

University Musical Society of the University of Michigan | Ann Arbor

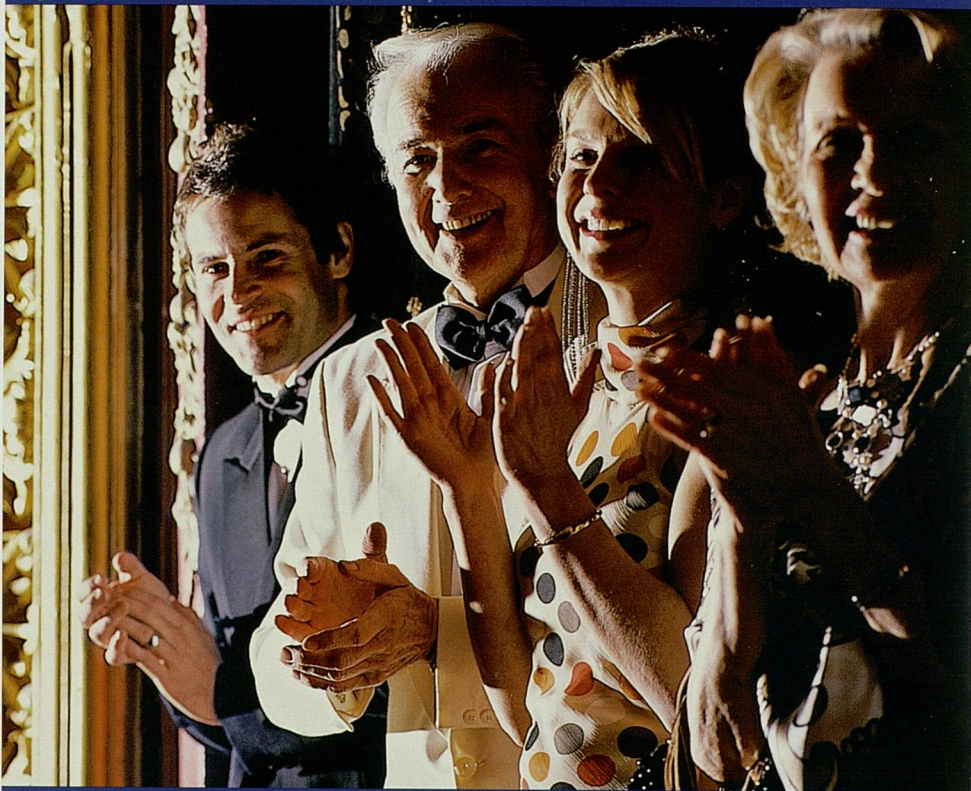
Fall 2009 Season



ums 09|10



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university musical society

Fall 09

University of Michigan • Ann Arbor

- P/2 Letters from the Presidents
P/5 Letter from the Chair

UMS/Leadership

- P/7 UMS Corporate and Foundation Leaders
P/14 UMS Board of Directors/National Council/
Senate/Advisory Committee
P/15 UMS Staff/Corporate Council/
Teacher Advisory Committee

UMS/Info

- P/17 General Information
P/19 UMS Tickets

UMS/Annals

- P/21 UMS History
P/22 UMS Venues and Burton Memorial Tower

Event Program

- P/24 Your event program content follows page P/24

UMS/Experience

- P/25 UMS Education and Audience Development
Programs

UMS/Support

- P/33 Corporate Sponsorship and Advertising
P/33 Individual Donations
P/35 UMS Advisory Committee
P/37 Annual Fund Support
P/44 Endowment Fund Support
P/48 UMS Advertisers/Member Organizations

• FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. At the University of Michigan we are proud of UMS and of the world-class artists and ensembles it brings each season to the University and southeast Michigan.

We are also proud of the outstanding educational programs UMS offers to people of all ages and the new works in dance, theater, and music it commissions and premières. Through the U-M/UMS Partnership Program, the University is pleased to provide support to UMS as it carries out its commitment to education, creation, and presentation, paralleling the University's commitment to teaching, research, and public engagement.



UMS offers a variety of programs designed to engage

U-M students in the arts. These include programs that provide academic context and background for arts performances, or combine arts performances with social activities; initiatives to make ticket purchases more affordable and convenient; and opportunities for students to gain direct experience in arts administration. The programs include:

- **Curricular Connections:** The live performing arts can often help illuminate what cannot be taught in the traditional classroom setting. Accordingly, UMS works with its U-M academic partners to offer many points of entry for students to become engaged in the arts through classroom-based events. These include in-class lectures by UMS artists; master classes; panels and symposia; lunches or other informal events with the artists; and opportunities for technical theater students to "shadow" professional counterparts during actual performances. Faculty members have also designed special courses to complement UMS programs.

- **Student Discount Ticket Programs:** UMS offers students three ways to purchase discounted tickets to UMS events: Half-Price Student Ticket Sales, Rush Tickets, and UMS Rush Bucks. Each year, U-M students purchase more than 17,000 discounted tickets, saving more than \$375,000.

- **Arts & Eats:** Launched during Winter Semester 2006, Arts & Eats is an initiative pairing performance attendance with a social function in hopes that, as students meet new people who are also interested in attending arts events, they will continue to attend more frequently. The popular program combines a pizza dinner, a brief talk about the artist or program (often a graduate student), and a ticket to that evening's performance, all for \$15. The project is a collaborative effort between Arts at Michigan, the U-M Alumni Association, and the U-M Credit Union.

- **Work-Study and Intern Students:** UMS works to provide meaningful mentorship experiences for all of its part-time student employees and volunteers, offering high-quality, high-responsibility positions in each department and unique learning experiences at both UMS and at professional conferences and seminars. Evidence of the program's success can be seen in the commitment of student interns to the field of arts management: 30% of the UMS staff began their careers as UMS interns, and many other interns continue to work in the performing arts field.

In addition to UMS events, I encourage you to attend University performances, exhibitions, and cultural activities offered by our faculty and students across the campus. To learn more about arts and culture at Michigan, please visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome to this UMS performance. The entire UMS family is grateful that you're here. We hope you'll enjoy the experience and attend more UMS events during our 131st season. You'll find a listing of events on page 2 of your program insert.

There are lots of things I'd like you to know about UMS, and you'll discover many of them elsewhere in this program book. Here are four things I'd especially like you to know:

1. Guest artists tell us all the time that they love you, the UMS audience, and that you're a major reason they want to come back.

Why? Because you are knowledgeable, appreciative, open to adventuresome programming, include lots of students, know when to maintain your silence at the end of one piece and when to applaud with enthusiasm at the end of another, and—here's what amazes them—you constitute the largest audience on most international tours although Ann Arbor is the smallest tour stop by far. These were the very things that the Berlin Philharmonic told us at the end of a tour that included Moscow, Bonn, Paris, London, New York, Washington DC, Boston, Chicago...and Ann Arbor. Look who's coming back to Hill on November 17.

2. The special relationship between UMS and U-M is greatly admired—and envied—by presenters at other major research universities.

Why? A long time ago U-M and UMS leaders saw the benefit of having UMS be a separate non-profit organization with a deep affiliation with U-M, and this unique arrangement has served both institutions extraordinarily well. Over the years UMS has created significant educational partnerships with 57 academic units and 175 individual faculty members, and has developed great relationships with U-M students who now constitute 21% of our audience. UMS rents the remarkable performance venues both on campus and in the Ann Arbor community for most of its events, but has the freedom to create its own venues in alternative spaces, like the Sports Coliseum, Michigan Union, or Arboretum, if these spaces can better serve the artist's vision.



3. UMS is a significant player in southeastern Michigan's revitalization efforts. UMS board and staff representatives serve on economic development task forces throughout the region.

"... you constitute the largest audience on most international tours although Ann Arbor is the smallest tour stop by far."

With arts and culture as a key driver of quality of life, and thus a prime motivator for companies choosing new locations or recruiting new talent, UMS often hosts visiting corporate representatives.

With arts and culture as a key driver of quality of life, and thus a prime motivator for companies choosing new locations or recruiting new talent, UMS often hosts visiting corporate representatives. When the Royal Shakespeare Company was here three years ago for an exclusive US residency, UMS, working in partnership with the Michigan Economic Development Corporation, Ann Arbor SPARK, and the Ann Arbor Convention and Visitors Bureau, hosted 10 corporate executives from around the country to familiarize them with the rich cultural, educational, and other quality-of-life assets in our community. The result: two companies chose to locate here.

4. Volunteers are central to everything we do.

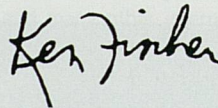
A 500-person usher corps, a 150-voice UMS Choral Union, a 93-member Senate, student interns, a Teacher Advisory Committee, a National Council, a Corporate Council, and countless others help us with strategic planning, special event planning, fund-raising, project-based assistance, backstage support, and promoting performances. The hours donated by our talented 90-member Advisory Committee equal the effort of four-and-a-half full-time staff members. Among the hardest working volunteers are the 36 members of the UMS Board of Directors. On July 1, UMS welcomed six new members to the board: **David Canter, Julia Donovan Darlow, Joel D. Howell, S. Rani Kotha, Stephen G. Palms, and Sharon Rothwell.** Also serving on the Board this year is

Advisory Committee Chair Janet Callaway. Newly elected officers are **Chair James C. Stanley, Vice Chair David J. Herzig, Secretary Martha Darling,** and **Treasurer Robert C. Macek.** Completing six years of distinguished service are **Michael C. Allemang, Aaron P. Dworkin, Carl W. Herstein,** and **A. Douglas Rothwell.** Carl Herstein will remain on the Board as Past Chair for the coming season. We simply couldn't do business without the support of all of these volunteers, who collectively donate over 45,000 hours each year.

Feel free to get in touch with me if you have any questions, comments, or problems...or if you'd like to become a UMS volunteer. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President

• FROM UMS CHAIRMAN, JIM STANLEY

How fortunate we are to be part of a UMS audience that values and supports the performing arts. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement of dance, or the voice of theater, UMS has brought high quality performances and new experiences from some of the world's most distinctive artists to audiences for 130 years. The result is that UMS is regarded as one of the most respected presenting organizations in the country.

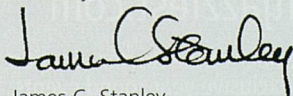
The artistic expressions experienced at UMS events occur in diverse venues, all of which create an unusual bond between the performers and audience. The seasoned attendee and the newcomer each quickly grasp this unique connection. When UMS performances conclude, the artists know they have been understood and deeply appreciated by the audience. Lasting ovations and the knowledgeable chatter of those leaving the hall reflect the maturity of our patrons. That atmosphere is not always so visible in other halls, and for the performers it establishes a special tie to UMS. It's been that way for generations, and for good reasons.

Today's challenging times of world conflict and economic stresses are not new to us. It is important to remember that our forbearers have sustained their emotional and intellectual health by revisiting their cultural roots, and so will we. UMS plays a critical role in our own well being. The 2009/2010 season provides such an example, be it with the classical music of the **Berlin Philharmonic**, the moods of **Wynton Marsalis and the Jazz at Lincoln Center Orchestra**, the singing of **Patti LuPone** or the **Vienna Boys Choir**, the movement of **Hubbard Street Dance Chicago** ensemble, the voices of London's **Shakespeare's Globe Theatre**, or the wit of *The New Yorker* magazine's music critic **Alex Ross**. That's just a small bit of what UMS is doing for us this season. It just doesn't get any better, anywhere.

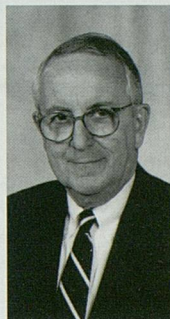
The UMS Board and I encourage all of you to stand with us and the entire UMS team. Engage yourself in the experiences afforded by UMS. Attend many of this season's UMS performances and dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. Become a donor and enjoy the pride in being among those that fund more than half the expenses of bringing worldwide performances to our doors each year. Learn about us and talk to us at www.ums.org. We like to listen.

Participate as advocates for the cultural contributions that UMS offers to our greater community. Do it for yourselves and those who follow. We owe so much to the many who preceded us and made UMS what it is today. They have set an exceptional standard. And remember, how very fortunate we are.

Sincerely,



James C. Stanley
Chair, UMS Board of Directors





Watch.



Listen.



Learn.

WGTE TV • WGTE FM 91.3 Toledo • WGLE FM 90.7 Lima
WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance
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The Early Learning and Outreach Center

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UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund
and Community Services

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community."



Dr. Ora Hirsch Pescovitz

Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System



University of Michigan
Health System

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have the University Musical Society as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



Douglass R. Fox

President, Ann Arbor Automotive

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



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"Bank of Ann Arbor is pleased to continue its longstanding tradition of supporting the arts and cultural organizations in our town and region. The University Musical Society provides all of us a wonderful and unique opportunity to enjoy first-class performances covering a wide range of artists from around the world. We are proud to continue our support of UMS for the 09/10 season."



Habte Dadi

Manager, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



Claes Fornell

Chairman, CFI Group, Inc.

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

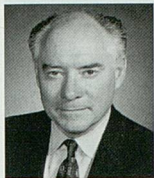


Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank

"Comerica is proud to support the University Musical Society. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."





Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy*

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

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 21-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

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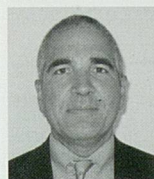


Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Joseph A. Maffesoli

Branch Manager/Vice President, Ann Arbor Investor Center

"The Fidelity Investments Ann Arbor Investor Center is proud to support the University Musical Society and the continued effort to inspire our community through the arts. We look forward to another season of great performances!"

**Fidelity
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Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

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

HONIGMAN

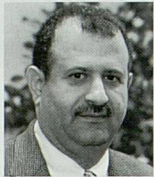


Mark A. Davis

President and CEO, Howard & Howard

"At Howard & Howard, we are as committed to enriching the communities in which we live and work as we are to providing sophisticated legal services to businesses in the Ann Arbor area. The performing arts benefit us all, and we are proud that our employees have chosen to support the cultural enrichment provided by the University Musical Society."

Howard & Howard
law for business®



Mohamad Issa

Director, Issa Foundation

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

Issa
Foundation



Bill Kerby

Owner, Kerby's Kurb Service

"Kerby's Kurb Service has been a part of the University Musical Society for over a decade. It has been a pleasure working with the UMS staff and an organization that has brought world-renowned artists to the local area for the cultural benefit of many, especially the Ann Arbor community."

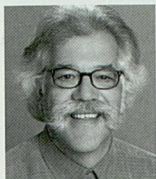


Tim Gretkierewicz

Market President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."

KeyBank

Dennis Serras

Owner, Mainstreet Ventures, Inc.

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

MAINSTREET
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Sharon J. Rothwell

*Vice President, Corporate Affairs and Chair,
Masco Corporation Foundation*

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

MASCO



Scott Merz

CEO, Michigan Critical Care Consultants, Inc. (MC3)

"MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."

 **MC3**



Erik H. Serr

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER
CANFIELD**




John W. McManus

Market President, South Central Michigan, National City

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

National City
Now a part of

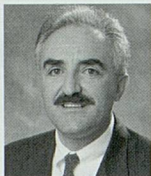
 **PNC**


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

Pepper Hamilton LLP
Attorneys at Law


Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."


Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."


Tom Thompson

Owner, Tom Thompson Flowers

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


Shigeki Terashi

President, Toyota Technical Center

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

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

UM CREDIT UNION

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

\$100,000 and above

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\$50,000-\$99,999

Anonymous
Doris Duke Foundation for Islamic Art
DTE Energy Foundation
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The Mosaic Foundation, Washington DC



\$10,000-\$19,999

Arts Midwest's Performing Arts Fund
Eugene and Emily Grant Foundation
Martin Family Foundation
Michigan Council for Arts and Cultural Affairs
THE MOSAIC FOUNDATION (of R. & P. Heydon)



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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

Parking

Please allow plenty of time for parking as the campus area may be congested.

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.
- UMS offers valet parking service for Hill Auditorium performances in the 09/10 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one

hour before each performance. There is a \$20 fee for this service. UMS donors at the Concertmaster level (\$7,500) and above are invited to use this service at no charge.

- Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.45/half-hour, free on Sunday.
- For up-to-date parking information, please visit www.ums.org/parking.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Non-Smoking Venues

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Start Time

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

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PERFORMANCES | TICKETS | STUDENTS | EDUCATION & COMMUNITY | MAKE A GIFT | ABOUT UMS

University of Michigan • Ann Arbor

2009 | 2010 Season



Connecting Audiences and Performing Artists in Uncommon and Engaging Experiences

Quick Links:

- Buy Tickets Now
- Request a Brochure
- Press Room
- Be a Critic
- UMS Choral Union
- 2009-10 By Date
- UMS on Facebook
- Donate Now
- Directions & Parking
- Summer Sing
- Volunteer
- Seating Maps
- 2009-10 By Series
- UMS on Twitter

Ums Performance Calendar

Aug '09

Single Tickets on sale on-line August 26th.

Aug 2009						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
						30
						31

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734-764-2539
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Latest News:

All Tickets to Individual Events on the 09/10 Season are On Sale ONLINE Now! ☺
Phone and In-Person Sales for Individual Events Begin Monday, Aug 24 at 10 am ☺
2009 On the Road Auction Details ☺

View All UMS News ▶

Visit www.ums.org for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos. Become a fan of UMS on [facebook](#) and follow UMS on [twitter](#) @UMSNews



Latecomers

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

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

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

• UMS TICKETS

Group Tickets

Treat 10 or more friends, co-workers, or family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance, unless the group order is completed
- 1-3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances without a group discount.

For more information, please contact 734.763.3100 or umsgroupsales@umich.edu.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. The Classical Kids Club allows students in grades 1-8 to purchase tickets to all classical music concerts at significantly discounted rates. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. For information, call 734.764.2538 or sign-up for UMS E-News and check the box for Classical Kids Club.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets until curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note ticket returns do not count towards UMS giving levels.

Ticket Exchanges

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. 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 25, 2010.

New this year! UMS now accepts ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a tax-deductible contribution.

STUDENT TICKETS

A variety of discounted ticket programs are available for University students and teenagers.

Half-Price Student Ticket Sales

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

Fall Semester Sale: Begins Sunday, September 13 at 8pm and ends Wednesday, September 16 at 5pm.

Winter Semester Sale: Begins Sunday, January 10 at 8pm and ends Tuesday, January 12 at 5pm.

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UMS Rush Bucks

Worried about finding yourself strapped for cash in the middle of the semester? UMS Rush Bucks provide online access to Rush Tickets two weeks before most performances. UMS Rush Bucks are available in \$60 and \$100 increments. Please visit www.ums.org/students for more information.

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

Gift Certificates

Available in any amount and redeemable for any of more than 50 events throughout our season, delivered with your personal message,

the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for five years from the date of purchase. For more information, please visit www.ums.org.

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm

Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 130 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

Many Choral Union members also belonged to the University, and the University Musical Society was established in December, 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in eight different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 130-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006), and Orff's *Carmina Burana* during Maestro Leonard Slatkin's opening weekend.

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

Originally built in 1913, a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects has updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping. Hill Auditorium re-opened to the public in January 2004.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS began presenting artists in Lydia Mendelssohn Theatre in 1993 when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's Jazz Series concert presentations of the Bill Charlap Trio and The Bad Plus.

Michigan Theater

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

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

Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University. The Powers were immediately interested in supporting the University's desire to build a new theater, realizing that state and federal governments were unlikely to provide financial support for the construction of a theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two

large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

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

Rackham Auditorium

Seventy years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

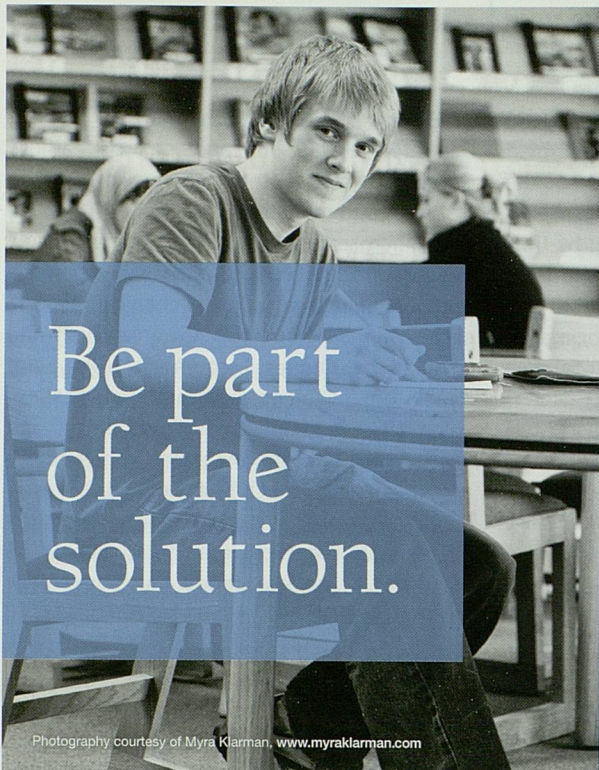
Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and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

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music, and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening.



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Photography courtesy of Myra Klarman, www.myraKlarman.com



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General Information

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

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of 3 will not be admitted to regular, full length UMS performances. All children 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, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free.

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

Event Program Book

Friday, October 9 through Sunday, October 25, 2009

The Suzanne Farrell Ballet

Friday, October 9, 8:00 pm	7
Saturday, October 10, 1:00 pm (Family Performance)	15
Saturday, October 10, 8:00 pm Power Center	15

Ravi Shankar and Anoushka Shankar

Thursday, October 15, 8:00 pm Hill Auditorium	25
--------------------------------------------------	----

Shakespeare's Globe Theatre of London

Love's Labour's Lost	31
Tuesday, October 20, 8:00 pm	
Wednesday, October 21, 8:00 pm (Special Student Performance)	
Thursday, October 22, 8:00 pm	
Friday, October 23, 8:00 pm	
Saturday, October 24, 8:00 pm	
Sunday, October 25, 2:00 pm Power Center	

THE 131st UMS SEASON

Fall 2009

September

- 13 Itzhak Perlman, violin with
Rohan De Silva, piano
26 Grizzly Bear with Beach House

October

- 2 Bill Charlap Trio
7 Punch Brothers featuring Chris Thile
8 Alisa Weilerstein, cello with
Inon Barnatan, piano
9–10 The Suzanne Farrell Ballet
11 NT Live: *All's Well That Ends Well*
15 Ravi Shankar and Anoushka Shankar
20–25 Shakespeare's Globe Theatre of London:
Love's Labour's Lost
27 Stile Antico: *Heavenly Harmonies*
29 Michigan Chamber Players
30 Belcea Quartet

November

- 1 Christine Brewer, soprano with
Craig Rutenberg, piano
6 Keith Terry and the Slammin'
All-Body Band
7 Gal Costa and Romero Lubambo
8 St. Lawrence String Quartet
14 Yasmin Levy
17 Berlin Philharmonic
20 Patti LuPone: *Coulda, Woulda, Shoulda*
29 Vienna Boys Choir: *Christmas in Vienna*

December

- 5–6 Handel's *Messiah*
12 Jean-Yves Thibaudet, piano

Winter 2010

January

- 8 Souad Massi
22–23 Bill T. Jones/Arnie Zane Dance Company:
Fondly Do We Hope...Fervently Do We Pray
27 Chicago Symphony Orchestra
31 Ladysmith Black Mambazo

February

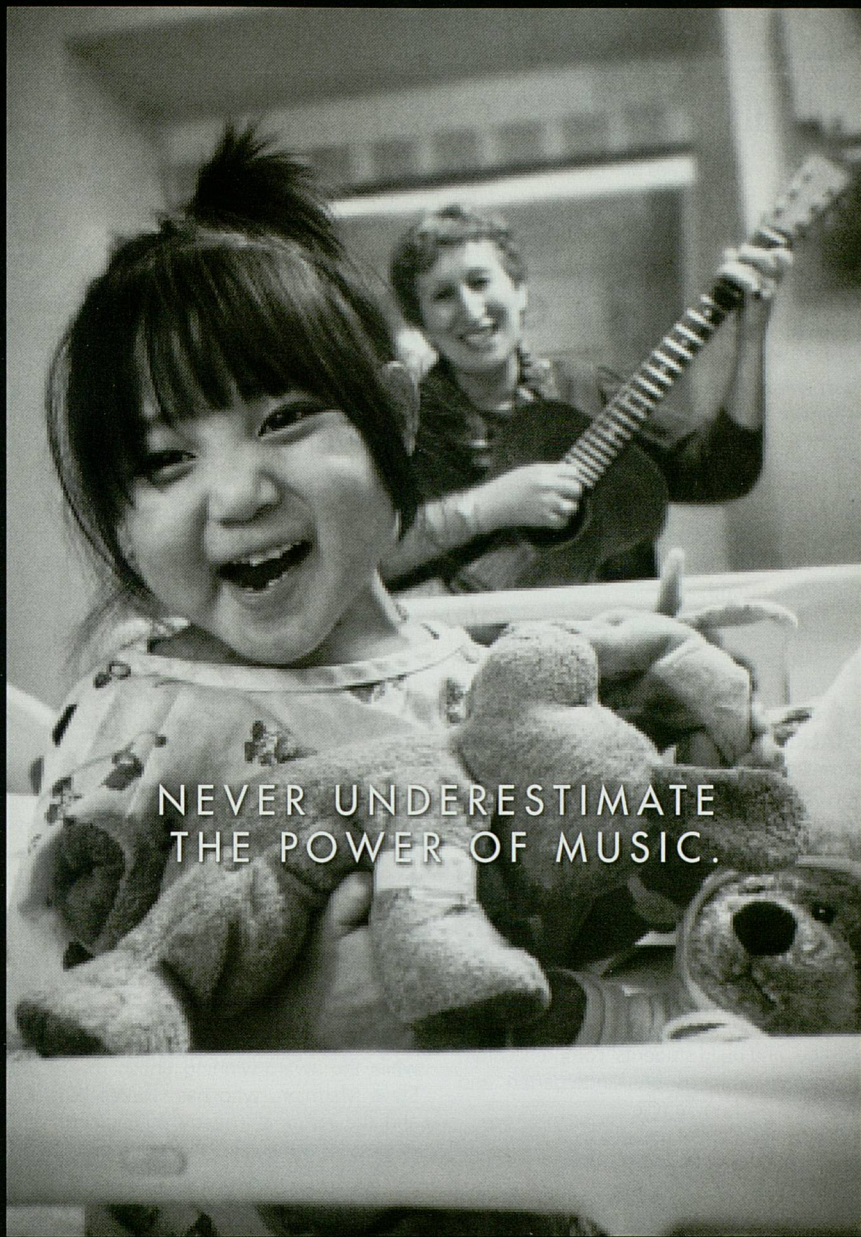
- 4 The Bad Plus
6 Sō Percussion
7 NT Live: *Nation*
10 Angela Hewitt, piano
11 Luciana Souza Trio
14 Schubert Piano Trios
17 Béla Fleck: The Africa Project
21 Swedish Radio Choir

March

- 13 Cyro Baptista's Beat the Donkey
15 Takács Quartet
17 Jazz at Lincoln Center Orchestra
with Wynton Marsalis
19 San Francisco Symphony
with Christian Tetzlaff, violin
20 San Francisco Symphony with
UMS Choral Union: 15th Ford Honors
Program
24–25 Julia Fischer, violin:
Solo Violin Works of J.S. Bach
25–28 Maly Drama Theater of
St. Petersburg: Anton Chekhov's *Uncle
Vanya*

April

- 7 Schleswig-Holstein Festival Orchestra with
Lang Lang, piano
8 Danilo Perez & Friends: *Things to Come:
21st-Century Dizzy*
10 Baaba Maal with NOMO
12 Michigan Chamber Players
20 Trio Mediæval
22–24 Hubbard Street Dance Chicago
25 *The Rest is Noise* in Performance:
Alex Ross and Ethan Iverson, piano
TBD NT Live: *The Habit of Art*



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M
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Health System

UMS Educational Events *through Sunday, October 25, 2009*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS Education Department at 734.615.4077 or umsed@umich.edu.

The Suzanne Farrell Ballet

Post-Performance Artist Panel

Friday, October 9, Power Center Stage

U-M Department of Dance Chair Angela Kane moderates a panel discussion with members of the Suzanne Farrell Ballet following Friday evening's performance from the Power Center stage.

Event ticket required to Friday evening's performance to attend.

A collaboration with the U-M School of Music, Theatre & Dance.

Family Event

DANCETALK: Creative Movement and Language Development

Saturday, October 10 11:30 am–12:30 pm, Power Center Rehearsal Room

Kennedy Center teaching artist Kate Kuper leads a hands-on workshop for young students and their families aimed at harnessing dance movement to teach lessons about language. Using cooperative and kinetic education techniques, participants learn how creative movement can help increase students' vocabulary, improve students' verb and adverb usage, and build students' comprehension. Event is geared towards pre-Kindergarten and early-elementary-school families.

Kate Kuper has been recognized by the National Endowment for the Arts and the Illinois Alliance for Arts Education for her work in education with young children, college students, and adult educators.

Shakespeare's Globe Theatre of London

Who is William Shakespeare?

Monday, October 12, 7–8:30 pm, Rackham Auditorium, 915 E. Washington Street

UMS's "Who Is...?" Series aims to break down the barriers between performer and audience by demystifying the artists behind great work. To kick off the series, U-M Professor Ralph Williams will explore the turbulent life and unparalleled work of William Shakespeare, whose legacy has continued to inspire some of the greatest artists of our own time.

From the Bard to the Boardroom

Wednesday, October 14, 7–9:00 pm, U-M Ross School of Business, Blau Auditorium

What can Shakespeare's life and his works teach us not only about creativity and ethics, but about entrepreneurship and business practice? And how can theatrical practice both prepare businesspersons for their own "performances" in the boardroom and increase morale and teamwork in today's corporate environment? U-M Professor Ralph Williams draws parallels between today's business world and the world of Shakespeare, while the award-winning British theater director, Steve Marmion, who has worked with the RSC and the National Theatre of England, will share interactive games and theater improvisations that can help stimulate creativity and teamwork, and enable effective public speaking.

Open to the public for observation only.

A collaboration with the U-M Ross School of Business's Ross Leadership Initiative (RLI) and Arts Enterprise@U-M.

BYOBad Sonnet: Unlocking the Language of *Love's Labour's Lost*

Thursday, October 15, 6:00 pm, Washtenaw Community College Towsley Auditorium, located in the Martin Lawrence Building, 4800 E. Huron River Drive

The language of Shakespeare's *Love's Labour's Lost* is often intricate and includes scenes with intentionally bad poetry. Acclaimed English theater director Steve Marmion and WCC's Tom Zimmerman will facilitate an interactive session on the "good and bad" sonnets in this and other works, to unlock some of Shakespeare's challenging language. Receive the opportunity to write your own "good or bad" sonnet!

A collaboration with Washtenaw Community College.

A Labour of Love: 24 Hour Plays

Sunday, October 18, 7:30 pm, Keene Theatre, U-M Residential College, 701 E. University Avenue

Student writers, directors, producers, and actors from both the RC Players and the general U-M student body begin with themes from Shakespeare's *Love's Labour's Lost*, and in 24 hours, create original one-act theater works for this public performance. Steve Marmion, an acclaimed English Theater Director who has worked with the National Theatre of London and the Royal Shakespeare Company, serves as artistic director.

A collaboration with the U-M Residential College and U-M School of Music, Theatre & Dance.

Abstinence Makes the Heart Grow Fonder: Gender and Sexuality in Shakespeare's *Love's Labour's Lost*

Wednesday, October 21, 6:30-8:00 pm, Rackham Amphitheatre, 915 E. Washington Street

A willful battle of the sexes is critical to advancing the narrative of *Love's Labour's Lost*. U-M Professors Doug Trevor and Barbara Hodgdon and MSU Professor Jyotsna Singh discuss issues of gender and sexuality as driving forces in *Love's Labour's Lost* versus other Shakespearean works.

A collaboration with the U-M English Department and MSU English Department.

Ravi Shankar and Anoushka Shankar

SumKali Indian Classical Music Lecture/ Demonstration

Tuesday, October 13, 7:00 pm, Kerrytown Concert House, 415 N. Fourth Avenue

Indian classical music has a wide diversity of forms and traditions. Join local Indian ensemble SumKali as they explain the intricacies of Ravi and Anoushka Shankar's particular style through performance, celebrating local talent while illuminating the greatness of these master visiting musicians.

University Musical Society
would like to thank the
Lenore M. Delanghe Trust
for its generous sponsorship of
The Suzanne Farrell Ballet performances.

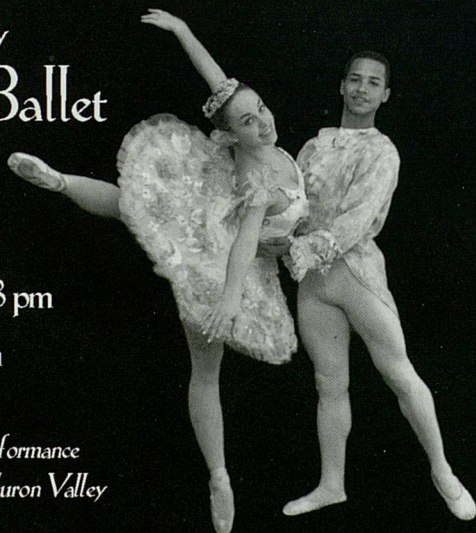
25th Anniversary
The Nutcracker Ballet

Dec. 18, Fri., 8 pm

Dec. 19, Sat., 2 & 8 pm

Dec. 20, Sun., 2 pm

*Friday, Dec. 18 is a benefit performance
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 Trust**
 present

The Suzanne Farrell Ballet

Suzanne Farrell, *Artistic Director*

Company

Natalia Magnicaballi, Michael Cook, Momchil Mladenov

Elisabeth Holowchuk, Kendra Mitchell

Violeta Angelova, Amy Brandt, Kenna Draxton, Sara Ivan,
 Jessica Lawrence, Lauren Stewart, Nicole Stout,
 Thomas Bettin, Ian Grosh, Andrew Shore Kaminski,
 Jonathan Paul, Danny Scott, Ted Seymour

*Choreography by
 George Balanchine*

Friday Evening, October 9, 2009 at 8:00
 Power Center • Ann Arbor

Pas d'Action from *Divertimento No. 15*

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

*Choreography by
 Balanchine*

"Contrapuntal Blues pas de deux" from *Clarinade*

P A U S E

*Choreography by
 Maurice Béjart*

"Scene d'amour" from *Romeo and Juliet*

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

*Choreography by
 Balanchine*

Agon

Seventh Performance of the
 131st Annual Season

19th Annual
 Dance Series

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The Suzanne Farrell Ballet performances are sponsored by the
 Lenore M. Delanghe Trust.

Funded in part by the National Endowment for the Arts as part of
American Masterpieces: Three Centuries of Artistic Genius.

Media partnership provided by Michigan Radio 91.7 FM, *Metro Times*,
 and *Between the Lines*.

Special thanks to Dianne Dudley and Deborah Roe from Ann Arbor's Community
 High School Dance Program, and Beth Genné, Angela Kane, Christian Matjias,
 and Samantha Strayer from the U-M School of Music, Theatre & Dance for their
 support of and participation in The Suzanne Farrell Ballet residency.

Large print programs are available upon request.

Pas d'Action from *Divertimento No. 15*

<i>Choreography</i>	George Balanchine © The George Balanchine Trust
<i>Music</i>	Wolfgang Amadeus Mozart (<i>Divertimento No. 15 in B-flat Major, K. 287</i>)
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer
<i>Theme</i>	Momchil Mladenov Ian Grosh
<i>First Variation</i>	Kendra Mitchell
<i>Second Variation</i>	Lauren Stewart
<i>Third Variation</i>	Sara Ivan
<i>Fourth Variation</i>	Natalia Magnicaballi
<i>Fifth Variation</i>	Michael Cook
<i>Sixth Variation</i>	Violeta Angelova

Ballet Première: May 31, 1956

"Contrapuntal Blues pas de deux" from *Clarinade*

A Balanchine Preservation Initiative Ballet

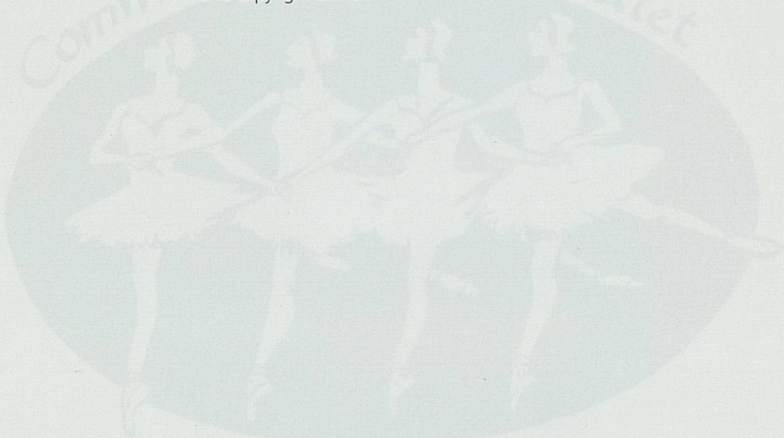
Choreography	George Balanchine © The George Balanchine Trust
Reconstruction	Suzanne Farrell
Music	Morton Gould (<i>Derivations for Clarinet and Jazz Band</i> , 1954–55)
Costume Design	Holly Hynes
Lighting Design	J. Russell Sandifer

Elisabeth Holowchuk
Ted Seymour

Ballet Première: April 29, 1964

A project of The Suzanne Farrell Ballet, the Balanchine Preservation Initiative is produced with the knowledge and cooperation of The George Balanchine Trust.

Music for *Contrapuntal Blues* by arrangement with G Schirmer, Inc, publisher and copyright owner.



Camilla Chiapuris A.R.A.D., John Chiapuris
617 East University Ave. Ann Arbor, MI 48104
www.csballietannarbor.com
734-996-3515

"Scene d'amour" from *Romeo and Juliet*

Choreography Maurice Béjart, performed with permission by Fondation Maurice Béjart

Music Hector Berlioz

Costume Design Holly Hynes

Lighting Design J. Russell Sandifer

Sara Ivan
Momchil Mladenov

Jessica Lawrence
Lauren Stewart
Thomas Bettin
Ian Grosh
Andrew Shore Kaminski
Jonathan Paul
Danny Scott
Ted Seymour

Ballet Première: 1966

131st Season **ums 09|10**

Fondly Do We Hope... Fervently Do We Pray

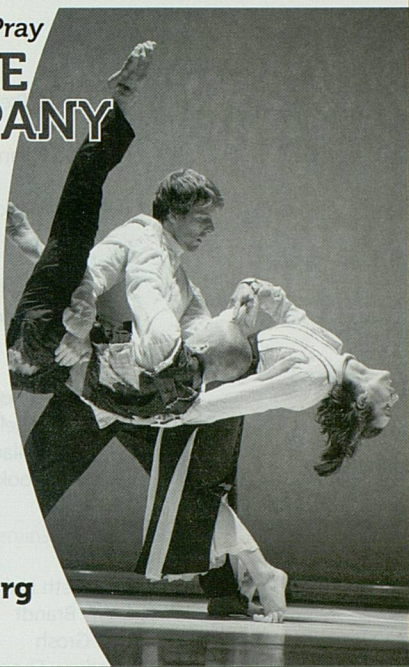
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734 996-8515

Agon*Company Première**Choreography*

George Balanchine © The George Balanchine Trust

Music

Igor Stravinsky (1953–56)

Costume Design

Holly Hynes

Lighting Design

J. Russell Sandifer

Natalia Magnicaballi
 Violeta Angelova
 Momchil Mladenov
 Michael Cook

and

Elisabeth Holowchuk
 Amy Brandt
 Ian Grosh
 Andrew Shore Kaminski

Kenna Draxton
 Jessica Lawrence
 Lauren Stewart
 Nicole Stout

Part I

Pas de quatre
 Four Boys

Double Pas de quatre
 Eight Girls

Triple Pas de quatre
 Eight Girls, Four Boys

Part II

First Pas de Trois:

Sarabande

Michael Cook

Gaillard

Elisabeth Holowchuk, Amy Brandt

Coda

Michael Cook

Elisabeth Holowchuk, Amy Brandt

Second Pas de Trois:

Bransle Simple

Ian Grosh, Andrew Shore Kaminski

Bransle Gay

Violeta Angelova

Bransle Double (de Poitou)

Violeta Angelova

Ian Grosh, Andrew Shore Kaminski

Pas de Deux:

Natalia Magnicaballi, Momchil Mladenov

Part III

Danse des quatre duos

Four Duos

Danse des quatre trios

Four Trios

Coda

Four Boys

Ballet Première: December 1, 1957

Music for *Agon* by arrangement with Boosey and Hawkes, Inc., publisher and copyright owner.

Please refer to page 21 in your program book for complete biographies on The Suzanne Farrell Ballet, Suzanne Farrell, and George Balanchine.

Large print programs are available upon request.

Eighth and Ninth Performances of the 1994 Annual Season

19th Annual Dance Series

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The Suzanne Farrell Ballet is the Kennedy Center's own ballet company.

Generous support for The Suzanne Farrell Ballet is provided by The Shen Family Foundation and Emily Williams Kelly.

Major support is provided by The Suzanne Farrell Ballet Advancement Committee.

Additional support is provided by Elizabeth and Michael Kojain.

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The Suzanne Farrell Ballet

Suzanne Farrell, *Artistic Director*

Company

Natalia Magnicaballi, Michael Cook, Momchil Mladenov

Elisabeth Holowchuk, Kendra Mitchell

Violeta Angelova, Amy Brandt, Kenna Draxton, Sara Ivan,

Jessica Lawrence, Lauren Stewart, Nicole Stout,

Thomas Bettin, Ian Grosh, Andrew Shore Kaminski,

Jonathan Paul, Danny Scott, Ted Seymour

Saturday Afternoon, October 10, 2009 at 1:00 pm (Family Performance)

Saturday Evening, October 10, 2009 at 8:00 pm

Power Center • Ann Arbor

The Balanchine Couple

Narration by Suzanne Farrell

Pas de Deux from *Apollo*

Pas de Deux from *La Sonnambula*

"The Unanswered Question" from *Ivesiana*

INTERMISSION

Pas de Deux from *La Valse*

Pas de Deux from *Agon*

Meditation

INTERMISSION

"Pas de Deux Mauresque" from *Balanchine's Don Quixote*

Pas de Deux from *Chaconne*

Pas de Deux from *Stars and Stripes*

*Choreography by
George Balanchine*

Eighth and Ninth
Performances of the
131st Annual Season

19th Annual
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Funded in part by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*.

Media partnership provided by Michigan Radio 91.7 FM, *Metro Times*, and *Between the Lines*.

Special thanks to Dianne Dudley and Deborah Roe from Ann Arbor's Community High School Dance Program, and Beth Genné, Angela Kane, Christian Matijas, and Samantha Strayer from the U-M School of Music, Theatre & Dance for their support of and participation in The Suzanne Farrell Ballet residency.

Large print programs are available upon request.

Pas de Deux from *Apollo*

Music	Igor Stravinsky (<i>Apollon Musagete</i>)
Choreography	George Balanchine © The George Balanchine Trust
Costume Design	Holly Hynes
Lighting Design	J. Russell Sandifer

Natalia Magnicaballi
Michael Cook

Family Performance Dancers	Sara Ivan Michael Cook
----------------------------	---------------------------

Ballet Première: June 12, 1928

Music for *Apollo* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

Pas de Deux from *La Sonnambula*

Music	Vittorio Rieti (based on themes from operas by Vincenzo Bellini)
Choreography	George Balanchine © The George Balanchine Trust
Costume Design	Holly Hynes
Lighting Design	J. Russell Sandifer

Kendra Mitchell
Ian Grosh

Ballet Première: February 27, 1946

Music for *La Sonnambula* by arrangement with G. Schirmer, INC. publisher and copyright owner.

"The Unanswered Question" from *Ivesiana*

<i>Music</i>	Charles Ives (<i>The Unanswered Question</i>)
<i>Choreography</i>	George Balanchine © The George Balanchine Trust
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

Elisabeth Holowchuk
Andrew Shore Kaminski

Thomas Bettin
Jonathan Paul
Danny Scott
Ted Seymour

Ballet Première: September 14, 1954

Pas de Deux from *La Valse*

<i>Music</i>	Maurice Ravel
<i>Choreography</i>	George Balanchine © The George Balanchine Trust
<i>Female Costume Design</i>	Karinska recreated by Holly Hynes <i>Male Costume possible through an agreement with National Ballet of Canada</i>
<i>Lighting Design</i>	J. Russell Sandifer

Sara Ivan
Ted Seymour

Ballet Première: February 20, 1951

Pas de Deux from Agon

<i>Music</i>	Igor Stravinsky
<i>Choreography</i>	George Balanchine © The George Balanchine Trust
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

	Kenna Draxton Momchil Mladenov
<i>Family Performance Dancers</i>	Kenna Draxton Momchil Mladenov

Ballet Première: December 1, 1957

Music for *Agon* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owners.

Meditation

<i>Music</i>	Peter Ilyich Tchaikovsky (Op. 42, No. 1 from <i>Souvenir d'un Lieu Cher</i>)
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer

	Natalia Magnicaballi Michael Cook
<i>Family Performance Dancers</i>	Natalia Magnicaballi Michael Cook

Ballet Première: December 10, 1963

"Pas de Deux Mauresque" from *Balanchine's Don Quixote*

<i>Music</i>	Nicolas Nabokov
<i>Choreography</i>	George Balanchine
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer
	Elisabeth Holowchuk Andrew Shore Kaminski
	Ballet Première: May 28, 1965

Pas de Deux from *Chaconne*

<i>Music</i>	Christoph Willibald Gluck (from the opera <i>Orfeo ed Euridice</i>)
<i>Choreography</i>	George Balanchine © The George Balanchine Trust
<i>Costume Design</i>	Holly Hynes
<i>Lighting Design</i>	J. Russell Sandifer
	Kendra Mitchell Ian Grosh
	Ballet Première: January 22, 1976

Pas de Deux from *Stars and Stripes*

Music	John Philip Sousa
Choreography	George Balanchine © The George Balanchine Trust
Costume Design	Karinska
Set Design	David Hayes <i>Costumes made possible through an agreement with Dance Theatre of Harlem</i>
Lighting Design	J. Russell Sandifer

Fourth Campaign*Liberty Bell and El Capitan*

Violeta Angelova
Momchil Mladenov

Ballet Première: January 17, 1958

Music for *Stars and Stripes* by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

The performances of *Apollo*, *La Sonnambula*, *Ivesiana*, *La Valse*, *Agon*, *Chaconne*, and *Stars and Stripes* Balanchine® Ballets, are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.

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Narration for *The Balanchine Couple* by Suzanne Farrell © The John F. Kennedy Center for the Performing Arts.

The Suzanne Farrell Ballet is the Kennedy Center's own ballet company.

Generous support for The Suzanne Farrell Ballet is provided by The Shen Family Foundation and Emily Williams Kelly.

Major support is provided by The Suzanne Farrell Ballet Advancement Committee.

Additional support is provided by Elizabeth and Michael Kojaian.

In just over a decade, **The Suzanne Farrell Ballet** has evolved from an educational program of the Kennedy Center to a highly lauded ballet company. The Suzanne Farrell Ballet has performed annually at the Kennedy Center in Washington, DC and has toured both nationally and internationally. To date, the Company has over 40 ballets in its repertoire, including works by Ms. Farrell's mentors George Balanchine, Maurice Béjart, and Jerome Robbins.

In June 2005, the Company collaborated with The National Ballet of Canada to restage Balanchine's *Don Quixote*. The evening-length ballet was originally created in 1965 by George Balanchine specifically for Ms. Farrell and is unique to The Suzanne Farrell Ballet. The Company traveled to the Edinburgh International Arts Festival in 2006 to present this landmark revival.

Committed to carrying forth the legacy of George Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet announced the formal creation of the Balanchine Preservation Initiative in February 2007. This initiative serves to introduce rarely seen or "lost" Balanchine works to audiences around the world. To date, the Company's repertoire includes nine Balanchine Preservation Initiative Ballets including *Ragtime* (Balanchine/Stravinsky), *Divertimento Brillante* (Balanchine/Glinka), and *Pithoprakta* (Balanchine/Xenakis).

The Company launched an Artistic Partnership outreach program in 2007. Since, The Suzanne Farrell Ballet has collaborated with Cincinnati Ballet and Ballet Austin. The mission of this initiative is to salute, support, and galvanize ballet companies throughout the US.

The Suzanne Farrell Ballet will return to Washington, DC for the Company's annual Kennedy Center engagement in March 2010. For more information, please visit www.suzannefarrellballet.org or find the Company on Facebook.

Suzanne Farrell is one of George Balanchine's most celebrated muses and remains a legendary figure in the ballet world. In addition to serving as Artistic Director of her own company, she is also a répétiteur for The George Balanchine Trust, the independent organization founded after the choreographer's death by the heirs to his ballets to oversee their worldwide



Photo: Paul Kohnik

Suzanne Farrell

licensing and production. Since 1988 she has staged Balanchine's works for such companies as the Berlin Opera Ballet, the Vienna State Opera Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Kirov Ballet, the Bolshoi Ballet, as well as American companies, including those in Boston, Miami, Seattle, Cincinnati, Fort Worth, and New York. She was born in Cincinnati, and she received her early training at the Cincinnati Conservatory of Music.

Ms. Farrell joined Balanchine's New York City Ballet in the fall of 1961 after a year as a Ford Foundation scholarship student at the School of American Ballet. Her unique combination of musical, physical, and dramatic gifts quickly ignited Balanchine's imagination. By the mid 1960s, she was not only Balanchine's most prominent ballerina, she was a symbol of the era, and remains so to this day. She restated and re-scaled such Balanchine masterpieces as *Apollo*, *Concerto Barocco*, and *Symphony in C*. Balanchine went on to invent new pieces for her—*Diamonds*, for example, and *Chaconne* and *Mozartiana*, in which the limits of ballerina technique were expanded to a degree not seen before or since. By the time she retired from the stage in 1989, Ms. Farrell had achieved a career that is without precedent or parallel in the history of ballet.

During her 28 years on the stage, she danced a repertory of more than 100 ballets, nearly a third of which were composed expressly for her by Balanchine and other choreographers, including Jerome Robbins and Maurice Béjart. Her numerous performances with Balanchine's company (more than 2000), her world tours, and her appearances in television and movies have made her one of the most recognizable and highly esteemed artists of her generation. She is also the recipient of numerous artistic and academic accolades. Since the fall of 2000, Ms. Farrell has been a full-time professor in the dance department at Florida State University in Tallahassee, Florida.

In addition to her work for the Balanchine Trust, she is active in a variety of cultural and philanthropic organizations such as the New York State Council on the Arts, the Arthritis Foundation, the Professional Children's School, and the Princess Grace Foundation. Summit Books published her autobiography *Holding On to the Air* in 1990; *Suzanne Farrell—Elusive Muse* (directed by Anne Belle and Deborah Dickson) was an Academy Award nominee for "Best Documentary Film" in 1997.



Photo: John Nelson

Clarinate

No choreographer is more deserving of the title "the father of American ballet" than the great master, **George Balanchine**. In late 1933 an invitation from Lincoln Kirstein brought Balanchine to the US after a career as a dancer, ballet master, and choreographer that took him from Russia throughout Europe. Kirstein had been impressed by Balanchine's company, Les Ballets, in Paris and proposed that Balanchine come to the US to help him establish an American ballet company equivalent to the European ones.

The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in early 1934; an institution that still exists today. Students of the school performed Balanchine's first ballet in the US as a workshop. Set to music by Tchaikovsky, *Serenade* premiered outdoors on a friend's estate near White Plains, New York.

In 1935 Kirstein and Balanchine set up a touring company of dancers from the school called The American Ballet. The same year brought an invitation from the Metropolitan Opera for The American Ballet to become its resident ballet and

for Balanchine to become the Met's ballet master. Tight funding, however, permitted Balanchine to stage only two completely dance-oriented works for the Met, a dance-drama version of Gluck's *Orfeo and Eurydice* and a Stravinsky program featuring a revival of one of Balanchine's first ballets, *Apollo*, plus two new works, *Le Baiser de la Fee* and *Card Game*.

Although Balanchine enjoyed much success critically and popularly with the Met, he left in early 1938 to teach at the school and to work in musical theater and in film. He and Kirstein assembled the American Ballet Caravan, which made a goodwill tour of Latin American countries featuring such new Balanchine ballets as *Concerto Barocco* and *Ballet Imperial*. From 1944 to 1946 Balanchine helped revitalize the Ballet Russe de Monte Carlo by becoming artistic director.

Balanchine collaborated again with Kirstein in 1946 to form Ballet Society, a company which introduced New York subscription-only audiences over the next two years. In October of 1948 Morton Baum, the chairman of the City Center finance committee, was so impressed by a Ballet Society performance that he negotiated to have the

company join the City Center municipal complex (home to the New York City Drama Company and the New York City Opera) as the New York City Ballet.

The son of a composer, Balanchine gained knowledge of music early in life that far exceeds that of most choreographers. At the age of five, he began studying piano and enrolled in the Conservatory of Music and graduated in 1921 from the Imperial Ballet School in St. Petersburg. His extensive musical training made it possible for him to communicate with Stravinsky, and it enabled him to reduce orchestral scores on the piano and to translate music into dance.

Balanchine defended his technique of deemphasizing the plot in his ballets by saying, "A ballet may contain a story, but the visual spectacle, not the story, is the essential element.... It is the illusion created which convinces the audience, much as it is with the work of a magician. If the illusion fails, the ballet fails, no matter how well a program note tells the audience that it has succeeded." He will always be remembered for the calm and generous way in which he worked with his dancers.

In 1978 George Balanchine was among the first group of artists to receive the Kennedy Center Honors. Balanchine died in 1983 at the age of 79.

Holly Hynes (*Costume Designer*) has been the resident designer of the Suzanne Farrell Ballet since its inception in 1999. Ms. Hynes has designed over 140 ballets to her credit both in the US and abroad. Her work has been acclaimed on Broadway as well as at the Metropolitan Opera. Her work has been presented on the stages of the New York City Ballet, American Ballet Theatre, Houston Ballet, San Francisco Ballet, The Royal Ballet in London, National Ballet of Canada, The Norwegian National Ballet, and a new play at The Kennedy Center in the spring of 2008.

J. Russell Sandifer (*Lighting Designer*) is Co-chair of the Department of Dance at Florida State University. In addition to designing for The Suzanne Farrell Ballet, Mr. Sandifer has also designed lighting for several works for the Urban Bush Woman dance company and has worked almost 20 years with the Seaside Music Theater.

The Suzanne Farrell Ballet

Mickey Berra, *Vice President of Production*
 Deirdre Kelly Lavrakas, *Production Manager*
 Holly Hynes, *Costume Designer*
 J. Russell Sandifer, *Lighting Designer*
 Jeff Bruckerhoff, *Lighting Designer*
 Kathleen Cogbill Warr, *Production Stage Manager*
 Erin B. Tinsley, *Lighting Supervisor*
 Beth White, *Stage Supervisor*
 Currie R. Leggoe, *Wardrobe Supervisor*
 Jennifer Renee Cole, *Assistant Stage Manager/Wardrobe*
 Amy Brandt, *Shoe Coordinator*

Meg Booth, *Director*
 Michael Ann Mullikin, *Manager*
 Kristen Gallagher, *Artistic Assistant*
 Ashley Baer, *Coordinator*
 Amanda Hunter, *Senior Press Representative*
 Adriana Sahliyah, *Development Manager*
 Carolyn Mason, *Music Librarian*

UMS Archives

This weekend's performances mark the second, third, and fourth appearances of The Suzanne Farrell Ballet under UMS auspices. The company made its UMS debut in October 2003 at the Power Center as part of the University of Michigan's Celebrating St. Petersburg Festival.

131st Season **ums 09|10**

Africa Series

UMS GLOBAL FOCUS

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MICHIGAN THEATER

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HILL AUDITORIUM

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BAABA MAAL WITH NOMO

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MICHIGAN THEATER

ADDITIONAL SUPPORT PROVIDED BY
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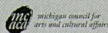
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Ravichandra Kulur, *Flute and Tanpura accompaniment*

Program

Thursday Evening, October 15, 2009 at 8:00
Hill Auditorium • Ann Arbor

Tonight's program will be announced by the artists from the stage.

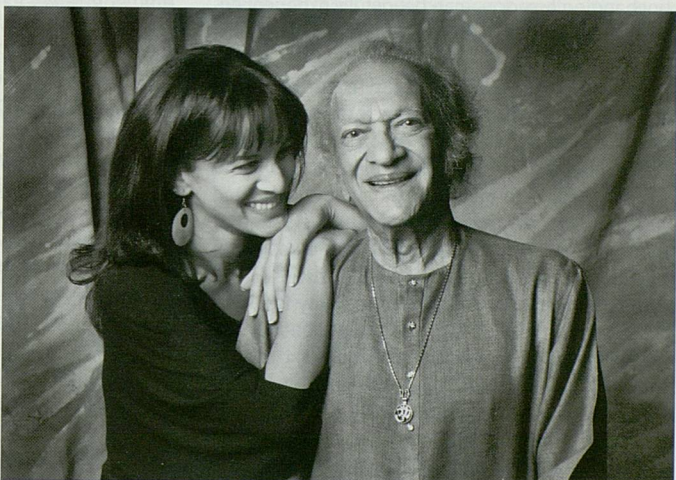


Photo: Bill Wood

10th Performance of the
131st Annual Season

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Media partnership for this concert is provided by Ann Arbor's 107one.

Special thanks to Meeta Banerjee and the members of SumKali music ensemble for their participation in events surrounding tonight's concert.

Ravi and Anoushka Shankar's recordings can be found on Angel/EMI.

Ravi and Anoushka Shankar appear by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

On Appreciation of Indian Classical Music

by Ravi Shankar

Indian classical music is principally based on melody and rhythm, not on harmony, counterpoint, chords, modulation, and the other basics of Western classical music.

The system of Indian music known as *Raga Sangeet* can be traced back nearly 2000 years to its origin in the Vedic hymns of the Hindu temples, the fundamental source of all Indian music. Thus, as in Western music, the roots of Indian classical music are religious. To us, music can be a spiritual discipline on the path to self-realization, for we follow the traditional teaching that sound is God—*Nada Brahma*. By this process individual consciousness can be elevated to a realm of awareness where the revelation of the true meaning of the universe—its eternal and unchanging essence—can be joyfully experienced. Our *ragas* are the vehicles by which this essence can be perceived.

The ancient Vedic scriptures teach that there are two types of sound. One is a vibration of ether, the upper or purer air near the celestial realm. This sound is called *Anahata Nad* or “unstruck” sound. Sought after by great enlightened yogis, it can only be heard by them. The sound of the universe is the vibration thought by some to be like the music of the spheres that the Greek Pythagoras described in the 6th century B.C. The other sound, *Ahata Nad* or struck sound, is the vibration of air in the lower atmosphere closer to the earth. It is any sound that we hear in nature or man-made sounds, musical and non-musical.

The tradition of Indian classical music is an oral one. It is taught directly by the guru to the disciple, rather than by the notation method used in the West. The very heart of Indian music is the *raga*: the melodic form upon which the musician improvises. This framework is established by tradition and inspired by the creative spirits of master musicians.

Ragas are extremely difficult to explain in a few words. Though Indian music is modal in character, *ragas* should not be mistaken as modes that one hears in the music of the Middle and Far Eastern countries, nor be understood to be a scale, melody per se, a composition, or a key. A *raga* is a scientific, precise, subtle, and aesthetic melodic form with its own peculiar ascending and descending movement consisting of either a full seven-note octave, or a series of six or

five notes (or a combination of any of these) in a rising or falling structure called the *Arohana* and *Avarohana*. It is the subtle difference in the order of notes, an omission of a dissonant note, an emphasis on a particular note, the slide from one note to another, and the use of microtones together with other subtleties that demarcate one *raga* from the other.

There is a saying in Sanskrit, “*Ranjayathi iti Ragah*,” which means, “that which colors the mind is a raga.” For a *raga* to truly color the mind of the listener, its effect must be created not only through the notes and the embellishments, but also by the presentation of the specific emotion or mood characteristic of each *raga*. Thus through rich melodies in our music, every human emotion, every subtle feeling in man and nature, can be musically expressed and experienced.

The performing arts in India—music, dance, drama, and poetry—are based on the concept of *Nava Rasa*, or the “nine sentiments.” Literally, *rasa* means “juice” or “extract” but in this context we take it to mean “emotion” or “sentiment.” The acknowledged order of these sentiments is as follows: *Shringara* (romantic and erotic), *Hasya* (humorous), *Karuna* (pathetic), *Raudra* (anger), *Veera* (heroic), *Bhayanaka* (fearful), *Vibhatsa* (disgustful), *Adbhuta* (amazement), *Shanta* (peaceful).

Each *raga* is principally dominated by one of these nine *rasas*, although the performer can also bring out other emotions in a less prominent way. The more closely the notes of a *raga* conform to the expression of one single idea or emotion, the more overwhelming the effect of the *raga*.

In addition to being associated with a particular mood, each *raga* is also closely connected to a particular time of day or a season of the year. The cycle of day and night, as well as the cycle of the seasons, is analogous to the cycle of life itself. Each part of the day—such as the time before dawn, noon, late afternoon, early evening, late night—is associated with a definite sentiment. The explanation of the time associated with each *raga* may be found in the nature of the notes that comprise it, or in historical anecdotes concerning the *raga*.

Although there are 72 “*melas*,” or parent scales, upon which *ragas* are based, Indian music scholars have estimated that, with all their permutations and combinations, there exist over 6,000 *ragas*! But a *raga* is not merely a matter of the ascending-descending structure. It must have its “*chalan*,” or certain note patterns characteristic

of the *raga*; its principle important note (*vadi*); the second important note (*samavadi*); and its main feature known as "*jan*" (life) or "*mukhda*" (face), the cluster of a few notes by which a *raga* is immediately recognized.

In terms of aesthetics, a *raga* is the projection of the artist's inner spirit, a manifestation of his most profound sentiments and sensibilities brought forth through tones and melodies. The musician must breathe life into each *raga* as he unfolds and expands it. As much as 90 percent of Indian music may be improvised and because so very much depends on understanding the spirit and nuances of the art, the relationship between the artist and his teacher is the keystone of this ancient tradition. From the beginning, the aspiring musician requires special and individual attention to bring him to the moment of artistic mastery. The unique aura of a *raga* (one might say its "soul") is its spiritual quality and manner of expression, and this cannot be learned from any book.

Indian music is much more appreciated and respected today in the West. Many composers and musicians have been influenced by our music. The openness, willingness to learn, and sincere enthusiasm of western audiences are a continuing source of inspiration and delight.

Legendary virtuoso sitarist, composer, teacher, and writer **Ravi Shankar** is India's most esteemed musical ambassador and a singular phenomenon whose artistry crosses all cultural and musical boundaries. A student of the illustrious guru "Baba" Ustad Allaudin Khan, Mr. Shankar was already one of the brightest stars in India before coming to international attention in the 1960s. Since then, he has been the foremost pioneer in disseminating India's rich classical music tradition to the West.

The youngest son of a Bengali family, Ravi Shankar was born in 1920 in Varansi (Benares), the holiest of Indian cities. At the age of 10, he accompanied elder brother Uday Shankar and his company of dancers and musicians to Paris, where the younger Shankar attended school. He spent several years in the West absorbing different kinds of music before returning to India in 1938 to begin his career. He combined his concert performances with his work for All India Radio (1949–56) where he established the National Chamber Orchestra. As word of his virtuosity spread throughout India, then Europe, Asia, and the US, Mr. Shankar

embarked on the most extraordinary international careers in the history of contemporary music.

A prolific and sought-after composer, Ravi Shankar has written numerous works for Western collaborations, in addition to his many traditional *ragas* and *talas*. His *Concerto for Sitar and Orchestra* was commissioned and premièred by the London Symphony Orchestra under André Previn. A second sitar concerto, *Raga-Mala*, was commissioned and premièred by the New York Philharmonic under the direction of Zubin Mehta in 1980. Shankar's chamber works for sitar and other instruments includes violin-sitar compositions for the distinguished violinist Yehudi Menuhin and himself, and works for flute virtuoso Jean-Pierre Rampal, shakuhachi master Hosan Yamamoto, and koto virtuoso Musumi Miyashita. Shankar has enjoyed a close relationship with Philip Glass, collaborating with the composer on the 1990 album *Passages* and the recent multi-artist work *Orion*, which opened the 2004 Cultural Olympiad in Greece.

Ravi Shankar has composed extensively for film and ballet. His scores for Satyajit Ray's acclaimed *Apu* trilogy raised film music to a new standard of excellence, and he was nominated for both a Grammy and Oscar for his original score to *Gandhi*, the Academy Award-winning classic by Sir Richard Attenborough. He made history on both the British and Indian cultural scenes with the ballet *Ghanashyam*, which he wrote, composed, and choreographed.

Ravi Shankar is the recipient of many awards and honors including the Presidential Padma Vibhushan Award (1980) and the Award of Deshikottam, given by Vishawa Bharati and presented in December 1982 by Prime Minister Indira Gandhi. He is an honorary member of the American Academy of the Arts and Letters and recipient of 12 honorary doctorates. In 1986, he became a member of the Rajya Sabha, India's Upper House of Parliament. He is a Fellow of the Sangeet Natak Academy and Founder President of The Research Institute for Music and the Performing Arts.

In 1999, the government of India honored Ravi Shankar by awarding him its highest civilian award, the Bharat Ratna, or "Jewel of India." In 2000, Mr. Shankar received France's highest civilian award, the Commandeur de la Légion d'Honneur. In March 2001, the British High Commissioner and Lady Young awarded Ravi Shankar the Honorary Knight Commander of the Most Excellent Order of the British Empire.

Ravi Shankar's extensive discography of more than 60 albums includes Angel Records' 1996 release *In Celebration*, a lavishly documented four-CD retrospective of his greatest recordings issued in honor of his 75th birthday, and the 2001 Angel release *Full Circle, Carnegie Hall 2000*. This was Mr. Shankar's first live-concert recording in nearly two decades for which he received the Grammy Award for "Best World Music Record." Angel/EMI continues to release Mr. Shankar's albums, many of which were previously unavailable on CD.

Mr. Shankar continues to tour all over the world. He divides his time between India and the US, with regular visits to Europe and the Far East. He is the author of three books: *My Music, My Life* (in English), *Rag Anurag* (in Bengali), and *Raga Mala* (in English), an autobiography that was released in 1999.

Ravi Shankar has been named the "Godfather of World Music" by George Harrison and been given the title "Global Ambassador" by the World Economic Forum. However, there may be no greater tribute paid to this remarkable musician than the words of his colleague Yehudi Menuhin: "Ravi Shankar has brought me a precious gift and through him I have added a new dimension to my experience of music. To me, his genius and his humanity can only be compared to that of Mozart's."

Sitar player and composer **Anoushka Shankar** has emerged as one of the leading figures in World Music today. She is deeply rooted in Indian classical music, having studied exclusively with her father, the legendary Ravi Shankar, and is now one of the foremost performers in that tradition. In tandem with this, she has flourished as a performer and composer, exploring fertile ground in the crossover between Indian music and a variety of genres including electronica, jazz, flamenco, and Western classical music.

Born June 9, 1981, Anoushka has been playing and studying the sitar with her father since she was nine. At age 13 she made her performance debut in New Delhi. That same year, Anoushka entered the recording studio for the first time, to play "Adarini" on her father's album *In Celebration*. Two years later she made her debut as a conductor on her father's *Chants of India* album, produced by George Harrison. Shortly thereafter she signed an exclusive record contract with Angel/EMI, and in the autumn of 1998 her first solo recording, *Anoushka*, was released to critical acclaim. *Anourag* (2000), Anoushka's second release, expanded upon and refined what she had previously recorded, and was followed by *Live at Carnegie Hall* (2001), which garnered her first Grammy nomination, making her the youngest-ever nominee in the World Music category.

What Ravi and Anoushka mean to me...

S. Rani Kotha, Deputy Director of U-M's Center for Global Health and member of UMS Board of Directors

There is something almost mystical about seeing Ravi and Anoushka Shankar perform together. My husband Howard and I have been blessed to see the legendary father/daughter sitar players performing in two very different locales before this UMS performance. Our first experience took place during the Carnatic Music Festival in Chennai, India, in 2000 while we were living in India. In a packed auditorium filled with thousands, we were transported by the music far away from the heat and bustle of modern-day India. Our second experience was in 2005 at Boston's Symphony Hall. There, among a completely different crowd of music lovers, we were once again mesmerized by the music and intense concentration that enveloped father and daughter as they perform together. To my husband, the sound of the sitar reminds him of his childhood, listening to The Beatles and other rock groups. To me, the sound of the sitar strikes an ancient chord in my soul, and I am instantly transported into a meditative state that reminds me of India and the land of my ancestors. Yet in the hands of the Shankars the sound of the sitar is at once both classical and modern, seamlessly melding ancient and contemporary together into an altogether new experience. We are delighted that we have an opportunity to see them again in our new home of Ann Arbor.



With three classical sitar recordings under her belt, she was in increasing demand as a touring artist, and over the next few years she established a growing international reputation as a classical sitarist, playing as many as 80 concerts per year.

A highlight of 2002 was the Concert for George, a tribute to the late George Harrison at London's Royal Albert Hall, in which she conducted a new composition written by her father, "Arpan," which featured Eric Clapton on solo guitar. Anoushka also performed Harrison's "The Inner Light" that evening. Spreading her wings, she turned to writing and acting: in 2002 she authored the book *Bapi: The Love of My Life*, an intimate biographical portrait of her father; and in 2004 she earned a "Best Supporting Actress" nomination from India's National Film Awards for her debut role in *Dance Like a Man*, the feature film by Pamela Rooks. That same year, she was chosen as one of 20 Asian Heroes by the Asia edition of *Time* magazine. She subsequently became the first Indian ambassador for the United Nations World Food Program.

While she continued to enjoy performing in the Indian classical realm and to tour with her father, on *Rise*, her fourth album, Anoushka composed, arranged, and produced her own music, performing with a handpicked ensemble of brilliant musicians. Fusing East and West, employing both acoustic and electric instrumentation, the album marked a new departure for Anoushka. *Rise* gave Anoushka another Grammy nomination in the "Best Contemporary World Music" category. In February 2006 she also became the first Indian to play at the Grammy Awards.

Anoushka soon formed the Anoushka Shankar Project in order to present her new non-classical ensemble compositions to a live audience. This group consists of instrumentalists from various musical styles, with changing personnel; the music always draws deeply from India's rich musical heritage, but the group simultaneously serves to maintain a clear distinction between this more experimental work and her classical Indian concerts.

In 2007 Anoushka collaborated with Karsh Kale, the Indian-American producer, composer, and multi-instrumentalist, to create the album *Breathing Under Water*, which demonstrated an even deeper grasp of the fusion of Eastern and Western music. This album features a rare guest appearance by her father, and well as contributions by her half-sister, Norah Jones, Sting, and others.

Her work is notable for the way she has applied

her expertise as a fine Indian classical musician, and the profundity of the Indian *raga* framework, to working with musicians from a range of traditions, creating innovative music that appeals to her own generation as much as to that of her father's.

Today, from her twin homes of New Delhi and California, she continues to stretch out in different directions. She has made guest appearances on recordings by Sting, Lenny Kravitz, and Thievery Corporation. Meanwhile her developing work with Western classical musicians has included performances with violinist Joshua Bell. In 2000 she appeared at the Evian Festival in a sitar-cello duet with Mstislav Rostropovich and in 1998 performed with flutist Jean-Pierre Rampal—on both sitar and piano. Anoushka has performed as soloist in performances of her father's *First Concerto for Sitar and Orchestra*, and in January 2009, was sitar soloist alongside the Orpheus Chamber Orchestra for a series of concerts premiering his *Third Concerto for Sitar and Orchestra*.

Tanmoy Bose is one of the foremost tabla players of his generation representing the *calcutta gharana*. Tanmoy Bose has performed with some of the greatest names in Indian classical music both in India and abroad. For 10 years he has been a regular accompanying artist to both Ravi and Anoushka Shankar. Mr. Bose is also credited with film scores and his Indo-jazz band Taaltantra.

Ravichandra Kulur gave his first solo recital at the age of 12. From this point on he has emerged as one of the most sought-after flutists from India, traveling the world for his solo concerts as well as performances of experimental music. Ravichandra Kulur is also a master of the art of playing *kanjira* (tambourine).

UMS Archives

This evening's concert marks Ravi Shankar's fourth appearance under UMS auspices. Ravi Shankar made his UMS debut in April 1996 and most recently appeared under UMS auspices in September 2004 at Hill Auditorium. Anoushka Shankar made her UMS debut with her father in November 2000. This evening's concert marks her second appearance under UMS auspices.

University Musical Society would like
to thank the following donors:

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“Shakespeare’s Birthday Celebration”

Trip to England

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Mainstreet Ventures

Loretta Skewes and Dody Viola

Rick and Susan Snyder

presents

Love's Labour's Lost

by William Shakespeare

A production of

Shakespeare's Globe Theatre of London

Artistic Director for Shakespeare's Globe

Dominic Dromgoole

Dominic Dromgoole, *Director*

Jonathan Fensom, *Set and Costume Designer*

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North America*

Conrad Lynch, *Executive Producer for Shakespeare's Globe*

Program

Tuesday Evening, October 20, 2009 at 8:00

Wednesday Evening, October 21, 2009 at 8:00

(Special Student Performance)

Thursday Evening, October 22, 2009 at 8:00

Friday Evening, October 23, 2009 at 8:00

Saturday Evening, October 24, 2009 at 8:00

Sunday Afternoon, October 25, 2009 at 2:00

Power Center • Ann Arbor

There will be one 20 minute intermission.

11th, 12th, 13th,
14th, 15th, and 16th
Performances of the
131st Annual Season

International
Theater Series

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The Tuesday evening performance is sponsored by Gil Omenn and Martha Darling.

The Friday evening performance is sponsored by Jane and Edward Schulak. Additional support provided by the participants of the 2002 "Shakespeare's Birthday Celebration" trip to England.

The Saturday evening performance is sponsored by the University of Michigan Health System.

Shakespeare's Globe Theatre of London's performances are hosted by David and Phyllis Herzig, Mainstreet Ventures, Rick and Susan Snyder, and Loretta Skewes and Dody Viola.

Funded in part by the Wallace Endowment Fund.

Media partnership for these performances is provided by Michigan Radio 91.7 FM, Ann Arbor's 107one, and *Between the Lines*.

Special thanks to Leigh Woods, Professor of Theatre at the U-M School of Music, Theatre & Dance, for speaking at Tuesday evening's Prelude Dinner.

Special thanks to Ralph Williams; Sue Ashford and the U-M Ross School of Business's Ross Leadership Initiative (RLI); Michael Mauskapf and Arts Enterprise@U-M; Tom Zimmerman, Rachel Barch, and Washtenaw Community College; Martin Walsh, Charlie Bright, and the U-M Residential College; Doug Trevor, Barbara Hodgdon, and the U-M English Department; Jyotsna Singh and the MSU English Department; and the U-M School of Music, Theatre & Dance for their support of and participation in this residency.

Shakespeare's Globe Theatre of London appears by arrangement with 2Luck Concepts.

Large print programs are available upon request.

Cast

<i>Ferdinand/King of Navarre</i>	Philip Cumbus
<i>Berowne</i>	Trystan Gravelle
<i>Longaville</i>	Will Mannering
<i>Dumaine</i>	Jack Farthing
<i>Princess of France</i>	Michelle Terry
<i>Rosaline</i>	Thomasin Rand
<i>Maria</i>	Jade Anouka
<i>Katherine</i>	Siân Robins-Grace
<i>Boyet/ a French Lord in attendance on the Princess</i>	Tom Stuart
<i>Don Adriano De Armado a Braggart from Spain</i>	Paul Ready
<i>Moth/his Page</i>	Seroca Davis
<i>Holofernes/ a School Master</i>	Christopher Godwin
<i>Sir Nathaniel/ a Curate</i>	Patrick Godfrey
<i>Dull/a Constable</i>	Andrew Vincent
<i>Costard/a Rustic</i>	Fergal McElherron
<i>Jacquenetta/ a Dairymaid</i>	Rhiannon Oliver
<i>Other Parts</i>	Played by members of the company
<i>Musical Director/Recorder/ Shawms/Dulcian/Ocarina/ Hurdy-Gurdy</i>	Nicholas Perry
<i>Recorders/Sackbut Recorders/ Shawms/Tenor</i>	Claire McIntyre
<i>Viol/Percussion</i>	David Hatcher
<i>Sackbut/Hunting Horn</i>	George Bartle
<i>Baroque Guitar/Theorbol/ Percussion</i>	Benjamin Narvey

Synopsis

The vow

The King of Navarre and his three friends, Berowne, Longaville, and Dumaine, swear to devote themselves to three years of study, abstaining from all distractions, particularly of the female kind, with only Armado and Costard to entertain them. They are confounded, on signing the vow, when Berowne remembers that the Princess of France and her three ladies, Rosaline, Maria, and Katherine, attended by Boyet, are on an embassy to Navarre's court.

Love and letters

Armado has decided to arrest Costard for being in the company of a woman, thus breaking the King's edict—the woman being Jaquenetta, with whom Armado himself is in love. The ladies arrive, and the King and his lords fall in love with them. Armado frees Costard, on condition he delivers a note to Jaquenetta; Berowne charges Costard with a letter to Rosaline; and the two letters get mixed up.

The vow is broken

The four lords enter one by one and voice despair about their love for their particular woman, and one by one are overheard by the others. They decide to tear up their vow, and woo the ladies. They disguise themselves as Russians, but Boyet tells the ladies beforehand, and the ladies change identities with each other. The lords enter, and each woos the wrong woman. They leave, and on their return are mocked by the ladies.

The Nine Worthies

Armado then approaches the schoolmaster Holofernes and the curate Nathaniel to join with him, Costard, and the page, Moth, to present the Nine Worthies as entertainment to the nobles. This provides the nobles with many opportunities for comment and laughter. The mood changes when Marcadé brings news that the Princess's father has died.

Marriage deferred

As the ladies prepare to leave, the lords affirm that all their expressions of love were genuine, but the Princess claims that everything they said was in jest. The ladies tell the lords that, if they are serious, they must carry out certain tasks for a year, and then return to offer marriage. The lords agree. Armado then presents the learned men in a dialogue between the owl and the cuckoo, representing winter and spring, by way of conclusion.

Synopsis adapted from Shakespeare's Words by David Crystal and Ben Crystal, Penguin, 2002. www.shakespeareswords.com

Sources

Unusually, no literary source is known for the story of *Love's Labour's Lost*, although the play has a certain basis in historical fact. It is, in fact, unique in Shakespeare's plays in portraying, if nominally, historical figures still living when the play was first performed. A King of Navarre (later Henry IV of France, 1553–1610) did keep about him two lords called the Duc de Longueville and the Duc de Biron. Biron (in Shakespeare, 'Berowne') even became known in England as an associate of the Earl of Essex when Essex led a force to France in support of Henry during the French civil war of 1589–92.

The lives of the real Henry and his courtiers were spent largely in the field or conducting affairs of state—but the King is known to have had one (very extended) holiday, at his family seat at Nérac in southwest France in the late 1570s. He was joined there by the wife from whom he had been separated for some years, Marguerite de Valois. She brought with her not only her mother, Catherine de Medici, but also a train of attractive young women to divert the King.

Theirs was a very open marriage. Gossip about the atmosphere of the King's long vacation may well have had some influence on the composition of *Love's Labour's Lost*. Theories advancing other, more arcane influences, such as the long-held view that Shakespeare was secretly representing an atheistic *coterie* around Sir Walter Raleigh (the so-called "school of night"), have now been discredited. While no direct source has been uncovered for the other characters in the play, it is clear they owe something to the clowns, pages, pedants, braggarts, and country priests of the Italian *commedia dell'arte*.

Early Performance and Publication

Shakespeare probably wrote *Love's Labour's Lost* in 1594–95. It would have been performed at the Theatre in Shoreditch, a forerunner to the Globe and the first substantial purpose-built playhouse in London. The title page of the first (surviving) edition of the play advertises the fact that it was presented before the Queen "this last Christmas" (meaning either 1596–97 or 1597–98). This would have been

at Whitehall Palace. The same quarto edition is the first play to bear Shakespeare's name on the title page—an indication, perhaps, of its author's rising status as well as that of the playwright profession as a whole. The title page also boasts that it is a “newly corrected and augmented” version of the play, but this is probably an exaggeration. It is more likely to be a straightforward reprint of an earlier edition now lost. The text was set carelessly, probably from Shakespeare's original manuscript (or what scholars term “foul papers”). The play was reprinted in the 1623 First Folio of Shakespeare's plays, where the editors seem to have based their version largely on the quarto edition, but corrected it with reference to the company's promptbook.

Behind the text of *Love's Labour's Lost* there moves the shadow of its vanished sequel, *Love's Labour's Won*. Until the mid-20th century, the only external indication that such a play had ever existed could be found in a list of Shakespeare titles praised by the critic Francis Meres in his *Palladis Tamia: Wit's Treasury* of 1598:

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among the English is the most excellent in both kinds for the stage; for Comedy, witness his *Gentlemen of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Midsummers night dreame*...

Since no copy of the play had yet turned up, scholars began to think that Meres may have been mistaken. But in 1953 someone noticed two pieces of very old scrap paper that had been used as backing for the spine of a book of 17th-century sermons. They turned out to be pages from the ledger of an Exeter stationer (or bookseller) recording business transacted in August 1603. On closer inspection it seemed that, within his stock of playbooks, he had once kept copies of the following:

marchant of vennis
taming of a shrew
knak to know a knave
knak to know an honest man
loves labor lost
loves labor won.

*Performance notes by Nicholas Robins,
Shakespeare's Globe.*

Dominic Dromgoole, the director of this production, is also Artistic Director of Shakespeare's Globe. He was Artistic Director of the Oxford Stage Company (1999–2005) and the Bush Theatre in London (1990–1996), and Director of New Plays for the Peter Hall Company (1996/7). He has also directed at the Tricycle Theatre, in London's West End, and in America, and Romania. Dominic has written two books, *The Full Room* (2001) and *Will & Me* (2006). His previous work at the Globe includes *King Lear*, the 2007 production of *Love's Labour's Lost*, *Coriolanus*, and *Antony and Cleopatra*. This year he has also directed *Romeo and Juliet* and the world première of *A New World*, a new play by Trevor Griffiths about the great Anglo-American radical Thomas Paine.

Shakespeare's Globe is a unique resource dedicated to the exploration, enjoyment, and understanding of Shakespeare's work and the playhouse for which he wrote.

The project to reconstruct the Globe was initiated by the Chicago-born actor and director Sam Wanamaker, who spent decades raising funds and public interest for Shakespeare's most celebrated theater. The Globe is now one of the best-loved theaters in London and occupies a place at the center of a range of exciting artistic and educational activities.

The Globe Theatre is a faithful reconstruction of the open-air playhouse first built in 1599, where Shakespeare worked and for which he wrote many of his greatest plays. Each year the theater season runs from April to October with productions of the work by Shakespeare and modern authors, and plays to an audience of 350,000 who experience the ‘wooden O’ sitting in a gallery or standing as a groundling in the yard, just as they would have done 400 years ago. In recent years, Globe touring productions have also brought Shakespeare to theaters and historical sites around the UK and Europe. This tour of *Love's Labour's Lost* marks the third time The Globe Theatre has toured to North America. Previous productions were the award-winning *Twelfth Night* and *Measure for Measure*.

Shakespeare's Globe Exhibition is the world's largest exhibition devoted to Shakespeare and the theater in which he lived and worked. It explores the remarkable story of the Globe and brings Shakespeare's world to life using a range of interactive displays and live demonstrations.

Open throughout the year, Shakespeare's Globe Exhibition is one of the most exciting ways to discover and rediscover the Globe. A guided tour of the theater is included in the ticket price. Our guides conduct fascinating half-hour tours of the auditorium, describing the reconstruction process, bringing the space to life with colorful stories of the original theater and explaining the ways in which the Globe works today as an experimental theater.

Over 100,000 people of all ages and nationalities, from pre-school to postgraduates, participate in Globe Education's year-round program of public events, workshops, and courses. From October to April, all workshops and courses include practical work on the Globe stage. Globe Education also runs an extensive program in the local community and creates national and international outreach projects for students and teachers. Graduates and scholars are invited to participate in Globe Research seminars, symposia, and conferences and to make use of the Globe Library and Archive. Each year, Shakespeare's Globe provides approximately ten distinct educational programs for universities throughout the US.

Staff for the Company

Executive Producers

2Luck Concepts
John Luckacovic
Eleanor Oldham
Contact info@2luck.com

Shakespeare's Globe
Conrad Lynch

General Management

Professional Management & Resources

For US tour:

Richard Kornberg, *Press Representation*
Bartolo Cannizzaro, *USA Production Manager*
Paul Rambacher, *USA General Manager*

For Shakespeare's Globe:

Dominic Dromgoole, *Director*
Jonathan Fensom, *Set & Costume Designer*
Claire Van Kampen, *Composer*
Siân Williams, *Choreographer*
Paul Russell, *Lighting Designer*
Renny Krupinski, *Fight Director*

Giles Block, *Text Work*
Glynn MacDonald, *Movement Work*
Jan Haydn Rowles, *Voice Work*

Sarah Bown, *Costume Supervisor*
Caroline Brett, *Assistant to the Costume Supervisor*

Phillip Stafford, *Fencing Consultant*
Steve Tiplady, *Puppet Director*
Jonathan Waller, *Archery Consultant*
Charlotte Bevan, *Assistant Director*

Paul Russell, *Production Manager*
Marion Marrs, *Company Manager*
Laura Routledge, *Stage Manager*
Vicky Berry, Tamsin Palmer, *Deputy Stage Managers*
Paul Williams, *Theater Technical Manager*
Daniel Lockett, *Technical Stage Manager*
Bella Lagnado, *Props Coordinator*
Lisa Aitken, Fiona Albrow, Liz Evans, Hannah Lobelson,
Wardrobe & Wigs

Lyndie Wright, *Puppet Consultant*
James Rowse at DAP Studios, *Scenic Artist*
Suzy Bourke, Jane Jones, *Props Makers*
Debbie Gamble, Jane Gonin, Jackie Hallatt, Charles Hanrohan, Marian Malloy, Hilary Marshner, Stevie McTeer, Else Threadgold, *Costume Makers*
Nele de Craecker, Rupa Dauwenf, *Puppet Makers*

Karen Shannon, Chloe Simcox, *Hat Maker*
Harr Shoes, *Shoe Maker*
The Wig Workshop, *Wigs*
Simeon Tachev, Kes Hayter, Brendan McSherry, *Carpenters*
Dr. Farah Karim-Cooper, Sarah Dustagheer,
Melissa Huggins, Cecelia Istria-Dorland,
Claire Waters, Penelope Woods, *Research*

For Shakespeare's Globe:

Dominic Dromgoole, *Artistic Director*
Conrad Lynch, *Executive Producer*
Lotte Buchan, *General Manager*
Tom Bird, *Music Manager*
Helen Hillman, Charlotte Bevan, *Casting*
Fiona Moorhead, *Assistant to the Artistic Director*
Sarah Rennix, *Music Assistant*
Kate Walker, *Marketing Manager*
Fran Eyles, *Press & PR Manager*
Abbie Morrow, Marie Khazrai, *Theater Interns*

Thanks to...

Tim De Vos, Charles Ash, Olly Clark, Jonathan Goldstone, Ben Porter, Mark Richards, Michelle Tomas, Yolanda Vazquez, Virgin Atlantic, the Duchess of Albany and her attendant John C Wallner; each and all of the many people at the eight host venues; and especially Tom Fontana, whose generosity is always remembered and appreciated

UMS Archives

This week's performances mark Shakespeare's Globe Theatre of London's ninth, 10th, 11th, 12th, 13th, and 14th appearances under UMS auspices. The Company made their UMS debut in November 2003 in performances of Shakespeare's *Twelfth Night* at the Michigan Union Ballroom.

UMS/Experience

UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

09/10 Season: *Breaking Down Walls*

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and art, while efforts in Audience Development raise awareness of the positive impact the performing arts and education can have on the quality of life in our community. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of constituencies, proceeding in the spirit of partnership and collaboration.

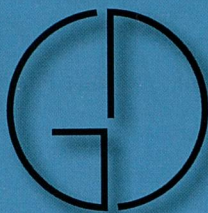
Both literally and figuratively, the 09/10 UMS education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down walls that impede personal and intellectual growth, participation in the arts, and connections to community. Each event challenges participants to expand the way they think about art, culture, and creativity, and encourages a greater investment in UMS and the arts as a whole.

In this time of economic challenge, the UMS 09/10 education programs "go deeper" with projects that encourage sustained engagement over time, allow a variety of entry points for a wide range of interests and audiences, and explore the diversity of artists, art forms, ideas, and cultures featured in the current UMS season.

09/10 Special Projects/New Initiatives

- Global focus on music from Africa: educational, social, and participatory performance events
- "Innovation Lab" grant from EmcArts/Doris Duke Charitable Foundation to pursue social media as a tool for communication and connection to audiences
- Artist residencies with The Suzanne Farrell Ballet, Shakespeare's Globe Theatre, Bill T. Jones/Arnie Zane Dance Company, San Francisco Symphony, Maly Drama Theater of St. Petersburg
- "Freedom Without Walls" public art project celebrating the Berlin Philharmonic and the 20th anniversary of the fall of the Berlin Wall
- U40, U40! Ticket discounts and special opportunities for UMS patrons under 40
- Guerilla Chamber Music events: Help take music to the streets!

Details about all educational and residency events are posted approximately one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail umsed@umich.edu, or call the numbers listed on the following pages.



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umsed@umich.edu for more information.

Public Events: Extending the Experience

UMS hosts a wide variety of educational and community events to inform the public about arts and culture and to provide forums for discussion and celebration of the performing arts. These events include:

- **Artist Interactions:** Public interviews, interactive workshops with artists, master classes, and meet-and-greet opportunities for visiting and local artists to share their craft and process while getting to know the Ann Arbor community.
- **Lectures/Round-Table Discussions/Book Clubs:** In-depth adult education related to specific artists, art forms, cultures, films, books, or ideas connected to the UMS season.
- **Audience as Artist:** Opportunities for the public to participate in the performing arts: dance parties, jam sessions, staged readings.
- **Community Receptions:** Relaxed events for audiences to network and socialize with each other and with artists.

University Connections

Each year, UMS works with 57 academic units and 175 faculty members at U-M on a wide variety of programs to bring together visiting artists, faculty, students, and the broader southeastern Michigan community. UMS appreciates the generosity of the many faculty members who share time and talent to enrich the performance-going experience for UMS audiences.

With the aim of educating and inspiring students to participate more fully in the performing arts, UMS student programs range from pre-concert pizza to post-concert dance parties; in-class visits with artists to internships and jobs at UMS. UMS also provides various opportunities for students to attend UMS performances at significantly discounted rates (see ticket discount

information on page P/20). Each year, 17,000 students attend UMS events and collectively save \$375,000 on tickets through our discounted ticket programs.

• Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk about the performance. Tickets go on sale approximately two weeks before the concert.

09/10 Arts & Eats Events:

- Punch Brothers with Chris Thile, Wed 10/7
- Yasmin Levy, Sat 11/14
- Handel's *Messiah*, Sat 12/5
- Bill T. Jones/Arnie Zane Dance Company, Fri 1/22
- Béla Fleck: The Africa Project, Wed 2/17
- Takács Quartet, Mon 3/15
- Schleswig-Holstein Festival Orchestra with Lang Lang, Wed 4/7
- Danilo Perez & Friends, Thu 4/18

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• Internships and College Work-Study

Internships and College Work-Study with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. If you are a U-M student interested in working at UMS, please e-mail jblk@umich.edu or visit www.ums.org.

• Student Committee

As an independent council drawing on the diverse membership of the U-M community, the UMS Student Committee works to increase student interest and involvement in various UMS programs by fostering increased communication between UMS and the student community,

I am Michigan.

I am proof that the University of Michigan changes lives.

When I first came to campus, I didn't know of any black composers and didn't see many minorities attending classical concerts. With the support of professors at the School of Music, I established an organization to encourage diversity in the classical arts—and I did it while still a student. U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

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UNIVERSITY OF MICHIGAN

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Aaron Dworkin, '97, MM'98
Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member

www.umalumni.com

promoting awareness and accessibility of student programs, and promoting the value of live performance. For more information or to join, please call 734.615.6590.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 09/10 season.



Building Community around the Arts

Numerous UMS educational and social events provide points of entry for diverse audiences. Specifically, over 100 unique regional, local, and university-based partnerships each season have helped UMS launch initiatives for Arab American, African, Mexican/Latino, Asian, and African American audiences. Though based in Ann Arbor, UMS Community Engagement programs reach the entire southeastern Michigan region.

YOUTH, TEEN, AND FAMILY

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

UMS Youth: Arts for the Next Generation

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

- **09/10 Youth Performance Series**

These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The 09/10 season features special youth presentations of Shakespeare’s Globe Theatre, Keith Terry and his Slammin’ All-Body Band, Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth

performances have accompanying curricular materials, available for free at www.ums.org, to connect the performance to state curricular standards via the Michigan Grade Level Content Expectations.

- **Teacher Workshop Series**

UMS is part of the Kennedy Center Partners in Education Program, offering educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.

Teacher Appreciation Month!

March 2010 is Teacher Appreciation Month. Visit www.ums.org/education for special ticket discount information.

- **Student-Artist Interactions**

Whenever possible, UMS brings its artists into schools to conduct workshops and interactive performances directly with students, creating an intimate and special experience in students’ own environment.

- **Teacher Advisory Committee**

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development. If you would like to participate, please contact umseyouth@umich.edu.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Immediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools’ “Partners in Excellence” program.

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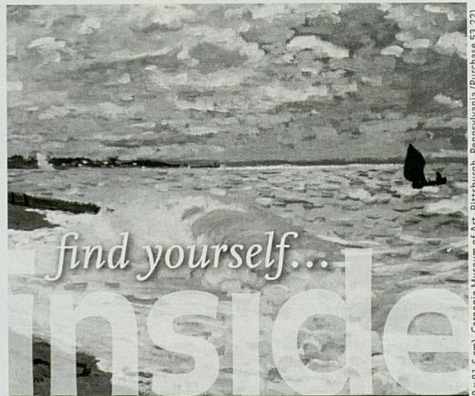
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**The Lens of Impressionism: Photography and
Painting Along the Normandy Coast, 1850–1874**

October 10, 2009–January 3, 2010

Organized by UMMA, this exhibition is made possible in part by the Florence Gould Foundation, the National Endowment for the Arts, and the University of Michigan Health System and Office of the Provost. The project features exceptional loans from the Bibliothèque nationale de France and the Musée d'Orsay.

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UMS Teen

UMS nurtures the development of young artists and audiences with a yearlong collaborative performance, ticket discounts (see page P/20), and occasional internship opportunities for outstanding high school students.

• Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This season's performance takes place on Saturday, May 15, 2010.

UMS Family

The UMS Family Series was created to allow families to experience the magic of the performing arts together, irrespective of age. Most family performances feature shorter program lengths, a more relaxed performance-going environment, and special interactive opportunities for kids with the artist or art form. The 09/10 season includes four family performances: The Suzanne Farrell Ballet, Keith Terry and his Slammin' All-Body Band, Vienna Boys Choir (ages 4+, please), and Cyro Baptista's Beat the Donkey.

The 09/10 Family Series is sponsored by **TOYOTA**

Education Program Supporters

Reflects gifts received during the 09/10 fiscal year.



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and Community Services**

Michigan Council for Arts and Cultural Affairs University of Michigan

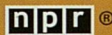
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UMS/Support

There are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse, and growing segment not only of Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

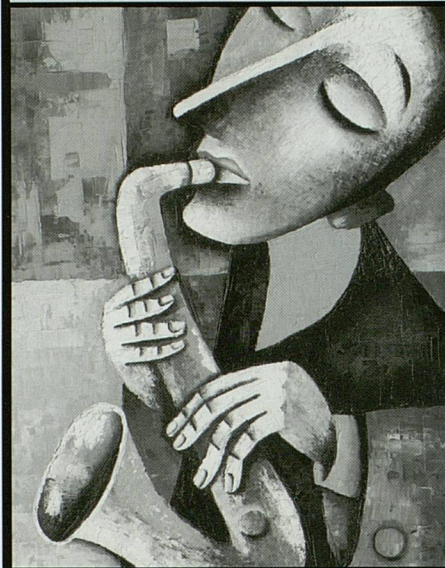
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• INDIVIDUAL DONATIONS

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/36 or call 734.647.1175.

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• UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of over 80 volunteers who contribute approximately 7,000 hours of service to UMS each year. The Advisory Committee champions the mission and advances UMS's goals through community engagement, financial support, and other volunteer service.

Advisory Committee members work to increase awareness of and participation in UMS programs through the Education Ambassador Committee, a new Community Ambassador project, ushering at UMS youth performances, and a partnership with the U-M Museum of Art (UMMA) Friends Board.

Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. The major fundraising events are:

Ford Honors Program and Gala: San Francisco Symphony Saturday, March 20, 2010

This year's program will honor the San Francisco Symphony (SFS) and Michael Tilson Thomas (MTT), Music Director. Founded in 1911, the SFS is widely considered to be among the country's most artistically adventurous arts institutions. Michael Tilson Thomas assumed his post as the Symphony's 11th Music Director in 1995. MTT's 13 seasons with SFS have been praised by critics for innovative programming, for bringing the works of American composers to the fore, developing new audiences, and for an innovative and comprehensive education and community program.

Beginning the evening will be a Gala Dinner at the Michigan League, followed by the SFS concert. After the performance, guests can meet SFS musicians and MTT at an afterglow reception. Please call 734.647.8009 for more information.

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. Several events are being planned for this season and will be announced soon.

Fifth Annual *On the Road* with UMS

In 2008, more than 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$72,000. This year's event was held on September 11 at Barton Hills Country Club.

SupportUMS!

The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at **734.647.1175** or visit **www.ums.org**.

Contact us for details on the specific benefits of each level

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• ANNUAL FUND SUPPORT

July 1, 2008–August 1, 2009

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2008 and August 1, 2009. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/44.**

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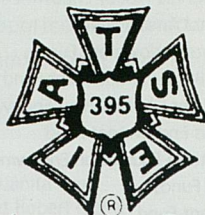
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FALL 2009 SCHEDULE

Tuesday, October 20, 5:30 pm

Shakespeare's Globe Theatre:

Love's Labour's Lost

Speaker: **Leigh Woods**, Professor of Theatre, U-M School of Music, Theatre & Dance

Tuesday, November 17, 5:30 pm

Berlin Philharmonic

Speaker: **Leonard Slatkin**, Music Director, Detroit Symphony Orchestra (pictured at left)

Friday, November 20, 5:30 pm

Patti LuPone

Speaker: **Brent Wagner**, Associate Professor and Chair of Musical Theatre, U-M School of Music, Theatre & Dance

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Ann Arbor Cooks, Natalie Marble
 Ann Arbor Fire Department
 Barbara Bach
 Kathie Barbour
 Barton Hills Country Club
 Berry Goldsmiths
 Bistro Renaissance
 Francine Bomar
 Barbara Everitt Bryant
 Camp Michigania
 Craig Capelli, The Chippewa Club
 Pat Chapman
 Cheryl Clarkson
 Jill Collman
 Wendy Comstock
 Paul Cousins
 Heather Dombey
 Downtown Home and Garden
 Exhibit Museum of Natural History
 Mary Ann Faeth
 Sara Fink
 Susan A. Fisher
 Susan R. Fisher
 The Friars
 Friend of UMS
 Anne Glendon
 Kathy Goldberg
 Susan Gutow
 Charlene Hancock
 Hotel Iroquois, Mackinac Island
 Chantel Jackson
 Christopher Kendall
 Meg Kennedy Shaw
 Steve and Shira Klein
 Joan Levitsky
 Liberty Athletic Club
 Jane Maehr
 Ann Martin
 Joanna McNamara
 Robin Meisel

Melange
 Liz Messiter
 Leonard Navarro
 Kay and Gayl Ness
 Steve and Betty Palms
 Performance Network Theatre
 Pictures Plus
 Plum Market
 Lisa Psarouthakis
 Purple Rose Theatre
 Renaissance Bistro
 Idelle Hammond-Sass
 Dick Scheer, Village Corner
 Penny Schreiber
 Selo/Shevel Gallery
 Ingrid Sheldon
 John Shultz
 Andrea Smith
 Becki Spangler
 Karen Stutz
 Sweet Gem Confections
 TeaHaus
 Lisa Townley
 Louise Townley
 University of Michigan Men's
 Soccer Team
 Wawashkamo Golf Club,
 Mackinac Island
 Debbie Williams-Hoak
 Zingerman's Bakehouse

• UMS ADVERTISERS

Ann Arbor Symphony Orchestra – 16
 Ann Arbor Public Schools
 Educational Foundation – 24
 Bank of Ann Arbor – 24
 Charles Reinhart Co. Realtors – 6
 Detroit Jazz Festival – 6
 Donaldson & Gunther – 26
 Edward Surovell Realtors – 26
 Honigman Miller Schwartz and Cohn LLP – 34
 Howard Cooper Import Center – 16
 IATSE Local 395 – 46
 Iris Dry Cleaners – 32
 Kensington Court – Front Cover
 Michigan Radio – 32
 Performance Network – 46
 Real Estate One – 30
 Red Hawk – 30
 Schokolad – 16
 The Gilmore – 30
 Totoro – 32
 UMS Prelude Dinners – 46
 U-M Alumni Association – 28
 U-M Museum of Art – 30
 United Bank & Trust – 34
 WEMU – Back Cover
 WGTE – 6

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UMS is proud to be a member of the following organizations:

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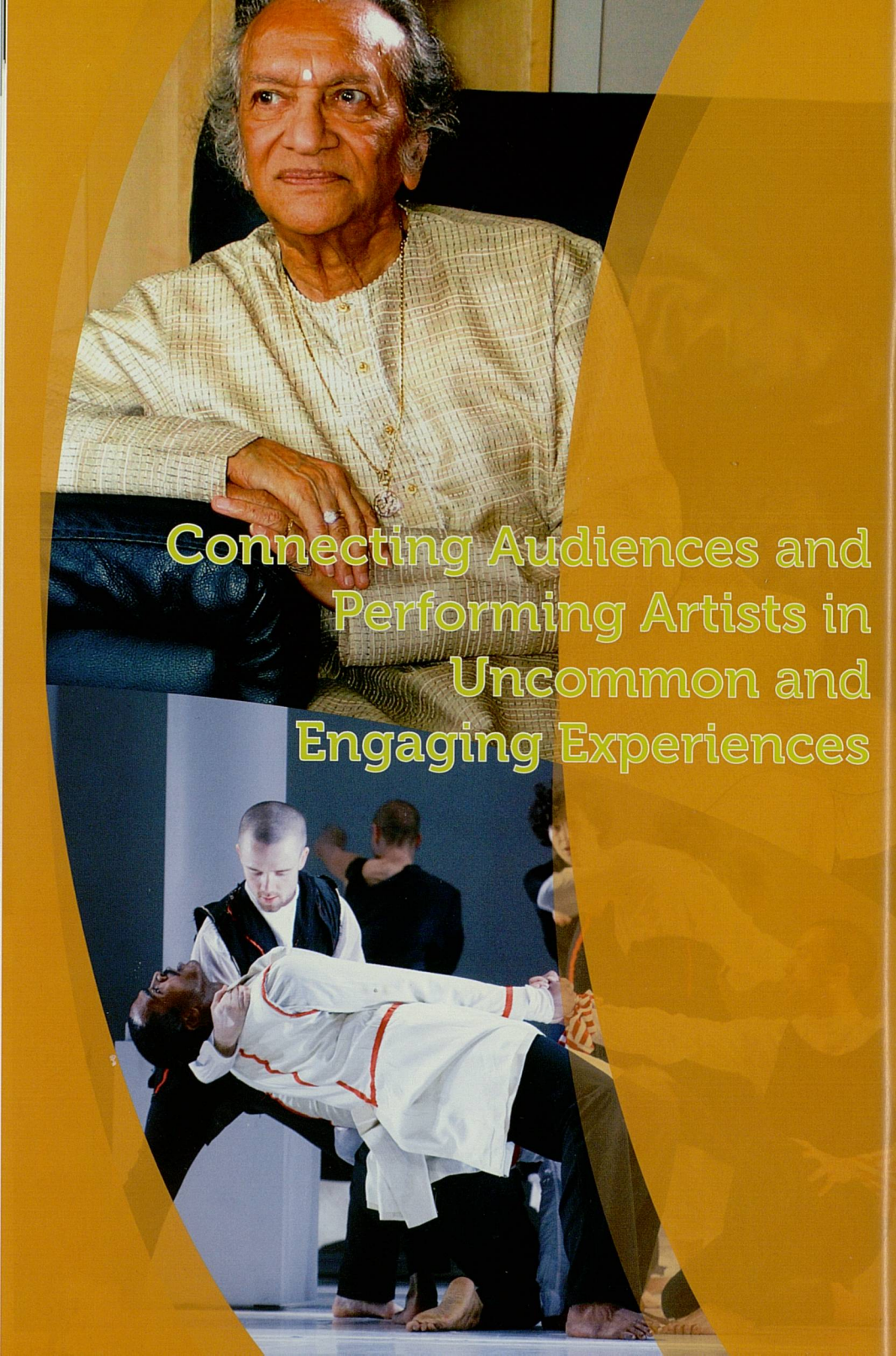
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Connecting Audiences and
Performing Artists in
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