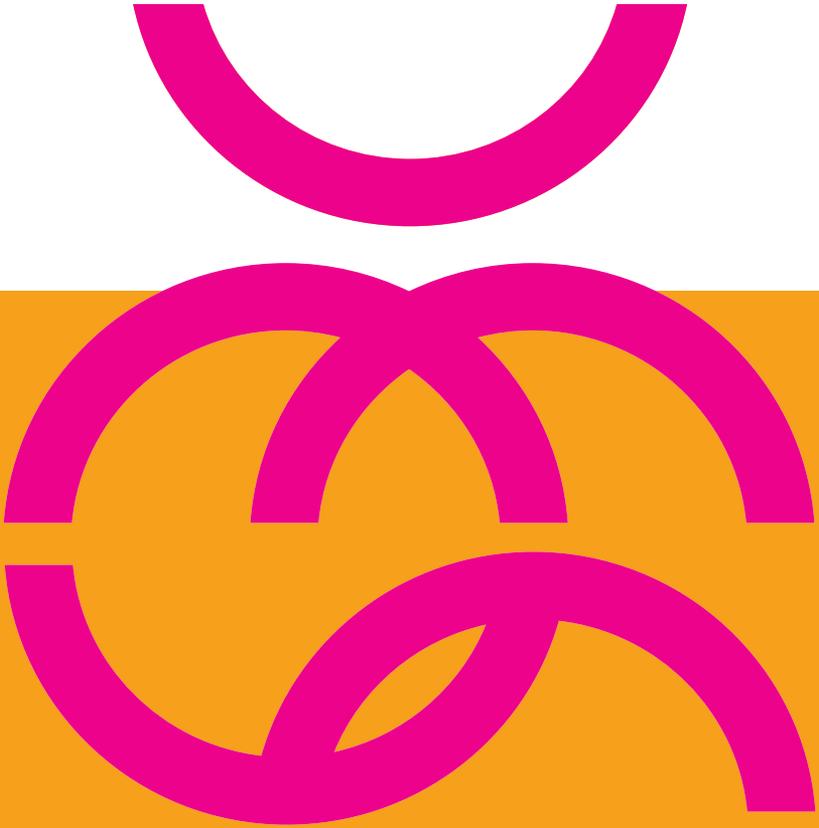


UMS PROGRAM BOOK  
FALL 2014



# BE A VICTOR FOR THE ARTS.

AND INSPIRE A LIFETIME OF  
CREATIVE DISCOVERY



Invest in the future of our community  
by supporting UMS today.

**Please send your gift to:**  
UMS Development  
Burton Memorial Tower  
881 North University Avenue  
Ann Arbor, MI 48109-1011

or call 734.764.8489 or go to [ums.org/support](https://ums.org/support)



**VICTORS FOR  
MICHIGAN**

# Be Present.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2014-2015 season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.

WE'RE GLAD YOU'RE PRESENT.

ENJOY THE PERFORMANCE.



*Your body is your instrument.*



*Keep it in tune.*



Center for Plastic & Reconstructive Surgery  
ART AND MEDICINE PERFORMING IN CONCERT

734-712-2323  
[www.cprs-aa.com](http://www.cprs-aa.com)

Paul Izenberg, MD • David Hing, MD • Richard Beil, MD • Daniel Sherick, MD • Ian Lytle, MD • Rachel Streu, MD

# WELCOME.



“One of the many treasures of the University of Michigan that Monica and I look forward to experiencing is UMS. With its rich legacy of bringing to our community the very best in the performing arts from around the world, UMS has brought great distinction to the University. Equally distinctive are UMS’s outstanding educational programs that animate the performances and provide added value to our students, faculty, alumni, and regional community. Thank you for being part of this remarkable 136-year-old tradition.”

**MARK SCHLISSSEL**

*President, University of Michigan*



“Thank you so much for joining us at this performance. As we welcome President Mark Schlissel and Monica Schwabs to the University and to UMS performances, we celebrate UMS’s deepened engagement with U-M academic units through our new course, Engaging Performance; the Mellon Faculty Institute; Medical Arts Program; and other initiatives serving U-M students and faculty. You can learn about these initiatives at [ums.org/learn](http://ums.org/learn). On our site you can also learn about our Emmy Award-winning documentary on Hill Auditorium, link to our online archive UMS Rewind, and share your views about this performance. We are proud to bring audiences and artists together in uncommon and engaging experiences.”

**KENNETH C. FISCHER**

*UMS President*



“UMS is beginning its 136th season as an arts presenter, the oldest university-based arts presenting organization in the US. I am extremely honored to be starting my second year as Chair of the UMS Board of Directors. In partnership with an outstanding staff, the UMS Board seeks to assure that UMS will be as strong and vital in the future as it is today. We invite you to join us in our Victors for UMS campaign, focusing on the goals of Access and Inclusiveness, Engaged Learning Through the Arts, and Bold Artistic Leadership. With your help, we can be the Leaders and Best in presenting arts and culture to our community.”

**STEPHEN G. PALMS**

*Chair, UMS Board of Directors*

# SUPPORTING THE ARTS



As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

Honigman and its Ann Arbor lawyers are proud to support UMS.

Fernando Alberdi	Carl Herstein	Cyril Moscow
Jennifer Anderson	Richard Hoeg	Leonard Niehoff
Christopher Ballard	Ann Hollenbeck	David Parsigian
Maurice Binkow	J. Michael Huget	James Stewart
Cindy Bott	Barbara Kaye	Bea Swedlow
Anna Budde	Tara Mahoney	Bill Winsten
Thomas Forster	Joseph Morrison	

For more information, please contact David Parsigian at 734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).

---

**HONIGMAN**<sup>®</sup>

---

[WWW.HONIGMAN.COM](http://WWW.HONIGMAN.COM)

# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

## BE PRESENT.

6  
9  
10

2014-2015 SEASON CALENDAR.  
EDUCATION.  
HISTORY.

## LEADERSHIP.

12  
14  
19

UMS LEADERSHIP DONORS.  
UMS CORPORATE CHAMPIONS.  
FOUNDATION, GOVERNMENT, AND  
UNIVERSITY SUPPORT.

## THE EVENT PROGRAM.

21

THE EXPERIENCE.  
THE PERFORMANCES.



## LEADERSHIP. SUPPORT.

25  
33

PEOPLE.  
GENEROUS UMS DONORS.

## GENERAL INFO.

45  
46  
47

HOW TO BUY TICKETS.  
POLICIES.  
GETTING INVOLVED.

# 2014-2015 SEASON CALENDAR.

## SEPTEMBER

- 14 Itzhak Perlman, violin
- 21 Royal Shakespeare Company Live in HD:  
Shakespeare's *The Two Gentlemen of Verona*
- 27 Emerson String Quartet
- 28 National Theatre Live: Euripides' *Medea*

## OCTOBER

- 10-12 *Kiss & Cry*  
Charleroi Danses, Belgium
- 15 Gregory Porter
- 16 Chris Thile & Edgar Meyer
- 18 Belcea Quartet
- 24-25 Théâtre de la Ville  
Pirandello's *Six Characters in Search of an Author*
- 31-1 *superposition* | Ryoji Ikeda

## NOVEMBER

- 1 *The Big Squeeze: An Accordion Summit*
- 6 Apollo's Fire & Apollo's Singers  
Monteverdi's *Vespers of 1610*
- 9 Quatuor Ébène
- 13-14 San Francisco Symphony  
Michael Tilson Thomas, music director  
Gil Shaham, violin (11/14)
- 15 Bob James
- 19 Jake Shimabukuro, ukulele
- 23 Yuja Wang, piano  
Leonidas Kavakos, violin

## DECEMBER

- 6-7 Handel's *Messiah*  
UMS Choral Union & Ann Arbor Symphony Orchestra  
Jerry Blackstone, conductor
- 9 Rossini's *William Tell*  
Teatro Regio Torino Orchestra & Chorus  
Gianandrea Noseda, conductor

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.

To learn more, see video previews, get in-depth performance descriptions,  
and buy tickets, visit [www.ums.org](http://www.ums.org).

## JANUARY

- 7-10 *Helen & Edgar*  
 17 eighth blackbird  
 23 Compagnie Marie Chouinard  
 24-25 Mariinsky Orchestra  
 Valery Gergiev, music director  
 Behzod Abduraimov, piano (1/24)  
 Denis Matsuev, piano (1/25)  
 Ford Honors Program (1/25)  
 31 Dawn of Midi: *Dysnomia*

## FEBRUARY

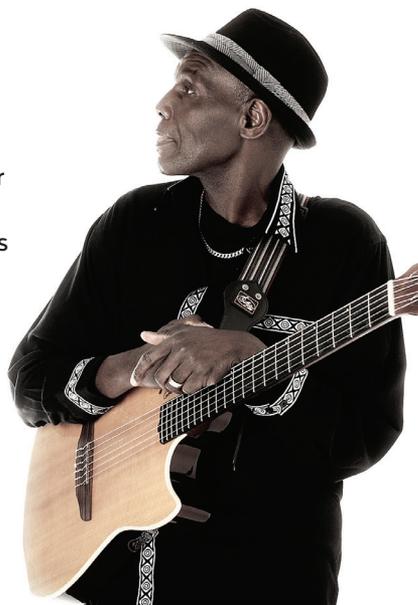
- 5 Tomasz Stańko, trumpet  
 6 Jennifer Koh, violin  
 14 Mendelssohn's *Elijah*  
 UMS Choral Union & Ann Arbor Symphony Orchestra  
 Jerry Blackstone, conductor  
 14-21 Compagnie Non Nova  
*Prelude to the Afternoon of a Foehn*  
 15 Jazz at Lincoln Center Orchestra with Wynton Marsalis  
 19 Rotterdam Philharmonic Orchestra  
 Yannick Nézet-Séguin, conductor  
 Hélène Grimaud, piano  
 20 The Campbell Brothers: *A Sacred Steel Love Supreme*  
 21-22 Trisha Brown Dance Company

## MARCH

- 12-13 A Bill Frisell Americana Celebration  
 13-14 Kyle Abraham  
 Abraham.In.Motion  
 22 Chicago Symphony Winds  
 25 Academy of St. Martin in the Fields  
 Jeremy Denk, piano

## APRIL

- 4 Gilberto Gil  
 9 Max Raabe and the Palast Orchester  
 16 Herbie Hancock and Chick Corea  
 17 Oliver Mtukudzi and the Black Spirits  
 19 Artemis Quartet  
 23 Seoul Philharmonic Orchestra  
 Myung-Whun Chung, conductor  
 Sunwook Kim, piano  
 24-26 Lyon Opera Ballet  
*Cinderella*  
 26 Richard Goode, piano



# Covering Michigan the way NPR covers the world.



Understand  
Michigan...

NEWS  
POLITICS  
ARTS  
BUSINESS  
ENVIRONMENT



91.7 FM Ann Arbor/Detroit  
104.1 FM West Michigan  
91.1 FM Flint  
michiganradio.org  
Your NPR News Station **npr**

## PHOTOGRAPHY

Professional photography services by Mark Gjukich



Ann Arbor based  
photographer and  
proud supporter of  
UMS. Specializing in  
many styles, including:

Event  
Family  
Wedding  
Engagement  
Portraiture  
Corporate  
Advertising  
Restorations  
Fine Art

**MARKGJ.COM**



Ann Arbor  
Symphony Orchestra  
*Music in the Key of A<sup>20</sup>*

BEETHOVEN  
FESTIVAL WITH  
ANDRÉ WATTS

*September 13*

MADE IN THE USA

*October 11*

TCHAIKOVSKY  
& FRIENDS

*November 15*

HOLIDAY POPS

*December 12*

*First-time  
subscribers: buy one  
series, get one free!*

(734) 994 - 4801 • a2so.com

# IMMERSE YOURSELF.



## UMS EDUCATION EXPERIENCES.

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we welcome you to be present.

[UMS.ORG/LEARN](http://UMS.ORG/LEARN)



# CAN TRADITION BUILD THE FUTURE?

At UMS, we believe it can. In our 136th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s 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. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

# Leadership.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.

## UMS LEADERSHIP DONORS.

*The following individuals have made gift commitments of \$50,000 or more for the 2013–14 and/or 2014–15 seasons, or have established a permanent endowment of \$100,000 or more as a part of the Victors for Michigan Campaign.*



### **BERTRAM ASKWITH PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U–M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



### **ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### **EUGENE AND EMILY GRANT**

“We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education.”



## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We are delighted to partner with UMS for the fourth year on the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries.”



## WALLIS CHERNIACK KLEIN

“The arts are a vital part of one’s education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts.”



## CANDIS AND HELMUT STERN

“UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations.”



## ANN AND CLAYTON WILHITE

“Don’t you agree that it is virtually impossible to find someone whose day hasn’t been made better by a UMS music, theater, or dance performance? It could also be true that devoting more of your time, treasure, and talent to UMS will help you to live longer. From personal experience, you can count on us as believers. Come join us. See a performance, volunteer to help, write a check, bring a friend. We look forward to seeing you!”

## UMS CORPORATE CHAMPIONS.

The following businesses have made commitments of \$5,000 or more for the 2014–15 season.



### 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 UMS.”



### TIMOTHY G. MARSHALL

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank to invest in our community and Bank of Ann Arbor is pleased to once again support the University Musical Society as a sponsor during the 2014–15 season. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year.”



### JAMES LOFIEGO

*Ann Arbor and South Central Michigan Regional Bank President, Comerica Bank*

“Comerica is proud to support UMS. 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 longstanding tradition.”



### FAYE ALEXANDER NELSON

*President, DTE Energy Foundation*

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





### **NANCY AND RANDALL FABER**

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### **JAMES G. VELLA**

*President, Ford Motor Company Fund*

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



Ford Motor Company Fund



### **DAVID N. PARSIGIAN**

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”

**HONIGMAN**<sup>®</sup>



### **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 diverse and talented performers to Ann Arbor.”

**ISSA FOUNDATION**



### KIRK ALBERT

*Michigan Market President, KeyBank*

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



### ALBERT M. BERRIZ

*CEO, McKinley, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



### THOMAS B. MCMULLEN

*President and CEO, McMullen Properties*

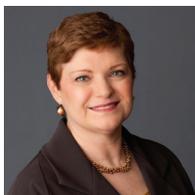
“I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment.”



### 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 UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”



### 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 UMS for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow.”





### 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.”



### STEPHEN G. PALMS

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

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



### RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



### TODD KEPHART

Managing Partner, Retirement Income Solutions, Inc.

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



### SAVA LELCAJ

Chief Executive Officer, Savco Hospitality

“At Savco Hospitality, we are delighted to support UMS, a wonderful cultural asset that inspires and challenges all of us, and delivers the very best in performing arts season after season.”





### JOE SESI

*President, Sesi Lincoln Volvo Mazda*

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



### JOHN W. STOUT

*President, Stout Systems*

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



### OSAMU “SIMON” NAGATA

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

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



### TIFFANY FORD

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”



### MARK SCHLISSEL

*President, University of Michigan*

“The arts are a critical part of a complete education. The University of Michigan is proud to support UMS, which brings outstanding artists to our campus and provides unique educational opportunities for our students.”



# FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000-\$499,000

Anonymous

Charles H. Gershenson Trust

University of Michigan Office of the Vice President for Research

University of Michigan Office of the Senior Vice Provost for Academic Affairs

communityfoundation  
FOR SOUTHEAST MICHIGAN

DANCE  
USA

IDD  
DORIS DUKE  
CHARITABLE FOUNDATION

michigan  
council  
for  
&arts  
cultural  
affairs



National  
Endowment  
for the Arts  
arts.gov

## \$5,000-\$19,999

The Seattle Foundation

University of Michigan Third Century Initiative

  
Ann Arbor Area  
Community Foundation  
For good. For ever.

arts  
arts.umich.edu

Arts  
MIDWEST

  
JAPAN FOUNDATION

 Knight Foundation

nefa  
NEW ENGLAND FOUNDATION FOR THE ARTS

 | LSA COPERNICUS PROGRAM  
IN POLISH STUDIES  
UNIVERSITY OF MICHIGAN

 | LSA WORLD PERFORMANCE STUDIES  
UNIVERSITY OF MICHIGAN

# Expanded Professional Counseling Services



## Helping You Balance Life's Challenges

Professional • Trusted • Safe • Accessible • Personalized • Convenient



Most insurance plans accepted

**734-769-0209**

2245 S. State Street • Ann Arbor, MI 48104

## UMS FALL PRELUDE DINNERS.

Park early, dine with fellow patrons, and enjoy a delicious meal while learning more about the evening's concert from our guest speakers at UMS Prelude Dinners. \$75 per person. For further information and reservations, please call Rachelle Lesko at 734.764.9489

**San Francisco Symphony**  
Thursday, November 13, 5:30 pm  
U-M Alumni Center



*A great performance  
every time*



Real Estate Mortgage Title Insurance

At home in Ann Arbor

formerly  
Edward Surovell Realtors

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



# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the venue that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Connect with the artist or ensemble. What they have to share is a very special gift that comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

**MAINSTREET**  
ventures  
DISTINCTIVE EATERIES.

## 6 Distinctive Eateries

The Chop House, Gratzi, Real Seafood Co., Palio, Mezzevino, and Carson's American Bistro

**One Number to Call**  
**(888) 456-3463**

Visit our  
Restaurant Guide  
[MainstreetVenturesInc.com](http://MainstreetVenturesInc.com)

**Proud Supporter of UMS**

**Non-local  
bankers  
think UMS  
is the sound  
of Gregorian  
chanting.**

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to great advantage to provide the products and services the people of Ann Arbor need.

734-662-1600

or [boaa.com](http://boaa.com).

**How can we  
help you?**



Member FDIC

Photo by Mat Hemesk/DG



Photo by Felix Broede



**THE GILMORE**  
PIANO MASTERS SERIES  
CHENERY AUDITORIUM, KALAMAZOO

## HÉLÈNE GRIMAUD

SPONSORED BY ANONYMOUS LOCAL DONORS

"Grimaud doesn't sound like most pianists: she is—a re-inventor of phrasings, a taker of chances."

—*The New Yorker*

SEPTEMBER 19, 2014, 8 PM

## MURRAY PERAHIA

THE WILLIAM AND NANCY RICHARDSON CONCERT

"Brilliantly colored and conveyed with dazzling speed and control, ... an irresistible invitation to the dance."

—*Los Angeles Times*

MARCH 18, 2015, 8 PM

TICKETS: 269.387.2300 or 800.228.9858

[TheGilmore.org](http://TheGilmore.org)



## PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

**Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

**Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

*The Good News:* most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

# Experience *The*



## OF SILVER MAPLES



The arts. It enriches relationships, self-confidence and health. That's why Silver Maples celebrates the power of the arts and it is why we attract so many people who love the arts. Our art gallery, art and enrichment classes, the many concerts we share, and our trips to museums and plays, delight our residents.



Tap into your imagination at Silver Maples, a Retirement Neighborhood in Chelsea.



### SILVER MAPLES *of Chelsea*

RETIREMENT NEIGHBORHOOD

INDEPENDENT LIVING ♦ ASSISTED LIVING  
SHORT STAYS ♦ DAY PROGRAMS

734.475.4111  
[www.silvermaples.org](http://www.silvermaples.org)

Locally-Owned, Non-Profit Jointly Sponsored by the  
Chelsea-Area Wellness Foundation and United  
Methodist Retirement Communities, Inc.

# wgte

Public Media

## Classical Music & NPR News

*Listen online at*  
[www.wgte.org](http://www.wgte.org)

*Listen on the radio at*  
WGTE FM 91.3 Toledo  
WGLE 90.7 Lima  
WGBE 90.9 Bryan  
WGDE 91.9 Defiance





# THE EVENT PROGRAM.

WEDNESDAY, OCTOBER 15 THROUGH  
SATURDAY, OCTOBER 25, 2014

**3 GREGORY PORTER**

Wednesday, October 15, 7:30 pm  
Michigan Theater

**7 CHRIS THILE & EDGAR MEYER**

Thursday, October 16, 8:00 pm  
Michigan Theater

**13 BELCEA QUARTET**

Saturday, October 18, 8:00 pm  
Rackham Auditorium

**21 PIRANDELLO'S *SIX CHARACTERS IN SEARCH  
OF AN AUTHOR*  
THÉÂTRE DE LA VILLE**

Friday, October 24, 8:00 pm  
Saturday, October 25, 8:00 pm  
Power Center

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

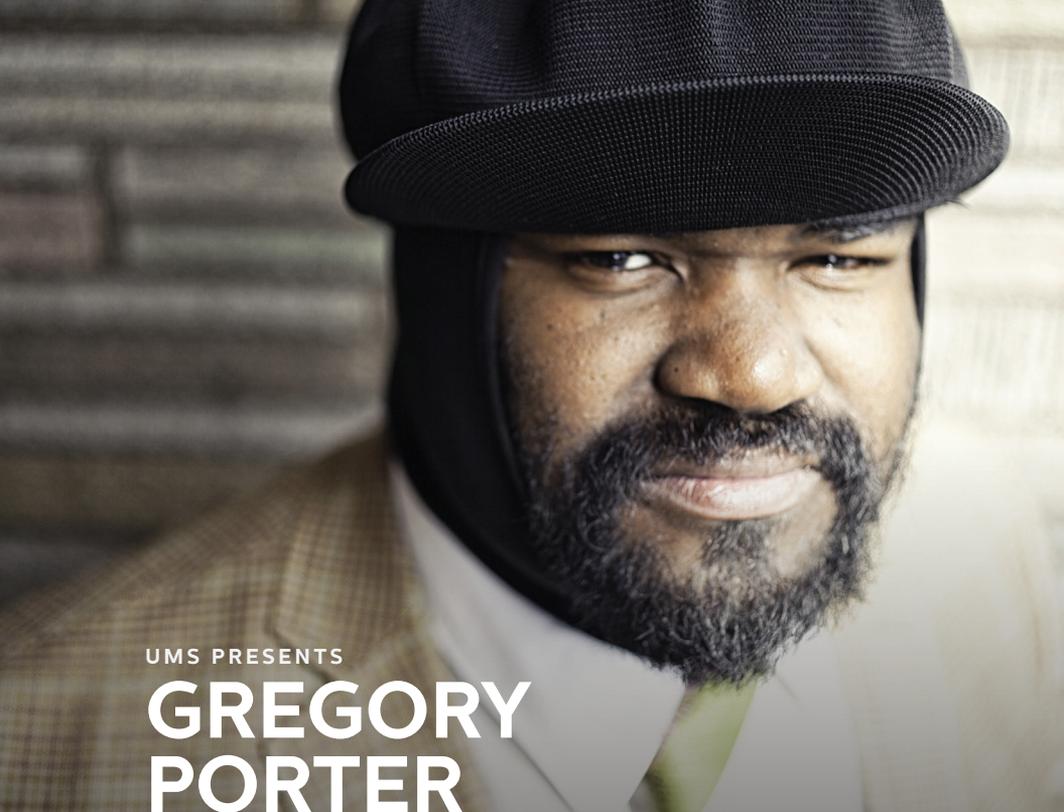


# VICTORIES START HERE.

Kojo Elenitoba-Johnson, M.D., is developing new methods to diagnose blood cancers.



**HEALTH SYSTEM**  
UNIVERSITY OF MICHIGAN



UMS PRESENTS

# GREGORY PORTER

Gregory Porter, *Vocals*  
Chip Crawford, *Piano*  
Yosuke Sato, *Saxophones*  
Aaron James, *Bass*  
Emanuel Harrold, *Drums*

Wednesday Evening, October 15, 2014 at 7:30 pm  
Michigan Theater • Ann Arbor

**Sixth Performance of the 136th Annual Season  
21st Annual Jazz Series**

Photo: Gregory Porter; photographer: Shawn Peters.

## PROGRAM

---

*This evening's program will be announced by the artists from the stage and will be performed without intermission.*

---

This evening's performance is sponsored by the University of Michigan Health System.

Endowment support provided by the JazzNet Endowment Fund.

Media partnership is provided by WEMU 89.1 FM.

Mr. Porter appears by arrangement with Maria Matias Music, Inc.

---

## ARTIST

**G**REGORY PORTER's Blue Note Records debut, the 2014 Grammy Award-winning *Liquid Spirit*, arrived on the heels of two critically acclaimed Grammy Award-nominated indie label albums that quickly propelled Mr. Porter to the upper echelon of contemporary male jazz singers. Don Was, president of Blue Note, encouraged Mr. Porter to stay true to his artistic vision. "I firmly consider myself a jazz singer but I enjoy blues, southern soul, and gospel," Mr. Porter says. "Those elements make their way inside my music. And I've always heard them in jazz."

Mr. Porter wields one of the most captivating baritone voices in music today. It emits enormous soul that conveys both the emotions and intellect of any given song without relying on vocal histrionics. Jazz singer Dee Dee Bridgewater praised Mr. Porter in *JazzTimes*, saying, "We haven't had a male singer like him in a long time. He's such a wonderful writer. He's a storyteller."

*UMS welcomes Mr. Porter as he makes his UMS debut this evening.*



 umslobby

Scan for an artist playlist! Gregory Porter shares the music that inspires him.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit [www.umslobby.org](http://www.umslobby.org) to find these stories.



TONIGHT'S VICTORS FOR VIRTUOSITY:

MAINSTREET VENTURES

GIL OMENN AND MARTHA DARLING

AND THE

HERBERT AND DORIS SLOAN  
ENDOWMENT FUND

SUPPORTERS OF THIS EVENING'S PERFORMANCE BY  
CHRIS THILE & EDGAR MEYER.

# PENNY STAMPS

D I S T I N G U I S H E D S P E A K E R S E R I E S

W A V E L E N G T H S F A L L 2 0 1 4

10/30 RYOJI IKEDA

In Partnership with UMS

In conversation with UMS Director of Programming Michael Kondziolka and Laurie Uprichard

**M STAMPS**  
SCHOOL OF ART & DESIGN  
UNIVERSITY OF MICHIGAN

THURSDAYS / 5:10PM  
MICHIGAN THEATER / FREE

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



UMS PRESENTS

# CHRIS THILE & EDGAR MEYER

Chris Thile, *Mandolin*  
Edgar Meyer, *Bass*

Thursday Evening, October 16, 2014 at 8:00 pm  
Michigan Theater • Ann Arbor

**Seventh Performance of the 136th Annual Season**

Photo: Chris Thile & Edgar Meyer; photographer: David McClister.

## PROGRAM

*This evening's program will be announced by the artists from the stage and will be performed with one intermission.*

Tonight's performance is sponsored by Mainstreet Ventures.

Tonight's performance is supported by Gil Omenn and Martha Darling.

Endowment support provided by the Herbert and Doris Sloan Endowment Fund.

Media partnership is provided by Ann Arbor's 107one FM and WEMU 89.1 FM.

Mr. Thile and Mr. Meyer appear by arrangement with Paradigm Talent Agency, New York, NY.

## BASS & MANDOLIN

*Bass & Mandolin* is the second duo recording from double bassist Edgar Meyer and mandolinist Chris Thile.

Five years have passed since the pair released its self-titled Nonesuch debut, but in the intervening years the personal and musical relationship between these two virtuosic musicians has continued to mature and deepen, and they have often found themselves on stage or in the studio together in various configurations. In 2011, Meyer and Thile, along with violinist Stuart Duncan, joined cellist Yo-Yo Ma to create *The Goat Rodeo Sessions*, an album of original material that garnered the ad hoc group a "Best Folk Album" Grammy Award.

Though 20 years apart in age, Meyer and Thile share a seemingly effortless rapport, along with similar resumes: They are both players of extraordinary accomplishment and wide-ranging talent, as comfortable in the symphony hall as at an outdoor bluegrass festival. They are each multiple Grammy Award winners and individual recipients of the prestigious MacArthur "genius" grant. Meyer produced Thile's mandolin album of Bach's Sonatas and Partitas for solo

violin — a challenging set, recorded over a wintry week at the same barn-turned-studio in the Berkshires where *The Goat Rodeo Sessions* was made — that was met with much critical acclaim. London's *Independent* praised this radical reimagining of Bach, with Thile in front of the mic and Meyer behind the board, as one that "liberates the pieces from their conservatoire corsets." Most recently, Meyer guest-starred on *A Dotted Line*, the long-awaited reunion album from Nickel Creek, the trio that first brought Thile into the spotlight when he was a child.

The process of creating the largely instrumental pieces that comprise *The Goat Rodeo Sessions* and its subsequent embrace by both critics and a large record-buying public influenced Meyer's and Thile's own approach to their latest duo work when they re-entered the studio together, this time at Skywalker Sound in Marin County. There is intensity and eloquence to their playing throughout these new sessions, but they didn't shy away from the lyricism that marked the popular Yo-Yo Ma-helmed project. On their first duo album, Meyer recalls, they would push their melodies to the point

of abstraction. This time, he says, “we are letting some of the melodies show.”

As Thile reflects, “We have grown a lot as a collaborative entity between our duo first recording and now, at least partially due to our work together on *The Goat Rodeo Sessions*. As collaborators, we’ve found a warmer voice to share. Having had the experience of writing that music and getting it to a fair amount of people, I think we went into this project wanting to write material that was balanced — that would take care of our minds and our fingers certainly, but also take care of our bodies and souls — within, of course, the rather extreme limitation of the mandolin and the bass.” “But,” he adds, “Edgar plays piano, I play a little guitar, so we threw those instruments in as sort of palate cleansers.”

“I’m happy to be part of the mix,” Meyer declares. “It affords me a lot of options. Chris is comfortable with all kinds of improvising, with lots of different musical feelings and rhythmic feelings. He has a great groove, but he can free up and play classical things with a little less rigidity. Working with Chris, I can do anything I want. I can be the string section or the rhythm section, and Chris can hold it together. I can just be a bass player or I can play the melody. Chris figured out at a very young age how to make the other person feel comfortable, musically and otherwise, and how to create a situation where they can do their best. There are not many people with whom I have so much common ground. We can get to the bottom of things very quickly.”

Before the teenage Thile had even met Meyer, he was strategizing on how to work with him: “One of the most important records of my entire life is and will always be Edgar’s *Uncommon Ritual* with [banjoist] Béla Fleck and [mandolinist] Mike Marshall,” Thile says, referring to an acclaimed 1997 string-trio disc that

was the follow-up to Meyer’s classical-crossover hit, *Appalachia Waltz*. “I can remember learning all the songs from *Uncommon Ritual* in my bedroom when I was maybe 16 years old, just in case Mike couldn’t do a tour or something. I finally met Edgar backstage at the Rockygrass festival,” he continues, speaking of the annual multigenerational gathering of bluegrass musicians in Lyons, Colorado, established 42 years ago by Bill Monroe. “I immediately started blathering about Mozart string quartets. I wanted someone to talk to about that kind of music. I was just dying to talk to someone who had acres of experience with non-through-composed music about through-composed music.”

Talking classical music backstage at a bluegrass confab was one way to bond these ambitious player-composers, but, as Meyer notes, their connection goes even further: “Chris and I share one particular thing, which is that both of our fathers were bass players. They were pretty monumental influences on us. And we are both realizing our fathers’ dreams.” Meyer and Thile began performing together in concert more than a decade ago and now, Thile says, “There’s the dichotomy of having a mentor-apprentice kind of relationship but also collaborating as ostensible equals. Some of the electricity comes from that; there is a little more weight to the moment for the two of us as a result. I’m never not conscious of Edgar’s status in my musical education, but at the same time I am very passionate about music and how I think it should go, and Edgar is every bit as passionate. I’m never more engaged and present than when I’m working with Edgar.”

*Program note by Michael Hill.*

In a review of his quintet Punch Brothers' latest Nonesuch recording, *Who's Feeling Young Now?*, London's *Independent* called **CHRIS THILE** "the most remarkable mandolinist in the world." The MacArthur Foundation echoed that assessment when it named Mr. Thile one of its 23 MacArthur Fellows for 2012 – a recipient of its prestigious "Genius" grant. In honoring Mr. Thile, the MacArthur Foundation noted that his "lyrical fusion of traditional bluegrass with elements from a range of other musical traditions is giving rise to a new genre of contemporary music."

Prior to recording Punch Brothers' acclaimed new disc, Mr. Thile completed an album of tradition upending interpretations of bluegrass classics with guitarist Michael Daves, *Sleep With One Eye Open*, which garnered a 2011 Grammy Award nomination for "Best Bluegrass Album." He also recorded *The Goat Rodeo Sessions* with cellist Yo-Yo Ma, violinist Stuart Duncan, and Mr. Thile's mentor and frequent collaborator Edgar Meyer, which won the 2012 Grammy Award for "Best Folk Album." After a lengthy 2012

Punch Brothers tour, Mr. Thile, always up for another challenge, immediately embarked on a series of duo dates with fellow virtuoso and jazz pianist Brad Mehldau. Said the *Washington Post*, "Their complex work translated to plain-faced beauty: simple, direct, and exquisite." In between his Punch Brothers shows, Mr. Thile also found time to present his *Mandolin Concerto: Ad astra per alas porci* with several chamber orchestras around the US, including a date at Carnegie Hall's Stern Auditorium.

A child prodigy, Mr. Thile first rose to fame as a member of Grammy Award-winning trio Nickel Creek, with whom he released three albums and sold two million records. As a soloist he has released five albums, as well as performing and recording extensively as a duo with Edgar Meyer and with fellow eminent mandolinist Mike Marshall. Other stellar musicians with whom he has collaborated include Béla Fleck and Hilary Hahn. Nonesuch Records released his most recent solo recording, *Bach: Partitas and Sonatas, Vol.1*, produced by Edgar Meyer, in August 2013.



Scan for an artist playlist! Chris Thile tells us what he's been listening to lately.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit [www.umslobby.org](http://www.umslobby.org) to find these stories.

In demand as both a performer and a composer, **EDGAR MEYER** has formed a role in the music world unlike any other. Hailed by *The New Yorker* as "...the most remarkable virtuoso in the relatively unchronicled history of his instrument," Mr. Meyer's unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast, varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002.

As a solo classical bassist, Mr. Meyer has released with Joshua Bell, Yo-Yo Ma, and the St. Paul Chamber Orchestra conducted by Hugh Wolff, in addition to a number of solo recordings. In 2007, recognizing his wide-ranging recording achievements, Sony/BMG released a compilation of *The Best of Edgar Meyer*. In 2011 Mr. Meyer joined cellist Yo-Yo Ma, mandolinist Chris Thile, and fiddler Stuart Duncan for the Sony Masterworks recording *The Goat Rodeo Sessions* which was awarded the 2012 Grammy Award for "Best Folk Album."

As a composer, Mr. Meyer has carved out a remarkable and unique niche in the musical world. His works have been performed by the Boston Symphony Orchestra at the Tanglewood

Music Festival, the Alabama Symphony, the Detroit Symphony Orchestra under Leonard Slatkin, the Los Angeles Chamber Orchestra, Edo de Waart and the Minnesota Orchestra, the Emerson String Quartet, and the St. Paul Chamber Orchestra led by Hugh Wolff.

Collaborations are a central part of Mr. Meyer's work. His longtime collaboration with fellow MacArthur Award recipient Chris Thile continues in 2014 with the release on Nonesuch Records of a recording of all new original material by the two genre-bending artists, a follow up to their very successful 2008 CD/DVD on Nonesuch. Mr. Meyer's previous performing and recording collaborations include a duo with Béla Fleck; a quartet with Joshua Bell, Sam Bush, and Mike Marshall; a trio with Béla Fleck and Mike Marshall; and a trio with Yo-Yo Ma and Mark O'Connor.

Mr. Meyer began studying bass at the age of five under the instruction of his father and continued further to study with Stuart Sankey. In 1994 he received the Avery Fisher Career Grant and in 2000 became the only bassist to receive the Avery Fisher Prize. Currently, he is visiting professor of double bass at the Curtis Institute of Music in Philadelphia.



## UMS ARCHIVES

This evening's performance marks **Chris Thile's** third appearance under UMS auspices. Mr. Thile made his UMS debut with the Punch Brothers in October 2009 at the Power Center. He most recently appeared in October 2013 in a solo performance at Rackham Auditorium. **Edgar Meyer** makes his fourth UMS appearance this evening following his UMS debut in November 1995 with the Chamber Music Society of Lincoln Center at Rackham Auditorium. He most recently appeared in April 1998 at Rackham Auditorium in a program of Stravinsky's *L'histoire du soldat* and Wynton Marsalis's *A Fiddler's Tale* with the Chamber Music Society of Lincoln Center and trumpeter Wynton Marsalis.



TONIGHT'S VICTORS FOR EXCELLENCE:

# LINDA SAMUELSON AND JOEL HOWELL

SUPPORTERS OF THIS EVENING'S PERFORMANCE  
BY THE BELCEA QUARTET.

BE A

# VICTOR FOR INSPIRATION

Support the community's creative future by  
supporting UMS today.



VICTORS FOR  
MICHIGAN

Make your gift today at  
[ums.org/support](https://ums.org/support)





UMS PRESENTS

# BELCEA QUARTET

Corina Belcea, *Violin*

Axel Schacher, *Violin*

Krzysztof Chorzelski, *Viola*

Antoine Lederlin, *Cello*

Saturday Evening, October 18, 2014 at 8:00 pm

Rackham Auditorium • Ann Arbor

**Eighth Performance of the 136th Annual Season**

**52nd Annual Chamber Arts Series**

Photo: Belcea Quartet.

## PROGRAM

*Wolfgang Amadeus Mozart*  
**String Quartet in F Major, K. 590**

Allegro moderato  
 Andante – Allegretto  
 Menuetto: Allegretto  
 Allegro

*Alban Berg*  
**Lyric Suite**

Allegretto gioviale  
 Andante amoroso  
 Allegro misterioso – trio estatico  
 Adagio appassionato  
 Presto delirando – tenebroso  
 Largo desolato

## INTERMISSION

*Johannes Brahms*  
**String Quartet in c minor, Op. 51, No. 1**

Allegro  
 Romanze: Poco adagio  
 Allegretto molto moderato e comodo; un poco più animato  
 Allegro

Tonight's performance is hosted by Linda Samuelson and Joel Howell.

Media partnership is provided by WGTE 91.3 FM.

The Belcea Quartet records for EMI Classics.

The Belcea Quartet appears by arrangement with Arts Management Group, Inc., New York, NY.

## NOW THAT YOU'RE IN YOUR SEAT...

Viennese classical music represents a single evolutionary line from the First School (Haydn, Mozart, Beethoven) to the Second (Schoenberg, Berg, Webern), with Brahms as the connecting link between the two. Brahms continued the work of the classical masters and was in turn continued by the moderns who saw him as their precursor. Like Schoenberg and Webern, Berg never considered himself a revolutionary; he just drew some radical conclusions from the harmonic developments that he had inherited. And those harmonic developments went hand in hand with more and more explosive feelings; the “storm and stress” of the earlier eras grew into a veritable earthquake in the 20th century. The musical language may have changed, but the ultimate goal remained the same: the communication of states of mind and the expression of emotions.

### String Quartet in F Major, K. 590 (1790)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

*UMS premiere: Budapest String Quartet,  
January 1946 in Rackham Auditorium*

#### SNAPSHOTS OF HISTORY...IN 1790:

- President George Washington gives the first State of the Union address in New York City
- The United States patent system is established
- American scientist and inventor Benjamin Franklin dies
- Peking opera is introduced in China in honor of the Qianlong Emperor's 80th birthday
- Louis XVI of France accepts a constitutional monarchy

The F-Major Quartet is Mozart's last quartet, written in June 1790, a year and a half before his death. The 10th of his mature quartets, it is actually the 23rd that he wrote.

The opening theme of the quartet can be simply described as an ascending arpeggio followed by a descending scale. Yet Mozart immediately transforms this basic material, changing the dynamics, the individual notes, and the scoring, thereby affecting a metamorphosis of the character it originally presented. To start the second theme, the cello moves up in a broken chord from its very lowest note over

two octaves to the new lyrical melody. The first theme returns to end the exposition. A concise development section leads to the recapitulation, which is little changed from the exposition. The coda starts just like the development but quickly winds down to a delightfully attractive, witty ending.

Alfred Einstein, the noted Mozart scholar, says of the “Allegretto”: “One of the most sensitive movements in the whole literature of chamber music, it seems to mingle the bliss and sorrow of a farewell to life. How beautiful life has been! How sad! How brief!” The basis of this movement is not so much a melody as a rhythm; a plain, rhythmic figure played at the outset by the entire quartet. Mozart then reflects and mediates on this basic cell, plumbing its emotional depths and setting it forth in any number of different guises and postures, allowing it to permeate the entire movement.

The opening of the “Menuetto” – and, even more, the central trio – is rich in the use of *appoggiaturas*, quick ornamental notes that are played just before main notes. While there are those who dispute whether *appoggiaturas* should be played before the beat (so the main note is on the beat) or on the beat (delaying the main note), most experts now agree that Mozart's *appoggiaturas* should

be played squarely on the beat. In the “Menuetto” the *appoggiaturas* precede long notes; in the trio they come before short notes. In addition to the extensive use of *appoggiaturas*, the irregular phrase lengths, seven measures in the “Menuetto” and five measures in the trio (instead of the customary four measures) contribute to the movement’s overall eccentric quality.

The finale, a high-speed, vivacious frolic, unstintingly gives all four players flashy passages that test even the most secure techniques. Cast in a combined rondo and sonata form, this irresistible, appealing movement has intricate fugal and contrapuntal sections, unexpected pauses and silences, harmonic surprises, and even a brief imitation of a bagpipe, making it a brilliant cap to Mozart’s tragically short string quartet-writing career.

*Program note by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday.*

## Lyric Suite (1925–26)

Alban Berg

Born February 9, 1885 in Vienna, Austria

Died December 24, 1935 in Vienna

*UMS premiere: Juilliard String Quartet, September 1979 in Rackham Auditorium*

### SNAPSHOTS OF HISTORY...IN 1926:

- The Shakespeare Memorial Theatre in Stratford-upon-Avon is destroyed by fire
- Fielding H. Yost coaches his final Michigan football team, tying Northwestern for the Big Ten Conference championship
- A. A. Milne’s *Winnie-the-Pooh* is published in London
- 19-year-old Dmitri Shostakovich’s *Symphony No. 1* is premiered in Leningrad
- The French Renaissance-style 4,038-seat Michigan Theatre opens on Bagley and Cass Avenues in Detroit

Already at the world premiere of Alban Berg’s six-movement *Lyric Suite*, given by the Kolisch Quartet in Vienna on January 8,

1927, the audience realized that the harsh dissonances and eerie *col legnos* (the wood of the bow on the string) served to express an unusually intense emotional world. Movement titles like “Andante amoroso,” “Adagio appassionato,” or “Largo desolato” suggested as much to anyone who took one look at the program page, and the work, by the celebrated composer of the opera *Wozzeck*, quickly established itself as one of the masterworks of modern music. The surprising discoveries came many years later, when the eminent American composer and Berg scholar George Perle (1915–2009) discovered a copy of the score with extensive handwritten annotations in Berg’s hand. Berg had given that copy to Hanna Fuchs-Robettin of Prague, sister of the famous writer Franz Werfel (who was Alma Mahler’s third husband). After Fuchs-Robettin’s death, her daughter inherited the score, and it was she who shared it with Perle in the 1970s. What this extraordinary document revealed was that Berg and Fuchs-Robettin were passionately in love with each other, but since they were both married and divorce was not an option for either, their relationship was doomed from the start. (The 14 surviving letters from Berg to Fuchs-Robettin have now been published, and tell a heart-wrenching story.)

“Imagine,” Perle wrote, “that Berlioz had kept the program of the *Symphonie fantastique* a secret from everyone except Harriet Smithson...” Had that been the case, we would be completely in the dark about the meaning of that work, as indeed we used to be about the *Lyric Suite*, in spite of a few hints that had caught the eyes of some astute analysts early on. One such hint was a conspicuous quote from Wagner’s *Tristan* prelude, the ultimate musical symbol of forbidden love. There are additional quotes from Alexander von Zemlinsky’s *Lyric Symphony* (1923), a song cycle on love poems by Rabindranath Tagore in German

translation, whose very title is echoed by the *Lyric Suite*. (The published score of *Lyric Suite* is dedicated to Zemlinsky.) In particular, one of the culminating moments in the Zemlinsky is the line *Du bist mein Eigen, mein Eigen* (“you are my own, my own”); this motif is heard in the “Adagio appassionato” movement of Berg’s work. Another significant quote, which appears several times in different forms throughout the work, comes from Berg’s own *Wozzeck*, where it was sung to the words *Lauter kühle Wein muss es sein* (“Nothing but cool wine it must be”). This would be harder to interpret without some knowledge of personal circumstances, but apparently it was a nod to Fuchs-Robettin’s husband Herbert, a great wine connoisseur.

On another level, the encoded messages have much to do with numerology, in which Berg believed strongly. Berg considered 23 his own personal number, and 10 the number of Hanna. Many of the work’s individual sections, in measure numbers are multiples of either 10 or 23 as are many of the metronome markings; and while you don’t hear these relationships directly, they significantly affect the durational proportions that you do hear.

In addition, much of the work’s thematic material is derived from the notes A–B-flat–B-natural–F (A–B–H–F, using the German note names), which are the initials of Alban Berg and Hanna Fuchs. This is actually audible, because H–F outline a tritone, a very striking interval, and the chromatic scale segment A–B–H is also quite distinctive.

A prominent gesture in the viola in the second movement, a persistently repeated “C,” finds its explanation in the solmization syllable *do*, “Dodo” being the pet name of Fuchs-Robettin’s daughter Dorothea, future owner of the annotated score, three years old at the time the piece was written. Her older brother, who went

to a Czech-language school in Prague, was remembered in a dance-like passage that Berg described as Czech in character.

Yet one of the most astonishing among all the astonishing revelations concerning the *Lyric Suite* is the fact that the last movement was written with a poetic text in mind—a text that the composer inscribed into the annotated copy. The poem was *De profundis clamavi* by Charles Baudelaire, in the German translation of Stefan George, which fits the instrumental parts perfectly. The first line, in English, reads: “To you, you sole dear one, my cry rises...” (The work is now occasionally performed with a soprano joining for the last movement; there is a recording of such a rendition with the Kronos Quartet and Dawn Upshaw.)

From all these hints, allusions, and symbols, Berg created a cohesive work thanks in part to the 12-tone method devised by Berg’s former teacher Arnold Schoenberg, which is used extensively though not exclusively in the *Suite*. By organizing the entire pitch material in tone rows, Berg ensured motivic unity and at the same time maximized pitch variety. But the 12-tone method is just technique, and Berg never wanted his listener to focus on that. One is reminded of his famous words about *Wozzeck* (which was not 12-tone but used some other structural constraints):

From the moment when the curtain goes up until it falls for the last time, there should be nobody in the audience who is aware of any of these various fugues and inventions, suites and sonata movements, variations and passacaglias: nobody filled with anything but the idea of this opera, which transcends the individual fate of *Wozzeck*. And I believe that in this I have been successful.

*Program note by Peter Laki.*

## String Quartet in c minor, Op. 51, No. 1 (1873)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

UMS premiere: Kolisch String Quartet,  
January 1936 in Hill Auditorium

### SNAPSHOTS OF HISTORY...IN 1873:

- Jules Verne publishes *Around the World in 80 Days*
- Anton Bruckner composes *Symphony No. 3*
- Levi Strauss begins manufacturing jeans
- Stock market crashes in Vienna (the beginning of a widely felt “Long Depression”)
- World exposition held in Vienna

To the listening public of the day, Brahms was the musical heir of Beethoven — a burden he did not bear easily. “You do not know what it is like,” Brahms wrote, “hearing his [Beethoven’s] footsteps constantly behind me.” It is, therefore, not surprising that the two forms in which Beethoven produced such enduring masterworks, the string quartet and the symphony, were precisely those in which Brahms felt the greatest pressure to measure up to his model. Consequently, he wrote and destroyed some 20 string quartets and then spent about two decades revising and polishing his first quartet before he allowed it to be published in 1873, when he was 40. His first symphony appeared only after an equally long period of gestation.

Brahms began work on his c-minor Quartet in the early 1850s. Several times over the following years, he asked various musicians to read through the work. Following each rehearsal, however, he withdrew the music. It was not until the summer of 1873, which he spent at Tutzing on Starnberg Lake, that the Quartet finally measured up to his expectations. In September he submitted it for publication, and on December 11, 1873, the Hellmesberger Quartet gave

the premiere performance in Vienna.

The Quartet opens with a heroic ascending theme. After two sustained notes in the viola, the first violin presents a languid descending counterpart to the vigor of the previous phrase. The second theme proper, played by the two violins, enters over a rapid leaping figure in the viola. The poised concluding theme is given to the first violin over a rhythmically complex texture. All of the thematic material is worked over in the brief development section and then recapitulated, leading to an exciting, agitated coda.

Intimate and pensive, the second movement has been described as a song without words, a favorite Romantic, 19th-century character piece. It is ternary in form: the gently expressive opening section, a wistful contrast; and the return of the opening melody, ending with a coda that includes both themes, although in reverse order.

The third movement, really a charmingly simple *intermezzo*, is removed in mood from the somewhat severe and reserved character of the rest of the quartet. The delightful melody of connected pairs of notes is played by the first violin, while the viola strives for attention with its attractive countermelody. Various episodes follow, until the tempo picks up for a contrasting middle section. To accompany the graceful, naïve melody, the second violin employs an effect known as *bariolage*, in which the same note is played on two different strings, producing a tonal effect not unlike a jazz trumpet player using a wah-wah mute. The movement ends with an exact repeat of the opening section.

Spiritually akin to the first movement, the final movement starts with a terse, forceful motto theme derived from the opening of the first movement. An excited, passionate melody ensues but

with no diminution of energy or drive. The second violin introduces the more relaxed subsidiary subject. There is barely any development before Brahms brings back all three themes to end the movement, and

the quartet ends with an extended coda.

*Program note by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday.*

## ARTISTS

What the **BELCEA QUARTET** writes in the preface to its recording of the complete Beethoven String Quartets could also be described as their artistic creed. These musicians are not confined by traditional boundaries; it is perhaps their diverse cultural backgrounds that are behind their dynamic and free interpretative style. Founded at the Royal College of Music in London in 1994, the Quartet is based in Great Britain. However, the two founding members, Romanian violinist Corina Belcea and the Polish violist Krzysztof Chorzelski, bring a very different artistic provenance to the ensemble while drawing from the best traditions of string quartet playing received from the Quartet's mentors: the members of the Alban Berg and Amadeus Quartets. This spectrum is extended by the French musicians Axel Schacher (violin) and Antoine Lederlin (cello), blending its diverse influences into a common musical language.

This diversity is reflected in the Belcea Quartet's repertoire. Regular world premieres – among them Mark-Anthony Turnage's string quartet entitled *Twisted Blues with Twisted Ballad* in 2010 – go hand-in-hand with its

profound connection to the great works of the Classical and Romantic periods. The Quartet's open-minded approach to music invariably enables it to find its own unique, elegant, and refined interpretations of the main string quartet repertoire.

The Belcea Quartet has shared a residence at the Vienna Konzerthaus with the Artemis Quartet since 2010. It is also Quartet-in-Residence at London's Guildhall School of Music and Drama. The musicians recently created the Belcea Quartet Trust, whose main goals are to support and inspire young string quartets through intensive coaching sessions, and to support the commissioning of new works by today's leading composers to be premiered by the Quartet in the future.

The Belcea Quartet has an impressive discography. During its long-term association with EMI Classics, the Quartet recorded the complete Britten and Bartók quartets as well as works by Schubert, Brahms, Mozart, Debussy, Ravel, and Dutilleux, among others. In 2012 and 2013, the Quartet recorded the complete Beethoven quartets live in the Benjamin Britten Studio in Snape, England. This recording was released under ZigZag Territoires, the Quartet's new label.



UMS ARCHIVES

This evening's performance marks the **Belcea Quartet's** fourth appearance under UMS auspices. The Quartet made its UMS debut in March 2006 in a concert with tenor Ian Bostridge in the Lydia Mendelssohn Theatre, and most recently appeared in November 2012 in Rackham Auditorium.



TONIGHT'S VICTORS FOR EXPERIENCE:

# FRANK LEGACKI AND ALICIA TORRES

SUPPORTERS OF THE FRIDAY EVENING PERFORMANCE  
BY THÉÂTRE DE LA VILLE.

BE A

# VICTOR FOR EXPLORATION

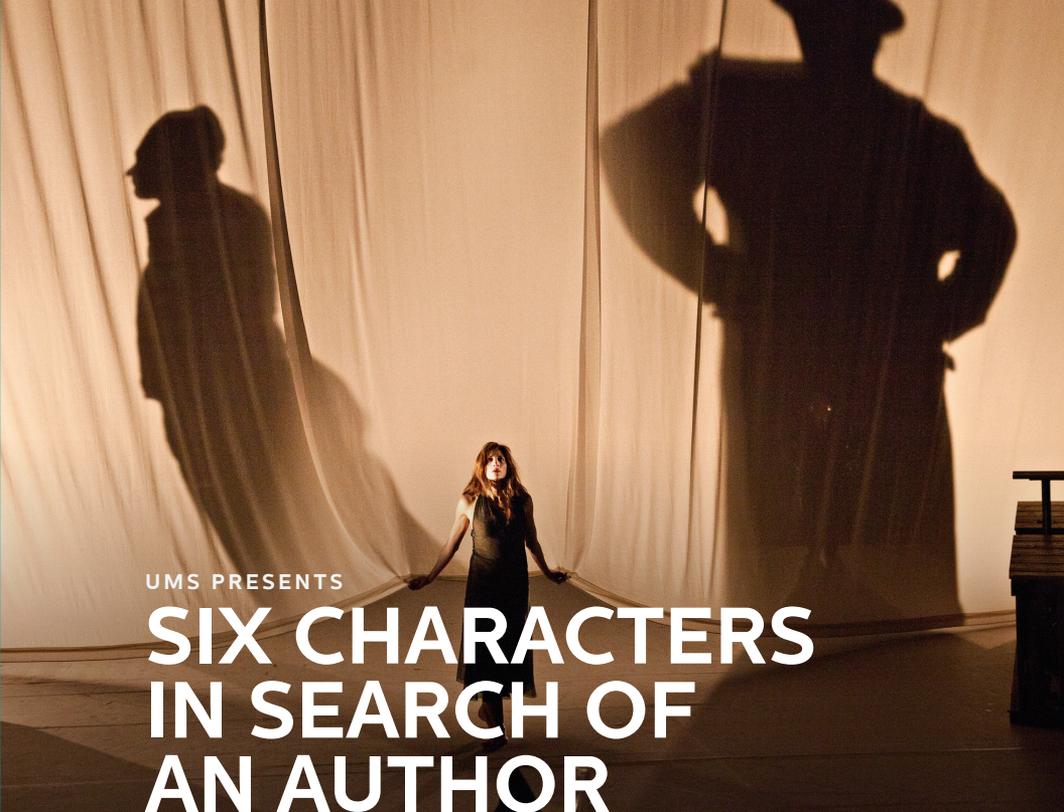
UMS brings the world's best performing artists to Ann Arbor. Come join us.  
Support the community's inspiring future by supporting us today.



VICTORS FOR  
MICHIGAN

Make your gift today at  
[ums.org/support](https://ums.org/support)





UMS PRESENTS

# SIX CHARACTERS IN SEARCH OF AN AUTHOR

*by*

**Luigi Pirandello**

*Translation and adaptation by*

**François Regnault**

*Directed by*

**Emmanuel Demarcy-Mota**

*A production of*

**Théâtre de la Ville—Paris**

*A co-production with*

**Les Théâtres de la Ville du Luxembourg**

Friday Evening, October 24, 2014 at 8:00 pm

Saturday Evening, October 25, 2014 at 8:00 pm

Power Center • Ann Arbor

**Ninth and 10th Performances of the 136th Annual Season  
International Theater Series**

Photo: *Six Characters in Search of an Author* production shot; photographer: JL Fernandez.

## CREATIVE TEAM

---

*Assistant Director*  
Christophe Lemaire

*Costumes*  
Corinne Baudelot

*Set and Lighting Designer*  
Yves Collet

*Make-up*  
Catherine Nicolas

*Music*  
Jefferson Lembeye

## PROGRAM

---

*Six Characters in Search of an Author is approximately one hour and 50 minutes in duration and is performed without intermission.*



*Following Friday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.*

---

The Friday evening performance is supported by Frank Legacki and Alicia Torres.

Endowment support provided by the Wallace Endowment Fund.

Funded in part by the National Endowment for the Arts.

Media partnership is provided by WDET 101.9 FM.

The US tour of *Six Characters in Search of an Author* is produced by David Eden Productions, Ltd.

## CAST

*This production features actors from Théâtre de la Ville's resident company.*

### *The Characters*

<i>The father</i>	Hugues Quester
<i>The step-daughter</i>	Valérie Dashwood
<i>The mother</i>	Sarah Karbasnikoff
<i>The son</i>	Stéphane Krähenbühl
<i>The teenager</i>	Walter N'guyen
<i>The little girl</i>	Anna Spycher
<i>Madame Pace</i>	Céline Carrère

<i>The director</i>	Alain Libolt
<i>The actors</i>	Charles-Roger Bour Sandra Faure Olivier Le Borgne Gaëlle Guillou
<i>The stage manager</i>	Gérald Maillet
<i>The carpenter</i>	Pascal Vuillemot
<i>The assistant</i>	Jauris Casanova

## DIRECTOR'S NOTE: LOOKING FOR ANY DRAMA

An empty theater, a bare stage, no need to pretend. Or rather yes. It is the very issue of pretense that is raised here, that of the relation between illusion and reality. Is it because today, it seems that reality has replaced the idea, that the appearance of this world just passes by and is only an illusion, that we believe that "the whole world is a stage?"

The feeling is more that the illusion has overcome bodies and souls, and caused such a discomfort of hopelessly divided human beings. We gather on a ghostly stage, invaded by bodies caught in their dreams. We then witness the lives of these characters through poorly controlled agitations, poorly suppressed past violence, as they mingle in the laboratory of theatrical activity.

Pirandello's play can express its power, tremendous strength, because it contains a mystery which is the

contamination of the visible world by the invisible world, "a surreal world," where the hidden magic that we could not anticipate, terrifying and deadly, naturally takes its place in theater.

The theater is so overwhelmed by what is essential, its own heart, and its root: the characters! Characters that are not only in search of an author, but of theater as a whole, theater must be at their service, be sucked in by their existence, their incompleteness, by their violent drama that is not even consumed. A tragedy that must be rehearsed to make it happen.

The richness of this overlapping generates dizziness and stems a reflection on contemporary theater in its most intimate ins and outs. The theater world becomes the place where all is possible: from barely disguised incest to the violent death of innocents. The family

of characters is in the future compared to actors who are in the present, and who act as a chorus to the present.

And the sudden appearance of Madame Pace becomes the unveiling of the very power of the stage, which opens a gap where the character required by the situation slips in, the drama of the sex and death scene can then take place. Here and now we reinvent a past action, a primal scene. For the step-daughter, this repetition has no other goal than to seal the irreversible aspect of incest. This takes place under the gaze of the theater director, who sees that these characters gain fresh blood from being on stage, so

that they can be guilty victims among the living rather than pale heroes among the dead. So they can delude themselves about their story.

This is a unique opportunity to seek to exceed the limits of theater, not by denying them but by bringing them to paradoxical consequences. To have a modern dream: a curtain drops in a breath of air, throbbing like a living thing, freezes in absolute stillness; a sheet becomes a home or a theater. A mobile boxing ring, gallows, a raft, where all meet to quote the father, "Chained and nailed for eternity."

— Emmanuel Demarcy-Mota

## SYNOPSIS

### I

The stage is the stage of a theater.

The rehearsal of a play is about to begin. *The Rules of the game*, a play by Pirandello. The actors enter, followed by the director who will stage the play. Visitors are announced.

Six unknown characters appear, the father declares: "We are searching for an author." He then asks the director to stage their drama. He says they were born characters forever, but that the author who created them left their story unfinished. Director and actors are perplexed. The young lady of the group asks to perform the scene of her passion for the father. She introduces the other characters: the mother who is the father's ex-wife, their legitimate son, then born of a second husband, herself (the step-daughter), a very closed-in adolescent, and last, a little girl. The step-daughter accuses the father of having wanted to pay her for sexual scenes in the back store of a procuress seamstress, Madame Pace. The step-daughter absolutely wants to relive this traumatizing scene by acting it. The father explains himself trying to justify his

attitude. He has rescued this whole family after the death of the second husband.

The director, at first reticent, lets himself be seduced and invites the characters to his dressing room.

Scene between actors and stage hands exchanging various opinions and impressions.

### II: First Act

The director returns with the characters.

They will need to rehearse in front of the actors, who will then replay the scenes. Casting of the parts. The father conjures an apparition by Madame Pace. The mother then intervenes: she refuses to watch this scene. The father pushes her aside. Scene between the step-daughter and Madame Pace. Then the fateful scene between the father and the step-daughter that the actors try to perform. The step-daughter decides to show the scene as it actually took place, erotic and scandalous thus meaning to reveal the ignominy of the father. The mother is once again horror struck, because the scene is taking place here and now: the eternal moment, *the very reality of theater!* The director then calls "Curtain."

### III: Second Act

A garden pond.

The father and step-daughter recall their initial meeting with the “author” who was powerless to finish their story. The step-daughter then describes the scenes taking place in the garden: the son had rushed through the garden to rescue the little girl, but was withheld by the

vision of the adolescent watching his little sister who had just drowned. Then the adolescent shot a bullet through his head. The mother screams. General confusion: Reality? Fiction? No one knows!

The rehearsal is over. Silhouettes of the “surviving” characters. The step-daughter alone emerges from this mirage and leaves the theater space. End.

## ARTISTS

**T HÉÂTRE DE LA VILLE-PARIS** brings together the collaborators who have been working with Emmanuel Demarcy-Mota for close to 20 years, from the Théâtre des Millefontaines Company, via the Comédie de Reims (CDN/ National Drama Centre) for seven years. The company’s recently developed works include: Shakespeare’s *Love’s Labour’s Lost* (1999), Pirandello’s *Six Characters in Search of an Author* (2001), Ionesco’s *Rhinocéros* (2005) and *Ionesco Suite* (2012), Brecht’s *Man for Man* (2008), Horvath’s *Casimir and Caroline* (2009), Vitrac’s *Victor or Power to the Children* (2012), Balzac’s *Le Faiseur (Mercadet)*, as well as Fabrice Melquiot’s *Ma vie de chandelle* (2006), *Marcia Hesse* (2007), *Wanted Petula*, and *Bouli Année Zéro*.

Théâtre de la Ville shares the constant need for periods of research, a kind of laboratory work, providing the possibility to explore a writer’s work in full and to reflect on the various forms of representation and interpretation.

**EMMANUEL DEMARCY-MOTA** (director) was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de

Reims, Centre dramatique national from 2002–2008. Mr. Demarcy has directed Théâtre de la Ville since 2008, and has served as General Director of the Festival d’Automne à Paris since 2011.

Among the many works Mr. Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d’Aubervilliers, 1993–1994); *Leonce and Lena* by Büchner (Théâtre de la Commune d’Aubervilliers, 1995–1996); *Love’s Labour’s Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998–1999); *Marat Sade* by Peter Weiss (Théâtre de la Commune d’Aubervilliers, 2000); *Six Characters in Search of an Author* by Pirandello; *Le Diable en partage* by Fabrice Melquiot, and *L’Inattendu* by Fabrice Melquiot (Théâtre de la Ville, 2001–2003); *Ma vie de chandelle* by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinocéros* by Ionesco (Théâtre de la Ville, 2004–2006); *Marcia Hesse* by Fabrice Melquiot. (CDN de Reims, Théâtre de la Ville, 2005–2007); *L’Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdiçado* by Shakespeare (bilingual French–Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man*

*Is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* by Fabrice Melquiot (Théâtre de la Ville, 2009); *Bouli année zéro* by Fabrice Melquiot (Théâtre de la Ville, 2010); *Rhinocéros* by Ionesco (restaging, Théâtre de la Ville, 2011); *Victor or Power to the Children* by Roger Vitrac (Théâtre de la Ville, 2012); and *Le Faiseur (Mercadet)* by Balzac (Théâtre de la Ville–Abbesses, March 2014).

**LUIGI PIRANDELLO** (*playwright*, 1867–1936) was born in Girgenti, Sicily. He studied philology in Rome and in Bonn and wrote a dissertation on the dialect of his native town in 1891. From 1897 to 1922, he was professor of aesthetics and stylistics at the Real Istituto di Magistere Femminile at Rome. Pirandello's work is impressive by its sheer volume. He wrote a great number of novellas which were collected under the title *Novelle per un anno* (15 volumes, 1922–37). Of his six novels, the best known are *Il fu Mattia Pascal* (*The Late Mattia Pascal*, 1904), *I vecchi e i giovani* (*The Old and the Young*, 1913), *Si gira* (*Shoot!*, 1916), and *Uno, nessuno e centomila* (*One, None, and a Hundred Thousand*, 1926).

Pirandello's greatest achievement is in his plays. He wrote a large number of dramas which were published between 1918 and 1935 under the collective title of *Maschere nude* (*Naked Masks*). The title is programmatic. Pirandello was always preoccupied with the problem of identity. The self existed to him only in relation to others; it consisted of changing facets that hide an inscrutable abyss. In a play like *Così è (se vi pare)* (*Right You Are [If You Think You Are]*, 1926), two people hold contradictory notions about the identity of a third person. The protagonist in *Vestire gli ignudi* (*To Clothe the Naked*, 1923) tries to establish her individuality

by assuming various identities, which are successively stripped from her; she gradually realizes her true position in the social order and in the end dies “naked,” without a social mask, in both her own and her friends' eyes. Similarly in *Enrico IV* (*Henry IV*, 1922) a man supposedly mad imagines that he is a medieval emperor, and his imagination and reality are strangely confused. The conflict between illusion and reality is central in *La vita che ti diedi* (*The Life I Gave You*, 1924) in which Anna's long-lost son returns home and contradicts her mental conception of him. However, her son's death resolves Anna's conflict; she clings to illusion rather than to reality. The analysis and dissolution of a unified self are carried to an extreme in *Sei personaggi in cerca d'autore* (*Six Characters in Search of An Author*, 1921) where the stage itself, the symbol of appearance versus reality, becomes the setting of the play.

The attitudes expressed in *L'Umorismo* (*Humor*), an early essay from 1908, are fundamental to all of Pirandello's plays. His characters attempt to fulfill their self-seeking roles and are defeated by life itself which, always changing, enables them to see their perversity. This is Pirandello's humor, an irony which arises from the contradictions inherent in life.

**FRANÇOIS REGNAULT** (*translator*) was born in 1938 and studied philosophy at the Lycée Louis-Le-Grand before moving on to the Ecole Normale Supérieure in 1959. At the Ecole Normale he attended the seminars of Louis Althusser and Jacques Lacan in the early 1960s, and was a member of Cahiers editorial board and the Cercle d'épistémologie from their inception in 1966. He taught at the Lycée de Reims from 1964–70, where he became a close friend of Alain Badiou. In 1970 he joined the Department of Philosophy headed by Michel Foucault at the new

University of Paris VIII (Vincennes). In 1974, he moved to Paris VIII's Department of Psychoanalysis, where he remained until his retirement from teaching.

From the early 1970s, Mr. Regnault's work expanded to include, alongside philosophy and psychoanalysis, a practical involvement in theater. Coming from a family with theatrical connections, in 1973 he translated Tankred Dorst's *Toller* (1968) for Patrice Chéreau. He collaborated with Ms. Chéreau on several productions culminating with *Peer Gynt* in 1981. In 1974 he founded the Pandora Company with Brigitte Jaques-Wajeman. He has continued to work in the theater ever since as a translator (of, amongst many other works, Ibsen's *Peer Gynt* and J.M. Synge's *Playboy of the Western World*) and as a theorist, dramaturg, and playwright. From 1991–1997 with Brigitte Jaques-Wajeman, he co-directed the Théâtre de la Commune (Pandora) at Aubervilliers, and from 1994–2001 he taught diction at the Conservatoire National d'Art dramatique in Paris.

He joined Emmanuel Demarcy-Mota's ensemble in 1999 for the translation and dramaturgy of *Love's Labour's Lost*. He has since collaborated on most of the productions.

**CHARLES-ROGER BOUR** (*Actor*) Following initial theatrical training in Aix-en-Provence, Mr. Bour attended the Florent School in Paris. In 1994, he joined Emmanuel Demarcy-Mota's ensemble and has taken part in most of the ensemble's productions: *The Story of the Soldier*, *Leonce and Lena*, *Love's Labour's Lost*, *Marat Sade*, *Six Characters in Search of an Author*, *Le Diable en partage*, *Rhinoceros*, *Marcia Hesse*, *Man is Man*, *Wanted Petula*, *Bouli année zéro*, *Casimir and Caroline*, and *Le Faiseur*. He has worked under the direction of Christian Rist, Brigitte Jaques-Wajeman,

Christophe Pertont, Philippe Faure, Myriam Tanant, Jacques Weber, and Louis Castel, and in cinema with directors including Yves Boisset, René Allio, Jean-Pierre Jeunet, and Tonie Marshall.

**CÉLINE CARRÈRE** (*Madame Pace*) trained at Conservatoire National Supérieur d'Art Dramatique in Paris. Ms. Carrère has worked in theater under the direction of Patrice Chéreau (*Richard III*), Emmanuel Demarcy-Mota (*Love's Labour's Lost*, *Ionesco Suite*, *Rhinoceros*, *Variation Brecht*, *Casimir and Caroline*, *Le Faiseur*), Alain Milianti (*Hedda Gabler*), Nicolas Bigard (*Manuscrit corbeau*), Philippe Calvario (*Cymbeline*), Wissam Arbache (*le cid*), and Nazim Boudjenah (*La Cantate à trois voix*). Since 2008, she has been a member of Théâtre de la Ville's ensemble.

**JAURIS CASANOVA** (*The assistant*) trained at École Nationale Supérieure des Arts et Techniques du Théâtre and performs in theater, cinema, and television in a wide range of styles and roles, both classical (Chekhov's *Platonov*, Jason in Seneca's *Medea*) and contemporary (Joe Penhall's *Pale Horse*, Martin Sherman's *Bent*) under the direction of Richard Brunel, Adel Akhim, and Thierry Lavat. With Emmanuel Demarcy-Mota, his work includes *Love's Labour's Lost*, *Man is Man*, *Rhinoceros*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zéro*, *Ionesco Suite*, and *Le Faiseur*. In film, he has acted in *Bord de Mer* by Julie Lopez Curval (Gold Camera Award at the 2001 Cannes Film Festival) and *Est-Ouest* by Régis Warnier.

**VALÉRIE DASHWOOD** (*The step-daughter*) Following her training at the Florent School and the Conservatoire national supérieur d'art dramatique de Paris, her first collaboration with

Emmanuel Demarcy-Mota was with Shakespeare's *Love's Labour's Lost* in 1998. As a member of his ensemble, she also acted in *Marat-Sade*, *Six Characters in Search of an Author*, *Ma vie de chandelle*, *Rhinoceros*, *Wanted Petula*, *Victor or Power to the Children*, and *Le Faiseur*. She has also worked under the direction of Stuart Seide, Daniel Janneteau, and on a regular basis since 2002 with Ludovic Lagarde. In film, she has been directed by Fred Cavaye, Damien Odoul, and Marina de Van.

**SANDRA FAURE** (Actor) trained for 15 years in ballet, contemporary dance, and musical theater, while a part-time student in a children's school for the performing arts. As a child, she performed in both operas and musicals. After completing four years of training at the Florent theater school, she then worked under the direction of Christophe Lidon, Susanna Lastreto, Frédéric Fisbach, Lisa Wurmser, and Christian Germain. She has been a part of Emmanuel Demarcy-Mota's ensemble since 2002 and has acted in *Le diable en partage*, *Wanted Petula*, *Bouli année zero*, *Rhinoceros*, *Ionesco Suite*, *Man is Man*, *Variations Brecht*, *Casimir and Caroline*, and *Le Faiseur*. She also writes, composes, and sings original songs, and has released a CD titled *Les nu-pieds rouges*.

**GAËLLE GUILLOU** (Actor) trained at Studio 34 and with Mario Gonzalés on clown and masked acting techniques. Her credits include the following productions directed by Emmanuel Demarcy-Mota: *Leonce and Lena*, *Love's Labour's Lost*, *Marcia Hesse*, *Rhinoceros*, *Casimir and Caroline*, *Le Faiseur*, and *Wanted Petula*. She also acts with the companies Puzzle Théâtre d'Assemblage, Sortie de secours, and Puce Muse.

**SARAH KARBASNIKOFF** (*The mother*) trained at École du Passage and Théâtre en actes in Paris, and at the school of Théâtre national de Strasbourg, from which she graduated in 1996. She has worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. As a member of Emmanuel Demarcy-Mota's ensemble, she has acted in *Marat Sade*, *Rhinoceros*, *Tanto amor desperdizado*, *Man is Man*, *Casimir and Caroline*, *Bouli année zéro*, *Victor or Power to the Children*, and *Le Faiseur*.

**STÉPHANE KRÄHENBÜHL** (*The son*) trained at the Conservatoire d'Art Dramatique in Strasbourg in 1992. Mr. Krähenbühl is a member of Emmanuel Demarcy-Mota's ensemble and has acted in *Love's Labour's Lost* (Shakespeare), *Six Characters in Search of an Author* (Pirandello), *Rhinoceros* and *Ionesco Suite* (Ionesco), *Man is Man* and *Variations Brecht* (Brecht), *Wanted Petula* (Melquiot), *Casimir and Caroline* (Horvath), *Victor or Power to the Children* (Vitrac), and *Le Faiseur*. He is also assistant director to Emmanuel Demarcy-Mota for *Bouli année zéro* (Melquiot) and *Victor or Power to the Children* (Vitrac). He also acts with Catherine Delattres, la Compagnie de l'Élan Bleu, and Pierre Diependaele. He appears in several short and TV films and is a very active teacher of theater in secondary schools.

**OLIVIER LE BORGNE** (Actor) joined New York's Lee Strasberg Institute following an initial theatrical training in Julie Villemont's workshop. He has worked with Richard Brunel and Robert Wilson. Mr. Le Borgne has been part of Emmanuel Demarcy-Mota's company since the creation of *Love's Labour's Lost* in 1998, and has played in many of his productions including *Six Characters in*

*Search of an Author, Rhinoceros, Ionesco Suite, Marcia Hesse, Wanted Petula, Casimir and Caroline, and Le Faiseur.*

**ALAIN LIBOLT** (*The director*) has worked under the direction of theater directors including Patrice Chéreau (*Hamlet, La Dispute*), Didier Bezace (*La Version de Browning* for which he was nominated for a Molière Award in 2003) and Alain Françon (*Mais aussi autre chose*). His first encounter with Emmanuel Demarcy-Mota was in *Le Diable en partage* in 2002. He was also noted for his contribution to many film productions including *Home* (Patric Chiha), *L'Armée des ombres* (Jean-Pierre Melville), and *Out 1: Noli Me Tangere* (Jacques Rivette).

**GÉRALD MAILLET** (*The stage manager*) Following his training at École Nationale Supérieure des Arts et Techniques du Théâtre, Mr. Maillet worked with several companies, and with Thierry Lavat for Martin Sherman's *Bent*, which earned a Molière Award for "Best Play" in 2000. He has also worked in television and cinema. His first work with Emmanuel Demarcy-Mota was *Love's Labour's Lost*. As a member of Théâtre de la Ville's ensemble, he has since taken part in most of its productions, including *Six Characters in Search of an Author, Rhinoceros, Casimir and Caroline, Wanted Petula, Ionesco Suite, and Le Faiseur.*

**WALTER N'GUYEN** (*The teenager*) began his career as an actor in 1992 with several films for television, and began working in puppet theater in 1996 with *Objouets 9/7* by Stéphane Bault. He has also worked with the companies Arketal, 9 mg, and Kiwat Compagnie; with directors Agnès Del Amo, Yves Borrini, Ricardo Lopez Munoz, and Laurent Vignaux;

and with choreographers William Petit, Sandra Martine, Toméo Vergès, and Christian Bourigault. He joined Emmanuel Demarcy-Mota's ensemble for the creation of *Rhinoceros* in 2004 and has also acted with the ensemble in *Man is Man* and *Casimir and Caroline*. His work also includes collaboration with Jefferson Lembeye on musical composition for several productions (*Ionesco Suite, The Flies, Variations Brecht, Man is Man*).

**HUGUES QUESTER** (*The father*) has acted under the direction of some of the greatest European theater and film directors (Patrice Chéreau, Jacques Lassalle, Giorgio Strehler, Claude Régy, Roger Planchon, Lucian Pintillie, Stéphane Braunschweig, Alain Tanner, Raul Ruiz, Jacques Demy, Serge Gainsbourg, Eric Rohmer, Krzystof Kieslowski, and Joao Cesar Monteiro) in mainstream and avant-garde productions of classical and contemporary texts. He met Emmanuel Demarcy-Mota in 2001 and has since worked with him in five different productions: *Six Characters in Search of an Author* (earning the critics' Best Actor's Award in 2002), *Rhinoceros, Man is Man, Casimir and Caroline, and Victor or Power to the Children.*

**PASCAL VUILLEMOT** (*The carpenter*) received his degree from the Conservatoire National Supérieur d'Art Dramatique in Paris in 1997. Since then, Mr. Vuillemot worked with directors Michel Didym, Gérard Watkins, and Victor Gauthier-Martin. In 2000, he met Emmanuel Demarcy-Mota and joined his ensemble, subsequently taking part in most of the ensemble's productions, including *Marat Sade, Six Characters in Search of an Author, Love's Labour's Lost, Rhinoceros, Man is Man, Casimir and Caroline, and Le Faiseur.* He also works on a regular basis with filmmaker Philippe Garrel.

**CHRISTOPHE LEMAIRE** (*assistant director*) is a longstanding friend and collaborator of Emmanuel Demarcy-Mota. He is a founding member of Le Théâtre des Millefontaines as an assistant director and an artistic collaborator. He has worked on every production by the company since high school.

**YVES COLLET** (*set and lighting designer*) has designed sets and lights for Emmanuel Demarcy-Mota since 1998, including: *Love's Labour's Lost*, *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *L'Inattendu*, *Le diable en partage*, *Ma vie de chandelle*, *Marcia Hesse*, *Man is Man*, *Wanted Petula*, *Casimir and Caroline*, and *Victor or Power to the Children*. He has also designed sets for *L'Autre Côté*, an opera by Bruno Mantovani with libretto by François Regnault, directed by Emmanuel Demarcy-Mota at Opéra National du Rhin. With the artistic ensemble, he also works in other formats and has redesigned the public spaces of Théâtre de la Ville. He has also collaborated with Catherine Dasté, Adel Hakim, Claude Buchwald, Elisabeth Chailloux, and Brigitte Jaques-Wajeman.

**JEFFERSON LEMBEYE** (*music and sound design*) has composed music for all of Emmanuel Demarcy-Mota's

productions since 1998. Within the artistic ensemble of Théâtre de la Ville, he composes and performs on a regular basis for poetry recitals and small-format work. His work mixes both acoustic and electronic music. He has also worked with Catherine Hiegel, Ricardo Lopez Munoz, and in dance with the ensembles L'expérience Harmaat, Retouramont, and Kirvat. He also works in cinema, and is a co-founder of the Mix Collective.

**DAVID EDEN PRODUCTIONS, LTD.** (*tour producer*) has been one of the leading American organizations devoted to producing international work in the US for more than 25 years. Most recently, David Eden Productions has produced American tours of Gate Theatre Dublin's *Krapp's Last Tape*, *Endgame*, and *Watt*; Galway's Druid Theatre in *The Cripple of Inishmaan*, *The Walworth Farce*, and *DruidSynge*; and the Théâtre de la Ville-Paris production of Ionesco's *Rhinoceros*. Other recent tours include Théâtre Bouffes du Nord's *The Suit*, the Gate Theatre Dublin's *Waiting for Godot*, DeclanDonnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company, and the State Ballet of Georgia with Bolshoi prima ballerina Nina Ananiashvili.



 umslobby

Scan for a look behind the scenes during our summertime Parisian visit with Théâtre de la Ville.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit [www.umslobby.org](http://www.umslobby.org) to find these stories..

**For David Eden Productions**

David Eden, *President*

Erica Charpentier, *General Manager*

Chris Buckley, *Production Consultant*

Elise-Ann Konstantin, *Visa Coordinator*

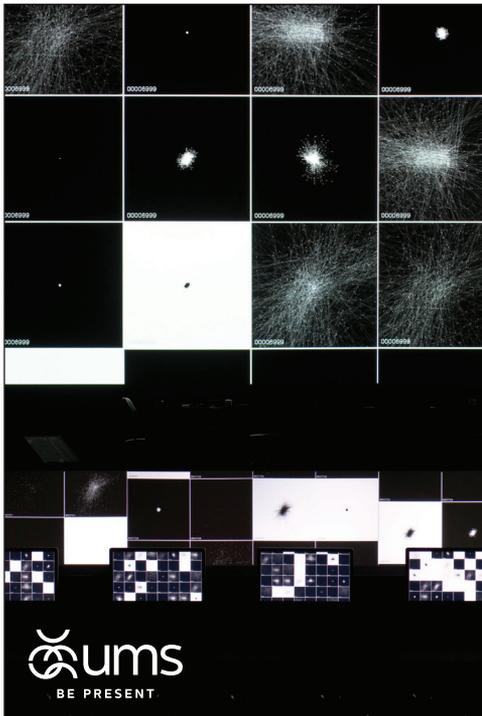
Lori Harrison/Atlas Travel, *Travel Agent*

The US tour of Théâtre de la Ville is supported by:



UMS ARCHIVES

This weekend's performances mark **Théâtre de la Ville's** second UMS appearance following the company's UMS debut in October 2012 in three performances of Ionesco's *Rhinocéros* at the Power Center.



## SUPERPOSITION | RYOJI IKEDA

Concept, direction, and music by  
Ryoji Ikeda

Friday, October 31, 8 pm  
Saturday, November 1, 8 pm  
Power Center

SUPPORTED BY THE  
Renegade Ventures Fund,  
established by Maxine and Stuart Frankel

ENDOWED SUPPORT FROM  
The Doris Duke Charitable Foundation  
Endowment Fund

FUNDED IN PART BY  
The Japan Foundation through the  
Performing Arts JAPAN program

**Tickets on Sale Now**

For more information, visit  
[www.ums.org](http://www.ums.org) or call 734.764.2538.



# SATURDAY MORNING PHYSICS: RYOJI IKEDA'S *SUPERPOSITION*

**Saturday, November 1, 10:30 am**  
Power Center, 121 Fletcher Street,  
Ann Arbor

Free and open to the public;  
no ticket required.

Complimentary refreshments will  
be served from 10–10:30 am in the  
Power Center Lobby.

In collaboration with Saturday  
Morning Physics and the U-M  
Department of Physics.

Since 1995, the University of Michigan Department of Physics has been sharing some of the latest ideas in the field with the public in the Saturday Morning Physics series. Designed for general audiences, the lectures are an opportunity to hear physicists discuss their work in easy-to-understand, non-technical terms. Join Ryoji Ikeda, the creator of *superposition*, and physicists Adam Frank (University of Rochester, New York and founder of NPR's *13.7 Cosmos & Culture* blog) and Anthony Aguirre (University of California, Santa Cruz) as they discuss the science and philosophy behind the performance. Moderated by U-M faculty member Fred Adams.



BE PRESENT IN THE PAST

## OUR HISTORY. IN YOUR HANDS.

For the last several years, we've been digitizing all of the information from our rich 136-year history. Performance records, program books, photos, and much more are now available online. We're proud to announce the launch of our online archives.

We encourage you to explore.

[UMSREWIND.ORG](http://UMSREWIND.ORG)



# PEOPLE.

*Those who work to bring you UMS performances each season*

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.

## UMS BOARD OF DIRECTORS

*The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.*

Stephen G. Palms  
*Chair*

Stephen R. Forrest  
*Vice Chair*

Joel D. Howell  
*Secretary*

David N. Parsigian  
*Treasurer*

Rachel Bendit  
Janet Callaway

David Canter  
Mark Clague

Lisa D. Cook

Julia Donovan Darlow

Monique Deschaine

Tiffany L. Ford

Katherine Goldberg

Richard F. Gutow

Stephen Henderson

Daniel Herwitz

Christopher Kendall

S. Rani Kotha

Frank Legacki

Jeffrey K. MacKie-Mason

Donald L. Morelock

Agnes Moy-Sarns

Sarah Nicoli

Timothy Petersen

Martha E. Pollack

Sharon Rothwell

Mark S. Schlissel

Linh Song

Cheryl L. Soper

Rick Sperling

Victor J. Strecher

Karen Jones Stutz

Jeanice Kerr Swift

*Superintendent, Ann Arbor  
Public Schools*

A. Douglas Rothwell  
*Chair, Corporate Council*

David Herzig  
*Past Board Chair*

Bruce Tuchman  
*Chair, National Council*

Pat Bantle  
*Chair, Advisory Committee*

## UMS SENATE

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

Wadad Abed	Peter N. Heydon	Harold T. Shapiro
Michael C. Allemang	Toni Hoover	George I. Shirley
Carol L. Amster	Kay Hunt	John O. Simpson
Gail Davis-Barnes	Alice Davis Irani	Timothy P. Slottow
Kathleen Benton	Stuart A. Isaac	Anthony L. Smith
Lynda Berg	Thomas E. Kauper	Carol Shalita Smokler
Richard S. Berger	David B. Kennedy	Jorge A. Solis
Maurice S. Binkow	Gloria James Kerry	Peter Sparling
DJ Boehm	Thomas C. Kinnear	James C. Stanley
Lee C. Bollinger	Marvin Krislov	Lois U. Stegeman
Charles W. Borgsdorf	F. Bruce Kulp	Edward D. Surovell
Janice Stevens-Botsford	Leo A. Legatski	James L. Telfer
Paul C. Boylan	Melvin A. Lester	Susan B. Ullich
William M. Broucek	Earl Lewis	Michael D. VanHermert
Barbara Everitt Bryant	Patrick B. Long	Eileen Lappin Weiser
Robert Buckler	Helen B. Love	B. Joseph White
Letitia J. Byrd	Cynthia MacDonald	Marina v.N. Whitman
Kathleen G. Charla	Robert C. Macek	Clayton E. Wilhite
Mary Sue Coleman	Judythe H. Maugh	Iva M. Wilson
Jill A. Corr	Rebecca McGowan	Karen Wolff
Peter B. Corr	Barbara Meadows	
Ronald M. Cresswell	Joetta Mial	
Martha Darling	Lester Monts	
Hal Davis	Alberto Nacif	
Sally Stegeman DiCarlo	Shirley C. Neuman	
Robert F. DiRomualdo	Jan Barney Newman	
Junia Doan	Roger Newton	
Al Dodds	Len Niehoff	
James J. Duderstadt	Gilbert S. Omenn	
Aaron P. Dworkin	Joe E. O'Neal	
David Featherman	Randall Pittman	
David J. Flowers	Phil Power	
George V. Fornero	John D. Psarouthakis	
Maxine J. Frankel	Rossi Ray-Taylor	
Patricia M. Garcia	John W. Reed	
Beverly B. Geltner	Todd Roberts	
Christopher Genteel	Richard H. Rogel	
Anne Glendon	Prudence L. Rosenthal	
Patricia Green	A. Douglas Rothwell	
William S. Hann	Judy Dow Rumelhart	
Shelia M. Harden	Maya Savarino	
Randy J. Harris	Ann Schriber	
Walter L. Harrison	Edward R. Schulak	
Norman G. Herbert	John J.H. Schwarz	
Deborah S. Herbert	Erik H. Serr	
Carl W. Herstein	Ellie Serras	
David Herzig	Joseph A. Sesi	

## UMS NATIONAL COUNCIL

*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

Bruce Tuchman  
*Chair*

Andrew Bernstein  
Kathleen G. Charla  
Jacqueline Davis  
Marylene Delbourg-Delphis  
John and Betty Edman  
Janet Eilber

Barbara Fleischman  
Maxine Frankel  
Eugene Grant  
Charles Hamlen  
Katherine D. Hein  
David Heleniak  
Patti Kenner  
Wallis C. Klein  
Jerry and Dale Kolins

Zarin Mehta  
Jordan Morgan  
James A. Read  
Herbert Ruben  
James and Nancy Stanley  
Russell Willis Taylor  
Ann and Clayton Wilhite

## UMS CORPORATE COUNCIL

*The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.*

A. Douglas Rothwell  
*Chair*

Albert Berriz  
Bruce Brownlee  
Robert Buckler  
Robert Casalou

Richard L. DeVore  
Nolan Finley  
Stephen R. Forrest  
Michele Hodges  
Mary Kramer  
Maud Lyon  
David Parsigian

Vivian Pickard  
Sharon Rothwell  
Frederick E. Shell  
Michael B. Staebler  
James G. Vella  
Stephen G. Palms,  
*Ex-Officio*

## UMS STUDENTS

*Students in our volunteer internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

Maryam Ahmed  
Margaret Albrecht  
Megan Boczar  
Clare Brennan  
Gabrielle Carels  
Hannah Crisler  
Catherine Cypert  
Anna Darnell  
Sophia Deery\*  
Adam Desjardins  
Trevor Griffin  
Annie Jacobson

Travis Jones  
Scott Kloosterman  
Emily Kloska  
Caitlyn Koester  
Alexandra Koi  
Bridget Kojima  
Flores Komatsu\*  
Hillary Kooistra\*  
Brian Lee  
Jordan Miller  
Gunnar Moll  
Nisreen Salka

Elizabeth Seidner\*  
Marissa Solomon  
Haylie Stewart  
Rachel Stopchinski  
Melanie Toney  
Jocelyn Weberg

\* 21st Century Artist Interns

**WKAR** thanks the University Musical Society for such high-caliber performances and an amazing schedule this season.

You can explore the arts everyday by tuning into:

**WKAR - TV,**  
**video.wkar.org**  
and **90.5 FM**

**WKAR**  
NETWORK OF OPPORTUNITY



Information on WKAR Support



*Kensington Court*

ANN ARBOR



Proudly Supports the

**University Musical Society**

610 Hilton Blvd | Ann Arbor, MI 48108  
(734) 761-7800 | [kcourtaa.com](http://kcourtaa.com)



Join us for cocktails and dinner at our two Ann Arbor restaurants for a spectacular meal after the performance.



Serving steaks cut in our own market, Knight's famous prime rib, falling-off-the-bone ribs, burgers, seafood, salads, daily specials, "home-baked" bread and desserts.

***Knight's Steakhouse***

600 East Liberty • 734/887-6899  
2324 Dexter Avenue • 734/665-8644  
Open Daily 11 a.m. to Midnight - Liberty St.  
*Preferred Seating Available*  
[www.Knightsrestaurants.com](http://www.Knightsrestaurants.com)



**See, touch and smell the  
Green Earth difference.  
Non-toxic**

An environmentally friendly new  
way of dry cleaning.



2268 S. Main St.  
Located by Busch's on the corner of  
S. Main St. and Ann Arbor-Saline Rd.

734-998-1245  
[www.irisdrycleaners.com](http://www.irisdrycleaners.com)

## UMS FACULTY INSIGHT GROUP

*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

Mark Clague  
Clare Croft  
Philip J. Deloria  
Gillian Eaton  
Linda Gregerson

Marjorie Horton  
Joel Howell  
Daniel Klionsky  
Lawrence La Fountain-  
Stokes

Lester Monts  
Melody Racine  
Sidonie Smith  
Emily Wilcox

## UMS TEACHER INSIGHT GROUP

*Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.*

Robin Bailey  
Jennifer Burton  
Jeff Gaynor  
Neha Shah

Cecelia Sharpe  
Cynthia Page Bogen  
Karen McDonald  
Melissa Poli

Rebeca Pietrzak  
Mark Salzer

## UMS ADVISORY COMMITTEE

*The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.*

Pat Bantle  
*Chair*

Louise Taylor  
*Vice Chair*

Connie Rizzolo Brown  
*Secretary*

Jane Holland  
*Treasurer*

Gail Ferguson Stout  
*Past Chair*

Sassa Akervall  
Sandy Aquino  
Karen Bantel

Gail Bendit  
Corry Berkooz  
Dennis J. Carter  
Judy Cohen  
Sheila Crowley

Jon Desenberg  
Annemarie Kilburn Dolan  
Sharon Peterson Dort  
Julie Dunifon  
Gloria J. Edwards  
Christina Ferris

Laurel Fisher  
Rosamund Forrest

Zita Gillis  
Nicki Griffith  
Joan Grissing

Stephanie Hale  
Debbie Jackson

Carol Kaplan

Nancy Karp  
Kendra Kerr

Freddi Kilburn

Kyle Klobucar

Russell Larson

Marci Raver Lash

Jean Long

Laura Machida

Katie Malicke

Rita Malone

Valerie Roedenbeck

Malooof

Melanie Mandell

Ann Martin

Fran Martin

Terry Meerkov

Amy J. Moore

Barbara Mulay

Magda Munteanu

Deborah Nash

Marjorie Oliver

Liz Othman

Betty Palms

Karen Pancost

Lisa Patrell

Anna Peterson

Ruth Petit

Susan Pollans

Anne Preston

Jeff Reece

Polly Ricciardo

Kathy Rich

Nan Richter

Audrey Schwimmer

William Shell

Arlene P. Shy

Ren Snyder

Linda Spector

Janet Torno

Elaine Tetreault

Martha Williams

Sarajane Winkelman

Wendy K. Zellers

## UMS STAFF

*The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.*

### ADMINISTRATION & FINANCE

Kenneth C. Fischer  
*President*

John B. Kennard, Jr.  
*Director of Administration*

Kathy Brown  
*Executive Assistant*

Jenny Graf  
*Tessitura Systems  
Administrator*

Patricia Hayes  
*Financial Manager*

John Peckham  
*Information Systems  
Manager*

### DEVELOPMENT

Margaret McKinley  
*Director of Development*

Susan Bozell Craig  
*Associate Director of  
Development, Corporate  
Partnerships & Major Gifts*

Rachelle Lesko  
*Development Coordinator*

Lisa Michiko Murray  
*Senior Manager  
of Foundation &  
Government Relations*

Marnie Reid  
*Associate Director of  
Development, Major Gifts*

Cindy Straub  
*Manager of Volunteers &  
Special Events*

### EDUCATION & COMMUNITY ENGAGEMENT

James P. Leija  
*Director of Education &  
Community Engagement*

Shannon Fitzsimons  
*Campus Engagement  
Specialist*

Mary Roeder  
*Associate Manager of  
Community Engagement*

### MARKETING & COMMUNICATIONS

Sara Billmann  
*Director of Marketing &  
Communications*

Jesse Meria  
*Video Production Specialist*

Annick Odom  
*Marketing Coordinator*

Anna Prushinskaya  
*Manager of New Media &  
Online Initiatives*

Truly Render  
*Press & Marketing Manager*

### PROGRAMMING & PRODUCTION

Michael J. Kondziolka  
*Director of Programming*

Jeffrey Beyersdorf  
*Production Director*

Anne Grove  
*Artist Services Manager*

Mark Jacobson  
*Senior Programming  
Manager*

Katie Lantz  
*Production Coordinator*

Liz Stover  
*Associate Programming  
Manager*

### TICKET OFFICE

Christina Bellows  
*Ticket Services Manager*

Kate Gorman  
*Front-of-House Manager*

Ellen Miller  
*Ticket Office/Front-of-  
House Assistant*

Casey Schmidt  
*Sales & Promotions  
Coordinator*

Anna Simmons  
*Ticket Services Coordinator*

Dennis Carter, Bruce  
Oshaben, Brian Roddy  
*Head Ushers*

### UMS CHORAL UNION

Jerry Blackstone  
*Conductor & Music Director*

Arianne Abela  
*Assistant Conductor*

Kathleen Operhall  
*Chorus Manager*

Nancy Heaton  
*Chorus Librarian*

Jean Schneider  
*Accompanist*

Scott VanOrnum  
*Accompanist*

# Support.

UMS excites the imagination, sparks creativity, sharpens collaboration, inspires new ways of thinking, and connects us in ways that only the arts can.

Ticket sales, however, cover less than 40% of the world-class programs that benefit our students and community.

Your gift of any size will enable UMS to deliver **bold artistic leadership**, to create **engaged learning through the arts**, and to provide **access and inclusiveness**.

NOW IS THE TIME.

**Be a Victor for UMS.**  
**Be a Victor for the Arts.**  
**Be a Victor for Michigan.**

Please send your gift to:  
UMS Development  
881 N. University Ave.  
Ann Arbor, MI 48109-1011

For more information, please visit [www.ums.org/support](http://www.ums.org/support) or call Margaret McKinley at 734.647.1177.



# Great performances should stir emotion. Retirement planning should not.



Our clients sleep well at night, trusting that we are diligently and proactively caring for all of their family's financial affairs.

As a locally owned, independent financial advisory firm serving the U-M community and families throughout the area for more than 30 years, we are proud to support the outstanding performances UMS brings to Ann Arbor.

734-769-7727  
[www.risadvisory.com](http://www.risadvisory.com)



Retirement Income Solutions

*Helping to grow and preserve your wealth*

© 2014 Retirement Income Solutions is an Independent Investment Advisor.



## Celebrating 136 Successful Seasons

**Jaffe**  
JAFFE RAITT HEUER & WEISS  
*A Professional Corporation*  
Attorneys & Counselors

*proud supporter of*

**ums**  
BE PRESENT

201 S. MAIN STREET, SUITE 300 • ANN ARBOR, MICHIGAN 48104  
P: 734.222.4776 • F: 734.222.4769

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

ANN ARBOR • SOUTHFIELD • DETROIT • NAPLES

# Reinhart

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

## Proudly Supporting The University Musical Society

*Pitch Perfect,  
every time!*

The real estate leader in Ann Arbor for over 40 years

734-747-7888  

# GENEROUS UMS DONORS.

## CAMPAIGN GIFTS AND MULTI-YEAR PLEDGES

*To help ensure the future of UMS, the following donors have made pledges which are payable over a period of up to five years. We are grateful to these generous donors for their commitments.*

### **\$500,000 OR MORE**

Ilene H. Forsyth  
Maxine and Stuart Frankel Foundation  
The Andrew W. Mellon Foundation  
Candis J. and Helmut F. Stern

### **\$100,000 – \$499,999**

Anonymous  
Bert Askwith and Patti Askwith Kenner  
Emily W. Bandera  
Dennis Dahlmann  
Sharon and Dallas Dort  
Eugene and Emily Grant Family Foundation  
Susan and Richard Gutow  
Wallis Cherniack Klein  
Norma and Dick Sarns  
Ron and Eileen Weiser  
Max Wicha and Sheila Crowley  
Ann and Clayton Wilhite

### **\$75,000 – \$99,999**

David and Phyllis Herzig

### **\$50,000 – \$74,999**

Essel and Menakka Bailey  
Penny and Ken Fischer  
Mohamad Issa/Issa Foundation  
Miller, Canfield, Paddock and Stone, P.L.C.  
Donald L. Morelock  
Agnes Moy-Sarns and David Sarns and the  
Sarns Family  
Gil Omenn and Martha Darling  
Sharon and Doug Rothwell  
Linda Samuleson and Joel Howell  
Jane and Edward Schulak  
Dennis and Ellie Serras  
Nancy and James Stanley  
Glenn E. Watkins  
Marina and Bob Whitman  
Gerald B. Zelenock

### **\$25,000 – \$49,999**

Carol Amster  
Cheryl Cassidy  
Junia Doan  
John R. Edman and Betty B. Edman  
Charles H. Gershenson Trust  
Anne and Paul Glendon  
Norman and Debbie Herbert  
Carl and Charlene Herstein  
Jerry and Dale Kolins  
Lois Stegeman  
Stout Systems  
Karen and David Stutz  
Dody Viola

### **\$15,000 – \$24,999**

Michael and Suzan Alexander  
Valerie and David Canter  
Sara and Michael Frank  
Wendy and Ted Lawrence  
M. Haskell and Jan Barney Newman  
Eleanor Pollack

### **\$5,000 – \$14,999**

John and Lillian Back  
Karen Bantel and Steve Geiringer  
Suzanne A. and Frederick J. Beutler  
Tim and Robin Damschroder  
Michele Derr  
Ann Martin and Russ Larson  
Eric and Ines Storhok



There's nothing more fulfilling than reaching your potential in daily life, love, work and play. Yet, anger, depression, anxiety, trauma, and low self-esteem create inner roadblocks.

***Talk to us. We can help you free yourself, or someone you love, from inner barriers.***

Carol Barbour, PhD  
Ronald Benson, MD  
Meryl Berlin, PhD  
Susan Cutler, PhD  
Sara Dumas, MD  
Joshua Ehrlich, PhD  
Lena Ehrlich, PsyD  
Harvey Falit, MD  
Erika Homann, PhD

Howard Lerner, MD  
Barry Miller, MD  
Giovanni Minonne, PhD  
Christina Mueller, MD  
Jack Novick, PhD  
Kerry Novick, MA  
Jean-Paul Pegeron, MD  
Dwarakanath Rao, MD  
Ivan Sherick, PhD  
Michael Shulman, PhD

Michael Singer, PhD  
Jonathan Sugar, MD  
Dushyant Trivedi, MD  
Jeffrey Urist, PhD  
Gail van Langen, PhD  
David Votruba, PhD  
Dennis Walsh, MD  
Margaret Walsh, PhD  
Mark Ziegler, PhD

**Michigan Psychoanalytic  
INSTITUTE | SOCIETY**

*For change that lasts.*

**Learn more about us. [www.mpi-mps.org](http://www.mpi-mps.org)**

**Real Estate One®**

*In Tune  
With Ann Arbor*

♪ 555 Briarwood Circle, Suite 200 ♪  
Ann Arbor, MI 48108 ♪ 734.662.8600

**SMITH HAUGHEY AND  
ITS ATTORNEYS PROUDLY  
SUPPORT THE...**

**UNIVERSITY  
MUSICAL SOCIETY**

*Our Ann Arbor Attorneys:*

Cheryl Chandler	Edward Lynch
Gary Eller	William McCandless
Sharon Kelly	Michael Miller
Veronique Liem	Edward Stein

**SH** SMITH HAUGHEY  
RICE & ROEGGE  
ATTORNEYS AT LAW  
734-213-8000 [www.shrr.com](http://www.shrr.com)  
213 S. ASHLEY, STE. 400  
ANN ARBOR, MI 48104

## ENDOWED FUNDS

*The success of UMS is secured in part by income from UMS endowment funds. You may contribute to an existing endowment fund or establish a named endowment with a minimum gift of \$25,000. We extend our deepest appreciation to the many donors who have established and/or contributed to the following funds:*

H. Gardner and Bonnie Ackley Endowment Fund	Dr. and Mrs. Jerry Kolins Shakespearean Endowment Fund
Herbert S. and Carol Amster Endowment Fund	Frances Mauney Lohr Choral Union Endowment Fund
Catherine S. Arcure Endowment Fund	Natalie Matovinović Endowment Fund
Carl and Isabelle Brauer Endowment Fund	Medical Community Endowment Fund
Dahlmann Sigma Nu Endowment UMS Fund	Dr. Robert and Janet Miller Endowment Fund
Hal and Ann Davis Endowment Fund	NEA Matching Fund
Doris Duke Charitable Foundation Endowment Fund	Ottmar Eberbach Funds
John R. and Betty B. Edman Endowment Fund	Palmer Endowment Fund
Epstein Endowment Fund	Mary R. Romig-deYoung Music Appreciation Fund
Ilene H. Forsyth Endowment Fund	Prudence and Amnon Rosenthal K-12 Education Endowment Fund
Anne and Paul Glendon Endowment Fund	Charles A. Sink Endowment Fund
Susan and Richard Gutow Renegade Ventures Endowment Fund	Herbert E. and Doris Sloan Endowment Fund
George N. and Katherine C. Hall Endowment Fund	James and Nancy Stanley Endowment Fund
Norman and Debbie Herbert Endowment Fund	Susan B. Ullrich Endowment Fund
David and Phyllis Herzog Endowment Fund	UMS Endowment Fund
JazzNet Endowment Fund	The Wallace Endowment Fund
William R. Kinney Endowment Fund	The Zelenock Family Endowment Fund
Wallis Chernaick Klein Endowment for Student Experiences	

## PLANNED GIFTS/BEQUESTS

*We are grateful to the following donors for including UMS in their estate plans. These gifts will provide financial support to UMS for generations to come. For more information, please contact Margaret McKinley at 734.647.1177.*

Anonymous	Alan and Bette Cotzin	Susan McClanahan
Bernard and Raquel Agranoff	Penny and Ken Fischer	Joanna McNamara
Mike Allemang	Susan Ruth Fisher	M. Haskell and
Carol and Herb Amster	Meredith L. and Neal Foster	Jan Barney Newman
Neil P. Anderson	Thomas and Barbara Gelehrter	Len Niehoff
Dr. and Mrs. David G. Anderson	Beverly and Gerson Geltner	Dr. and Mrs. Frederick O'Dell
Catherine S. Arcure	Anne and Paul Glendon	Mr. and Mrs. Dennis M. Powers
Barbara K. and	Debbie and Norman Herbert	Mr. and Mrs. Michael Radock
Laurence R. Baker	Rita and Peter Heydon	Mr. and Mrs. Jack Ricketts
Rodney and Joan Bentz	John and Martha Hicks	Prue and Ami Rosenthal
Kathy Benton and	Gideon and Carol Hoffer	Irma J. Sklenar
Robert Brown	Marilyn G. Jeffs	Art and Elizabeth Solomon
Linda and Maurice Binkow	Thomas C. and	Hildreth Spencer
Elizabeth S. Bishop	Constance M. Kinnear	Louise Taylor
Mr. and Mrs. W. Howard Bond	Diane Kirkpatrick	Roy and JoAn Wetzel
Mr. and Mrs. Pal E. Borondy	Dr. and Mrs. Jerry Kolins	Ann and Clayton Wilhite
Barbara Everitt Bryant	Frank Legacki and Alicia Torres	Max Wicha and Sheila Crowley
Pat and George Chatas	Leo and Kathy Legatski	Marion Wirick
Mr. and Mrs. John Alden Clark	Richard LeSueur	Mr. and Mrs. Ronald G. Zollar
Mary C. Crichton	Robert and Pearson Macek	

**Your bank.  
For community.**

**Proud to support the  
University Musical Society.**



**OLD NATIONAL BANK<sup>®</sup>**

1-800-731-2265  
[oldnational.com/community](http://oldnational.com/community)

Member FDIC

0112-069

**Bravo!**

The law firm of Dykema  
applauds the University  
Musical Society for bringing  
the spirit of harmony to our  
community with one sound  
performance after another.

Delivering exceptional  
service to individuals and  
businesses since 1926.

**DYKEMA**

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



## Dentistry as a Fine Art

**Unparalleled Attention to Detail**

We blend creativity and expertise to  
create beautiful, natural-looking smiles.

**Sedation | Implants | Cosmetics | Complex Restoration | Sleep Apnea**

 **DONALDSON  
& GUENTHER**

**734.971.3450**

**[dgdent.com](http://dgdent.com)**

3100 Eisenhower, Ann Arbor MI 48108

## LIFETIME GIVING OF \$500,000 OR MORE

*The donors listed below have provided significant support to UMS over a number of years. We recognize those whose cumulative giving to UMS totals \$500,000 or more.*

Anonymous  
Linda and Maurice Binkow  
Community Foundation for Southeast Michigan  
Doris Duke Charitable Foundation  
DTE Energy Foundation  
Ford Motor Company Fund and Community Services  
Forest Health Services  
Ilene H. Forsyth  
Maxine and Stuart Frankel Foundation  
Richard and Lillian Ives Trust  
The Andrew W. Mellon Foundation  
Michigan Council for Arts and Cultural Affairs

Michigan Economic Development Corporation  
National Endowment for the Arts  
Pfizer, Inc.  
Randall and Mary Pittman  
Philip and Kathy Power  
Estate of Mary Romig-deYoung  
Herbert E. Sloan, Jr. M.D.  
Candis J. and Helmut F. Stern  
University of Michigan  
University of Michigan Health System  
The Wallace Foundation

## UMS SUPPORT – JULY 1, 2013 – JUNE 30, 2014

*The following list includes donors who made gifts to UMS between July 1, 2013 and June 30, 2014. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Donors of \$1–\$249 will be included in the online list at [ums.org](http://ums.org).*

▲ indicates the donor made a contribution to a UMS Endowment Fund

### PRODUCERS (\$500,000 OR MORE)

Ilene H. Forsyth▲  
Candis J. and Helmut F. Stern▲

### DIRECTORS (\$100,000–\$499,999)

Carl and Isabelle Brauer Fund▲  
Ford Motor Company Fund and  
Community Services  
Maxine and Stuart Frankel  
Foundation  
Wallis Cherniack Klein▲  
The Andrew W. Mellon Foundation  
University of Michigan Health  
System

### SOLOISTS (\$50,000–\$99,999)

Anonymous  
Anonymous▲  
Bert Askwith and  
Patti Askwith Kenner  
Dance/USA  
Doris Duke Charitable Foundation  
Dallas and Sharon Dort▲  
DTE Energy Foundation  
Michigan Council for Arts and  
Cultural Affairs  
National Endowment for the Arts  
Ann and Clayton Wilhite

### MAESTROS (\$20,000–\$49,999)

Ann Arbor Area Community  
Foundation  
Anonymous  
Anonymous▲  
Essel and Menakka Bailey▲  
Emily W. Bandera  
John R. Edman and Betty B. Edman▲  
Esperance Family Foundation  
Anne and Paul Glendon▲  
Susan and Richard Gutow▲  
KeyBank  
Masco Corporation Foundation  
Montague Foundation▲  
Roger and Coco Newton▲  
PNC Foundation  
Philip and Kathy Power  
Sharon and Doug Rothwell▲  
Norma and Dick Sarns  
Jane and Edward Schulak  
Toyota  
University of Michigan Office of the  
Senior Vice Provost for Academic  
Affairs  
University of Michigan Office of the  
Vice President for Research  
Ron and Eileen Weiser  
Max Wicha and Sheila Crowley

### VIRTUOSOS (\$10,000–\$19,999)

Jerry and Gloria Abrams▲  
Ann Arbor Regent  
Bank of Ann Arbor  
Bell Tower Hotel  
Rachel Bendit and Mark Bernstein  
The Dahlmann Campus Inn  
Alice Dobson  
Jim and Patsy Donahey  
Penny and Ken Fischer  
Stephen and Rosamund Forrest  
Charles H. Gershenson Trust  
David and Phyllis Herzig  
Joel Howell and Linda Samuelson  
Mohamad Issa and the Issa  
Foundation  
The Japan Foundation  
Frank Legacki and Alicia Torres  
McKinley Associates  
Mrs. Robert E. Meredith  
Miller, Canfield, Paddock,  
and Stone, P.L.C.  
Donald L. Morelock  
Agnes Moy-Sarns and David Sarns  
New England Foundation for the Arts  
Old National Bank  
Gil Omenn and Martha Darling  
Michael J. and Leslee Perlstein  
James Read  
Retirement Income Solutions  
RunSignUp  
Dennis and Ellie Serras

**VIRTUOSOS (CONTINUED).**

Joe and Yvonne Sesi  
Sesi Motors  
Irma J. Sklenar Trust  
Nancy and James Stanley  
University of Michigan Credit Union  
University of Michigan Third Century Initiative  
Robert O. and Darragh H. Weisman  
Marina and Robert Whitman  
Gerald B. (Jay) Zelenock

**CONCERTMASTERS  
(\$5,000–\$9,999)**

Michael Allemang and Janis Bobrin  
Carol Amster  
Ann Arbor Automotive  
Anonymous  
Janet and Arnold Aronoff  
Arts at Michigan  
Aventura  
babo: a market by Sava  
Kathy Benton and Robert Brown  
Andrew and Lisa Bernstein  
Gary Boren  
Edward and Mary Cady  
Valerie and David Canter  
Cheryl Cassidy  
Mary Sue and Kenneth Coleman  
Comerica  
The Herbert & Junia Doan Foundation  
David and Jo-Anna Featherman  
Barbara G. Fleischman  
Katherine and Tom Goldberg  
Norman and Debbie Herbert<sup>▲</sup>  
Carl W. and Charlene R. Herstein  
Honigman Miller Schwartz and Cohn LLP  
James A. Kelly and Mariam C. Noland  
David and Sally Kennedy<sup>▲</sup>  
John S. and James L. Knight Foundation  
Samuel and Marilyn Krimm  
Linda Langer and Paula McCracken  
Ted and Wendy Lawrence<sup>▲</sup>  
Richard and Carolyn Lineback  
The Mardi Gras Fund  
Sally and Bill Martin  
Natalie Matovinović  
Michigan Critical Care Consultants Inc.  
M. Haskell and Jan Barney Newman  
Virginia and Gordon Nordby  
Rob and Quincy Northrup  
Paula Novelli and Paul Lee and Pearl Eleanor Pollack<sup>▲</sup>  
Prue and Ami Rosenthal  
Herbert and Ernestine Ruben  
Sava's Restaurant  
John W. and Gail Ferguson Stout Stout Systems  
Karen and David Stutz<sup>▲</sup>  
Bruce G. Tuchman  
United Way of Washtenaw County  
Dody Viola

**LEADERS  
(\$2,500–\$4,999)**

Jim and Barbara Adams  
Michael and Suzan Alexander  
Barbara A. Anderson and  
John H. Romani

Anonymous  
Arts Midwest Touring Fund  
Elizabeth R. Axelson and Donald H. Regan  
John and Lillian Back  
Ulysses Balis and Jennifer Wyckoff  
Karen Bantel and Steve Geiringer  
Norman E. Barnett  
Robert and Wanda Bartlett  
Bradford and Lydia Bates  
Ronald and Linda Benson  
Suzanne A. and Frederick J. Beutler<sup>▲</sup>  
Blue Nile Restaurant  
John and Denise Carethers  
Carolyn M. Carty and Thomas H. Haug  
Jean and Ken Casey  
Center for Plastic and Reconstructive Surgery  
Kathy Cooney and Gary Faerber  
Anne and Howard Cooper  
Culture Source  
Julia Donovan Darlow and John Corbett O'Meara  
Marylene Delbourg-Delphis and Sophie Delphis  
John Dryden and Diana Raimi  
Rosalie Edwards/Vibrant  
Ann Arbor Fund of the Ann Arbor Area Community Foundation  
Joan and Emil Engel  
Betsy Foxman and Michael Boehnke  
Sara and Michael Frank  
Prof. David M. Gates  
Thomas and Barbara Gelehrter  
Germain Honda of Ann Arbor  
Sid Gilman and Carol Barbour  
Elliott and Gayle Greenberg  
Richard and Linda Greene  
John and Helen Griffith  
Lynn and Martin Halbfinger  
Stephanie Hale and Pete Siers  
James and Patricia Kennedy  
Connie and Tom Kinnear  
Diane Kirkpatrick  
Wally and Robert Klein  
Philip and Kathryn Klintworth  
Tim and Kathy Laing  
Carolyn and Donald Lewis  
Lawrence and Rebecca Lohr  
Jean E. Long  
Jeffrey MacKie-Mason and Janet Netz  
Ann W. Martin and Russ Larson  
Ernest and Adèle McCarus  
Erin McKean and Steve Sullivan  
Paul Morel and Linda Woodworth  
Margaret and Randolph Nesse  
William Nolting and Donna Parmelee  
Steve and Betty Palms  
Elizabeth and David Parsigian  
Tim and Sally Petersen  
Bertram and Elaine Pitt  
Jim and Bonnie Reece  
John W. Reed  
Anthony L. Reffells  
Corliss and Jerry Rosenberg  
Nathaniel and Melody Rowe  
Frances U. and Scott K. Simonds  
Susan M. Smith and Robert H. Gray  
Linda Spector and Peter Jacobson  
Eric and Ines Storhok  
Ed and Natalie Surovell

Judy and Lewis Tann  
Louise Taylor  
Ted and Eileen Thacker  
Louise Townley  
Jim Toy

**PATRONS  
(\$1,000–\$2,499)**

Bernard and Raquel Agranoff  
Katherine Aldrich  
Richard and Mona Alonzo  
David G. and Joan M. Anderson  
Dave and Katie Andrea  
Anonymous  
Dr. and Mrs. Rudi Ansbacher  
Harlene and Henry Appelman  
Dr. Frank J. Ascione  
Bob and Martha Ause  
Jonathan Ayers and Teresa Gallagher  
John and Ginny Bareham  
Barracuda Networks  
Anne Beaubien and Phil Berry  
Cecilia Benner  
Dr. Rosemary R. Berardi and Dr. Carolyn R. Zaleon  
Mitchell Bernstein and Jessica Halprin  
John E. Billi and Sheryl Hirsch  
Joan Binkow  
Judy Bobrow and Jon Desenberg  
DJ and Dieter Boehm  
Horace and Francine Bomar  
Margaret and Howard Bond  
Charles and Linda Borgsdorf  
Laurence and Grace Boxer  
Dr. and Mrs. Ralph R. Bozell  
Dale E. and Nancy M. Briggs  
Barbara Everitt Bryant  
Jeannine and Robert Buchanan  
Lawrence and Valerie Bullen  
Charles and Joan Burleigh  
Barbara and Al Cain  
Lou and Janet Callaway  
Dan Cameron Family Foundation  
Jean W. Campbell  
Sally Camper and Bob Lyons  
Thomas and Marilou Capo  
Brent and Valerie Carey  
Cheng-Yang Chang MD PhD<sup>▲</sup>  
Tsun and Siu Ying Chang  
Anne Chase  
Patricia Chatas  
Myung Choi  
Clark Hill PLC  
Brian and Cheryl Clarkson  
Ellen and Hubert Cohen  
Judy and Malcolm Cohen  
Chris Conlin  
Tim and Robin Damschroder<sup>▲</sup>  
Susan T. Darrow  
Charles and Kathleen Davenport<sup>▲</sup>  
Monique and Dennis Deschaine  
Sally and Larry DiCarlo  
Molly Dobson  
Peter and Grace Duren  
Barbara and Tony Eichmuller  
Charles and Julia Eisendrath<sup>▲</sup>  
Johanna Epstein and Steven Katz  
Harvey and Elly Falit  
Scott and Kristine Fisher  
Susan Fisher and John Waidley

# THE REVIEWS ARE IN!

"Maryanne's marketing strategy got us an offer 10% over asking price before we listed our house!...she clearly goes above and beyond in everything she does!"

— Kevin and Liz

"...an example of what a good honest realtor should be...truly a class act!"

— Steve and Janet

"...her tenacity, experience and knowledge of the market were instrumental...refreshing straightforwardness...superb sounding-board..."

— Ryan and Stephanie

"We have experienced buying and selling homes 28 times over 43 years in 3 countries...Maryanne wins hands down as our favorite realtor of all times!"

— Tony and Chrissie



cell 734.645.3065 e-mail mteleserealtor1@aol.com web www.maryannetelese.com



## MARYANNE TELESE

1898 W. Stadium Blvd.  
Ann Arbor, MI

### PATRONS (CONTINUED).

Esther Floyd  
Food Art  
Dan and Jill Francis  
Paul and Judith Freedman  
Leon and Marcia Friedman  
Bill and Boc Fulton  
B. Garavaglia  
Tom Gasloli  
Chris and Dara Genteel  
Zita and Wayne Gillis  
Glen Arbor Cabin LLC  
Cozette Grabb  
Leslie and Mary Ellen Guinn  
Marlys Hamill  
Steven and Sheila Hamp  
Jeff Hannah and Nur Akcasu  
Martin D. and Connie D. Harris  
Clifford and Alice Hart  
Larry Hastie  
Sivana Heller  
Robert M. and Joan F. Howe  
Eileen and Saul Hymans  
Keki and Alice Irani  
Jean Jacobson  
Janet and Wallie Jeffries  
Kent and Mary Johnson\*  
Timothy and Jo Wiese Johnson\*  
Key Hope Foundation  
Elise K. Kirk  
Carolyn and Jim Knake  
Michael J. Kondziolka and Mathias-  
Philippe Badin  
Barbara and Ronald Kramer  
Donald J. and Jeanne L. Kunz

Jerry and Marion Lawrence  
John K. Lawrence and  
Jeanine A. DeLay\*  
Leo and Kathy Legatski  
Richard LeSueur  
Joan and Melvyn Levitsky  
Carolyn and Paul Lichter  
Fran Lyman  
Lisa and Tim Lynch  
Robert and Pearson Macek  
John and Cheryl MacKrell  
Edwin and Cathy Marcus\*  
W. Harry Marsden  
Irwin and Fran Martin  
Mary M. Matthews  
Judythe and Roger Maugh  
Jerry A. and Deborah Orr May\*  
Susan McClanahan and  
Bill Zimmerman  
W. Joseph McCune and Georgiana  
M. Sanders  
Griff and Pat McDonald  
Lyn McHie and John Anderson  
Margaret McKinley  
Semyon and Terry Meerkov  
Melange Bistro  
Harry and Natalie Mobley  
Lester and Jeanne Monts  
THE MOSAIC FOUNDATION  
(of R. & P. Heydon)  
Moscow Philanthropic Fund  
Dana Muir and Tracy Grogan  
Mullick Foundation  
Dan and Sarah Nicoli

Susan and Mark Orringer\*  
Judith A. Pavitt  
Lisa Payne  
Lisa and John Peterson  
Pfizer Foundation  
Juliet S. Pierson  
Susan Pollans and Alan Levy  
Stephen and Bettina Pollock  
Rick and Mary Price  
Ray and Ginny Reilly  
Charles Reinhart Company Realtors  
Malverne Reinhart  
Richard and Edie Rosenfeld  
Craig and Jan Ruff  
Karem and Lena Sakallah  
Alan and Swanna Salliel  
Maya Savarino  
Ann and Tom Schriber  
John J.H. Schwarz  
Erik and Carol Serr  
Janet Shatusky  
Bill and Chris Shell  
Carl Simon and Bobbi Low  
Nancy and Brooks Sitterley  
Michael Sivak and Enid Wasserman  
Dr. Rodney Smith and Janet Kemink  
Ren and Susan Snyder  
Becki Spangler and Peyton Bland  
Ted St. Antoine  
Michael B. Staebler and  
Jennifer R. Poteat  
Gary and Diane Stahle  
Lois Stegeman  
Virginia E. Stein

**PATRONS (CONTINUED).**

Dalia and Stan Strasius  
 Dj and Kate Sullivan  
 Charlotte B. Sundelson  
 Elaine and Jim Tetreault  
 Keturah Thunder-Haab  
 Jeff and Lisa Tulin-Silver  
 Marianne Udow-Phillips and  
 Bill Phillips  
 Susan B. Ullrich<sup>▲</sup>  
 Jack and Marilyn van der Velde  
 Florence S. Wagner  
 Bob and Liina Wallin  
 Shaomeng Wang and Ju-Yun Li<sup>▲</sup>  
 Joyce Watson and Marty Warshaw  
 Harvey and Robin Wax  
 Karl and Karen Weick  
 Steven Werns MD  
 W. Scott Westerman, Jr.  
 Roy and JoAn Wetzel<sup>▲</sup>  
 Lauren and Gareth Williams  
 Beth and I. W. Winsten  
 Max and Mary Wisgerhof  
 Charles Witke and Aileen Gatten  
 The Worsham Family Foundation

**BENEFACTORS  
 (\$500–\$999)**

Jan and Sassa Akervall  
 Roger Albin and Nili Tannenbaum  
 Gordon and Carol Allardyce<sup>▲</sup>  
 Neil P. Anderson  
 Ann Arbor Area Convention and  
 Visitors Bureau  
 Ann Arbor Optometry  
 Anonymous  
 Sandy and Charlie Aquino  
 Penny and Arthur Ashe  
 Stephany and Jim Austin  
 Laurence R. and Barbara K. Baker  
 Lisa and Jim Baker  
 Reg and Pat Baker  
 Bank of America Charitable  
 Foundation  
 Pat Bantle  
 Nancy Barbas and Jonathan Sugar  
 Rosalyn, Joshua, and Beth Barclay  
 David and Monika Barera  
 Frank and Lindsay Tyas Bateman  
 Astrid B. Beck  
 The Benevity Community  
 Impact Fund  
 Merete Blöndal Bengtsson  
 Kathleen G. Benua  
 Helen V. Berg  
 L. S. Berlin and Jean McPhail  
 Maria and Terry Bertram  
 Sara Billmann and Jeffrey Kuras  
 William and Ilene Birge  
 John Blankley and Maureen Foley  
 R.M. Bradley and C.M. Mistretta  
 David and Sharon Brooks  
 Pamela Brown  
 Sean Burton and  
 Dr. Jennifer Scott-Burton  
 Susan and Oliver Cameron  
 Campus Realty  
 Janet and Bill Cassebaum  
 Albert C. Cattell  
 John and Camilla Chiapuris  
 Alice S. Cohen

Jon Cohn and Daniela Wittmann  
 Conlin Travel  
 Connie and Jim Cook  
 Arnold and Susan Coran  
 Katherine and Clifford Cox  
 Mac and Nita Cox  
 Clifford and Laura Craig<sup>▲</sup>  
 John and Mary Curtis  
 Joseph R. Custer MD  
 Roderick and Mary Ann Daane  
 Christopher Dahl and Ruth Rowse  
 Dennis Dahlmann and  
 Patricia Garcia  
 Elena and Nicholas Delbanco  
 David and Nancy Deromedi  
 Michele Derr  
 Macdonald and Carolin Dick  
 Linda Dintenfass and Ken Wisinski  
 Andrzej and Cynthia Dlugosz  
 Heather and Stuart Dombey  
 Julie and Bruce Dunlap  
 Dr. and Mrs. W. Duvernoy  
 Dykema  
 Alan S. Eiser  
 David Engelke and Alexandra Krikos  
 Ernst & Young Foundation  
 Etymotic Research, Inc.  
 Michael and Michaelene Farrell  
 Margaret and John Faulkner  
 Carol Finerman  
 George W. Ford  
 David Fox and Paula Bockenstedt  
 Otto W. and Helga B. Freitag  
 Philip and Renée Woodten Frost  
 Carol Gagliardi and David Flesher  
 Luis and April Gago  
 Janet and Charles Garvin  
 Bob and Julie Gates  
 David and Maureen Ginsburg  
 Meidee Goh and David Fry<sup>▲</sup>  
 Mr. and Mrs. Charles  
 and Janet Goss<sup>▲</sup>  
 Marla Gousseff  
 Christopher and Elaine Graham<sup>▲</sup>  
 Martha and Larry Gray  
 Dr. and Mrs. Robert A. Green  
 Linda and Roger Grekin  
 Raymond Grew  
 Werner H. Grilk  
 Ken and Margaret Guire  
 Arthur W. Gulick  
 Talbot and Jan Hack  
 Dr. Don P. Haefner and  
 Dr. Cynthia J. Stewart  
 Helen C. Hall  
 Alan Harnik and Professor Gillian  
 Feeley-Harnik  
 Dan and Jane Hayes  
 Katherine D. Hein MD  
 Diane S. Hoff  
 Jane and Thomas Holland  
 Kay Holsinger and Douglas C. Wood  
 Ronald and Ann Holz  
 Mabelle Hsueh  
 Jim and Colleen Hume  
 Ann D. Hungerman  
 Isciences, L.L.C.  
 Debbie Jackson  
 Elizabeth Jahn  
 Mark and Madolyn Kaminski

Don and Sue Kaul  
 Christopher Kendall and  
 Susan Schilperoort  
 Rhea K. Kish  
 Paul and Dana Kissner  
 Jean and Arnold Kluge  
 Regan Knapp and John Scudder  
 Joseph and Marilyn Kokoszka  
 Dr. Melvyn Korobkin and  
 Linda Korobkin  
 Mary L. Kramer<sup>▲</sup>  
 Paul Krutko and Ellyja Jeffries  
 Ken and Maria Laberteaux  
 Jane Fryman Laird  
 David Lampe and Susan Rosegrant  
 Henry M. Lederman  
 Derick and Diane Lenters<sup>▲</sup>  
 Sue Leong  
 Jennifer Lewis and Marc Bernstein  
 Rod and Robin Little  
 E. Daniel and Kay Long  
 Marilyn and Frode Maaseidvaag  
 Brigitte and Paul Maassen  
 Martin and Jane Maehr  
 Melvin and Jean Manis  
 Betsy Yvonne Mark  
 Geri and Sheldon Markel  
 Howard L. Mason  
 Olivia Maynard and Olof Karlstrom  
 Martha Mayo and Irwin Goldstein  
 Margaret E. McCarthy  
 Thomas and Deborah McMullen  
 Joanna McNamara and Mel Guyer  
 Bernice and Herman Merte  
 Lee Meyer  
 Gene and Lois Miller  
 Candice and Andrew Mitchell  
 Bert and Kathy Moberg  
 Olga Ann Moir  
 Kara and Lewis Morgenstern  
 Drs. Louis and Julie Jaffee Nagel  
 Erika Nelson and David Wagener  
 John and Ann Nicklas  
 Len Niehoff, Lisa Rudgers, and  
 JJ. Niehoff  
 Arthur S. Nusbaum  
 Constance and David Osler  
 Marysia Ostafin and George Smilie  
 M. Joseph and Zoe Pearson  
 Jack and Jean Peirce  
 Wesen and William Peterson  
 Joyce Plummer  
 Diana and Bill Pratt  
 Wallace and Barbara Prince  
 Quest Productions  
 Doug and Nancy Roosa  
 Nancy Rugani  
 Ashish and Norma Sarkar  
 David W. Schmidt  
 Matthew Shapiro and Susan Garetz  
 John Shultz Photography  
 Bruce M. Siegan  
 Sandy and Dick Simon  
 Sue and Don Sinta  
 Jürgen Skoppek  
 Cheryl Soper  
 Robbie and Bill Stapleton  
 Allan and Marcia Stillwagon  
 Sandy Talbot and Mark Lindley

## BENEFACTORS (CONTINUED).

Stephanie Teasley and  
Thomas Finholt  
Doris H. Terwilliger  
Brad Thompson  
Nigel and Jane Thompson  
Peter, Carrie, and Emma Throm<sup>▲</sup>  
Jonathan Trobe and  
Joan Lowenstein<sup>▲</sup>  
Claire Turcotte  
Joyce Urba and David Kinsella  
Douglas and Andrea Van Houweling  
Brad L. Vincent  
Barbara and Thomas Wagner  
Elizabeth A. and David C. Walker  
Arthur and Renata Wasserman  
Richard and Madelon Weber<sup>▲</sup>  
Deborah Webster and George Miller  
Lyndon Welch  
Kathy White<sup>▲</sup>  
Iris and Fred Whitehouse  
Mac and Rosanne Whitehouse<sup>▲</sup>  
Tabb and Deanna Wile, Birmingham  
Wealth Management Group at  
Morgan Stanley  
Dr. Kay Wilson and Dan Barry  
Thomas K. Wilson  
Lawrence and Mary Wise  
Mary Jean and John Yablonky  
Karen Yamada and Gary Dolce  
Linda Yohn  
Ron and Deb Yonkoski  
Thomas and Karen Zelnik

## ASSOCIATES (\$250–\$499)

Judith Abrams  
Dr. Diane M. Agresta  
Roy Albert  
Helen and David Aminoff  
Catherine M. Andrea  
Anonymous  
Ralph and Elaine Anthony  
Phil and Lorie Arbour  
Eric and Nancy Aupperle  
Brian and Elizabeth Bachynski  
Robert and Mary Baird  
Barbara and Daniel Balbach  
Barbara Barclay  
Alex and Gloria Barends  
Kenneth and Eileen Behmer  
Christina Bellows and Joe Alberts  
Christy and Barney Bentgen  
William and Patricia Berlin  
Sheldon and Barbara Berry  
Elizabeth S. Bishop  
Mary E. Black  
Jerry and Dody Blackstone  
Mr. Mark D. Bomia  
Joel Bregman and Elaine Pomeranz  
Christie Brown and Jerry Davis  
Morton B. and Raya Brown  
Tom and Lori Buiteweg  
Jonathan and Trudy Bulkley  
Tony and Jane Burton  
Jennifer L. Caplis  
Thomas and Colleen Carey  
Barbara Mattison Carr  
Susie Carter  
John and Marsha Chamberlin  
Prof. J. Wehrley Chapman and  
Mrs. Patricia Chapman

Samuel and Roberta Chappell  
Joan and Mark Chesler  
Reginald and Beverly Ciokajlo  
Mark Clague and Laura Jackson  
Janice A. Clark  
Wayne and Melinda Colquitt  
Anne and Edward Comeau  
Minor J. and Susan L. Coon  
Mrs. Katharine Cosovich  
Roger Craig  
Susan Bozell Craig  
Mrs. C. Merle Crawford  
Jean Cunningham and  
Fawwaz Ulaby  
Marylee Dalton and Lynn Drickamer  
Connie D'Amato  
Sunil and Merial Das  
Art and Lyn Powrie Davidge  
Ed and Ellie Davidson  
Linda Davis and Bob Richter  
Norma and Peter Davis  
Elizabeth Duell  
Bill and Julie Dunifon  
Don and Kathy Duquette  
Ed and Mary Durfee  
Swati Dutta  
Dworkin Foundation  
Gavin Eadie and Barbara Murphy  
David Eden Productions, Ltd  
James F. Eder  
Richard and Myrna Edgar  
Gloria J. Edwards  
Morgan and Sally Edwards  
James Ellis and Jean Lawton  
Julie and Charles Ellis  
Thomas A. Fabiszewski  
Claudine Farrand and  
Daniel Moerman  
Joseph Fazio and Lisa Patrell  
Phillip and Phyllis Fellin  
James and Flora Ferrara  
Herschel and Adrienne Fink  
C. Peter and Beverly Fischer  
Harold and Billie Fischer  
Arnold Fleischmann  
Jessica Fogel and Lawrence Weiner  
Scott and Janet Fogler  
Lucia and Doug Freeth  
Stephanie and Tim Freeth  
Tavi Fulkerson and Bill Hampton  
Harriet Fufeld  
Enid Galler  
Sandra Gast and Greg Kolecki  
Michael Gatti and Lisa Murray  
Beverley and Gerson Geltner  
Dr. Renate V. Gerulaitis  
Dr. Allan Gibbard and  
Dr. Beth Genne  
J. Martin Gillespie and Tara Gillespie  
Eddie Goldenberg  
Edward and Mona Goldman  
Michael L. Gowing  
Jenny Graf  
Jerry M. and Mary K. Gray  
Jeffrey B. Green  
Thomas and Susan Gross  
Susan C. Guszynski and  
Gregory F. Mazure  
Lawrence Hack  
George and Mary Haddad  
Michael Halpern

Susan R. Harris  
Dorothy J. Hastings  
Gabrielle Hecht  
Wendel and Nancy Heers  
Rose and John Henderson  
J. Lawrence Henkel and  
Jacqueline Stearns  
Elaine Hockman  
Gideon and Carol Hoffer  
James S. and Wendy Fisher House  
Drs. Maha Hussain and Sal Jafar  
Hank and Karen Jalloos  
Mark and Linda Johnson  
Paul and Olga Johnson  
Monica and Fritz Kaenzig  
Angela Kane  
Dr. Herbert and Mrs. Jane Kaufer<sup>▲</sup>  
Deborah Keller-Cohen and  
Evan Cohen  
Nancy Koppelman and  
Michael Smerza  
Dan and Freddy Kilburn  
Paul and Leah Kileny  
Web and Betty Kirksey  
Shira and Steve Klein  
Michael Koen  
Brenda Krachenberg  
Gary and Barbara Krenz  
Mary Krieger  
Bert and Geraldine Kruse  
Donald J. Lachowicz  
Lucy and Kenneth Langa  
Neal and Anne Laurance  
John and Theresa Lee  
James Leija and Eric Knuth  
Anne and Harvey Leo  
Rachelle Lesko  
Gloria Kitto Lewis  
Jacqueline Lewis  
Marty and Marilyn Lindenauer<sup>▲</sup>  
Arthur and Karen Lindenberg  
Ann Marie Lipinski  
Michael and Debra Lisull  
Daniel Little and Bernadette Lintz  
Dr. Len and Betty Lofstrom  
Julie Loftin  
William and Lois Lovejoy  
Roger E. Lyons  
Dr. Donald and Jane MacQueen  
William and Jutta Malm  
Tom Marini  
Margaret and Harris McClamroch  
Frances McSparran  
Gerlinda Melchiori  
Warren and Hilda Merchant  
Fei Fei and John Metzler  
Robin and Victor Miesel  
Jack and Carmen Miller  
Louise Miller  
John and Sally Mitani  
Gordon and Kimberly Mobley  
Mei-ying Moy  
Mark and Lesley Mozola  
Tom and Hedi Mulford  
Drs. George and Kerry Mychaliska<sup>▲</sup>  
Gerry and Joanne Navarre  
Glenn Nelson and Margaret Dewar  
Thomas J. Nelson  
Kay and Gayl Ness  
Sarah Winans Newman  
Richard and Susan Nisbett

**ASSOCIATES (CONTINUED).**

Laura Nitzberg  
 Christer and Outi Nordman  
 Robert and Elizabeth Oneal  
 Elizabeth Ong  
 Mohammad and J. Elizabeth Othman  
 David and Andrea Page  
 Karen Pancost  
 Kathy Panoff  
 Karen Park and John Beranek  
 Sara Jane Peth  
 Ruth S. Petit  
 Robert and Mary Ann Pierce  
 Donald and Evonne Plantinga  
 Irena and Patrick Politano  
 Pat Pooley  
 Thomas S. Porter  
 Anne Preston  
 Ann Preuss  
 Karen and Berislav Primorac  
 John Psarouthakis and Anitigoni Kefalogiannis  
 The Quarter Bistro  
 Stephen and Agnes Reading  
 Jeff Reece  
 Marnie Reid  
 Anne and Fred Remley  
 Carrol K. Robertsen  
 Susan M. Rose, D.O.  
 Drs. Stephen Rosenblum and Rosalyn Sarver  
 Dr. Daria Rothe  
 Ms. Rosemarie Haag Rowney  
 Carol Rugg and Richard Montmorcency  
 Mitchell and Carole Rycus  
 Linda and Leonard Sahn

Amy Saldinger and Robert Axelrod  
 Irv and Trudy Salmeen  
 Ina and Terry Sandalow  
 Michael and Kimm Sarosi  
 Joseph M. Saul and Lisa Leutheuser  
 Albert J. and Jane L. Sayed  
 Jochen and Helga Schacht  
 Dick Scheer  
 Ananda Sen and Mousumi Banerjee  
 Fred Shapiro  
 David and Elvera Shappirio  
 Jamie Sharkey  
 Patrick and Carol Sherry  
 Janet and David Shier  
 George and Gladys Shirley  
 Jean and Thomas Shope  
 Hollis and Martha A. Showalter  
 Douglas and Barbara Siders  
 Edward and Kathy Silver  
 Terry M. Silver  
 Robert and Elaine Sims  
 Scott and Joan Singer  
 John and Anne Griffin Sloan  
 Robert Sloan and Ellen Byerlein  
 Carl and Jari Smith  
 David and Renate Smith  
 Robert W. Smith  
 Hanna Song and Peter Toogood  
 Cynthia Sorensen  
 Doris and Larry Sperling  
 Jim Spevak  
 Jeff Spindler  
 David and Ann Staiger  
 Jeff and Kate Stanley  
 James L. Stoddard

Cynthia Straub  
 Roger Stutesman  
 Brian and Lee Talbot  
 May Ling Tang  
 Stephan Taylor and Elizabeth Stumbo  
 Textron  
 Denise Thal and David Scobey  
 Tom and Judy Thompson  
 William J. Thornton  
 Patricia and Terri Tompkins  
 Hitomi Tonomura  
 John G. Topliss  
 Donald Tujaka  
 Alvan and Katharine Uhle  
 David Uhlmann and Virginia Murphy  
 Alison and Matthew Uzieblo  
 Karla and Hugo Vandersypen  
 Village Corner, Inc.  
 Maureen and John Voorhees  
 Charles R. and Barbara H. Wallgren  
 MaryLinda and Larry Webster  
 Jack and Jerry Weidenbach  
 Mr. and Mrs. Richard Weiermiller  
 Jack and Carol Weigel  
 Neal and Susan Weinberg  
 Mary Ann Whipple  
 James B. White and Mary F. White  
 Nancy Wiernik  
 Nancy P. Williams  
 Pat and John Wilson  
 Sarajane Winkelman  
 Steven and Helen Woghin  
 Charlotte A. Wolfe  
 Drs. Margo and Douglas R. Woll\*  
 Gail and David Zuk

**TRIBUTE GIFTS**

*Gifts have been given in memory of the following people:*

Mel Barclay MD  
 Erling Blöndal Bengtsson  
 Bharat Bhushan  
 Joan Boyle  
 Carl Brauer  
 Donald Bryant  
 Brian Callahan  
 Ralph Carey  
 Leon Cohan  
 Flip Connell  
 Ellwood Derr  
 Jim Garavaglia  
 Daphne Grew  
 Warren L. Hallock  
 Lloyd and Edith Herrold

Kenneth G. Holmes  
 Ronald R. Humphrey  
 Roger E. Hunt  
 Ian Krieg  
 Barbara Ann Lipinski  
 Josip Matovinović MD  
 Paul and Ruth McCracken  
 Valerie D. Meyer  
 Yetta Miller  
 Emerson and Gwendolyn Powrie  
 Henry J. Pratt  
 Gail Rector  
 Dot Reed  
 Steffi Reiss  
 Stanley Rontal

Nona Schneider  
 Tom Schneider  
 Marvin Sharon  
 Sidney Silber  
 Irma Sklenar  
 Beverly Slater  
 Dr. Herbert Sloan  
 Barry Sloat  
 Lloyd St. Antoine  
 Joan C. Susskind  
 Charles Tieman  
 Neil Van Ripper  
 Douglas O. Wayland  
 Angela Welch  
 Barbara R. Wykes

*Gifts have been given in honor of the following people:*

The 2013-14 UMS Advisory Executive Committee  
 Nancy L. Ascione  
 Rachel Bendit  
 Sara Billmann  
 Jean W. Campbell  
 Beverly Carlisle  
 Pat Chapman

Judy Cohen  
 Mary Sue Coleman  
 Kenneth C. Fischer  
 Heather Gates  
 Jenny Graf  
 Susan and Dick Gutow  
 Emanuel Joshua  
 Michael Kondziolka

Sharon Anne McAllister  
 Susan McClanahan  
 Ann Meredith  
 John Reed  
 Dianne Widzinski  
 Ann and Clayton Wilhite  
 Bai Xianyong

# General Info.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.



**Connect** and harness the power of the U-M community. **Excel** by accessing the best learning for life. **Give back** by supporting our communities, our alumni, and the future leaders and best. **Celebrate** by keeping U-M close, and the spirit alive.

**Join today.**

Connect Forever.

[umalumni.com/join](http://umalumni.com/join)



# HOW TO BUY TICKETS.

## ONLINE

[www.ums.org](http://www.ums.org)

## IN PERSON

UMS Ticket Office  
Michigan League  
911 North University Avenue  
Mon–Fri: 9 am–5 pm  
Sat: 10 am–1 pm

*Venue ticket offices open 90 minutes before each performance for in-person sales only.*

## BY PHONE

**734.764.2538**

(Outside the 734 area code, call toll-free 800.221.1229)

## BY MAIL

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

## TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes; please consult your tax advisor. Ticket returns count towards UMS giving levels.

## ACCESSIBILITY

All UMS venues have barrier-free entrances for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538 or visit [www.ums.org/about/accessibility](http://www.ums.org/about/accessibility). There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

## LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

## LOST AND FOUND

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, Lydia Mendelssohn Theatre, or Arthur Miller Theatre, please visit the University Productions office in the Michigan League on weekdays from 9:00 am to 5:00 pm. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Skyline High School, call 734.994.6515. For Trinosophes, call 313.737.6606.

## REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

## PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

Valet parking is complimentary for UMS donors at the Virtuoso level (\$10,000 or more annually) for Choral Union Series performances at Hill Auditorium and Handel's *Messiah*. Valet parking is also available for a fee (\$20 per car) until 30 minutes prior to the concert, and then subject to availability. Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT  
[WWW.UMS.ORG/PARKING](http://WWW.UMS.ORG/PARKING).

# POLICIES.

## SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

## 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 at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept 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 donation until the published start time.

## CHILDREN/FAMILIES

Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age. Learn more about budget-friendly family concertgoing at [www.ums.org/kids](http://www.ums.org/kids).

# GETTING INVOLVED.

*For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://www.ums.org/volunteer).*

## STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 175-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

## UMS ADVISORY COMMITTEE

If you are passionate about the arts, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

## UMS ADVERTISING

- |    |   |     |   |
|----|---|-----|---|
| 8  | Ann Arbor Symphony Orchestra                  | 34  | Michigan Psychoanalytic Institute and Society |
| 22 | Bank of Ann Arbor                             | 8   | Michigan Radio                                |
| 2  | Center for Plastic and Reconstructive Surgery | 36  | Old National Bank                             |
| 32 | Charles Reinhart Co. Realtors                 | 34  | Real Estate One                               |
| 36 | Donaldson & Guenther Dentistry                | 48  | Red Hawk and Revive + Replenish               |
| 36 | Dykema  | 32  | Retirement Income Solutions                   |
| 22 | Gilmore International Keyboard Festival       | 24  | Silver Maples of Chelsea                      |
| 4  | Honigman Miller Schwartz and Cohn LLP         | 34  | Smith Haughey Rice & Roegge                   |
| 20 | Howard Hanna Real Estate Services             | 48  | Tom Thompson Flowers                          |
| 28 | Iris Dry Cleaners                             | 44  | U-M Alumni Association                        |
| 32 | Jaffe, Raitt, Heuer & Weiss PC                | 20  | UMS Prelude Dinners                           |
| 20 | Jewish Family Services                        | IBC | WEMU  |
| 28 | Kensington Court                              | 24  | WGTE  |
| 28 | Knight's                                      | 28  | WKAR  |
| 22 | Mainstreet Ventures                           |     |   |
| 8  | Mark Gjukich Photography                      |     |   |
| 39 | Maryanne Telese, Realtor                      |     |   |

IBC = Inside back cover



**Open Late Thursday, Friday & Saturday**

316 S. State Street      Full Service  
@ North University      Full Menu  
734-994-4004              Full Bar

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



**Tom Thompson/Flowers**  
**665-4222**  
**TomThompsonFlowers.com**

**revive**

café w/ fresh food • coffee • beer and wine

**replenish**

market w/ beer • wine • essential groceries

619 East University @ Zaragon Place  
734-332-3366 • [www.revive-replenish.com](http://www.revive-replenish.com)

**National Public Radio mixed with local public knowledge.**

|  
—  
**89.1**

Public radio from Eastern Michigan University

npr + jazz + blues + local news [wemu.org](http://wemu.org)

**Jazz is alive. And this is its house number.**

|  
—  
**89.1**

Public radio from Eastern Michigan University

npr + jazz + blues + local news [wemu.org](http://wemu.org)

**What crosstown rivalry?**

|  
—  
**89.1**

Proud to be UMS's media partner for the 2014-15 season

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



[ums.org](http://ums.org)

[umslobby.org](http://umslobby.org)

[umsrewind.org](http://umsrewind.org)

[#umslobby](https://twitter.com/umslobby)



Did you like it? Did it move you? Did it change you?  
Did it disappoint? Tell us what you think at [umslobby.org](http://umslobby.org)  
or any of our social media spaces.