the left side of the image.

SATURDAY, MARCH 7 | 8 PM
SUNDAY, MARCH 8 | 7 PM [NOTE TIME]
Hill Auditorium

New York Philhar

Lorin Maazel music director

monic

The New York Philharmonic returns for the first time since the 05/06 season with two concerts and an educational residency that includes dozens of free master classes and educational opportunities for students at the U-M School of Music, Theatre & Dance. The concerts are conducted by Lorin Maazel, who finishes his last season as music director of the New York Philharmonic before Alan Gilbert assumes the post. Maazel, who has led more than 150 orchestras in over 5,000 opera and concert performances, became music director of the New York Philharmonic in September, 2002 after more than 100 performances as guest conductor.

PROGRAM (SAT 3/7)

Mendelssohn	A Midsummer Night's Dream Overture (1826)
Schumann	Symphony No. 4 in d minor, Op. 120 (1841)
Mussorgsky	Pictures at an Exhibition, arr. Ravel (1874/ arr. 1922)

PROGRAM (SUN 3/8)

Berlioz	Roman Carnival Overture (1843-44)
Tchaikovsky	Suite No. 3 in G Major, Op. 55 (1884)
Stravinsky	The Rite of Spring (1913)

The New York Philharmonic Weekend is sponsored by
Brian and Mary Campbell.

The Saturday performance is sponsored by



The Saturday performance is hosted by **Main Street Ventures.**

Funded in part by the **American Masterpieces - Presenting** program of the **National Endowment for the Arts.**

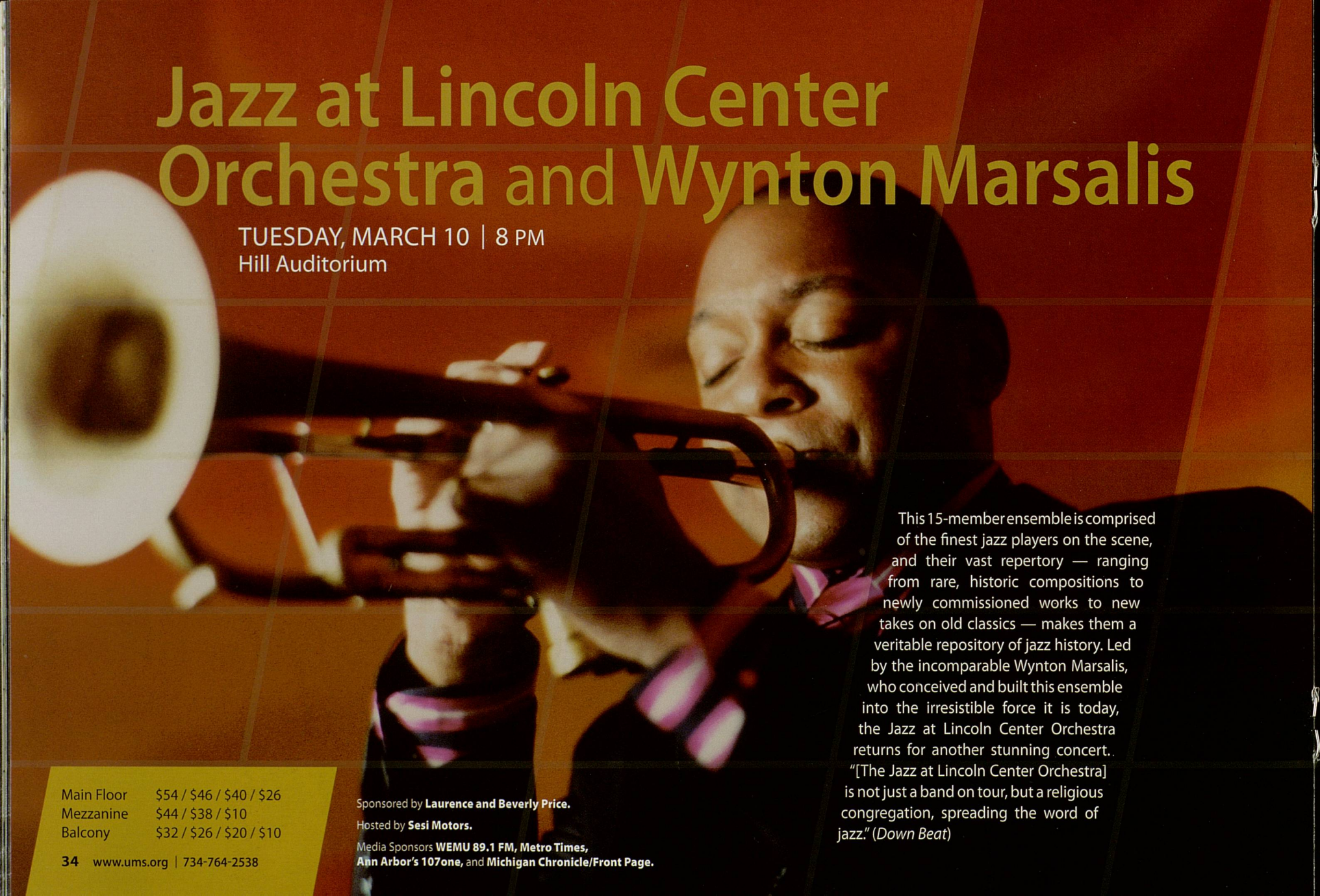
Media Sponsors **Detroit Jewish News, WGTE 91.3 FM,** and **Observer & Eccentric Newspapers.**

SATURDAY PERFORMANCE

Main Floor	\$125 / \$100 / \$80 / \$48
Mezzanine	\$80 / \$70 / \$10
Balcony	\$56 / \$48 / \$30 / \$10

SUNDAY PERFORMANCE

Main Floor	\$100 / \$90 / \$76 / \$48
Mezzanine	\$80 / \$70 / \$10
Balcony	\$56 / \$48 / \$30 / \$10



Jazz at Lincoln Center Orchestra and Wynton Marsalis

TUESDAY, MARCH 10 | 8 PM
Hill Auditorium

This 15-member ensemble is comprised of the finest jazz players on the scene, and their vast repertory — ranging from rare, historic compositions to newly commissioned works to new takes on old classics — makes them a veritable repository of jazz history. Led by the incomparable Wynton Marsalis, who conceived and built this ensemble into the irresistible force it is today, the Jazz at Lincoln Center Orchestra returns for another stunning concert. "[The Jazz at Lincoln Center Orchestra] is not just a band on tour, but a religious congregation, spreading the word of jazz." (*Down Beat*)

Main Floor \$54 / \$46 / \$40 / \$26
Mezzanine \$44 / \$38 / \$10
Balcony \$32 / \$26 / \$20 / \$10

34 www.ums.org | 734-764-2538

Sponsored by **Laurence and Beverly Price.**

Hosted by **Sesi Motors.**

Media Sponsors **WEMU 89.1 FM, Metro Times,**
Ann Arbor's 107one, and Michigan Chronicle/Front Page.

Brentano String Quartet

Peter Serkin piano

Richard Lalli baritone

WEDNESDAY, MARCH 11 | 8 PM
Rackham Auditorium

Named for Antonie Brentano, whom many scholars consider Beethoven's "Immortal Beloved," the intended recipient of his famous love confession, the Brentano Quartet transcends Beethoven to explore music both very old and very new, performing musical works that pre-date the string quartet as a medium and commissioning new works from some of the most important composers of our time. The ensemble is joined by Peter Serkin, who first appeared with UMS in 1963 as a teenager in a May Festival concert with his father (Rudolf), and the baritone Richard Lalli for a program that balances quartet standards with contemporary masterpieces. "The overall effect wasn't that the group was playing music, but releasing it." (*Philadelphia Inquirer*)

PROGRAM


Haydn	String Quartet in d minor, Op. 76, No. 2 ("Quinten") (Hob. III:76) (1796-97)
Wuorinen	New Piano Quintet (commissioned by the artists)
Schoenberg	Ode to Napoleon, Op. 41 (for quartet, piano, and baritone) (1942)
Beethoven	Grosse Fuge, Op. 133 (1825-26)

Funded in part by the **American Masterpieces – Presenting** program
of the **National Endowment for the Arts**.

Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

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






The Silk Road Ensemble with Yo-Yo Ma cello

FRIDAY, MARCH 13 | 8 PM
SATURDAY, MARCH 14 | 8 PM
Hill Auditorium

"Yo-Yo Ma is part modern Marco Polo, an explorer of cultures far beyond his own; part musical missionary, eager to share ideas and make vital connections between peoples." (*Chicago Tribune*) Founded by Yo-Yo Ma in 1998, the Silk Road Project has been a catalyst for a new kind of conversation, opening avenues of inter cultural communication and collaborative thinking.

For about 2,000 years, the Silk Road was the main conduit for the spread and exchange of goods, ideas, religions, and culture, connecting people from Asia to the Mediterranean. The collective is drawn from internationally renowned musicians interested in exploring the relationships between tradition and innovation in music from the East and West.

"When I started the Silk Road Project," says Yo-Yo Ma, whose 25 years of touring influenced his view and understanding of the world, "I began to understand the geographical and musical connections between all of these incredible cultures — all these 'other' classical musics, the Persian classical music, the Indian classical music, and so on. I got a sense that at one time these connections were much closer, and over time that certain things got split off and developed independently." After last season's stunning solo recital, Yo-Yo Ma returns with two different performances featuring artists from the Silk Road Ensemble.

The Friday performance is sponsored by **KeyBank**


The Friday performance is made possible by the **Catherine S. Arcure and Herbert E. Sloan Endowment Fund.**

The Saturday performance is sponsored by **Robert and Pearson Macek.**

The 08/09 Family Series is sponsored by **Toyota.**

Media Sponsors **Ann Arbor's 107one, WGTE 91.3 FM, and Observer & Eccentric Newspapers.**

PROGRAM (FRI 3/13)

Gabriela Lena Frank
Evan Ziporyn
Sapa Perapaskero
Alim Qasimov

Ritmos Anchos
Sulvasutra
Turceasca
Loyla and Majnun

PROGRAM (SAT 3/14)

Silk Road Suite featuring works by Kim/Umezaki/Tong,

Karhan Kalhor, Zhao Jiping, and Shane Shanahan

Rabih Abou-Khalil

Arabian Waltz

Angel Lam

Empty Mountain, Spirit Rain

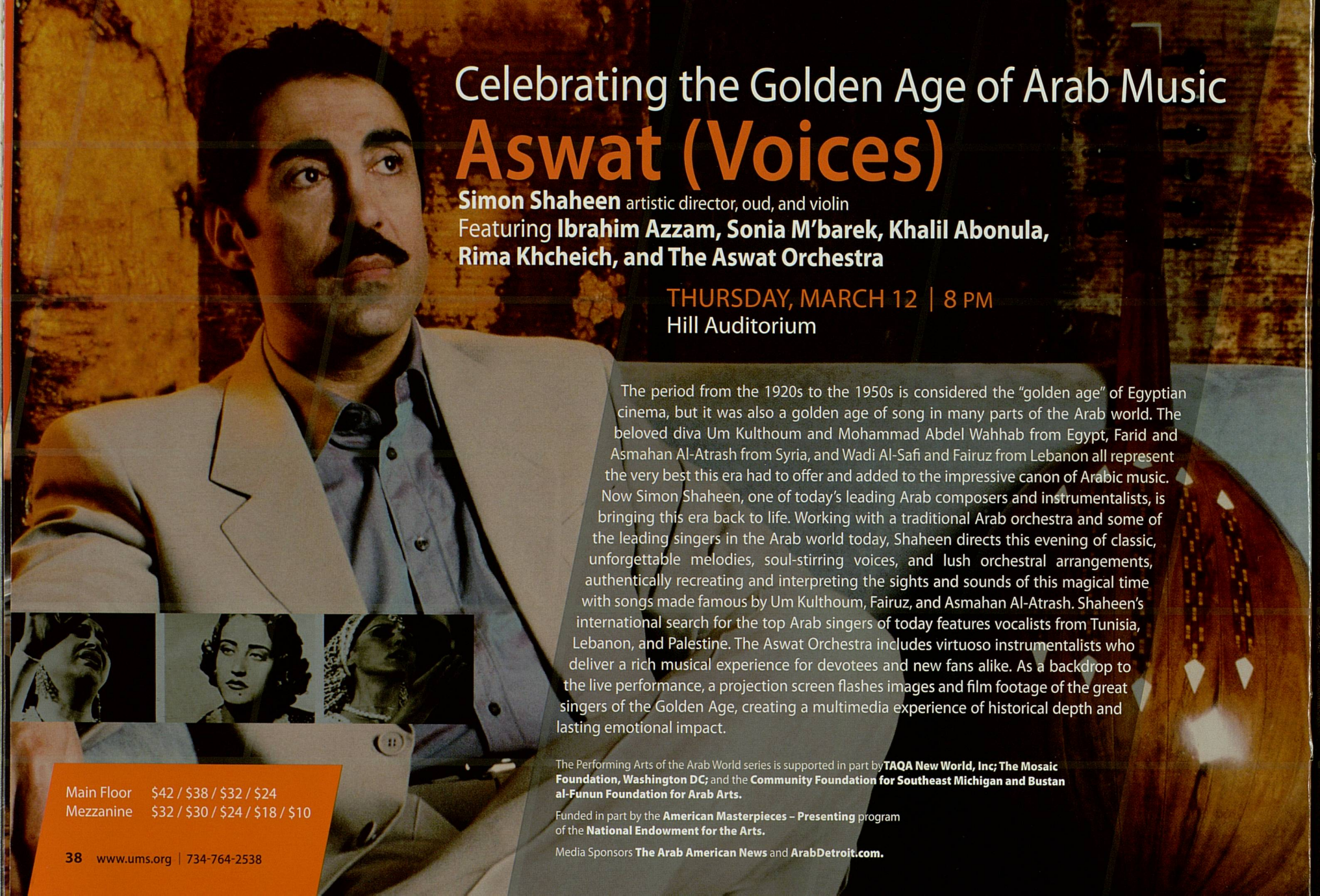
Dmitry Yanov-Yanovsky

Paths of Parables

Colin Jacobsen

Ascending Bird

Main Floor	\$100 / \$90 / \$76 / \$48
Mezzanine	\$80 / \$70 / \$10
Balcony	\$56 / \$48 / \$30 / \$10



Celebrating the Golden Age of Arab Music

Aswat (Voices)

Simon Shaheen artistic director, oud, and violin

Featuring **Ibrahim Azzam, Sonia M'barek, Khalil Abonula, Rima Khcheich, and The Aswat Orchestra**


THURSDAY, MARCH 12 | 8 PM
Hill Auditorium

The period from the 1920s to the 1950s is considered the “golden age” of Egyptian cinema, but it was also a golden age of song in many parts of the Arab world. The beloved diva Um Kulthoum and Mohammad Abdel Wahhab from Egypt, Farid and Asmahan Al-Atrash from Syria, and Wadi Al-Safi and Fairuz from Lebanon all represent the very best this era had to offer and added to the impressive canon of Arabic music. Now Simon Shaheen, one of today’s leading Arab composers and instrumentalists, is bringing this era back to life. Working with a traditional Arab orchestra and some of the leading singers in the Arab world today, Shaheen directs this evening of classic, unforgettable melodies, soul-stirring voices, and lush orchestral arrangements, authentically recreating and interpreting the sights and sounds of this magical time with songs made famous by Um Kulthoum, Fairuz, and Asmahan Al-Atrash. Shaheen’s international search for the top Arab singers of today features vocalists from Tunisia, Lebanon, and Palestine. The Aswat Orchestra includes virtuoso instrumentalists who deliver a rich musical experience for devotees and new fans alike. As a backdrop to the live performance, a projection screen flashes images and film footage of the great singers of the Golden Age, creating a multimedia experience of historical depth and lasting emotional impact.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Funded in part by the **American Masterpieces – Presenting** program of the **National Endowment for the Arts.**


Media Sponsors **The Arab American News** and **ArabDetroit.com.**



Main Floor \$42 / \$38 / \$32 / \$24
Mezzanine \$32 / \$30 / \$24 / \$18 / \$10

Altenberg Trio Vienna

WEDNESDAY, MARCH 18 | 8 PM
Rackham Auditorium



Since its "official" debut during the Salzburg Mozart Week in January, 1994, the Altenberg Trio Vienna has earned a reputation as one of the most daring and consistent ensembles of its kind. When forming their ensemble, pianist Claus-Christian Schuster, violinist Amiram Ganz, and cellist Alexander Gebert chose as their namesake the revered 19th-century Viennese writer and poet Peter Altenberg, a contemporary and compatriot of renowned Viennese artists at the turn of the 19th century (Schoenberg, Berg, Mahler, Schiele, Klimt, and others). Their choice illustrated perfectly the values captured in the Trio's music-making: love of beauty, venture toward life, precision of style, and a sense of humor. The trio members have impressive individual reputations in chamber music circles and take great pride in remaining faithful to the style and tradition of the "Viennese sound" so often admired in reviews.

Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers.**

PROGRAM

Takemitsu
Haydn
Dvořák

Between Tides (1993)
Piano Trio in C Major, Hob. XV:21 ("Pastoral") (1794)
Piano Trio in f minor, Op. 65 (1883)

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



Sulayman Al-Bassam Theatre

Richard III – An



THURSDAY, MARCH 19 | 8 PM

FRIDAY, MARCH 20 | 8 PM

SATURDAY, MARCH 21 | 8 PM

SUNDAY, MARCH 22 | 2 PM

Power Center



Arab Tragedy

Based on ***Richard III*** by **William Shakespeare**
Directed by **Sulayman Al-Bassam**



Commissioned by the Royal Shakespeare Company as part of its "Complete Works" Festival, this engrossing Arab adaptation of *Richard III* comes from Kuwait. The play unfolds within the hothouse, feudal atmosphere of desert palaces in an unidentified oil-rich kingdom. In this world of tribal allegiances, family in-fighting, and absolute power, the questions of leadership, religion, and foreign intervention that are at the heart of Shakespeare's play take on powerful new meanings in a modern Arab-Islamic context.

The evil Richard of Gloucester is interpreted as the aspirant king of a Middle Eastern peninsula. Backed by foreign interests, in the form of a French Buckingham, he falls out with them once he has grasped control of the crown. Eventually, his tyrannical behavior leaves him open to an external invasion backed by dissident internal forces. "Viewed as history, Richard becomes a product of his society; perverse, irrational, and inexplicable he remains, but he is also the product of endless cycles of violence, revenge, and civil war," explains Al-Bassam. "The play can also be read as an urgent prophecy or a cautionary tale with particular relevance to the Gulf region today."

Filled with exhilarating multimedia interventions and theatrical displays, this engrossing adaptation gives a window into the often misunderstood world of the Arabian Gulf in all its richness: its social customs, musical heritage, and some of its darker mystical rituals. Performed by a company of actors from England and across the Arab world, the work is accompanied by a live Arab musical score.

Performed in Arabic with English supertitles. Two hours, no intermission.



The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc;** **The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan** and **Bustan al-Funun Foundation for Arab Arts.**

Media Sponsors **The Arab American News,** **ArabDetroit.com,** and **Metro Times.**

OPENING NIGHT

Main Floor	\$44 / \$40 / \$26 / \$20
Balcony	\$40 / \$36 / \$26 / \$18

FRI/SAT/SUN PERFORMANCES

Main Floor	\$50 / \$44 / \$28 / \$22
Balcony	\$44 / \$38 / \$28 / \$20

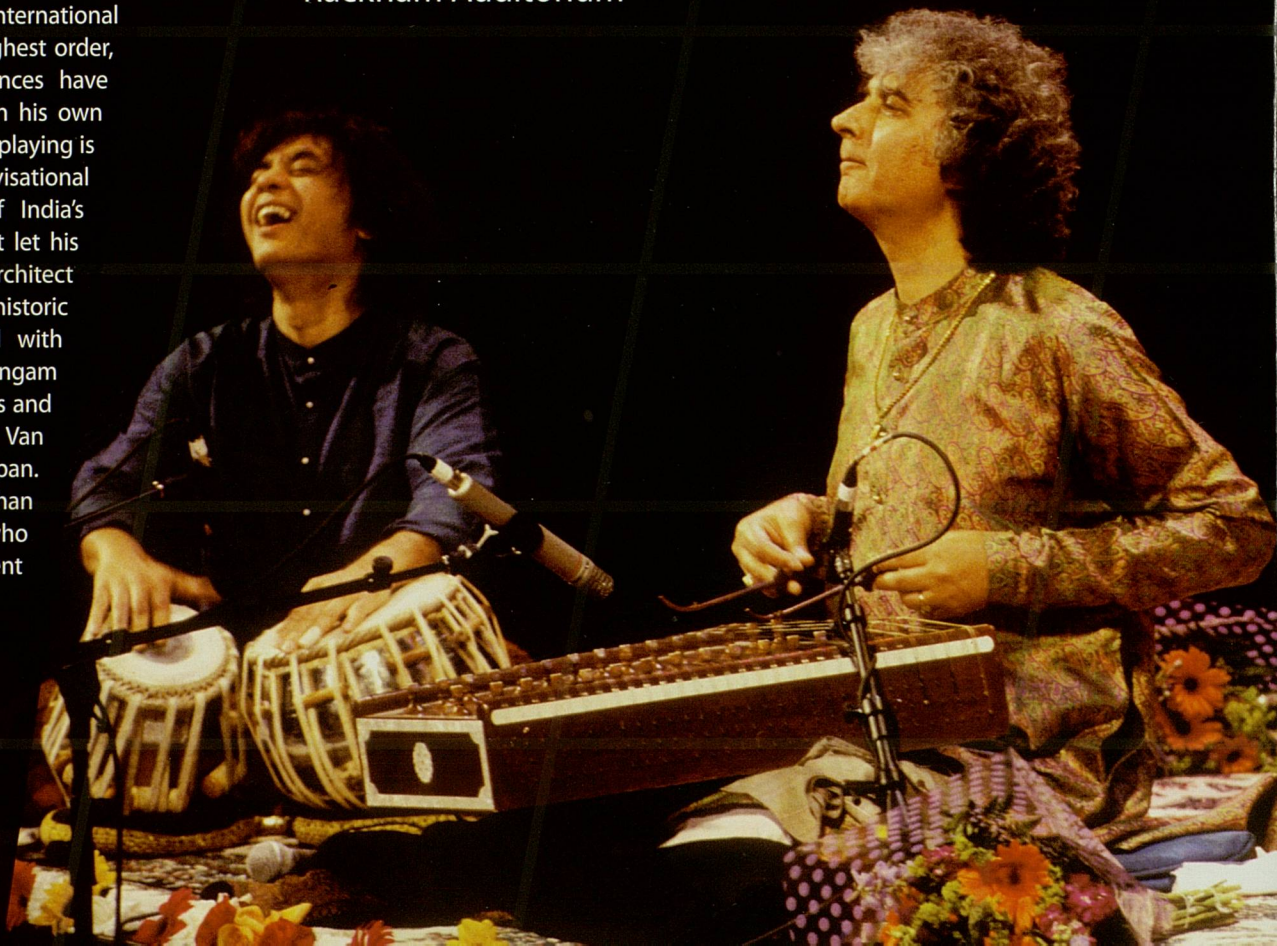
Zakir Hussain tabla Pandit Shivkumar Sharma santoor


SUNDAY, MARCH 22 | 7 PM [NOTE TIME]
Rackham Auditorium

Zakir Hussain is today appreciated both in the field of percussion and in the music world at large as an international phenomenon. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but earned him worldwide fame. His playing is marked by uncanny intuition and masterful improvisational dexterity. The favorite accompanist for many of India's greatest classical musicians and dancers, he has not let his genius rest there, but is widely considered a chief architect of the contemporary world music movement with historic collaborations including Shakti (which he founded with John McLaughlin and L. Shankar in the 1970s), Sangam (with Charles Lloyd and Eric Harland), and performances and recordings with artists as diverse as George Harrison, Van Morrison, Rennie Harris, and the Kodo Drummers of Japan. Hussain, who last appeared in Ann Arbor with Ali Akbar Khan in March, 2000, is joined by Pandit Shivkumar Sharma, who singlehandedly transformed the santoor from an instrument of accompaniment to one that deserves center stage.

Media Sponsor **WEMU 89.1 FM.**

\$46 / \$38 / \$30 / \$20



A photograph of the Romeros guitar quartet, consisting of four men of various ages, all playing classical guitars. They are arranged in a cluster, with some standing and some sitting. The background is a light blue gradient with a subtle geometric pattern.

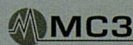
50th Anniversary Concert The Romeros

THURSDAY, MARCH 26 | 8 PM
Rackham Auditorium

The "Royal Family of Guitar" returns to Ann Arbor for the first time since 2000. A veritable institution in the world of classical music, the Romeros celebrate their 50th anniversary this season. Celedonio Romero, founder and creator of the Romeros guitar dynasty, was a renowned soloist in Spain who began teaching his sons as they approached the age of two or three. He died in 1996, but his sons and grandsons continue Celedonio's legacy. This unparalleled family ensemble has become the international emissary for guitar chamber music, their name synonymous with style, elegance, and technique. To have so many virtuosi of the same instrument in one family is unique in the world of musical performance, and in the realm of classical guitar it is absolutely unprecedented. The Romeros are "Guardians of the Holy Grail of the Classical Guitar." (Leipzig)

Co-Sponsored by

EDWARD
SUROVELL
REALTORS



Media Sponsor **Metro Times.**

\$46 / \$38 / \$30 / \$22

www.ums.org | 734-764-2538 43

Special One-Hour Family Performances

Dan Zanes & Friends

SUNDAY, MARCH 29 | 1 PM & 4 PM

Rackham Auditorium



The 08/09 Family Series is sponsored by **Toyota**.

Sponsored by **Rachel Bendit and Mark Bernstein**.

Funded in part by the **American Masterpieces – Presenting** program of the **National Endowment for the Arts**.

Media Sponsors **Ann Arbor's 107one** and **Metro Times**.

Kid-rock revolutionaries Dan Zanes and Friends bring their wild and festive family dance party to town! As seen on Playhouse Disney and Sesame Street, these all-ages folk heroes create a unique and joyous 21st-century sound with a rich blend of traditional American folk songs, Latin and Caribbean rhythms, and soulful originals from their new Spanish album *¡Nueva York!* and the Grammy Award-winning CD, *Catch That Train!* Zanes and his band create a rollicking "Woodstock for Kids" that is filled with rootsy, whimsical songs brimming with warmth, wisdom, and wonderful music. "Dan Zanes has quietly become the best new thing to happen to family music in the nearly four decades since Woody Guthrie's death." (*Houston Chronicle*)

\$20 adults / \$10 children



John Williams guitar

WEDNESDAY, APRIL 1 | 8 PM
Rackham Auditorium

One of the most versatile and respected guitarists in the world, John Williams has explored, expanded, and personally inspired a modern renaissance for the classical guitar through his international concert appearances and prolific bestselling recordings. Best known as a classical guitarist, he has nevertheless explored many different musical traditions with a wide range of noteworthy collaborators, including his 2007 UMS appearance with guitarist John Etheridge.

Sponsored by **Frank Legacki and Alicia Torres.**

Media Sponsors **WGTE 91.3 FM** and
Observer & Eccentric Newspapers.

\$46 / \$38 / \$30 / \$22

St. Louis Symphony Orchestra

David Robertson conductor | Anssi Karttunen cello

THURSDAY, APRIL 2 | 8 PM
Hill Auditorium

The American conductor David Robertson makes his UMS debut with the St. Louis Symphony Orchestra, where he has served as music director since 2005. Recognized for his impeccable musicianship and imaginative programming, he inspires and enthralls audiences and musicians alike. A recognized expert in 20th- and 21st-century music, he conducts a program of Wagner, John Adams, and Sibelius. The program also features the Finnish cellist Anssi Karttunen, an ardent advocate of contemporary music who has given over 90 world premières and performs Bernd Zimmermann's post-World War II piece for cello and orchestra, *Canto di Speranza* (Song of Hope).

PROGRAM

Wagner

"Good Friday Music" from *Parsifal* (1882)

Adams

Guide to Strange Places (2001)

B. Zimmermann


Canto di Speranza (1957)

Sibelius

Symphony No. 5 in E-flat Major, Op. 82 (1915)

Media Sponsors **WGTE 91.3 FM** and
Observer & Eccentric Newspapers

Main Floor \$75 / \$68 / \$60 / \$34
Mezzanine \$56 / \$46 / \$10
Balcony \$40 / \$34 / \$20 / \$10




John McLaughlin and Chick Corea created two of the most explosive live fusion bands in the 1970s. McLaughlin's Mahavishnu Orchestra and Corea's Return to Forever were two of the most popular instrumental groups of all time. Their music went far beyond the ordinary, fusing energy, spirituality, and emotion with improvisation and hard rock. These groups inspired a new generation to expand their own musical horizon. This concert tour will be the first time that these virtuoso improvisers join forces since they were both members of Miles Davis's *Bitches Brew*-era band over 40 years ago. Playing music from then and now, this concert features Detroit native Kenny Garrett, Christian McBride, and the incomparable Vinnie Colaiuta.

SATURDAY, APRIL 4 | 8 PM
Hill Auditorium

Chick Corea/John McLaughlin: Five Peace Band

Chick Corea piano and keyboards | **John McLaughlin** guitar
Christian McBride bass | **Kenny Garrett** alto saxophone | **Vinnie Colaiuta** drums

Sponsored by 
University of Michigan
Health System

Co-Sponsored by **Jane and Edward Schulak.**

Media Sponsors **WEMU 89.1 FM** and **Metro Times.**

Main Floor	\$48 / \$42 / \$36 / \$30
Mezzanine	\$40 / \$36 / \$30 / \$24 / \$10

On performing Beethoven, András Schiff says, "In my mind, there is no such thing as a born Beethoven interpreter — you have to learn how to approach this work, and much of that comes from life's lessons." Schiff closes out his two-year, eight-concert cycle of the complete Beethoven piano sonatas with these final two concerts in Hill Auditorium. The concerts feature Beethoven's late sonatas, including the "Hammerklavier," widely considered one of the most important works of Beethoven's late period and one of the most challenging solo works in the entire piano repertoire to this day. "The Beethoven cycle has become one of the most important events in my life, if not the most important," said Schiff in an interview in England, where he began his first complete Beethoven cycle in 2004. "There is no other sequence of works that is so varied. It is like asking an actor to play all the main Shakespearean roles, but also acting the other roles with them."

Beethoven Sonata Project Concerts 7 & 8 — Series Finale

András Schiff

piano

THURSDAY, APRIL 9 | 8 PM

SATURDAY, APRIL 11 | 8 PM

Hill Auditorium

PROGRAM (THU 4/9)

Beethoven	Sonata No. 27 in e minor, Op. 90 (1814)
Beethoven	Sonata No. 28 in A Major, Op. 101 (1816)
Beethoven	Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier") (1817-18)

PROGRAM (SAT 4/11)

Beethoven	Sonata No. 30 in E Major, Op. 109 (1820)
Beethoven	Sonata No. 31 in A-flat Major, Op. 110 (1821-22)
Beethoven	Sonata No. 32 in c minor, Op. 111 (1821-22)

Main Floor \$56 / \$50 / \$44 / \$24
Mezzanine \$46 / \$40 / \$10
Balcony \$30 / \$24 / \$20 / \$10

The Saturday performance is sponsored by
The Medical Community.

Media Sponsors **WRCJ 90.9 FM, WGTE 91.3 FM,**
and **Observer & Eccentric Newspapers.**



"Dedicated to You"

Kurt Elling Sings the Coltrane/Hartman Songbook

THURSDAY, APRIL 16 | 8 PM
Michigan Theater

Kurt Elling vocals | **Ernie Watts** tenor saxophone
Ethel | **Laurence Hobgood Trio**

Kurt Elling brings tenor saxophonist Ernie Watts and the Ethel String Quartet aboard for "Dedicated to You," Elling's creative re-imagining of John Coltrane's seminal collaboration with romantic balladeer Johnny Hartman. Hartman was the only singer ever to record with Coltrane, and their 1963 album of ballads is considered a masterpiece. Elling takes a cue from Coltrane's ingenuity, creating new storytelling and harmonies and adding lush layers and atmospheres to what has roundly been dubbed one of the most romantic albums ever recorded. "Only a daring and confident artist would revisit the indelible performances of baritone Johnny Hartman and saxophonist John Coltrane, look to Walt Whitman for lyrics, or decide a string quartet is the touch-perfect complement to his expert working band. Kurt Elling is that artist." (Howard Mandel) "You can't help but see Elling as the descendant of Sinatra and Bennett." (allaboutjazz.com)

Sponsored by **BORDERS.**

Media Sponsors **WEMU 89.1 FM**, **Metro Times**,
and **Between the Lines.**

Main Floor	\$44 / \$40 / \$26 / \$18
Balcony	\$44 / \$36 / \$26 / \$18



Takács Quartet Marc-André Hamelin piano

The brilliant Canadian pianist Marc-André Hamelin joins the Takács Quartet, an ensemble renowned for its ability to fuse four distinct, expressive musical personalities into gripping unified interpretations. The Quartet's intellectual curiosity and passion are demonstrated through collaborations with a variety of artists, ranging from classical pianists to Hungarian folk music groups and poets.

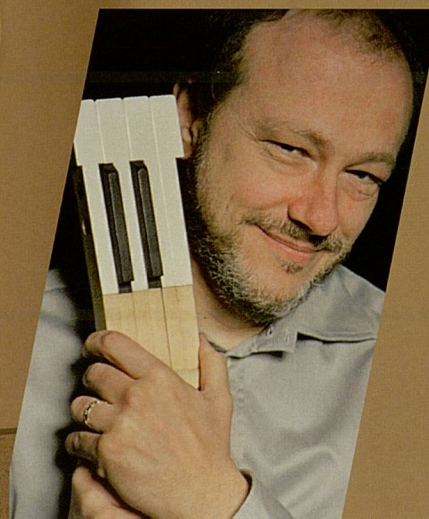
PROGRAM

Haydn	String Quartet in G Major, Op. 77, No. 1, Hob. III:81 (1799)
Bartók	String Quartet No. 1 in a minor (1909)
Schumann	Piano Quintet in E-flat Major, Op. 44 (1842)

FRIDAY, APRIL 17 | 8 PM
Rackham Auditorium

\$46 / \$38 / \$30 / \$22

50 www.ums.org | 734-764-2538



Sponsored by
**MILLER
CANFIELD**

Media Sponsors **WGTE 91.3 FM**
and **Observer & Eccentric Newspapers.**



Fez Festival of Sufi Culture in Fez, Morocco

Mohammed Bennis and the Hmadcha Ensemble

SATURDAY, APRIL 18 | 8 PM
SUNDAY, APRIL 19 | 7 PM [NOTE TIME]
Location TBA (general admission)

A champion for preserving Moroccan Sufi traditions, artistic director Mohammed Bennis founded the Hmadcha Ensemble as a way to preserve traditional Sufi chanting in the Hmadcha tradition of Fez. This performance will attempt to recreate an authentic, late-night performance that is featured at the Fez Festival of Sufi Culture in Fez, Morocco. Instead of a theatrical stage, UMS is placing this performance in an appropriate general admission venue (to be announced). Specific Fez traditions and customs will be honored as part of this event.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Made possible in part by the **U-M Islamic Studies Initiative.**

Media Sponsors **The Arab American News** and **ArabDetroit.com.**

\$40 general admission

Added Event! THURSDAY, APRIL 23 | 8 PM
St. Francis of Assisi Catholic Church

UMS Choral Union

Jerry Blackstone music director and conductor | **Jean Schneider** and **Scott Van Ornum** pianists

Comprised of community members from throughout southeastern Michigan, the UMS Choral Union annually performs Handel's *Messiah* and is also regularly featured with the Detroit Symphony Orchestra. Last season, they presented J.S. Bach's *St. Matthew Passion* in a gorgeous Good Friday performance that will not be forgotten by the sellout house of 3,500 people who braved a late March snowstorm to experience the glories of Bach's music. Now the UMS Choral Union performs works of Mendelssohn, Rachmaninoff, Jonathan Dove, and Carl Orff in the more intimate setting of St. Francis of Assisi Catholic Church.

PROGRAM

Mendelssohn	Three Psalm Settings (1843-44)
Rachmaninoff	All-Night Vigil, Op. 37 (excerpts) (1915)
Jonathan Dove	The Passing of the Year (2000)
Orff	"O fortuna" from <i>Carmina Burana</i> (1937)

\$30 reserved seating
\$20 general admission



The young German violinist Julia Fischer made her UMS debut in November, 2007 as soloist with the St. Petersburg Philharmonic. Born in Munich in 1983, she has received a hailstorm of superlative reviews. Named "Artist of the Year" at the 2007 Gramophone Awards (voted on by more than 14 million individuals), she has also been featured as a major emerging artist by several distinguished music publications. She started off 2008 with a bang: performing Saint Saëns's Violin Concerto No. 3 before intermission at a concert in Frankfurt, then making her professional piano debut with Grieg's Piano Concerto in a minor after intermission. Fischer makes her UMS recital debut with her Stradivarius in hand.

Julia Fischer violin Milana Chernyavska piano

FRIDAY, APRIL 24 | 8 PM
Hill Auditorium

PROGRAM

- | | |
|-----------|--|
| Mozart | Sonata for Violin and Piano in C,
K. 296 (1778) |
| Prokofiev | Sonata No. 1 in f minor for Violin
and Piano, Op. 80 (1938-46) |
| Beethoven | Sonata No. 8 in G Major for Violin
and Piano, Op. 30, No. 3 (1801-02) |
| Martinů | Sonata No. 3 for Violin and Piano,
H. 303 (1944) |

Co-Sponsored by **Dennis and Ellie Serras.**

Media Sponsors **WGTE 91.3 FM** and
Observer & Eccentric Newspapers.

Main Floor	\$50 / \$44 / \$36 / \$22
Mezzanine	\$38 / \$32 / \$10
Balcony	\$26 / \$22 / \$18 / \$10

www.ums.org | 734-764-2538 53



Compagnie Marie Chouinard

Marie Chouinard artistic director

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

Media Sponsors **Metro Times, Between the Lines,** and **Michigan Radio 91.7 FM.**

Main Floor \$42 / \$38 / \$28 / \$22
Balcony \$38 / \$34 / \$28 / \$18

54 www.ums.org | 734-764-2538

SATURDAY, APRIL 25 | 8 PM
SUNDAY, APRIL 26 | 4 PM [NOTE TIME]
Power Center

Marie Chouinard believes that dance is a sacred art and the body a spiritual force to be celebrated. Ever since she presented her first work in 1978, which immediately earned her a reputation as an exceptionally original artist, she has been noted for her astonishing innovation. Her travels — she has lived in New York, Berlin, Bali, and Nepal — her eclectic studies, and her understanding of various techniques allow her to explore the body in different ways, and her works convey a raw, honest, and gritty expression of our human form. In 1990, she formed the Compagnie Marie Chouinard, and in the dozen works she has created since then she has explored the poetics of the body in shockingly immediate, intelligible, and ever-surprising ways, prompting *The New York Times* to call her “a hurricane of unbridled imaginativeness.” For this UMS debut, she presents two different programs: on Saturday, her new work *Orpheus and Eurydice* and on Sunday, her 1993 piece *The Rite of Spring* (along with *Prelude to the Afternoon of a Faun*). Chouinard’s *Rite*, unlike Heddy Maalem’s earlier in the season, is constructed around solos, seeking to awaken strong, clear movements in the intimate mystery of each dancer. Not for the faint of heart, these programs reveal the complex, desirous, wild, and cerebral nature of our being.

Performances contain nudity.

PROGRAM (SAT 4/25)

Orpheus and Eurydice (2008)

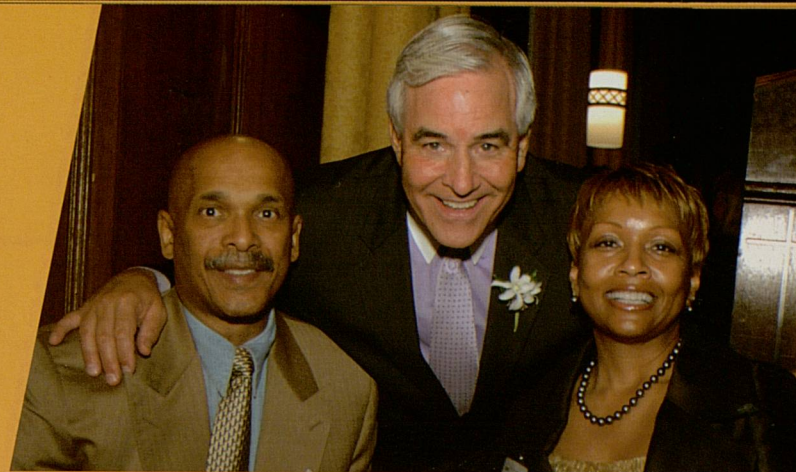
PROGRAM (SUN 4/26)

Prelude to the Afternoon of a Faun (1994)

The Rite of Spring (1993)

Make A Difference

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



Al Nettles, Ken Fischer, and Toni Hoover, a member of the UMS National Council.

UMS provides priority to donors in purchasing tickets to individual performances. The fall single ticket brochure is mailed to donors first, and donors of \$250 or more are able to purchase tickets one week before tickets go on sale to the general public. In addition, UMS donors enjoy:

- 🎟️ Discounted tickets to select performances
- 🎟️ Acknowledgement in UMS program books and donor listings (\$250 or more)
- 🎟️ Advance notice of performances and advance purchasing privileges
- 🎟️ Invitations to special events

Sponsoring a Concert

Many donors have inquired about increasing their support to honor a family member or colleague, or to commemorate a milestone event in their lives. You can support UMS while celebrating your special occasion and receive the benefits of sponsorship at the same time. UMS staff will work with you to create a package of benefits that meets your individual needs. To discuss sponsorship and related benefits, call Susan McClanahan, Director of Development, at 734-764-8489.

Matching Gifts

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

Prelude Dinners

Learn more about our presentations by attending Prelude Dinners before select Choral Union concerts and other performances. The dinners are held in convenient locations so you can park early, dine with friends, and learn from guest speakers who share their expertise about the artists, composers, and topics related to the programs. A complete listing of the Prelude Dinners will be mailed with subscription tickets in August and posted at www.ums.org. Call the Development Office at 734-764-8489 for more information, or to make reservations.



On the Road with UMS

A Fundraiser for the UMS Education Program

FRIDAY, SEPTEMBER 26 | 6 PM

Sesi Lincoln Mercury Volvo, 3990 Jackson Road, Ann Arbor

The University Musical Society Advisory Committee invites you to "On the Road with UMS," a fun-filled evening of silent and live auctions, delicious food, music, and merriment. Proceeds from the evening benefit UMS's education programs, which reach up to 35,000 adults and children each year through a diverse mix of initiatives and educational events. Last year's auction netted more than \$73,000 for these UMS programs.

Fabulous auction items include cultural and culinary getaways to Washington, DC, San Francisco, and Chicago; other exotic destinations for relaxation; performing arts events; special cooking and group dining opportunities; and many more. The evening includes a sit-down dinner, held in conjunction with the live auction.

For reservations, contact the UMS Development Office at 734-764-8489. A preview list of auction items will be available online at www.ums.org in early September.

\$100 per person, advanced registration required.

Other Events of

Free Concerts!

Michigan Chamber Players

Faculty Artists of the U-M School of Music, Theatre & Dance

Each year, UMS hosts two free concerts by the Michigan Chamber Players, showcasing the talents of faculty members of the University of Michigan School of Music, Theatre & Dance.

MONDAY, OCTOBER 27 | 8 PM

Stamps Auditorium (in the Walgreen Drama Center on North Campus)

Nancy Ambrose oboe | William Campbell trumpet | Anthony Elliott cello
Daniel Gilbert clarinet | Diana Gannett bass | Joseph Gramley percussion
David Jackson trombone | Jeffrey Lyman bassoon | Steven Shippis violin
Donald Sinta saxophone | Ellen Rowe piano

PROGRAM

Evan Chambers	Come Down Heavy (1994, rev. 1996)
Poulenc	Le Bal Masque
Stravinsky	L'Histoire du Soldat (1918)

Creative Imaginations

Michigan Chamber Players with The Phoenix String Quartet

SATURDAY, JANUARY 31 | 8 PM

Rackham Auditorium

Katherine Collier piano | Daniel Gilbert clarinets | Anthony Elliott cello
David Jackson trombone | Andrew Jennings violin | Carmen Pelton soprano
Kathryn Votapek viola

PROGRAM

Mendelssohn	Octet in E-flat Major, Op. 20 (1825)
Schoenberg	Pierrot Lunaire, Op. 21 (1912)

Interest

The 12th Annual Sphinx Competition for Young Black and Latino String Players

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

Presented by **Chase**.

Junior Division Honors Concert FRIDAY, JANUARY 30 | 12 NOON Rackham Auditorium

This free performance features the three Junior Division finalists (under age 18) competing for their final placement. This concert focuses on participation by young audiences from around the state of Michigan. For tickets, contact the UMS Education Department at 734-615-0122 or umsyouth@umich.edu.

Senior Division Finals Concert SUNDAY, FEBRUARY 1 | 2 PM Orchestra Hall, Detroit

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

For information on admission to the Finals Concert, please visit www.sphinxmusic.org or call the Max M. Fisher Music Center box office at 313-576-5111.



UMS Choral Union

UMS's Grammy Award-winning chorus, the UMS Choral Union, is best known locally for its annual performances of Handel's *Messiah*. However, the volunteer ensemble performs throughout southeastern Michigan each year under the direction of Jerry Blackstone.

To audition for this celebrated ensemble, contact 734-763-8997 or choralunion@umich.edu.

UMS Choral Union at UMS Tickets: 734-764-2538 or www.ums.org

Handel's *Messiah*

Ann Arbor Symphony Orchestra
Jerry Blackstone conductor
SATURDAY, DECEMBER 6 | 8 PM
SUNDAY, DECEMBER 7 | 2 PM
Hill Auditorium

UMS Choral Union Concert

Featuring works of Mendelssohn, Rachmaninoff, Jonathan Dove, and Carl Orff
THURSDAY, APRIL 23 | 8 PM
St. Francis of Assisi Catholic Church

UMS Choral Union in Detroit

Tickets: 313-576-5111

Carl Orff's *Carmina Burana*

THURSDAY, DECEMBER 11 | 8 PM
FRIDAY, DECEMBER 12 | 8 PM
SATURDAY, DECEMBER 13 | 8:30 PM
SUNDAY, DECEMBER 14 | 3 PM
Orchestra Hall, Detroit



A young fan presents Yo-Yo Ma with a portrait of the artist after his November, 2007 recital.



West Bloomfield resident Wei Shen held a reception in her home for the Chinese community, honoring the Chinese pianist Yuja Wang in January, 2008.

About UMS

UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

One of the oldest performing arts presenters in the country, the University Musical Society enters its 130th season in September, 2008.

With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season.

UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

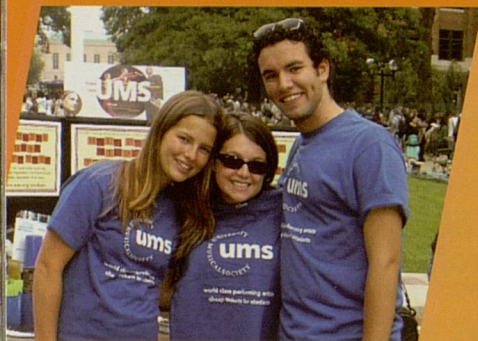
While audience members see what UMS puts on the stages in Ann Arbor, they may not always be aware of the happenings behind the scenes, the activities that help to make UMS a distinctive partner within the southeastern Michigan community, but also within the field of performing arts institutions. We've put together some information about UMS that we hope you'll find interesting.

Relationship to the University of Michigan

UMS has a unique "independent but affiliated" status with the University of Michigan. We are a separate, independent 501(c)3 organization with a 34-member board of directors, including the U-M President, other U-M executives, and the Superintendent of the Ann Arbor Public Schools as *ex-officio* members.

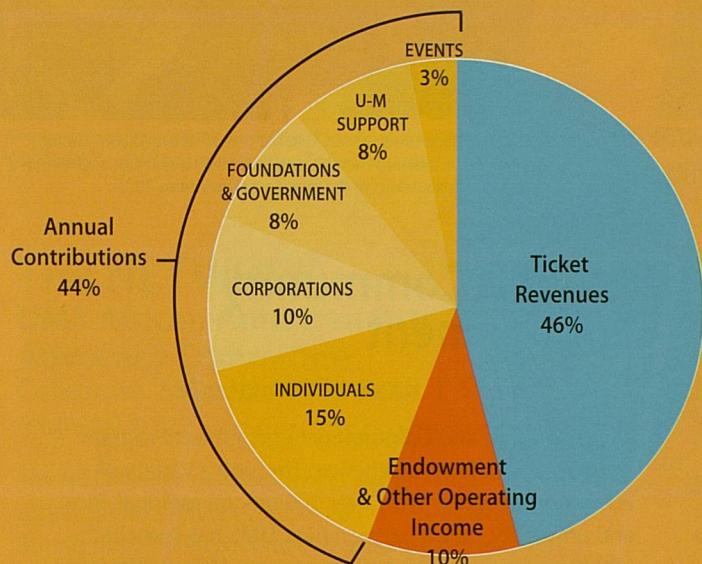
UMS has received annual support from the University of Michigan Office of the President since FY2002 as part of the U-M/UMS Partnership Program, in addition to support for the three Royal Shakespeare Company residencies. Other U-M departments and offices also contribute to special projects at UMS. Overall, this support has ranged from 4-9% of our annual budget. For a breakdown of revenues, please see the graph at right.

U-M students are active consumers of UMS events; in the 07/08 season, students comprised more than 21% of our total audience (as measured through special student discount programs). Students purchased more than 17,000 tickets to UMS events last year and collectively saved over \$325,000 through half-price student ticket sales, rush tickets, the UMS Student Card, and the popular monthly Arts & Eats events, which combine tickets, a free pizza dinner and brief talk by someone knowledgeable about the performance.



Members of the UMS Student Committee — Amy Fingerle, Liz Stover, and Leonard Navarro — help out at Festifall in September, 2007.

UMS PROJECTED REVENUES FY2009



Commissioning of New Work

While UMS is not presenting any new commissions in the 08/09 season, we maintain an active role in Music Accord, a nine-member commissioning consortium that has helped develop nearly 25 new works in the past 10 years, most recently William Bolcom's Double Quartet, which was premiered by the Guarneri and Johannes String Quartets in February, 2008.

In addition to commissions of musical works, UMS has helped in the creation of dance and theater productions, helping to commission a total of more than 50 works since 1990. Partners in these efforts include internationally prominent presenters (e.g., Chatalet of Paris, Schleswig-Holstein Festival, South Bank Centre, etc.) as well as major US presenters (Carnegie Hall, Lincoln Center, Tanglewood, and other university-based presenters).



UMS's popular "Arts & Eats" program draws more than 200 students each month who get together to enjoy a performance with free pizza and a brief talk before the concert.

Education & Community Engagement

Each season, UMS hosts over 100 educational events, providing background and context to the work that appears on the stage. Nearly all of these events are free and open to the public.

In addition, UMS's active youth performance program serves up to 25,000 youngsters from 65 school districts, as well as private and home schools.

These efforts are possible because of UMS's work with more than 100 community partners each season, including arts organizations, human-service organizations, culturally-specific community partners, educational institutions, and corporate partners. UMS works with over 50 U-M academic units and more than 150 individual U-M faculty members as partners in our educational programming.

In recognition of these efforts, UMS received the first Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities in January, 2007. The award specifically recognized our partnerships with the Arab, African American, Latino/a, and Asian communities, developed in conjunction with our global programming cycles.

These efforts also reinforce UMS's commitment to diversity, from the artists and educational programs we present to the communities with whom we work and the make-up of our staff, Board, and volunteers.



A youngster poses in the lobby with dancers who performed in the *Pamina Devi* family performance in October, 2007.

UMS Education

www.ums.org/education

UMS Youth, Teen, Family, Adult, and Community Programs are central to UMS's mission and core values. We are committed to sustaining these efforts for generations to come.

Youth, Teen and Family Program

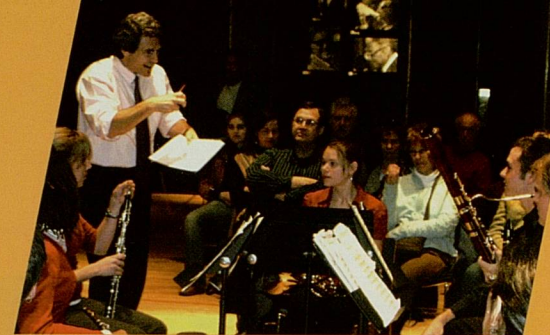
734-615-0122 | umsyouth@umich.edu

UMS has one of the largest K-12 education initiatives in the State of Michigan and is dedicated to making world-class performance opportunities and professional development activities available to K-12 students and educators.

With public school cultural educational opportunities being cut at an extraordinary rate, UMS continues to take a leadership role in advocating for the support of transformative arts education programs for our community.

Serving up to 25,000 schoolchildren and educators in south-eastern Michigan each year, the UMS Youth Program gives many students their first opportunities to experience the live performing arts. The UMS 08/09 Youth Performance Series, which includes nine performances by artists on the UMS season, is sponsored by the Esperance Family Foundation.

The UMS Youth Education Program is overseen by a 35-member Teacher Advisory Committee and enhanced by official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District, as well as UMS's affiliation with the Kennedy Center Partners in Education Program. The UMS Youth Education Program was awarded "Best Practice" status in 2004 by the Dana Foundation and ArtServe Michigan.



Eric Booth leads a "very open rehearsal" at the Alumni Center, where audience members were invited to interrupt a rehearsal to ask questions of the musicians, November, 2007.

Adult & Community Engagement

734-647-6712 | umsed@umich.edu

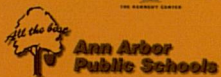
The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino/a, Asian, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by today's leading African and African-American performers (see next page for details).

UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire southeastern Michigan region.

UMS also hosts a wide variety of educational events to inform the public about arts and culture. These events include lectures, study clubs, symposiums, and receptions. Education events will be posted at www.ums.org throughout the season.



Local Chinese musicians led a session at the China Immersion for Teachers in February, 2007.





The Indonesian ensemble Çudamani worked with students from the University of Michigan and Bowling Green University.



Dianne Reeves greets fans at a NETWORK reception after her concert in October, 2007.

The NETWORK

UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

734-615-0122 | www.ums.org/network

The NETWORK — also known as UMS's African American Arts Advocacy Committee — was launched during the 04/05 season to create an opportunity for African Americans and the broader community to celebrate world-class artistry of today's leading African and African American performers and creative artists. NETWORK members connect and socialize with the African American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events.

Membership in the NETWORK is free. For more information, or to join the NETWORK, please contact the UMS Education Department at 734-615-0122 or e-mail umsed@umich.edu.

2008/09 NETWORK Performances

The Rite of Spring
Compagnie Heddy Maalem
WEDNESDAY, OCTOBER 15 | 8 PM
Power Center

Soweto Gospel Choir
FRIDAY, OCTOBER 17 | 8 PM
Hill Auditorium

Rubberbandance Group
FRIDAY, JANUARY 9 | 8 PM
SUNDAY, JANUARY 11 | 2 PM
Power Center

Lawrence Brownlee tenor
Martin Katz piano
SATURDAY, FEBRUARY 7 | 8 PM
Hill Auditorium

Sweet Honey in the Rock
THURSDAY, FEBRUARY 12 | 8 PM
Hill Auditorium

Wynton Marsalis and
Jazz at Lincoln Center Orchestra
TUESDAY, MARCH 10 | 8 PM
Hill Auditorium

Education Program Supporters

Reflects gifts received during the 07/08 fiscal year.



Ford Motor Company Fund
and Community Services

Michigan Council for Arts and Cultural Affairs
University of Michigan

Anonymous
Arts at Michigan
Bank of Ann Arbor
Borders Group, Inc.
Bustan al-Funun Foundation for Arab Arts
The Dan Cameron Family Foundation/Alan and Swanna Saltiel
CFI Group
Community Foundation for Southeast Michigan
Doris Duke Charitable Foundation
DTE Energy Foundation
The Esperance Family Foundation
GM Powertrain Willow Run Site
The David and Phyllis Herzig Endowment Fund
Honigman Miller Schwartz and Cohn LLP
JazzNet Endowment
W.K. Kellogg Foundation
Masco Corporation Foundation
The Mosaic Foundation, Washington, DC
THE MOSAIC FOUNDATION (of R. & P. Heydon)
National Dance Project of the New England
Foundation for the Arts
National Endowment for the Arts
Performing Arts Fund
Pfizer Global Research and Development,
Ann Arbor Laboratories
Prudence and Amnon Rosenthal K-12 Education
Endowment Fund
TAQA New World, Inc.
Target
Tisch Investment Advisory
UMS Advisory Committee
University of Michigan Credit Union
University of Michigan Health System
U-M Office of the Senior Vice Provost for Academic Affairs
U-M Office of the Vice President for Research
Wallace Endowment Fund

Family-Friendly UMS Events

All Ages

Rubberbandance Group Family Performance
Dan Zanes & Friends

Ages 9 and up (4th grade)

Soweto Gospel Choir
Sweet Honey in the Rock
Kodo
Silk Road Ensemble with Yo-Yo Ma

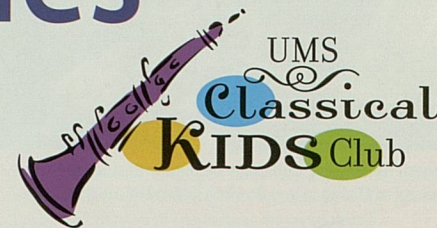
Ages 12 and up (middle school)

Mark Morris Dance Group
Anne-Sophie Mutter, violin and Camerata Salzburg
András Schiff, piano: Beethoven Sonata Project (four concerts)
Emanuel Ax and Yefim Bronfman, pianos
Jerusalem Symphony
Handel's *Messiah*
Rubberbandance Group (Friday/Sunday performances)
Richard Goode, piano
Batsheva Dance Company (Sunday performance)
New York Philharmonic
Wynton Marsalis and Jazz at Lincoln Center Orchestra
The Romeros

Ages 14 and up (high school)

Complicite: *A Disappearing Number*
Compagnie Heddy Maalem
Gilgamesh: Kinan Azmeh and Kevork Mourad
Chanticleer
Aswat: Celebrating the Golden Age of Arab Music
Sulayman Al-Bassam Theatre: *Richard III — An Arab Tragedy*
(based on *Richard III* by William Shakespeare)
Zakir Hussain and Pandit Shivkumar Sharma
St. Louis Symphony
Fez Festival of Sufi Culture: Mohammed Bennis
and the Hmadcha Ensemble
Julia Fischer violin

IMPORTANT INFORMATION for Families



Classical Kids Club

Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1-9 and their parents to purchase tickets to all classical music concerts at significantly discounted prices.

Two weeks before any UMS classical music performance (see listing at right), parents can purchase up to two kids' (ages 5-14) tickets for \$10 each with the purchase of an adult ticket for \$20. Seating is subject to availability. UMS will reserve a limited number of Classical Kids Club tickets for each eligible performance — even those that sell out. Parents are encouraged to call the Ticket Office at 734-764-2538 with any questions.

Students over age 14 are welcome to purchase \$10 rush tickets to most UMS events the day of the performance (\$15 at the door) through UMS's Teen Ticket Program, subject to availability.

Membership is Free! There's no membership fee and no need to register in advance. However, if you'd like to receive reminders about upcoming Classical Kids Club performances, join UMS E-News and check the box for Classical Kids Club.

Great Prizes. After kids attend three different events in the 08/09 season, they'll receive a UMS Classical Kids Club t-shirt.

2008/09 Classical Kids Club performances

Tokyo String Quartet and Sabine Meyer	Sun, Oct 12
Anne-Sophie Mutter and Camerata Salzburg	Sun, Oct 19
András Schiff Beethoven Concert 5	Fri, Oct 24
András Schiff Beethoven Concert 6	Sun, Oct 26
Emanuel Ax and Yefim Bronfman	Sat, Nov 8
Estonian Philharmonic Chamber Choir	Thu, Nov 13
Jerusalem Symphony Orchestra	Sun, Nov 16
Handel's <i>Messiah</i>	Sat-Sun, Dec 6-7
Guarneri String Quartet	Sun, Jan 11
Richard Goode	Sun, Jan 25
Chanticleer	Thu, Jan 29
Lawrence Brownlee and Martin Katz	Sat, Feb 7
New York Philharmonic	Sat-Sun, Mar 7-8
Brentano String Quartet/Serkin/Lalli	Wed, Mar 11
Silk Road Ensemble with Yo-Yo Ma	Fri-Sat, Mar 13-14
Altenberg Trio Vienna	Wed, Mar 18
John Williams	Wed, Apr 1
St. Louis Symphony	Thu, Apr 2
András Schiff Beethoven Concert 7	Thu, Apr 9
András Schiff Beethoven Concert 8	Sat, Apr 11
Takács Quartet and Marc-André Hamelin	Fri, Apr 17
UMS Choral Union	Thu, Apr 23
Julia Fischer and Milana Chernyavska	Fri, Apr 24

Tickets & Info

Please Make Sure We Have Your E-mail Address on File!

UMS regularly sends relevant, updated concert-related parking and late seating information via e-mail a couple of days before the event. Please be sure that the Ticket Office has your correct e-mail address on file.

Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734-647-1171. Lost or misplaced tickets cannot be exchanged. UMS Credit must be redeemed by Sunday, April 26, 2009.

The UMS Ticket Office will accept subscription ticket exchanges after subscription tickets are mailed in August.

Ticket Donations/Unused Tickets

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

Lost or Misplaced Tickets

Call the Ticket Office at 734-764-2538 to have duplicate tickets waiting for you at Will-Call. Duplicate tickets cannot be mailed.

Refunds

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

Will-Call/Ticket Pick-Up

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

Access for Persons with Disabilities

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

Start Time & Latecomers

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which has 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 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 entirely.

The late seating break is determined by the artists and generally occurs during a suitable repertory break in the program. This could be as late as intermission or, for classical music concerts, after the first piece (not after individual movements). UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

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

Notices about start times and late seating will be sent via e-mail. Please make sure that the UMS Ticket Office has your e-mail address on file.

Parking/Parking Tips

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

Construction of the University of Michigan's North Quad residence hall over the next two seasons will increase traffic congestion and require occasional lane and street closures in the block surrounding the construction area, which may affect access to the performance venues. However, **all parking structures will remain open during construction.**

To reduce the likelihood of congestion, we suggest that you consider accessing the Power Center structure from the Palmer Drive entrance. There's a light at the intersection

of Palmer and Washtenaw, making it easier to access the structure. You'll save time both entering and exiting the structure and avoid sitting in traffic too.

UMS also recommends parking at the off-campus Liberty Square structure (entrance off of Washington Street, between Division and State), about a two-block walk from most performance venues. \$2 after 3 pm weekdays and all day Saturday/Sunday.

Children and Families

Children of all ages are welcome to attend UMS Family Performances. Please call the Ticket Office at 734-764-2538 if you are bringing a child under the age of two to a UMS Family Performance.

Children under the age of three will not be admitted to regular, full-length UMS performances. All children attending such performances must be able to sit quietly in their own seats without disturbing other patrons. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, for regular UMS performances, everyone must have a ticket regardless of age.

See page 62 for information about the UMS Classical Kids Club. For more information about the family-friendliness of specific UMS performances, please call the Ticket Office at 734-764-2538.

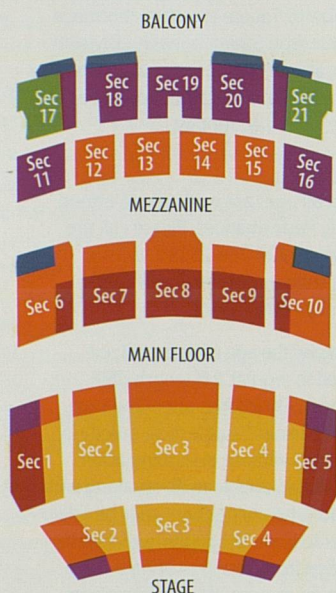
Seat Maps

Detailed seat maps are available on our website
at www.ums.org/tickets/seat_maps.asp

Hill Auditorium

825 North University Avenue

Map 1 - Orchestras

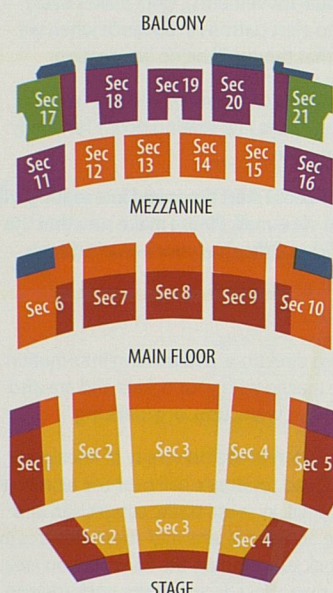


Hill Auditorium (H1)

Anne-Sophie Mutter/Camerata Salzburg
Jerusalem Symphony/Botstein
Handel's *Messiah*
New York Philharmonic/Maazel
St. Louis Symphony/Robertson

Sun Oct 19
Sun Nov 16
Sat Dec 6 & Sun Dec 7
Sat Mar 7 & Sun Mar 8
Thu Apr 2

Map 2 - Classical Recitals & Jazz/World

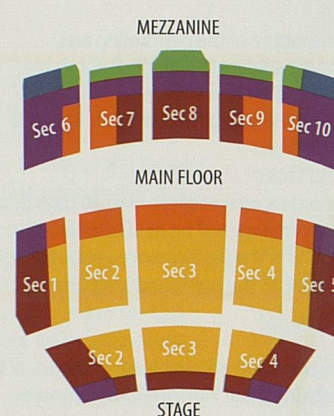


Hill Auditorium (H2)

Soweto Gospel Choir
Emanuel Ax and Yefim Bronfman
Ford Honors Program
Richard Goode
Lawrence Brownlee/Martin Katz
Sweet Honey in the Rock
Kodo
Wynton Marsalis/Jazz at Lincoln Center
Silk Road Ensemble with Yo-Yo Ma
András Schiff: Beethoven Project Concert 7
András Schiff: Beethoven Project Concert 8
Julia Fischer/Milana Chernyavska

Fri Oct 17
Sat Nov 8
Sat Jan 24
Sun Jan 25
Sat Feb 7
Thu Feb 12
Fri Feb 13
Tue Mar 10
Fri Mar 13 & Sat Mar 14
Thu Apr 9
Sat Apr 11
Fri Apr 24

Map 3 - Main Floor & Mezzanine Only



Hill Auditorium (H3)

Wayne Shorter Quartet & Imani Winds
Milton Nascimento & Jobim Trio
Aswat: Celebrating the Golden Age of
Arab Music with Simon Shaheen
Chick Corea & John McLaughlin

Sat Sep 27
Sat Oct 18
Thu Mar 12
Sat Apr 4

Michigan Theater

603 East Liberty Street



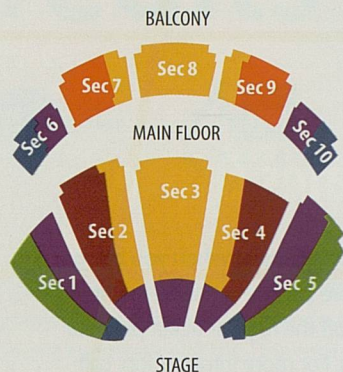
Michigan Theater (MT)

Joe Lovano and Jason Moran
Kurt Elling Sings Coltrane/Hartman

Fri Nov 7
Thu Apr 16

Power Center

121 Fletcher Street



Power Center (P)

Complicite: *A Disappearing Number*
 Mark Morris Dance Group
 Compagnie Heddy Maalem: *The Rite of Spring*
 Rubberbandance Group
 Rubberbandance Group Family Performance
 Batsheva Dance Company
Richard III—An Arab Tragedy
 Compagnie Marie Chouinard

Wed Sep 10 – Sun Sep 14
 Fri Sep 19 & Sat Sep 20
 Wed Oct 15
 Fri Jan 9 & Sun Jan 11
 Sat Jan 10
 Sat Feb 14 & Sun Feb 15
 Thu Mar 19 – Sun Mar 22
 Sat Apr 25 & Sun Apr 26

General Admission Venues

St. Francis of Assisi (SF)

2250 East Stadium Boulevard

Estonian Philharmonic Chamber Choir	Thu Nov 13
Chanticleer	Thu Jan 29
UMS Choral Union	Thu Apr 23

Biomedical Science Research Building Auditorium

109 Zina Pitcher Place

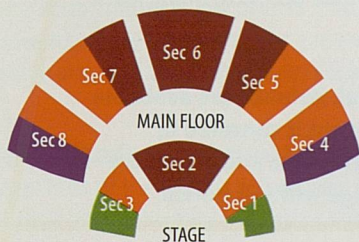
Kinan Azmeh: Gilgamesh	Fri Jan 23 & Sat Jan 24
------------------------	-------------------------

Location TBA

Fez Festival of Sufi Culture: Sat Apr 18 & Sun Apr 19
 Mohammed Bennis

Rackham Auditorium

915 East Washington Street



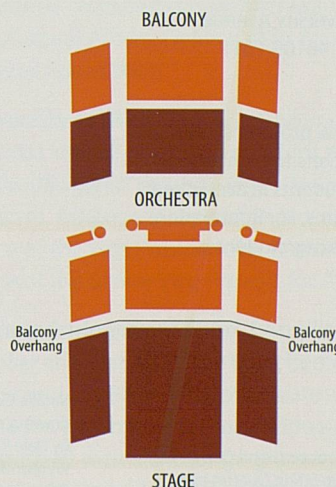
Rackham Auditorium (R)

The Art of the Oud: Remembering Munir Bashir
 Tokyo String Quartet/Sabine Meyer
 András Schiff: Beethoven Project Concert 5
 András Schiff: Beethoven Project Concert 6
 Guarneri String Quartet Farewell Tour
 Brentano String Quartet/Peter Serkin
 Altenberg Trio Vienna
 Zakir Hussain and Pandit Shivkumar Sharma
 The Romeros
 Dan Zanes & Friends
 John Williams
 Takács Quartet/Marc-André Hamelin

Sat Oct 4
 Sun Oct 12
 Fri Oct 24
 Sun Oct 26
 Sun Jan 11
 Wed Mar 11
 Wed Mar 18
 Sun Mar 22
 Thu Mar 26
 Sun Mar 29
 Wed Apr 1
 Fri Apr 17

Lydia Mendelssohn Theatre

911 North University Avenue



Lydia Mendelssohn Theatre (LMT)

Tord Gustavsen Trio

Fri Jan 16

Pricing

Pricing scheme
 applies to all venues.

Price Level	Gold
Price Level	(A)
Price Level	(B)
Price Level	(C)
Price Level	(D)
Price Level	(E)

How to Order Tickets

Hours

Beginning Tuesday, September 2:
Monday-Friday: 9 am to 5 pm
Saturday: 10 am to 1 pm

Before Tuesday, September 2:
Monday-Friday: 10 am to 5 pm

Phone

With Visa, MasterCard, Discover,
or American Express

734-764-2538

Outside the 734 area code and within
Michigan, call toll-free 800-221-1229.

There is a \$6 service charge per order for
all phone, fax, and mail orders.

Internet

www.ums.org

Per-ticket service fees of \$2.50-\$4.50 apply.
Please Note: The per-ticket charge is set and
collected by tickets.com as a usage fee for
their internet ticketing software.

In Person

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

Fax

734-647-1171

Mail

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

Student Tickets

UMS has several programs offering
discounted tickets to high school
and college students in accredited
degree programs. For information,
visit www.ums.org/students.

Group Sales Office

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

UMS accepts group reservations before individual
events go on sale to the general public. Act
quickly to guarantee access to great seats!

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

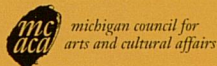
Photo Credits

Cover/Back Cover: Compagnie Heddy Maalem by Ben Rudick, courtesy of Jacob's Pillow.

Interior Pages: *Complicite's A Disappearing Number* by Robbie Jack, Mark Morris Dance Group's *Grand Duo* by Mark Royce, Wayne Shorter Quartet by Ronnie Wright, Rahim AlHaj by Douglas Kent Hall, Tokyo String Quartet by J. Henry Fair, Compagnie Heddy Maalem by Ben Rudick (courtesy of Jacob's Pillow), Soweto Gospel Choir by Pop-Eye/Heinrich, Anne-Sophie Mutter by Harald Hoffmann/DG, András Schiff by Sheila Rock, Joe Lovano and Jason Moran by John Abbott Photo, Yefim Bronfman by Dario Acosta, Emanuel Ax by J. Henry Fair, Rubberbandance Group by

Natalie Galazka, Guarneri String Quartet by Dorothea von Haeften, Tord Gustavsen Trio by Chris Tribble, *Gilgamesh* drawing by Kevork Mourad, Richard Goode by Michael Wilson, Chanticleer by Michel Garnier, Lawrence Brownlee by Dale Pickett, *Sweet Honey In The Rock* by Dwight Carter, Kodo by Taro Nashita, Lorin Maazel by Chris Lee, Wynton Marsalis by Clay Patrick McBride, Brentano String Quartet by Peter Schaaf, Silk Road Ensemble by David O'Connor, *The Romeros* by Sandy Scheller, Dan Zanes & Friends by Gala Narezo, John Williams by Janusz Kawa, John McLaughlin and Chick Corea by C. Taylor Crother, András Schiff by Fritz Etzold, Kurt Elling by Christian Lantry, Takács Quartet by Peter Smith, Jerry Blackstone by Peter Smith, Compagnie Marie Chouinard's *The Rite of Spring* by Marie Chouinard.

Credits



Special thanks to the following supporters:

Arts at Michigan. Arts at Michigan provides the programs and services that enable students to integrate arts and culture into their undergraduate experience at the University of Michigan.

Bustan al-Funun Foundation for Arab Arts and the Community Foundation for Southeast Michigan. Special project support for the Performing Arts of the Arab World Series is provided by Bustan al-Funun for Arab Arts in America, promoting awareness and appreciation for Arab culture in the United States through the support of the creation, development, and presentation of Arab and Arab American arts, and the Community Foundation for Southeast Michigan.

Doris Duke Charitable Foundation. Special project support for many components of the 08/09 UMS season is provided by the Leading College and University Presenters Program of the Doris Duke Charitable Foundation.

Michigan Council for Arts and Cultural Affairs. UMS's 08/09 season is made possible with support from Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

National Dance Project. Compagnie Heddy Maalem, Rubberbandance Group, Batsheva Dance Company, and Compagnie Marie Chouinard are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided

by The Andrew W. Mellon Foundation, The Ford Foundation, and MetLife Foundation.

Performing Arts Fund. Compagnie Heddy Maalem and Rubberbandance Group are funded in part by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, which believes that a great nation deserves great art, with additional contributions by Michigan Council for Arts and Cultural Affairs, General Mills Foundation, and Land O'Lakes Foundation.

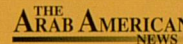
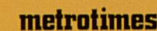
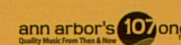
University of Michigan. The University of Michigan provides special project support for many activities in the 08/09 season through the U-M/UMS Partnership Program. Additional support is provided by the U-M Office of the Vice President for Research and the U-M Office of the Senior Vice Provost for Academic Affairs.

Wallace Endowment Fund. Complicite's *A Disappearing Number* and *The Art of the Oud: Remembering Munir Bashir* and the Baghdad Conservatory of Music are funded in part by the Wallace Endowment Fund, established with a challenge grant from the Wallace Foundation to build public participation in arts programs.

Season Media Sponsor



Media Sponsors



UMS is a member of the University of Michigan Public Goods Council and the Cultural Alliance of Southeastern Michigan.



The University of Michigan is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, sex, or handicap.



Burton Memorial Tower | 881 North University Avenue | Ann Arbor, MI 48109-1011

Non-Profit
Organization
US Postage
PAID
Ann Arbor, MI
Permit No. 27

Connecting Audiences and Performing Artists in Uncommon and Engaging Experiences

Postmaster: Please deliver between August 11-18.