

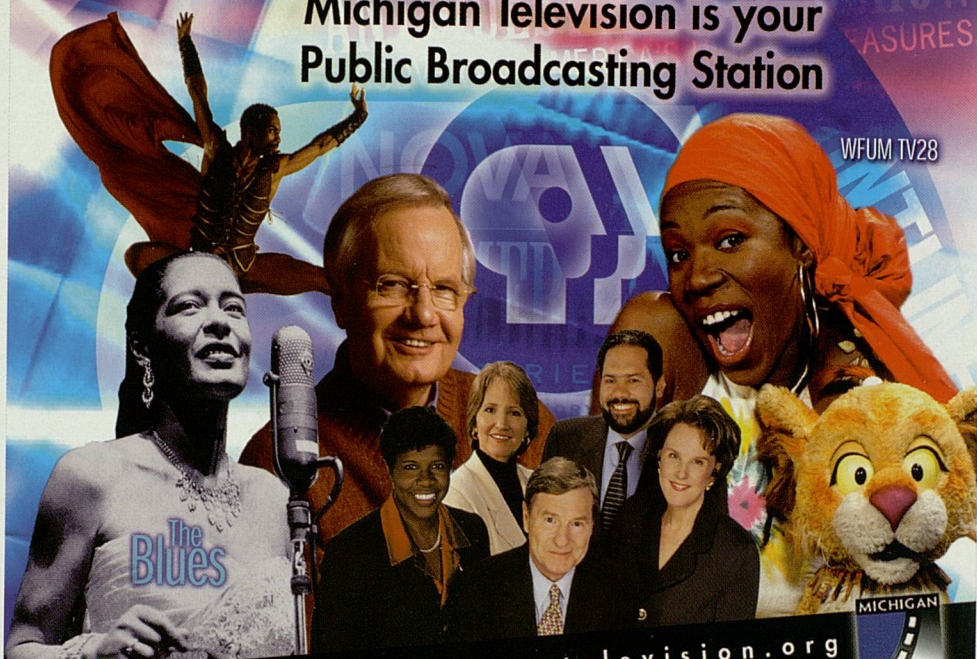
University Musical Society
of the University of Michigan
Winter 2004 Season



125th ums season

Michigan Television is your Public Broadcasting Station

WFUM TV28



michigantelevision.org
michiganradio.org



Todd Mundt

Terry Gross

Charity Nebbe

Robert Siegel

91.7 FM
Ann Arbor/Detroit

104.1 FM
Grand Rapids

91.1 FM
Flint

Bob Edwards

Michigan Radio
is your
NPRSM News Station

Michigan Television and Michigan Radio are services of Michigan Public Media.



university musical society

winter 04

University of Michigan • Ann Arbor

	2	Letters from the Presidents
	5	Letter from the Chair
UMS leadership	6	Corporate Leaders / Foundations
	12	UMS Board of Directors / Senate / Advisory Committee
	13	UMS Staff / Teacher Advisory Committee
UMS services	15	General Information
	16	Tickets
	17	Gift Certificates
	19	www.ums.org
UMS annals	21	UMS History
	22	UMS Choral Union
	23	Venues / Burton Memorial Tower
UMS experience	27	The 125th Winter UMS Season
	30	Education & Audience Development
	33	UMS Preferred Restaurant & Business Program
UMS support	35	Advisory Committee
	35	Sponsorship & Advertising
	37	Internships & College Work-Study / Ushers
	37	<i>BRAVO!</i>
	39	Support
	48	UMS Advertisers

Front Cover: Simon Shaheen, Guthrie Theater's *Othello*, Cecilia Bartoli, Lyon Opera
Ballet dancers **Back Cover:** Dee Dee Bridgewater, Maestro Leopold Stokowski bows
to the Hill Auditorium Audience at the 1936 May Festival

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 125th Anniversary Season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several events on this season's calendar. In addition to



reflecting the artistic beauty and passion that are integral to the human experience, these jointly sponsored events are also wonderful opportunities for University of Michigan students and faculty to learn about the creative

process and the sources of inspiration that motivate artists and scholars.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate UMS's 125th Anniversary with several concerts and revelry on January 17, 18, and 19. Some of the highlights of the weekend will include a festive gala dinner and concert on January 17 and a rare appearance of the marvelous Orchestre Révolutionnaire et Romantique and The Monteverdi Choir on January 18. The weekend will conclude with the Jazz Divas Summit on January 19, as the University and UMS jointly commemorate Martin Luther King, Jr. Day.

I thoroughly enjoyed the results of our collaboration with UMS in Autumn 2003, which included some extraordinary performances. In 2004, a number of superb productions will result from the partnership between the University and UMS. Some of these include appearances by the Israel Philharmonic, the great pianist Alfred Brendel, and the celebrated saxo-

phonist Ornette Coleman, who will also provide a two-day residency to our students. The University is also working with UMS to provide exceptional educational programs to the campus: the legendary Merce Cunningham Dance Company will collaborate with our Department of Dance, and members of the Guthrie Theater will participate in over 20 events when they are in town to present their magnificent production of *Othello*. The remarkable Arab-American artist Simon Shaheen has been providing a splendid residency in Ann Arbor and Dearborn in conjunction with the Arab Community Center for Economic and Social Services, culminating in a concert in the Michigan Theater on January 31. And on April 8, UMS and the School of Music collaborate to produce Professor William Bolcom's epic *Songs of Innocence and of Experience*.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

Sincerely,

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this performance during UMS's historic 125th season. We appreciate your support of the performing arts and of UMS, and we hope that we'll see you at more of our programs during this milestone season. Check the complete listing of UMS's Winter 2004 events beginning on p. 27 and on our website at www.ums.org.

The big news during this winter term is, of course, the re-opening of the Hill Auditorium after its 20-month renovation and restoration. If you're reading this program book while you are in Hill Auditorium, welcome back to this glorious 90-year-old venue. If you're at another venue, I hope you have been or will soon get to Hill. What the University of Michigan has done in this phase of Hill's renovation is absolutely marvelous. As a patron, you'll find a much more welcoming and comfortable building...and one whose infrastructure has been vastly updated and improved to see it through the 21st century. Take the elevator to the balcony, have a coffee in the Elizabeth E. Kennedy Lower Lobby, sit in one of the new and wider seats on the main floor, and look at the stunning new colors surrounding the stage and the ring of lights on the ceiling. These are totally new experiences for a patron attending a UMS concert. What remains to be done in the next phase of renovation is the construction of a backstage addition to Hill

Auditorium so that this world-renowned concert hall will be as welcoming and comfortable for our visiting artists as it is now for our patrons.

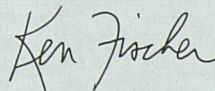
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

December/January issue (see photo). The article recognizes the prominent role UMS now plays on the international performing arts scene, the outstanding team of UMS department heads, and UMS's being the oldest university-related presenting organization in the US. Visit our website to read the article.

It's wonderful to have you with us for this performance. Feel free to get in touch with us if you have

any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President



LEWIS
SINCE 1921

JEWELERS

"YOUR DIAMOND STORE"

Diamonds For Less!



Round



Pear



Emerald



Marquise



Oval

- ◆ Over 82 years in the diamond business
- ◆ One of the largest diamond selections in Michigan
- ◆ G.I.A. graded diamonds
- ◆ Certificate diamonds
- ◆ The lowest prices
- ◆ Every size, shape, cut, color and quality
- ◆ A large selection of settings and mountings
- ◆ Custom designing
- ◆ Appraisals and photographs by a graduate gemologist from the Gemological Institute of America

2000 W. Stadium Blvd., Ann Arbor

(734) 994-5111

HOURS: 9:30-5:30 ◆ Thur 9:30-8:30 ◆ Sat 9:30-5:00

Family Owned and Operated Since 1921 ◆ www.lewisjewelers.com

The UMS Board of Directors extends its deepest appreciation to all members of the UMS staff for their dedication, talent and 100% participation in the 03/04 Annual Fund.

Emily Avers
Rowyn Baker
Jeffrey Beyersdorf
Sara Billmann
Jerry Blackstone
Susan Bozell
Sally Cushing
Mary Dwyer
Kenneth C. Fischer
Jasper Gilbert
Jennifer Graf
Susan Hamilton
Mark Jacobson
Elizabeth Jahn
Ben Johnson
John B. Kennard, Jr.

Michael Kondziolka
Julaine LeDuc
William Maddix
Nicole Manvel
Susan McClanahan
Lisa Michiko Murray
M. Joanne Navarre
Kathleen Operhall
Nicole Paoletti
Chandrika Patel
John Peckham
Alexis Pelletier
Marnie Reid
Lisa Rozek
Alicia Schuster
Warren Williams III

UNIVERSITY
ums
MUSICAL SOCIETY

LETTER FROM THE CHAIR

The UMS 125th season continues with the opening of a newly renovated Hill Auditorium. What a pleasure it is to have our unique hall back with comfortable seats, air conditioning, and *more* restrooms!

Our fall season culminated with the Globe Theatre's production of Shakespeare's *Twelfth Night*, the Boston Pops, and the



125th annual UMS production of Handel's *Messiah* — very different and equally engaging productions. The UMS staff deserves a standing ovation for their enormous hard work. This past

summer we had to reduce our staff by 20%, further increasingly everyone's workload. This is a truly dedicated staff that continuously does a superb job providing the best productions and educational events for the University and our community.

In December, UMS celebrated, if from afar, President Ken Fischer who received the Patrick Hayes Award in London. Named after the man who was founding president of the International Society for the Performing Arts (ISPA) in 1949 and served as Ken's mentor, the Patrick Hayes Award recognizes an ISPA member of long standing whose achievements in arts management are deserving of the highest praise and recognition.

This winter season brings us the Children of Uganda, the Israel Philharmonic, and virtuosic pianist Lang Lang, to name just a few events from the splendid artistic menu UMS has planned for us.

The season finale will be the Ford Honors Program on May 15 featuring Sweet Honey in the Rock (founder Bernice Johnson Reagon received an honorary degree from U-M in 2000). The performance will coincide with the opening of the University Capital Campaign. UMS will be a prominent part of the campaign, and we look to our audience and friends to help us ensure the future of the organization. For those of us who have been able to support UMS in the past, it is an honor to participate in providing such a rich cultural environment for the University, the community and southeastern Michigan. I invite all of you to join us in ensuring the growth and success of the University Musical Society.

Sincerely,

Prue Rosenthal

Prue Rosenthal
Chair, UMS Board of Directors

UMS leadership

CORPORATE LEADERS / FOUNDATIONS



Sandra Ulsh

*Vice President and Executive Director,
Ford Motor Company Fund*

*Ford Motor Company
Fund*

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



David Canter

Senior Vice President, Pfizer, Inc.



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


Eric J. Hill, PhD, FAIA

*Vice President and Project Principal,
Albert Kahn Associates, Inc.*

"Through the visionary rebirth of Hill Auditorium, UMS has at once glorified its mission, reconfirmed the cultural heart of the university community, and ensured the continuing legacy of architect Albert Kahn. Thank you!"


Douglass R. Fox

President, Ann Arbor Automotive

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


William M. Broucek

President and CEO, Bank of Ann Arbor

"Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 03/04 season."


Erik W. Bakker

Senior Vice President, Bank One, Michigan

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


Habte Dadi

Manager, Blue Nile Restaurant

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


Greg Josefowicz

President and CEO, Borders Group, Inc.

"As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community's commitment to and appreciation for artistic expression in its many forms."




John L. Herrygers

*Vice President/Operating Unit Principal,
Southeast Michigan, The Christman Company*

"Christman is proud to support the community in which we earn our living. We feel privileged to have taken part in the Hill Auditorium renovation as construction managers, and wish the University Musical Society many successful seasons in its 'new' facility."


Len Niehoff

Shareholder, Butzel Long

"UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work."


Clayton Wilhite

Managing Partner, CFI Group, Inc.

"We're pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good."


Rhonda Davenport

*Group Manager & First Vice President of
Ann Arbor Region, Comerica Incorporated*

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


Erin R. Boevé

Sales Manager, Crowne Plaza

"The Crowne Plaza is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community."





Fred Shell

Vice President, Corporate and Government Affairs, DTE Energy

"Plato said, 'Music and rhythm find their way into the secret places of the soul.' So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through music."

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

**EDWARD
SUROVELL
REALTORS**



Leo Legatski

President, Elastizell Corporation of America

"UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past year. They need your support—more than ever—to continue their outstanding programming and educational workshops."

Elastizell



Brian Campbell

President & CEO, Kaydon Corporation

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



Rick M. Robertson

Michigan District President, KeyBank

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community."




Albert M. Berriz

President and CEO, McKinley Associates, 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."

McKinley
Associates


Erik H. Serr

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

"Miller Canfield is a proud supporter of the University Musical Society and its contribution to the culture of our community through its presentation of wonderful and diverse cultural events which contribute substantially to inspiration and enrichment of our community."

**MILLER
CANFIELD**
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.


Robert J. Malek

Community President, National City Bank

"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."

National City


Michael Quinn, FAIA

President, Quinn Evans/Architects

"Each UMS season of world-class performers deserves the best, and it's been a pleasure to design to that end. Now it's a pleasure to return Hill to the arts-loving public — renewed for the 21st century."

QUINN EVANS | ARCHITECTS


Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

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

SESI
PREMIER FAMILY IN CARS



Don Hawkins

Senior Vice President, Director of Community Affairs, TCF Bank

"TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children's faces, experiencing their first performance as only UMS can present."



Sharon L. Beardman

Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.

"TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above
 Association of Performing Arts
 Presenters Arts Partners Program
 Community Foundation for
 Southeastern Michigan
 Doris Duke Charitable Foundation
 The Ford Foundation
 JazzNet
 Michigan Council for Arts and
 Cultural Affairs
 The Power Foundation
 The Wallace Foundation
 The Whitney Fund

\$50,000 - 99,999
 Anonymous
 National Endowment for the Arts

\$10,000 - 49,999
 Continental Harmony

 \$1,000 - 9,999
 Akers Foundation
 Altria Group, Inc.
 Arts Midwest
 Cairn Foundation
 Heartland Arts Fund
 The Lebensfeld Foundation
 Martin Family Foundation
 Maxine and Stuart Frankel Foundation
 Mid-America Arts Alliance
 The Molloy Foundation
 Montague Foundation
 THE MOSAIC FOUNDATION (of R. and P. Heydon)
 Sarns Ann Arbor Fund
 Vibrant Ann Arbor Fund



NATIONAL
 ENDOWMENT
 FOR THE ARTS



UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

UMS BOARD OF DIRECTORS

Prudence L. Rosenthal, <i>Chair</i>	Kathleen Benton	Carl Herstein	Philip H. Power
Clayton Wilhite, <i>Vice-Chair</i>	Charles W. Borgsdorf	Toni Hoover	Doug Rothwell
Sally Stegeman DiCarlo, <i>Secretary</i>	Kathleen G. Charla	Gloria James Kerry	Judy Dow Rumelhart
Michael C. Allemang, <i>Treasurer</i>	Mary Sue Coleman	Marvin Krislov	Maya Savarino
	Hal Davis	Barbara Meadows	John J.H. Schwarz
	Aaron P. Dworkin	Lester P. Monts	Erik H. Serr
	George V. Fornero	Alberto Nacif	Cheryl L. Soper
	Maxine J. Frankel	Jan Barney Newman	James C. Stanley
	Patricia M. Garcia	Gilbert S. Omenn	Karen Wolff
	Debbie Herbert	Randall Pittman	

UMS SENATE

(former members of the UMS Board of Directors)

Robert G. Aldrich	Robert F. DiRomualdo	Leo A. Legatski	George I. Shirley
Herbert S. Amster	James J. Duderstadt	Earl Lewis	John O. Simpson
Gail Davis Barnes	David Featherman	Patrick B. Long	Herbert Sloan
Richard S. Berger	Robben W. Fleming	Helen B. Love	Timothy P. Slottow
Maurice S. Binkow	David J. Flowers	Judythe H. Maugh	Carol Shalita Smokler
Lee C. Bollinger	Beverly B. Geltner	Paul W. McCracken	Jorge A. Solis
Janice Stevens Botsford	William S. Hann	Rebecca McGowan	Peter Sparling
Paul C. Boylan	Randy J. Harris	Shirley C. Neuman	Lois U. Stegeman
Carl A. Brauer	Walter L. Harrison	Len Niehoff	Edward D. Surovell
Allen P. Britton	Norman G. Herbert	Joe E. O'Neal	James L. Telfer
William M. Broucek	Peter N. Heydon	John D. Paul	Susan B. Ullrich
Barbara Everitt Bryant	Kay Hunt	John Psarouthakis	Eileen Lappin Weiser
Letitia J. Byrd	Alice Davis Irani	Rossi Ray-Taylor	Gilbert Whitaker
Leon S. Cohan	Stuart A. Isaac	Gail W. Rector	B. Joseph White
Jill A. Corr	Thomas E. Kauper	John W. Reed	Marina v.N. Whitman
Peter B. Corr	David B. Kennedy	Richard H. Rogel	Iva M. Wilson
Jon Cosovich	Richard L. Kennedy	Ann Schriber	
Douglas Crary	Thomas C. Kinnear	Daniel H. Schurz	
Ronald M. Cresswell	F. Bruce Kulp	Harold T. Shapiro	

ADVISORY COMMITTEE

Louise Townley, <i>Chair</i>	Victoria Buckler	Meg Kennedy Shaw	Danica Peterson
Raquel Agranoff, <i>Vice Chair</i>	Heather Byrne	Anne Kloack	Lisa Psarouthakis
Morrine Maltzman, <i>Secretary</i>	Laura Caplan	Jean Kluge	Wendy Moy Ransom
Jeri Sawall, <i>Treasurer</i>	Cheryl Cassidy	Kathy LaDronka	Theresa Ann Reid
	Nita Cox	Beth Lavoie	Swanna Saltiel
Barbara Bach	Norma Davis	Jill Lippman	Penny Schreiber
Tracey Baetzel	Lori Director	Stephanie Lord	Sue Schroeder
Paulett M. Banks	H. Michael Endres	Judy Mac	Aliza Shevrin
Milli Baranowski	Nancy Ferrario	Esther Martin	Alida Silverman
Lois Baru	Sara B. Frank	Mary Matthews	Loretta Skewes
Kathleen Benton	Anne Glendon	Joann McNamara	Maryanne Telese
Mimi Bogdasarian	Alvia Golden	Jeanne Merlanti	Dody Viola
Jennifer Boyce	Ingrid Gregg	Candice Mitchell	Wendy Woods
Mary Breakey	Kathy Hentschel	Bob Morris	Mary Kate Zelenock
Jeannine Buchanan	Phyllis Herzog	Bonnie Paxton	

UMS STAFF

Administration/Finance

Kenneth C. Fischer, *President*
 Elizabeth E. Jahn, *Assistant to the President*
 John B. Kennard, Jr., *Director of Administration*
 Chandrika Patel, *Senior Accountant*
 John Peckham, *Information Systems Manager*
 Alicia Schuster, *Gift Processor*

Choral Union

Jerry Blackstone, *Interim Conductor and Music Director*
 Jason Harris, *Associate Conductor*
 Steven Lorenz, *Assistant Conductor*
 Kathleen Operhall, *Chorus Manager*
 Jean Schneider, *Accompanist*
 Donald Bryant, *Conductor Emeritus*

Development

Susan McClanahan, *Director*
 Mary Dwyer, *Manager of Corporate Support*
 Julaine LeDuc, *Advisory Committee and Events Coordinator*
 Lisa Michiko Murray, *Manager of Foundation and Government Grants*
 M. Joanne Navarre, *Manager of Annual Fund and Membership*
 Marnie Reid, *Manager of Individual Support*
 Lisa Rozek, *Assistant to the Director of Development*

Education/Audience Development

Ben Johnson, *Director*
 Amy Jo Rowyn Baker, *Youth Education Manager*
 William P. Maddix, *Manager*
 Warren Williams, *Manager*

Marketing/Public Relations

Sara Billmann, *Director*
 Susan Bozell, *Marketing Manager*
 Nicole Manvel, *Promotion Coordinator*

Programming/Production

Michael J. Kondziolka, *Director*
 Emily Avers, *Production Administrative Director*
 Jeffrey Beyersdorf, *Technical Coordinator*
 Jasper Gilbert, *Technical Director*
 Susan A. Hamilton, *Artist Services Coordinator*
 Mark Jacobson, *Programming Manager*
 Bruce Oshaben, *Head Usher*

Ticket Services

Nicole Paoletti, *Manager*
 Sally A. Cushing, *Associate*
 Jennifer Graf, *Assistant Manager*
 Alexis Pelletier, *Assistant*
 John M. Steele, *Assistant*

Work-Study

Pearl Alexander
 Kara Alfano
 Nicole Blair
 Stephan Bobalik
 Bridget Briley
 Patrick Chu
 Katie Conrad
 Elizabeth Crabtree
 Bethany Heinrich
 Rachel Hooey
 Courtney Kellogg
 Lena Kim
 Leslie Leung
 Aubrey Lopatin
 Ryan Lundin
 Paul Bruce Ly
 Natalie Malotke
 Melissa McGivern
 Erika Nelson
 Nadia Pessoa
 Fred Peterbark
 Omari Rush
 Jennie Salmon
 Christy Thomas
 Sean Walls
 Amy Weatherford
 Christine Won Chun

Interns

Noelle Butzlaff
 Jia Lim
 Claire Rice

President Emeritus

Gail W. Rector

UMS TEACHER ADVISORY COMMITTEE

Fran Ampey
 Lori Atwood
 Robin Bailey
 Joe Batts
 Kathleen Baxter
 Elaine Bennett
 Lynda Berg
 Gail Bohner
 Ann Marie Borders
 David Borgsdorf

Sigrid Bower
 Susan Buchan
 Diana Clarke
 Hayes Dabney
 Wendy Day
 Susan Filipiak
 Jennifer Ginther
 Brenda Gluth
 Barb Grabbe
 Pamela Graff

Nan Griffith
 Joan Grissing
 Lynn Gulick
 Carroll Hart
 Barb Harte
 Bill Hayes
 Sandy Hooker
 Susan Hoover
 Silka Joseph
 Jeff Kass

Rosalie Koenig
 Sue Kohfeldt
 Laura Machida
 Ken McGraw
 Patty Meador
 Don Packard
 Susan Pollans
 Katie Ryan
 Julie Taylor

1/17/2004 Mozart *Bassoon Concerto*, Eric Varner, bassoon; Mozart *Great Mass*; World Premiere of a work by Colin Tucker

2/21/04 Best of Broadway, honoring Judy Dow Rumelhart! Includes U-M Musical Theater Students and a few surprises.

2/22/04 Family Concert: *Gemini*

3/13/04 Bruch *Violin Concerto*, Catherine Cho, violin; Prokofiev *Romeo & Juliet*, with the Peter Sparling Dance Company

3/14/04 Family Performance: *Water Music*

4/24/04 Orff *Carmina Burana*

All concerts in the Michigan Theater
Arie Lipsky, Conductor

(734)994-4801

www.a2so.com



AUTOMATED RESOURCE MANAGEMENT, INC.

**Application to Termination,
Time Card to W2,
We've Got You Covered.**



**Time &
Attendance**



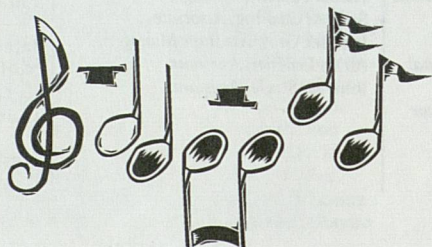
Payroll



**Human
Resources**

More Than Just Paychecks.

Automated Resource Management Inc.
(734) 994- 6121 (800) 427-3279
www.armipay.com



**Enriching our community
through the arts.**



Bank of ANN ARBOR

Downtown Ann Arbor (734) 662-1600 • Traver Village Shopping Center (734) 662-3800
Washtenaw Avenue (734) 822-1500 • Downtown Ypsilanti (734) 485-9400
Stadium & Liberty (734) 822-1900

Member
FDIC

www.bankofannarbor.com

UMS services

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, and Power Center please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, or EMU Convocation Center, please call the UMS Production Office at 734.615.1444.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 03/04 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please visit the UMS website at www.ums.org.

Refreshments

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

Smoking Areas

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

Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program, when they will be seated by ushers. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentholyptus® cough suppressant tablets to patrons attending UMS performances throughout the 03/04 season.

TICKETS

In Person

League Ticket Office
911 North University Avenue

*Note New Hours***Mon-Fri: 9 am - 5 pm****Sat: 10 am - 1 pm**By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

By Internet **www.ums.org**

By Fax
734.647.1171

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

Performance hall ticket offices open
 90 minutes prior to each performance.

REGINA M. DAILEY, D.M.D.

Dentistry

integrating oral health,
 wellness and beautiful smiles

221 North Ingalls
 Ann Arbor, MI 48104
 734/996-0055

Congratulations

*For providing over a century
 of great music.*

YAMAHA*Blüthner**Frisler*

Story & Clark



KING'S
Keyboard House

2333 E. Stadium
 Ann Arbor, MI

(734) 663 3381
 1 800-968-5464

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

Group Tickets

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

- reserving tickets before they go on sale to the general public
- discounts of 15-25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or umsgroupsales@umich.edu.

Discounted Student Tickets

Did you know?? Since 1990, students have purchased over 144,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 03/04 season, students may purchase discounted tickets to UMS events in three ways:

1. At the beginning of each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students each year — last year, students saved over \$100,000 by purchasing tickets at the Half-Price Student Ticket Sale!
2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.
3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 03/04 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving



flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for every event throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

New This Year! UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.

"What was one day
a sheep's hind leg
and a handful of spinach
was the next part of the hand
that wrote, the brain that conceived
the slow movement of
the Jupiter Symphony."

—ALDOUS HUXLEY

Join us for fine food & drink
before or after
the performance.

The Earle
UPTOWN

300 S. Thayer 994-0222
in the Bell Tower Hotel

UFER
 **CO.**
INSURANCE

*"No one grows old by merely
living a number of years,
but to give up enthusiasm
wrinkles the soul."*

~ S. Ullman

2349 E. Stadium Blvd., Ann Arbor

734-668-4166

www.uferinsurance.com

Introducing...

*an exciting new service
for area homeowners*

**WASHTENAW
WOODWRIGHTS**

Remodeling Showcase

new materials...

green products...

fresh ideas...



and much more...

702 South Main Street
Ann Arbor, MI 48104
734.994.8797

www.woodwrights.com

Mon - Fri: 10 am - 6 pm
Saturdays: 10 am - 3 pm

*celebrating 20 years serving
the Ann Arbor community*

WWW.UMS.ORG

Join the thousands of savvy people who log onto **www.ums.org** each month!

Why should *you* log onto **www.ums.org**?

In September, UMS launched a new web site, with more information that you can use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online! You can find your specific seat location before you buy.

UMS E-Mail Club. You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more! Log on today!

Herman Thompson Therapeutic Massage Therapist

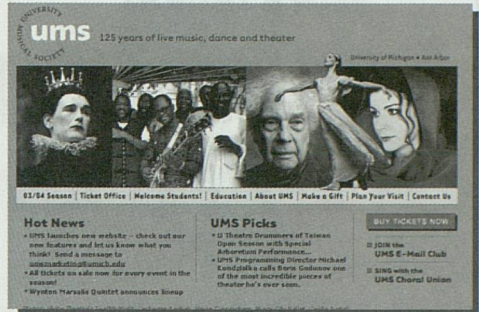
- ✓ Sports Massage
- ✓ Deep Tissue Massage
- ✓ Myofascial & Neuromuscular Pain Management

"Getting massages from Herman helps keep me dancing." --*Peter Sparling*

Show your UMS ticket stub and get \$15 off your next massage!

734.347.2436

www.hermanized.com



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

Education Events. Up-to-date information detailing educational opportunities surrounding each performance.

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

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

Sound and Video Clips. Listen to recordings from UMS performers online before the concert.

Development Events. Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online!

UMS Choral Union. Audition information and performance schedules for the UMS Choral Union.

Photo Gallery. Photos from recent UMS events and related activities.

Student Ticket Information. Current info on rush tickets, special student sales, and other opportunities for U-M students.

BODMAN, LONGLEY & DAHLING LLP®

*Proud to support the
University Musical Society*



110 Miller, Suite 300
Ann Arbor, MI 48104

Attorneys Resident in the Ann Arbor Office:

John S. Dobson
Mark W. Griffin
Randolph S. Perry
James J. Walsh
Harvey W. Berman
Jerold Lax
Susan M. Kornfield
Sandra L. Sorini
Timothy R. Damschroder

Alan N. Harris
Thomas G. Cecil
Scott E. Munzel
Emily M. Kellendorf
David M. Walker
David L. McKee
Matthew T. Jane
Pyper K. Logan
Angela A. Sujek



BODMAN, LONGLEY & DAHLING LLP

Detroit • Oakland County • Ann Arbor • Northern Michigan

www.bodmanlongley.com

CUSTOM FRAMING

FINE ART BY LOCAL ARTISTS

DRY MOUNTING
MATTING

**You Should See
Our Fine Art
Performance.**

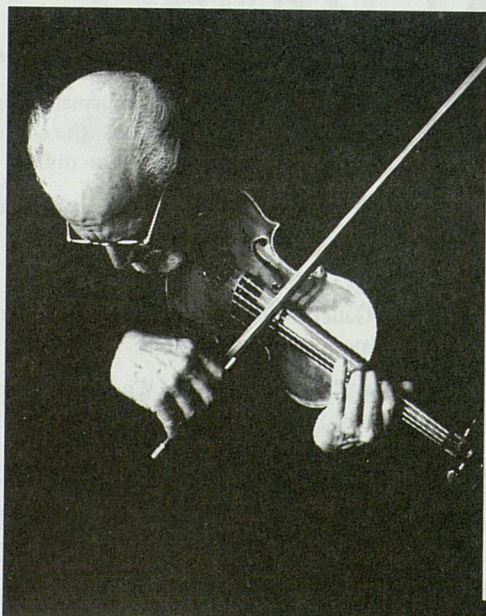
FORMAT
FRAMING & GALLERY

Format Framing & Gallery

1123 Broadway in Ann Arbor
(next to Ken's Nielsen Florists)

734-996-9446

MUSEUM FRAMING



**We support the
arts with more
than just applause.**

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

Comerica

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



Comerica Bank. Member FDIC. Equal Opportunity Lender.

www.comerica.com

UMSannals

Through an uncompromising commitment to Presentation, Education, and the Creation of new work, the **University Musical Society (UMS)** serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

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

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and

University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

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

Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts approximately 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor and Ypsilanti.

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

UMS CHORAL UNION

Throughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*,

Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.

and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by interim conductor Jerry Blackstone, the Choral Union opened its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus presented its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Song of Innocence and of Experience* in the newly renovated Hill Auditorium in April 2004.

The Choral Union's 02/03 season included performances of Mahler's Symphony No. 3 with the DSO, followed by a performance of Beethoven's Symphony No. 9 with the Ann Arbor Symphony Orchestra. Choral Union's season concluded in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by international-class organist Janice Beck.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail choralunion@umich.edu or call 734.763.8997.

VENUES

Hill Auditorium

After an 18-month \$38.6-million dollar renovation, which began on May 13, 2002, overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

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

Re-opened in January 2004, Hill Auditorium seats 3,538.

Power Center

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theater." The Powers were immediately interested, realizing that state and federal government were

unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963.

Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Michigan Theater

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

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

St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec.

Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred a cappella choral music and early music ensembles.

EMU Convocation Center

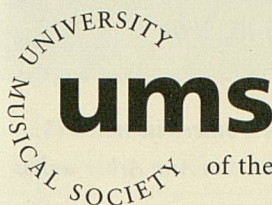
An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a seating capacity of 9,510 for center-stage entertainment events. UMS has presented special dance parties at the EMU Convocation Center nearly every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

Burton Memorial Tower

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

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

This current season marks the third year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

Winter 2004

125th Annual Season

Event Program Book

Thursday, April 1 through Thursday, April 15, 2004

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

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

Lang Lang

3

Thursday, April 1, 8:00 pm
Hill Auditorium

Lyon Opera Ballet

13

Tricodex

Friday, April 2, 8:00 pm
Saturday, April 3, 1:00 pm
(one-hour family performance)
Saturday, April 3, 8:00 pm
Power Center

Alfred Brendel

19

Thursday, April 15, 8:00 pm
Hill Auditorium

UMS Educational Events *through Thursday, April 15, 2004*

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit www.ums.org for complete details and updates. All events in Ann Arbor unless specified.

William Bolcom's *Songs of Innocence and of Experience*

Brown Bag Lunch

Bolcom and Blake: Innocence and Experience

A discussion with Pulitzer Prize-winning composer William Bolcom and conductor Leonard Slatkin. Part of the U-M Institute for the Humanities Artists-At-Work Brown Bag Series.

A UMS collaboration with the U-M Institute for the Humanities.

Tuesday, April 6, 12:00-1:30 pm, Educational Conference Center, School of Social Work, 1080 South University Avenue

Lyon Opera Ballet

Ann Arbor Family Days

Eleven area cultural organizations are collaborating to present the first annual Ann Arbor Family Days (AAFD) on Saturday and Sunday, April 3-4, 2004 in several venues throughout Ann Arbor. Ann Arbor Family Days will offer free and low-cost family-friendly cultural events to members of the Ann Arbor area community. For more information on events and tickets, please visit www.annarbor.org/familydays.

A UMS collaboration with Ann Arbor Art Center, Ann Arbor District Library, Ann Arbor Hands-On Museum, Ann Arbor Youth Chorale, Dance Gallery Studio/Peter Sparling Dance Company, Swing City Dance Studio, U-M Exhibit Museum of Natural History, and the U-M Museum of Art.

Saturday, April 3, 10:00 am-4:00 pm and Sunday, April 4, 1:00-5:00 pm, multiple sites around Ann Arbor

For further information on AAFD, contact 734.615.0122 or umsyouth@umich.edu.

UMS
presents

Lang Lang

Piano

Program

Thursday Evening, April 1, 2004 at 8:00

Hill Auditorium • Ann Arbor

Robert Schumann

Variations on the name "Abegg" for Piano in F Major, Op. 1

Thema

Variation I

Variation II

Variation III

Cantabile

Finale Alla Fantasia

Franz Joseph Haydn

Piano Sonata in C Major, Hob. XVI:50

Allegro

Adagio

Allegro molto

Franz Schubert

Fantasy in C Major, D. 760

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

All movements played attacca, without pause.

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

Tan Dun

Eight Memories in Watercolor, Op. 1

Missing Moon: Adagio con dolore
 Staccato Beans: Allegro scherzando
 Herdboy's Song: Larghetto pastorale
 Blue Nun: Andante
 Red Wilderness: Lento
 Ancient Burial: Adagio funebre
 Floating Clouds: Andante semplice
 Sunrain: Allegro vivace

Frédéric Chopin

Nocturne in D-flat Major, Op. 27, No. 2

*Wolfgang Amadeus Mozart/
 Franz Liszt*

Reminiscences of Don Juan (*Don Giovanni*), S. 418

59th Performance of the
 125th Annual Season

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

125th Annual
 Choral Union Series

Additional support provided by media sponsors WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's concert.

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

Special thanks to Lan Chang, a second-year University of Michigan Medical School student, for her performance of the pre-concert music on the Charles Baird Carillon.

Lang Lang appears by arrangement with IMG Artists, New York, NY.

Lang Lang records exclusively for Deutsche Grammophon. Earlier recordings are available on Telarc Records.

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

Large print programs are available upon request.

Variations on the name “Abegg” for Piano in F Major, Op. 1

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Endenich, near Bonn

The first piece on tonight's program is the work of a 20-year-old, close in age to the pianist performing it tonight. At 20, Robert Schumann was a student in the famous university town of Heidelberg (though he would quit before the year was out), seriously preparing for a career as virtuoso pianist and composer in the mold of such musical luminaries of the day as Johann Nepomuk Hummel and Ignaz Moscheles. Later — as is well known — he had to abandon his dreams to be a concert pianist due to the weakness of one of his fingers, a condition made worse by misguided treatment. His very first works, however (and for many years Schumann composed nothing but solo piano music), were certainly intended as vehicles for his own use, and when he proudly published the present variations as Op. 1 in 1831, he had every reason to believe that he was well on his way.

Schumann's excellent biographer, the tragically deceased John Daverio, was certainly right when he wrote that the variations exuded “the rarified air of the musical salon.” Schumann was intent on conquering those elegant private venues of music-making in which his exact contemporary, Frédéric Chopin, was soon to excel. To achieve that end, he wrote a set of variations on a graceful waltz theme, embellishing it with the kind of virtuoso ornamentation that was “in” at the time. Yet it was no ordinary waltz theme, and the variations also show more than a little individuality. First, the theme: its notes (A – B-flat – E – G – G) come from the letters of the name Abegg, which belonged to a young countess Schumann was acquainted with. The most famous “musical name,” BACH, was normally used — by Bach himself as well as others — as a subject for a learned fugue; Daverio saw “more than a little subversive playfulness” in the way Schumann applied this technique to something as mundane as a waltz.

The “subversive playfulness” continues in

the course of the variations. The work contains fewer of them than one might expect. Normally, there would be anywhere between six and 12 variations in a set. Schumann has only five, including the customary slow piece in a penultimate position and the more extended, free finale. More importantly, Schumann treated his theme with a great deal of freedom, all but ignoring the second half of the theme (“EGG”) and working mostly with the first half (“AB”). That rising half-step (transposed to F-sharp – G) occurs in what is undoubtedly the most innovative moment in the piece, when — shortly before the end — the notes of a chord are released one at a time. The note G is left alone for a long moment, like a musical question, to which the final measures of the piece give an equally unusual answer. Instead of the loud and powerful ending one might expect in a virtuoso piece, the fast filigree work gets softer and softer until it fades out in *triple pianissimo*.

Piano Sonata in C Major, Hob. XVI:50

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

After the work of a promising beginner, we shall hear a mature masterpiece by a composer whose spirit in his 60s was more youthful than that of any artist half his age. Stimulated by the city of London that was then, as it is now, one of the great musical centers of the world, Haydn reached the summit of a lifetime of creative work. His most significant achievements from this period include, next to a magnificent set of 12 symphonies, three piano sonatas written for Therese Jansen, a young German-born pianist who had studied with the famous Muzio Clementi and later enjoyed a successful career in England. Both the symphonies and the sonatas remained Haydn's last contributions to those genres.

The first of the three “London” sonatas, the C-Major work brims with innovative ideas, both in terms of musical construction and

pianistic technique. Its opening “Allegro” begins with a simple theme with only the sparsest of accompaniments, yet Haydn built an extraordinarily varied movement with this unassuming raw material. He introduced the melody in many different guises, transposing it to different keys and registers. The most unusual of these is a moment when the theme appears in a distant tonality, in the bass region of the keyboard, with the mysterious instruction “open pedal” added. This is the only pedal instruction in all of Haydn’s music, and its precise meaning has long been debated by scholars. According to H.C. Robbins Landon, the left pedal, the so-called *una corda* (which shifts the keyboard in such a way that the hammer strikes only one string per note instead of the usual three) was intended. Another great Haydn scholar, László Somfai, thinks that both pedals — the *una corda* and the damper — should be used simultaneously. On pianos of Haydn’s time, holding down the damper pedal did not blur the sound as strongly as is the case on modern instruments.

The second movement is a lavishly ornamented, songful “Adagio,” while the finale is one of the wittiest creations of this composer who had always been a master of musical humor. It is a scherzo whose melody is constantly “derailed” into unexpected new keys from where it can come back only after long moments of hesitation. Haydn took advantage of the fact that modern English keyboards had a range of a full six octaves, and near the end of this movement used a climactic high “A” that would have been impossible back home in Vienna.

Fantasy in C Major, D. 760

Franz Schubert

Born January 31, 1797 in

Himmelpfortgrund [Vienna]

Died November 19, 1828 in Vienna

In many of his works, including the sonata we just heard, Haydn had already used the “monothematic” principle: he built the entire first movement — as mentioned above — from a single theme. Schubert took this principle much further in his epoch-making “Wanderer” fantasy: *all four* of the movements in this work (which are played without pause) are based on the same theme, Schubert’s favorite dactylic pattern (long-short-short). The theme undergoes profound transformations, its character changing from resolute to dreamy; it turns into an energetic dance melody in the scherzo section, before erupting in a virtuosic fugato at the end. This revolutionary idea had a decisive influence on the evolution of music throughout the 19th century and beyond.

The theme itself comes from one of Schubert’s songs, “*Der Wanderer*,” written in 1816 to a text by the minor poet Georg Philipp Schmidt (known after his birthplace as Schmidt von Lübeck). Schmidt had managed to express one of the central feelings of Romanticism, the eternal longing for a distant place (“happiness is wherever you are *not*”) — and Schubert’s setting soon became one of his most popular works. A fragment from the song appears in the second section of the fantasy (“Adagio”), followed by a set of extremely virtuosic variations. The variations are preceded by a section marked “Allegro con fuoco ma non troppo” (*con fuoco*, “with fire,” is the operative word). Both the energetic opening and the lyrical second idea are fashioned out of the fundamental rhythmic pattern underlying the entire work, though one tiny part of that pattern eventually splits off and takes on a life of its own. The transition to the variation movement is extremely suspenseful. Even more dramatic, however, is the next major shift: after the *pianissimo* ending of the variations, the Scherzo

bursts in without the slightest warning. The powerful “Presto” includes a gentler middle section, but eventually culminates in a frenzied passage filled with fiendish arpeggios (broken chords) that lead directly into the thunderous octaves of the final fugato.

Schubert did not have the disposition to write elaborate fugues in a learned style. It was a shortcoming he himself was aware of, and in the last weeks of his short life, he sought instruction in counterpoint from a teacher named Simon Sechter (who later became Bruckner’s teacher). In the last section of the “Wanderer” Fantasy, Schubert quickly abandons counterpoint and crowns the work with a display of virtuosity that surpasses everything heard before. This is by far the most technically demanding of all of Schubert’s piano music; the composer, who was a competent piano player but no concert artist, never played this work. It was published the year after it was composed, but it took a Franz Liszt to establish it firmly in the repertoire. (In 1851, Liszt made a highly successful arrangement of the “Wanderer” Fantasy for piano and orchestra.)

Eight Memories in Watercolor, Op. 1

Tan Dun

Born August 18, 1957 in Simao, China

Tan Dun is one of the most successful composers working in the US today. In 1998, he won the prestigious Grawemeyer Award for his opera *Marco Polo*, and an Oscar for his film score *Crouching Tiger, Hidden Dragon*.

It has been an exceptionally long road for Tan to get to where he is now. The journey began in the village of Simao in the Chinese province of Hunan. Immersed in Chinese music from an early age, Tan was 19 before he heard any Western music. Like other members of his generation, he has made it his life’s work to create music that would in some sense bridge the gap between two formerly distant worlds.

Tan has recently revisited the first steps he had taken toward this ambitious goal. As a young conservatory student in the late 1970s, Tan wrote a series of eight short piano pieces to which he gave the opus number 1 — always an event of extraordinary importance in the life of a composer. The “Chineseness” of these pieces is unmistakable; stylistically they range from simple arrangements to more complex attempts to combine a Chinese melodic idiom with 20th-century Western harmonies.

The score, published by G. Schirmer in January 2004, contains the following introductory words from the composer:

Memory on Eight Memories

It was on a New Year’s Eve that we met. New Year bells had just finished ringing when friends asked Lang Lang to play. It would be everyone’s good fortune to hear together the first music of the New Year. Lang Lang humbly agreed, and played. Everyone was mesmerized by his performance. I was actually speechless for a long while, but nobody knew why. I was very touched, and couldn’t really believe my ears. Lang Lang had played “Floating Clouds,” one of my first piano pieces written more

than 20 years ago (four years before his birth). Lang Lang's interpretation was as pure as water. It almost felt as though I had written this work for him, although he hadn't been born then. I heard the voice inside of me in his playing; I could smell the earth of my homeland. It is a real gift when a musician can play a piece that inspires me to think about where I come from, where I am going. Lang Lang is a poet and has magical powers: he could tell an unending story. In his storytelling, I hear the voice of the human soul and the silence of nature. I do believe Lang Lang is one of the outstanding pianists of our time.

Eight Memories in Watercolor was written when I left Hunan to study at the Central Conservatory of Music in Beijing. It was my Opus One. The Cultural Revolution had just ended, China just opened its doors, I was immersed in studying Western classical and modern music, but I was also homesick. I longed for the folksongs and savored the memories of my childhood. Therefore, I wrote my first piano work as a diary of longing.

In 2001 Lang Lang told me he wanted to present the complete *Eight Memories in Watercolor* in his concert at Carnegie Hall, for which I am very grateful. I made slight revisions to the work, renaming titles, reordering the pieces, and modifying the overall structure, according to Lang Lang's suggestions.

Nocturne in D-flat Major, Op. 27, No. 2

Frédéric Chopin

Born March 1, 1810 in Zelazowa Wola,
near Warsaw, Poland

Died October 17, 1849 in Paris

Chopin's two nocturnes of Op. 27, among the most haunting of all, were dedicated to the Countess Apponyi, wife of the Austrian ambassador in Paris, in whose house the composer was a frequent guest. The second of the two ("*Lento sostenuto*") is one big, uninterrupted melody, consisting of two alternating musical phrases. The first of these phrases is in major and has only one melodic voice, while the second is in minor and has two voices, moving in parallel thirds. It is like an operatic aria alternating with a duet. The "aria," which appears three times, is played softly first and even softer the second time; at the last repeat, however, it appears in a *triple fortissimo*. Chopin introduces a new melodic idea just before the end; those sensuous chromatic shifts add a further element of magic to this magnificent piece.

Reminiscences of Don Juan (*Don Giovanni*), S. 418

Franz Liszt (themes by Wolfgang Amadeus Mozart)

Born October 22, 1811 in Doborján, Hungary
[now Raiding, Austria]

Died July 31, 1886 in Bayreuth, Bavaria

Liszt, the quintessential Romantic virtuoso and later one of the founders of the so-called “New German” school of composition, had the greatest respect for the masters of the past. He often performed their works and expressed his own thoughts about them in countless transcriptions that range from relatively faithful arrangements to the most subjective paraphrases.

The fantasy after themes from Mozart’s *Don Giovanni* is certainly one of Liszt’s least faithful transcriptions, but the word “respect,” used above, is still justified. Behind the breathtaking pyrotechnics lies a compelling picture of what a leading Romantic artist saw and heard in Mozart’s opera. It is surely no accident that Liszt began with the somber words of the Statue in the cemetery: “You will stop laughing before dawn,” and continues with the amazingly modern melodic line from the final scene: “Those who are nourished by heavenly food don’t eat mortal food.” The frightening image of the Stone Guest appearing at Don Giovanni’s house was one that had grabbed the Romantic imagination in decisive ways. Seen in this light, even the famous duet where the Don seduces Zerlina (or *almost* does) takes on a more menacing character — after all, this is the moment when we see Don Giovanni committing one of those sins for which he will be punished. Liszt’s friend Chopin had earlier written a celebrated set of variations on this same duet, but Liszt’s treatment is much more diabolical. Liszt carefully preserved the dialog character of the duet by alternating between the “baritone” and “soprano” registers, but the dazzling cadenzas

he added emphasize the “superhuman” dimension, if only by their sheer technical difficulty. Eventually, the variations are filled with dramatic chromaticism, as if the Statue himself came to disrupt the tryst between Don Giovanni and Zerlina. This passage leads into the Don’s great aria where he, rejoicing at the imminent festivities, sums up his own irresistible character better than anywhere in the opera. Liszt used this effervescent melody to take the piece to its climax, but, significantly, ended the work with another allusion to the Statue’s stern words of doom.

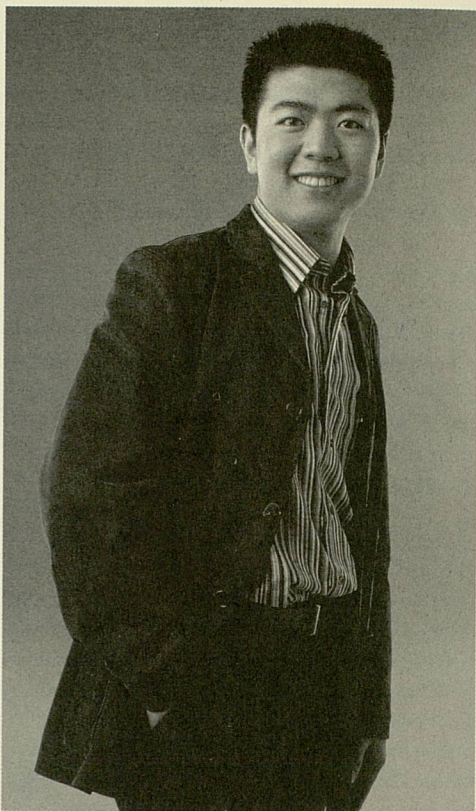
Program notes by Peter Laki.

As the first Chinese pianist to be engaged by the Berlin Philharmonic and all the "Big Five" American orchestras, **Lang Lang** has established himself as one of the most exciting artists of our time. Born in 1982 in Shenyang, he began piano lessons at the age of three. At the age of five, he won the Shenyang Piano Competition and played his first public recital; four years later, he entered Beijing's Central Music Conservatory. In 1995, at only 13, he played the complete Chopin *24 Etudes* at Beijing Concert Hall and won first prize at the Tchaikovsky International Young Musicians' Competition held in Japan, where he performed the Chopin *Piano Concerto No. 2* with the Moscow Philharmonic. At 15, he enrolled at the Curtis Institute in Philadelphia as a student of Gary Graffman.

An extraordinary breakthrough came in 1999, when at the age of 17, Lang Lang stepped in as a last-minute substitute for an indisposed André Watts at the Ravinia Festival, playing the Tchaikovsky *Piano Concerto*. Since then he has presented a sold-out Carnegie Hall debut, travelled to Beijing with the Philadelphia Orchestra on its 100th anniversary commemorative tour, and made a wildly acclaimed BBC Proms debut, prompting *The Times*' critic to write: "Lang Lang took a sold-out Albert Hall by storm.... This could well be history in the making." In 2002, in recognition of his distinguished musical talent, he became the first recipient of the Leonard Bernstein Award at the Schleswig-Holstein Festival.

The subject of a best-selling biography in China, Lang Lang takes a strong interest in the music of his homeland, and his recitals often feature Chinese traditional music, performed with his father, Guo-ren Lang. His Carnegie Hall recital in 2003 included Tan Dun's *Eight Memories in Watercolor*, which he premièred at the Kennedy Center earlier in the year.

Lang Lang records exclusively for Deutsche Grammophon; his first album, featuring the Tchaikovsky and Mendelssohn First Piano Concertos with the Chicago Symphony and Daniel Barenboim, was released in July 2003.



Lang Lang

Lang Lang's talent is matched by his ebullient personality, making him an ideal ambassador for classical music and a role model for young people. He has been the subject of profiles and interviews on CNN, the *Tonight Show with Jay Leno*, *Good Morning America*, and *People Magazine*'s "Best of 2003." Lang Lang is a Steinway artist and recently received the first-ever Gold Medallion on the occasion of the company's 150th anniversary.

Tonight's recital marks Lang Lang's UMS debut.

CARNEGIE HALL

CARNEGIE HALL
ISAAC STERN AUDITORIUM

CARNEGIE HALL
ISAAC STERN AUDITORIUM

Lang Lang,
Piano

Lang Lang,
Piano

LANG LANG

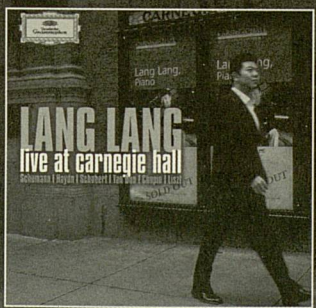
live at carnegie hall

Schumann | Haydn | Schubert | Tan Dun | Chopin | Liszt

A landmark recording from classical music's
hottest young star in his Carnegie Hall recital debut

"brilliant"
— *Time Magazine*

NEW CD AVAILABLE NOW



ALSO AVAILABLE:
TCHAIKOVSKY/MENDELSSOHN:
FIRST PIANO CONCERTOS
B0000666-02

BORDERS
BOOKS MUSIC MOVIES CAFE

A UNIVERSAL MUSIC COMPANY
© 2001 Deutsche Grammophon GmbH/Universal Classics Group, a Division of UMG Recordings, Inc.

TIAA-CREF salutes the University Musical Society on 125 years of outstanding performances.

TIAA-CREF is proud to sponsor tonight's performance of the Lyon Opera Ballet at the University Musical Society. For 125 seasons, UMS has provided a one-of-a-kind showcase for outstanding performing arts. And for much of that time, we've been privileged to be part of the University of Michigan community and help generations of its faculty and staff prepare for their financial future.



TIAA-CREF.org 800-842-2044

© 2004 Teachers Insurance and Annuity Association-College Retirement Equities Fund (TIAA-CREF), 730 Third Avenue, New York, NY 10017. C31634

Commitment

What looks effortless takes years of sweat and sacrifice.

The Thomas B. McMullen Company applauds the extraordinary dedication of the Lyon Opera Ballet's members. We take inspiration from them too.

McMULLEN
THOMAS B. McMULLEN CO.

(734) 769-1800
MCMULLENCOMPANY.COM

CLASS A FACILITIES CONVENIENTLY LOCATED IN ANN ARBOR
Atrium Office Center | Eisenhower Commerce Center | Valley Ranch Business Park

UMS

with

TIAA-CREF

and

Thomas B. McMullen

Company

present

Lyon Opera Ballet

YORGOS LOUKOS, *Director*

THIERRY LEONARDI, *General Manager*

Ballet Masters

Jocelyne Mocogni, Gérald Joubert

Dancers

Pierre Advokatoff

Iratxe Ansa Santesteban

Andrew Boddington

Emmanuelle Broncin

Davy Brun

Fernando

Carrion Caballero

Benoît Caussé

Maité Cebrian Abad

Ashley Chen

Marie-Gaëlle Communal

Amandine François

Cristina Gallofré Vargas

Julie Guibert

Ksenia Kastalskaia

Caelyn Jean Knight

Misha Kostrzewski

Andras Lukacs

Corba Mathieu

Julien Monty

Olivier Nobis-Peron

Jere Nurminen

Yu Otagaki

Jérémie Perroud

Marketa Plzakova

Ana Presta

Mikaël Pulcini

Nicolas Robillard

Martin Roehrich Perakis

Annabelle Salmon

Julie Tardy

Pavel Trush

Thierry Vézies

Program

Friday Evening, April 2, 2004 at 8:00

Saturday Afternoon, April 3, 2004 at 1:00 (1-hour family performance)

Saturday Evening, April 3, 2004 at 8:00

Power Center • Ann Arbor

Philippe Decouflé's

Tricodex

60th, 61st, and 62nd
Performances of the
125th Annual Season

13th Annual
Dance Series

Fourth Annual
Theater Series

*The photographing or
sound recording of this
concert or possession of
any device for such photo-
graphing or sound record-
ing is prohibited.*

Friday evening's performance is sponsored by TIAA-CREF.

Saturday evening's performance is sponsored by Thomas B. McMullen Company.

Additional support provided by the National Endowment for the Arts.

Additional support provided by media sponsors Michigan Radio,
Michigan Television, and *Metro Times*.

Special thanks to all of the Ann Arbor organizations involved in the
formation of Ann Arbor Family Days.

Lyon Opera Ballet appears by arrangement with IMG Artists, New York, NY.

The 2004 North American tour of Lyon Opera Ballet is supported by the
A.F.A.A. (Association Française d'Action Artistique, Ministry of Cultural Affairs).

Additional support provided by The Cultural Services of the French
Embassy in the United States.

Large print programs are available upon request.

The Herbert S. Amster Fund presents the Fourth Annual Theater Series.

Tricodex

Choreography

Philippe Decouflé

Music

Sébastien Libolt and Hugues de Courson

Décor

Jean Rabasse

Flying and Object Design

Pierre-Jean Verbraecken

Costumes

Philippe Guillotel

Lighting

Patrice Besombes

Films

Dominique Willoughby

Lyon Opera Ballet, under the artistic direction of Yorgos Loukos, is pleased to present *Tricodex*, a multimedia dance choreographed by the imaginative Philippe Decouflé. *Tricodex* completes a series of three works by Decouflé which he set on his own company, Compagnie DCA. Along with *Codex* (1987) and *Decodex* (1995), *Tricodex* was inspired by *Codex Serafinius* — the fanciful encyclopedia (nearly 400 pages) created by Italian artist and naturalist Luigi Serafini. First published in 1981 and subtitled “A Visual Encyclopedia of an Imaginary Universe,” Serafini invented a codified world of mythical animals, imaginary plants, insects, mathematical equations, hairstyles, playing cards, flying machines, and labyrinths. Decouflé brings all this to life, blending the worlds of circus, visual arts, and dance in a kind of graphics that he calls “ensemble mathematics.”

The evening-length work features more than 25 dancers, 150 costumes, and spectacular video projections. Decouflé notes:

By chance while wandering in an ancient, dusty laboratory, I fell upon a strange scientific treatise. Leafing through the imposing work I stopped at the images, huge engravings in old-fashioned colors, various type of microbes, crawling ferns, I followed a lesson in anatomy. I looked into a telescope, into a microscope, and through my glasses. I could not believe my eyes.

With *Codex*, Decouflé set out to create a “codex” from his own world. In the “drifting universe” he ultimately produced, writes critic and historian Valentina Sloop, “worlds lose their significance, bodies their scale...human beings are web-footed birds. Suspended between heaven and earth, they sing incomprehensible and delicious ballads.”

Artistic Director **Yorgos Loukos** was an architecture student at the Ecole des Beaux-Arts in Paris when he decided to take his first dance class. His teachers were Boris Kniasev and Raymond Franchetti. Only a year later, Roland Petit offered him his first dance position in Paris’ Casino de Paris, where he stayed for two years. Mr. Loukos then joined Théâtre du Silence in Paris and subsequently the Zürich Opera Ballet where he danced for one year. Returning to France, Mr. Loukos rejoined Petit’s National Ballet of Marseilles as a dancer, and then as ballet master and assistant to Mr. Petit. In 1984, he joined the Lyon Opera Ballet as associate director and was later appointed co-director with Françoise Adret in 1988. Mr. Loukos became artistic director of the company in 1990 upon Mme. Adret’s retirement.

In addition to his work with the Lyon Opera Ballet, Mr. Loukos has been Artistic Director of the International Dance Festival in Cannes since 1992. Mr. Loukos was Artistic Director of the 2001 France Moves festival in New York City and was named Chevalier in the National Order of Arts and Letters by the French Ministry of Culture in 1994.

“My cultural foundations come from comics,
rock music, dancing in nightclubs, and
Bauhaus choreographer Oskar Schlemmer.”
— Philippe Decouflé



Versatile French choreographer **Philippe Decouflé** is the artistic director of Compagnie DCA. The inventive Decouflé (who initially wanted to be a clown) merges dance, live video, film, music, and cartoons in his whimsical creations, which blur the boundaries between the virtual and the corporeal. The world witnessed his singular style during the opening ceremonies of the 1992 Winter Olympics in Albertville, when his dancers, dressed as human snow-globes, performed a memorable, synchronized bungee-jumping routine. Decouflé's *Shazam* performed by Compagnie DCA was part of the France Moves festival in New York City in the Spring 2001 season. *The New York Times* has said of the choreographer, [Decouflé is] "a mixed media wizard."

Lyon Opera

Gérard Collomb, *President*
Serge Dorny, *Director*

Lyon Opera Ballet

Edward Boagni, *Pianist*
Eleni Loukou, *Tour Manager*
Caroline Villedieu, *Secretary*
Cyril Benhaim, *Stage Manager*
Eric Chatelon, Christophe Mangilli, Christian Armenta, *Lights*
France Breil, Jérôme Lapeyre, *Sound/Video*
Christophe Reboul, Frédéric Torres, Frédéric Savariau, *Stagemen*
Valérie Spéry, Bertrand Pinot, *Wardrobe*

For further information, please visit www.opera-lyon.com.

Lyon Opera is funded by the City of Lyon, the Department of the Rhône, the Region of Rhône-Alpes and the French Ministry of Culture.

Public Relations and Press Representation
Ellen Jacobs Associates

Founded in 1969, **Lyon Opera Ballet** is known for its experimental and adventurous repertoire. Under the leadership of Yorgos Loukos, the company has commissioned works from young choreographers and performed productions of great classics, among them new versions of *Cinderella* and *Coppélia* by Maguy Marin and a new interpretation of *Romeo and Juliet* by Angelin Preljocaj. The classically trained dance company also presents works by highly regarded American choreographers such as Trisha Brown, Lucinda Childs, John Jasperse, Bill T. Jones, Stephen Petronio, Ralph Lemon, and Susan Marshall. The company has continued to tour worldwide since 1987 with ongoing success.

These performances mark the Lyon Opera Ballet's sixth, seventh, and eighth appearances under UMS auspices. The company made their UMS debut in October 1999.



"Just trying to keep my customers
satisfied, satisfied."

Paul Simon, 1970
Bridge Over Troubled Water

We bring predictability and profit
to the science of linking customer
and employee satisfaction with
company performance.

Let us define a compelling and
manageable road map to leverage
your unique customer relationships,
and soon you'll be singing a new
tune inspired by better profitability.

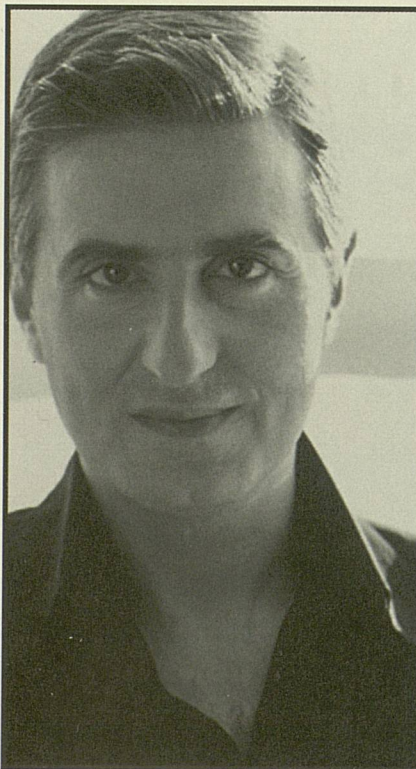
Turning Knowledge into ResultsSM

International Management Consultants

Clayton Wilhite, Managing Partner: 734 930 1309

www.cfigroup.com

CFI Group
Claes Fornell International



125th ums season **03/04**

Rossetti String Quartet Jean-Yves Thibaudet^{piano}

Sat 4/24 8 pm

Rackham Auditorium

The Rossetti String Quartet is joined by French
pianist Jean-Yves Thibaudet for their UMS debut.
The *San Francisco Chronicle* called Thibaudet,
"...an extraordinary pianist...the sound of Thibaudet's
playing is like no one else's."

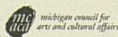
Supported by **Ann and Clayton Wilhite**. Media Sponsor **WGTE 91.3 FM**.



ums 734.764.2538

www.ums.org

outside the 734 area code,
call toll-free 800.221.1229



UMS
and
CFI Group
present

Alfred Brendel

Piano

Program

Thursday Evening, April 15, 2004 at 8:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart
(completed by Abbé
Maximilian Stadler)

Fantasia in c minor, K. 396

Mozart

Sonata in B-flat Major, K. 281

Allegro
Andante amoroso
Rondeau

Mozart

Sonata in E-flat Major, K. 282

Adagio
Menuetto I — Menuetto II
Allegro

INTERMISSION

Franz Schubert

Drei Klavierstücke D. 946

No. 1 in e-flat minor
No. 2 in E-flat Major
No. 3 in C Major

Ludwig van Beethoven

Sonata No. 30 in E Major, Op. 109

Vivace, ma non troppo — Prestissimo
Andante molto cantabile ed espressivo

63rd Performance of the
125th Annual Season

125th Annual
Choral Union Series

*The photographing or
sound recording of this
concert or possession of
any device for such photo-
graphing or sound record-
ing is prohibited.*

This performance is sponsored by CFI Group.

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

Additional support provided by media sponsors WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's concert.

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

Mr. Brendel appears by arrangement with Colbert Artists Management, Inc. and records exclusively for Philips Classics.

Large print programs are available upon request.

Forest Health Services presents the 125th Annual Choral Union Series.

Fantasia in c minor, K. 396**Sonata in B-flat Major, K. 281****Sonata in E-flat Major, K. 282**

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

The “little” c-minor fantasy (so called to distinguish it from a much longer work in the same key, K. 475) serves as a prelude in free style to the two sonatas that will follow it. It is only partly by Mozart — it was completed by the composer’s friend Abbé Maximilian Stadler, composer, pianist, and priest, who was a colorful personality on the Austrian music scene.

Mozart had left a fragment for what was intended to be a sonata for piano and violin in an improvisatory style reminiscent of C.P.E. Bach; the fragment included very little violin music as it broke off shortly after the piano introduction. For this reason, Stadler omitted the violin altogether and turned the work into a piano piece, giving it the title “Fantasy.” He added a development section and a recapitulation (with a final modulation to C Major), in the vein of Mozart’s fragment. It is in this form that the work was published in 1802 with a dedication to Mozart’s widow Constanze.

The two sonatas show Mozart at an earlier stage in his career — in fact, they are from his first surviving set of sonatas for solo keyboard. Six such works were written at Munich in early 1775 when the 19-year-old Mozart was in the Bavarian capital to produce his opera *La finta giardiniera* (The Pretended Gardener). In the *Sonata in B-flat Major* (No. 3 in the set), commentators have detected Franz Joseph Haydn’s influence, which is hardly surprising. More noteworthy is the way Mozart turns figuration into melody and fashions a thoroughly “modern” (in 1775) development section complete with motivic transformation, brief visits to the minor mode, and even an (admittedly

Haydnesque) “false recapitulation.” In the latter, the main melody returns at an unexpected time and in the “wrong” key.

The second movement, marked “Andante amoroso,” is like an aria without words, but not without some dramatic deceptive cadences and effective forte-piano alternations. The last movement is a rondo of the advanced kind we would expect to find in Mozart’s later sonatas and concertos. The type is fully formed here, with great melodic richness. There are cadenza-like passages and a central episode in the minor mode — hallmarks of Mozart’s mature style. Abrupt yet completely natural, the ending of the sonata is particularly striking.

The *Sonata in E-flat Major* (No. 4) is unusual in that it opens with a slow movement. (Only one other sonata, the famous A-Major work with the Turkish march [K. 331 from 1783], does something similar.) The “Adagio” is eminently melodic and contains one of those irresistible closing ideas that no one but Mozart could write. Next comes a minuet, another unusual guest in a keyboard sonata (except, once more, K. 331); the trio (actually called “Menuetto II”) is especially memorable with its dynamic melody. A fast and rather short finale with a dance-like, leaping theme closes the sonata.

Drei Klavierstücke (Three Piano Pieces), D. 946

Franz Schubert

Born January 31, 1797 in

Himmelfortgrund [Vienna]

Died November 19, 1828 in Vienna

Schubert seems to have planned a third set of four pieces for piano after the two sets of impromptus completed in 1827. Only three new pieces were written, however, and these remained in manuscript until Johannes Brahms published them in 1868 — a full 40 years after the composer's death.

The eight impromptus display considerable formal variety: we find a sonata movement, a set of variations, and rondo-like designs among them, but they are all unified in tempo and meter. All three of the pieces of D. 946, on the other hand, contain episodes with new time signatures, and — at least in the first piece — a tempo change is also involved. This is an important difference that significantly increases the level of contrast among the various sections of these works. In the first piece, for instance, a hectic and passionate *Allegro assai* is followed by a lyrical and serene *Andante*. The original manuscript contains, after the return of the *Allegro assai*, a second episode, a gentle piece that, again, introduces a new tempo (*Andantino*). Schubert wrote out this last episode fully, only to cross it out afterwards. But Brahms included it in his edition, and it is always included in performances as well. The second piece moves the opposite way: from a gentle, barcarola-like *Allegretto* in 6/8 to two stormier interludes, the second of which changes the meter to duple. The third one juxtaposes two equally dissimilar characters: a syncopated fast dance, in which musicologist-pianist William Kinderman detected a certain Bohemian flavor — and a static melody based on repeated chords, of “almost hypnotic immobility,” according to Kinderman.

Each one of the contrasting sections is a well-rounded little “piece” in its own right, with internal repeats, formal divisions, and changes in keys and thematic materials. The main melody of the first piece, first introduced in the wildly Romantic key of e-flat minor (six flats!) is repeated, in a highly effective and very Schubertian manner, in the major mode. The second stormy episode in No. 2 includes its own lyrical island in the middle, complicating the overall form even more. And in a characteristic moment of No. 3, the syncopations go away and a considerably simpler folk melody takes over.

These pieces from the last year of Schubert's life contain many interesting innovations, leaving one to wonder in what further directions his genius might have taken him if his life hadn't been cut short at the age of 31.

Sonata No. 30 in E Major, Op. 109

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Like the late string quartets, the late Beethoven piano sonatas are surrounded by their own mystique. In them, breaking a creative silence of several years, Beethoven changed his style a second time, and moved beyond his “heroic” middle period into a more private, more transcendent artistic world. The five great sonatas written between 1816 and 1822 stretch the form of the sonata in entirely unprecedented ways, and make demands on the performer that far exceed anything found in the earlier works. The number of movements in these sonatas, their order and character all depart from the traditions significantly — but even more important are the changes in spirit.

The E-Major sonata has only one clear break between movements, before the theme and variations. However, the preceding music is divided into two movements without pause, and the first of those movements is in itself two movements telescoped into one. It starts with a cheerful “Vivace ma non troppo” that recalls the finale of an earlier sonata (Op. 78 in F-sharp Major) in its bouncy and carefree gait. But this time, the fun is suddenly interrupted after only eight measures by a tragic *Adagio espressivo*, whose melody, in its turn, dissolves in cadenza-like figurations. The first tempo returns for a fuller elaboration of its theme, but once again, the *Adagio espressivo* bursts in to negate the happiness of the preceding section. Ultimately, the *Vivace* has the last word, but it includes a short passage with a progression of chords that is reminiscent of the *Adagio*.

This movement is followed without a break by a “Prestissimo” in e minor, which is a unique mixture of scherzo elements with sonata-allegro characteristics. There is a fierce first theme and a more lyrical second, but the direction of the harmonies is completely irregular. In lieu of a development section, we hear a short chordal passage that recalls the end of the previous

movement; then the main part of the “Prestissimo” is recapitulated.

The last movement of the sonata is a slow theme with six variations. Variation form became increasingly important for Beethoven in the last decade of his life, when he turned this traditionally simple design completely inside out, making it an utterly personal and unconventional form of expression. (He worked on his greatest composition in this form, the monumental “Diabelli” Variations, in the same period of his life, beginning it before the last three sonatas, and completing it after Op. 111.)

According to Beethoven’s instruction, the theme has to be played *gesangvoll*, that is, “with a singing quality.” The first variation emphasizes this quality by an expanded range and more elaborate ornamentation. The second combines two different characters, one light and bouncy and the other serious and tender. The third is a virtuosic study in quick 16th-notes; the fourth reverts to a slower tempo. The fifth is a fugue, while the last variation brings about an “apotheosis” of the theme. The melody assumes an almost transcendent character here, by virtue of a combination of quiet serenity, lavish ornamentation, and the long trills that had been a favorite Beethovenian device since, at least, the “Waldstein” sonata (Op. 53). The last gesture of the piece, however, is a very simple one as the theme is restated in its original calm and quiet form.

Program notes by Peter Laki.

Alfred Brendel is recognized by audiences the world over for his legendary ability to communicate the emotional and intellectual depths of whatever music he performs. A supreme master of his art, his accomplishments as an interpreter of the great composers have earned him a place among the world’s most revered musicians. In the current season, Mr. Brendel’s annual North American tour includes

solo recitals in New York, Philadelphia, Boston, Ann Arbor, Washington, DC, Vancouver, and the new Disney Hall in Los Angeles; Schubert's *Winterreise* in Los Angeles with baritone Matthias Goerne; all-Beethoven concerts with his son, cellist Adrian Brendel; and Beethoven's *Piano Concerto No. 3* with the Los Angeles Philharmonic.

Mr. Brendel performs with virtually all leading orchestras and conductors. He is an annual visitor to Carnegie Hall, where in 1983 he became the first pianist since the legendary Artur Schnabel to play all 32 Beethoven sonatas.

One of the most prolific recording artists of all time, Alfred Brendel has recorded exclusively for Philips Classics during the past 30 years. He is the first pianist to have recorded all of Beethoven's piano compositions and one of the few to have recorded the complete Mozart piano concertos. An extensive discography includes *The Art of Alfred Brendel*, a limited-edition collection of his large and varied repertoire, and current recording projects include the complete Beethoven cello sonatas with Adrian Brendel, Schubert lieder with Matthias Goerne, and a fourth Mozart concerto disc with the

Scottish Chamber Orchestra and Charles Mackerras.

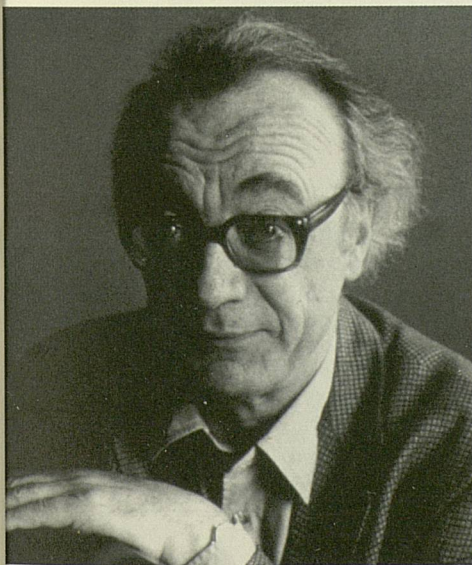
Mr. Brendel is well-versed in the fields of literature, language, architecture, and films, and augmented his 1997/98 North American tour with an evening of his thoughts and commentaries on music, literature, and the visual arts at the Metropolitan Museum of Art in New York. In addition to his latest books, *Alfred Brendel on Music* and *Ausgerechnet Ich* (Me of All People), Mr. Brendel has published two collections of articles, lectures, and essays. His several volumes of poetry include *One Finger Too Many*, published in the US by Random House, and he is the subject of the BBC documentary *Alfred Brendel — Man and Mask*.

Born in Austria to parents of no particular musical bent, Alfred Brendel spent his childhood traveling throughout Yugoslavia and Austria. He discontinued formal piano studies soon after his recital debut at the age of 17, preferring to attend occasional master classes including those given by the revered pianist Edwin Fischer. To this day Mr. Brendel regards his untraditional musical background as something of an advantage. Although Mr. Brendel's artistic interests as a young man did not focus on music alone, his winning the prestigious Busoni Piano Competition in Italy launched his career as a performing musician.

Alfred Brendel is the recipient of honorary doctorates from Oxford, London, Sussex, and Yale universities. In 1998 he was appointed an honorary Knight Commander of the British Empire by Queen Elizabeth II for "outstanding services to music in Britain," where he has made his home since 1972.

Tonight's recital marks Alfred Brendel's third appearance under UMS auspices. Mr. Brendel made his UMS debut in July 1966.

Alfred Brendel



*Shewing the Two Contraries
of the Human Soul*

125th ums season

03/04



William Bolcom's *Songs of Innocence and of Experience*

Thu **4/8** 8 pm

Hill Auditorium

In a special collaboration between UMS and the U-M School of Music, approximately 450 musicians including the U-M University Symphony Orchestra and Contemporary Directions Ensemble, U-M School of Music Choirs, and the UMS Choral Union will perform Pulitzer Prize-winning composer William Bolcom's massive song cycle under the direction of Leonard Slatkin. The work features soloists from the classical, pop, folk, country, and operatic realms, including Christine Brewer, soprano, Measha Brueggengosman, soprano, Ilana Davidson, soprano, Nmon Ford baritone, Nathan Lee Graham, speaker/vocals, Linda Hohenfeld, soprano, Jeremy Kittel, fiddle, Tommy Morgan, harmonica, Joan Morris, mezzo-soprano, Carmen Pelton soprano, Peter "Madcat" Ruth harmonica and vocals, Marietta Simpson, contralto, Thomas Young, tenor.

Funded in part by the **University of Michigan**. Supported by the **Maxine and Stuart Frankel Foundation** and **Linda and Maurice Binkow**. Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.



ums

734.764.2538 www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs

Big George's

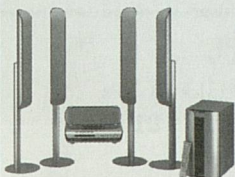
HOME APPLIANCE
MART

2019 W. Stadium Blvd ♦ Ann Arbor
(734) 669-9500 ♦ www.big-georges.com

From home
audio to home
theater Big
George's Audio
Video Showcase
features



only the best
in sound with
quality you
can hear and
prices you
can afford.



Appliances ♦ Cameras ♦ Electronics

Recording.

Editing.

Preserving.

Your Memories.



Weddings
Birthdays
Pictures
Home Movies

Aquarian Age Media

734.765.5078

aquarianagemedia.com

Another
fine
performance.



Thank You
University Musical
Society!

Reinhart

Charles Reinhart Company Realtors



Proud to Support the University Musical Society

Ann Arbor Resident Attorneys

John C. Blattner
Robert A. Boonin
Robert B. Foster
Abba I. Friedman
Barbara S. Gutmann
Michael S. Gzybowski
Dawn Phillips Hertz
Mark V. Heusel
Richard T. Hewlett

Judson A. Hoffman
J. Michael Huget
James L. Hughes
Leonard M. Niehoff
Robin S. Phillips
Antoinette M. Pilzner
Jordan S. Schreier
James E. Stewart
Christopher M. Taylor

Ann Arbor Office

350 South Main Street Suite 300 Ann Arbor, MI 48104
tel 734 995 3110 fax 734 995 1777

DETROIT BLOOMFIELD HILLS ANN ARBOR
LANSING HOLLAND BOCA RATON NAPLES

DANCE GALLERY STUDIO



*Ann Arbor's Center for
Dance and home of the
Peter Sparling
Dance Company*

**New
5000 sq.ft.
state-of-the-art
facility!**

815 Wildt St.
Ann Arbor, MI 48103
(734) 747-8885

www.dancegallerystudio.org

**Modern, ballet, jazz,
creative movement,
Pilates, yoga,
and more!**

- Children through adults
- Beginner through advanced levels
- Youth dance company and pre-professional program
- Outstanding professional instructors
- Master classes with world-class visiting artists

*intimate & elegant
perfect for your special event*



*recitals, weddings,
meetings, fundraisers, parties*

call today to reserve the hall

Kerrytown Concert House

734.769.2999

presenting jazz • classical • cabaret

www.kerrytown.com/concerthouse

UMS experience

the 125th ums season

1

January 2004

- Sat 17* Hill Auditorium Celebration
Sun 18 Orchestre Révolutionnaire
 et Romantique and
 The Monteverdi Choir
Mon 19 Jazz Divas Summit:
 Dee Dee Bridgewater,
 Regina Carter & Dianne Reeves
Fri 30 Emerson String Quartet
Sat 31 Simon Shaheen and Qantara

Please note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at www.ums.org.

February

- Sun 8* Michigan Chamber Players (free admission)
Thur 12 Hilary Hahn, violin
Sat 14 Canadian Brass Valentine's Day Concert
Thur-Sat 19-21 Children of Uganda
Fri 20 Cecilia Bartoli, mezzo-soprano, and
 Orchestra of the Age of Enlightenment

2

March

- Thur-Sun 4-7* Guthrie Theater: *Othello*
Fri-Sat 12-13 Merce Cunningham Dance Company
Sun 14 Kronos Quartet
Fri 19 An Evening with Ornette Coleman
Sat 20 Israel Philharmonic and Pinchas Zukerman, violin
Sun 21 Takács Quartet
Thur 25 The Tallis Scholars
Sat 27 Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

3

GLACIER HILLS

RETIREMENT COMMUNITY

*Supporting the Arts
in the Ann Arbor Area*

Glacier Hills offers:

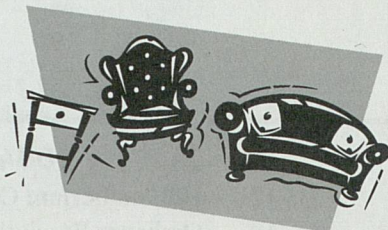
- ◆ Lectures
- ◆ Recitals
- ◆ Art Fairs
- ◆ Holiday Concerts
- ◆ Friday Evening Cultural Programs

Celebrating our 30th Anniversary
1200 Earhart Road, Ann Arbor
734-913-0730
www.glacierhills.org



We Bring Furniture Back to Life!

- Repairs
- Stripping
- Re-veneering
- Custom Refinishing
- Restoration
- Free In-Home Estimates
- Pick-up & Delivery
- Mirror Resilvering



Littlefield & Sons Furniture Service

111 Enterprise, Ann Arbor
668-1700



Mastercard & Visa Accepted

*We salute
the University
Musical Society*

*for bringing our community
excellence and diversity in
highly artistic programming.*

BRAVO!

m MUNDUS
w AND
MUNDUS
INC.

Personal & Commercial Insurance

305 East Eisenhower, Suite 100
Ann Arbor, Michigan 48104 • 995-4444
www.mundusinsurance.com

ZANZIBAR

*contemporary american dining
w/ mediterranean & tropical influences*



lunch • dinner • sunday brunch
private rooms • reservations

216 south state street • 994-7777



RED HAWK BAR & GRILL

20 % OFF entire bill after
this evening's performance
with your ticket stub

316 South State Street • 994-4004

April

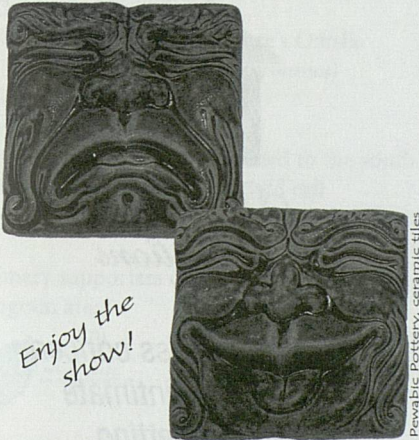
- Thur 1** Lang Lang, piano
Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decouflé's *Tricodex*
Sat 3 Lyon Opera Ballet One-Hour Family Performance
Thur 8 William Bolcom's *Songs of Innocence and of Experience*
Thur 15 Alfred Brendel, piano
Fri 16 Girls Choir of Harlem
Sat 17 Orchestra Baobab Dance Party
Sun 18 Shoghaken Ensemble
Thur 22 Karita Mattila, soprano
Fri 23 **ADDED EVENT!** Cassandra Wilson and Peter Cincotti
Sat 24 **DATE CHANGE!** Rossetti String Quartet with Jean-Yves Thibaudet, piano

May

- Sat 15** Ford Honors Program: Sweet Honey in the Rock

16 HANDS

Crafted by Hand, Inspired by Life



Enjoy the show!

16handsgallery.com
 216 south main 761-1110
 open 7 days/week

Pewabic Pottery, ceramic tiles

Ann Arbor's

color concept
S p a

experience



bellanina
P A Y S P A
 & GIFT BOUTIQUE

201 N. FOURTH AVE. 734.327.1000

BELLANINA.COM

EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at www.ums.org, e-mail umsed@umich.edu, or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

Artist Interviews

These in-depth interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give the audience a greater appreciation of a specific subject matter within the context of the performance prior to attending the show.

PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.



*Musical
Celebrations*

*Enjoy world-class concert
artists in an intimate
chamber setting.*

at the historic First Congregational Church
121 E. Middle St., Chelsea, MI
music.chelseafestivals.com / 734.475.7050

UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at www.ums.org, e-mail umsyouth@umich.edu, or call 734.615.0122.

Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. Remaining events in the 03/04 Youth Performance Series include:

- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
(Clare Venables Youth Performance)
- Girls Choir of Harlem

Educators who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umsyouth@umich.edu,

Primary supporters of the Youth Education Program are:



*Ford Motor Company
Fund*

A complete listing of Education Program supporters are listed at www.ums.org.

Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshop series will feature a return engagement by noted workshop leader Sean Layne, who will lead two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Moments in Time: Bringing Timelines to Life Through Drama*

Workshops focusing on UMS Youth Performances are:

- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Music of the Arab World: An Introduction* led by Simon Shaheen
- *Behind the Scenes: Children of Uganda* led by Alexis Hefley and Frank Katoola

For information or to register for a workshop, please call 734.615.0122 or e-mail umsyouth@umich.edu.

Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through our Youth Education Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

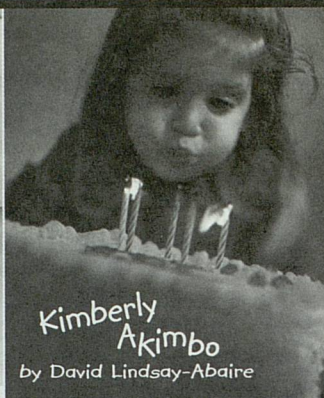
UMS Teen Ticket

UMS offers area teens the opportunity to attend performances at significantly reduced prices. For more information on how to access this program, call 734.615.0122 or e-mail umsyouth@umich.edu.



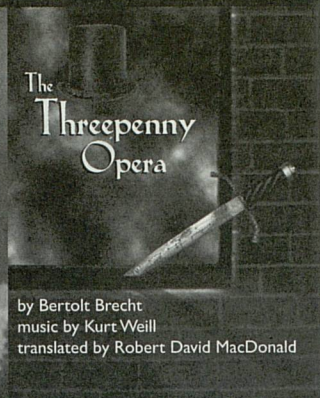
Spike Heels

by Theresa Rebeck



Kimberly Akimbo

by David Lindsay-Abaire



The Threepenny Opera

by Bertolt Brecht
music by Kurt Weill
translated by Robert David MacDonald

Jan. 29 - Feb. 29

Mar. 11 - Apr. 11

Apr. 22 - May 30

Performance Network

Ann Arbor's Professional Theatre

(734) for more information:

663-0681

www.performancenetwork.org

120 E. Huron, Downtown Ann Arbor,
corner of Fourth Ave and Huron

*At our school,
every student
becomes a musician.*

Since 1919, Waldorf Schools throughout the world have helped to develop balanced individuals with a quality curriculum that prepares students for college—and life. We are proud to be part of that tradition.

THE RUDOLF STEINER SCHOOL OF ANN ARBOR

NEWPORT CAMPUS (K-8)
2775 Newport Road Phone: (734) 995-4141
Email: info@rssaa.org
PONTIAC TRAIL CAMPUS (9-12)
2230 Pontiac Trail Phone: (734) 669-9394
Email: hs@rssaa.org

COFFEE BEFORE

Sweetwater
COFFEE & TEA

DESSERT AFTER

123 W. WASHINGTON - ANN ARBOR - 734.769.2331
ON THE CORNER OF WASHINGTON & ASHLEY

107 S. ANN ARBOR ST. - SALINE - 734.944.4054
IN MURPHY'S CROSSING

106 S. MAIN ST. - ROYAL OAK - OPENING 2003

The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

Family Programming and Ann Arbor Family Days

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.

- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

Ann Arbor Family Days – Saturday, April 3 and Sunday, April 4, 2004. Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshop, and demonstrations. Watch for more information on Ann Arbor Family Days in January 2004.

Volunteers Needed

The UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

UMS Preferred Restaurant and Business Program

Join us in thanking these fine area restaurants and businesses for their generous support of UMS:

Amadeus Restaurant
122 East Washington –
665.8767

Blue Nile Restaurant
221 East Washington –
998.4746

The Chop House
322 South Main –
888.456.DINE

The Earle Restaurant
121 West Washington –
994.0211

Gratzi
326 South Main –
888.456.DINE

Great Harvest Bread
Company
2220 South Main – 996.8890

La Dolce Vita
322 South Main – 669.9977

Paesano's Restaurant
3411 Washtenaw – 971.0484

Palio
347 South Main –
888.456.DINE

Real Seafood Company
341 South Main –
888.456.DINE

Red Hawk Bar & Grill
316 South State – 994.4004
Schakolad

110 East Washington –
213.1700

Sweetwaters Cafe
123 West Washington –
769.2331

Weber's Restaurant
3050 Jackson – 665.3636

Zanzibar
216 South State – 994.7777

UMS Preferred Businesses

Format Framing and Gallery
1123 Broadway – 996.9446

King's Keyboard House
2333 East Stadium –
663.3381

Parrish Fine Framing and Art
9 Nickels Arcade – 761.8253

Schlanderer & Sons
208 South Main – 662.0306

UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837 or visit UMS online at www.ums.org.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175. To join now, please complete the form below and mail to the address printed at the bottom of this page.

Presenter's Circle

☐ \$25,000 Soloist (\$150)*

- For information about this very special membership group, call the Development Office at 734.647.1175.

☐ \$10,000–\$24,999 Maestro (\$150)*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance

☐ \$7,500–\$9,999 Virtuoso (\$150)*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

☐ \$5,000–\$7,499 Concertmaster (\$150)*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected performance
- Opportunity to meet artist backstage as guest of UMS president

☐ \$3,500–\$4,999 Producer (\$150)*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected performance
- Complimentary valet parking for Choral Union Series performances at UM venues
- Invitation to selected Audience Development youth performances

☐ \$2,500–\$3,499 Leader (\$85)*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

☐ \$1,000–\$2,499 Principal (\$55)*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

Friends

☐ \$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

☐ \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

☐ \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales

* Denotes non-tax deductible portion of gift.

Please check your desired giving level above and complete the form below or become a member online at www.ums.org.

Name(s) _____

(Print names exactly as you wish them to appear in UMS listings.)

Address _____

City _____

State _____

Zip _____

Day Phone _____

Eve. Phone _____

E-mail _____

Comments or Questions _____

Please make checks payable to University Musical Society

Gifts of \$50 or more may be charged to: ☐ VISA ☐ MasterCard ☐ Discover ☐ American Express

Account # _____

Expiration Date _____

Signature _____

- ☐ I do not wish to receive non-deductible benefits, thereby increasing the deductibility of my contributions.
☐ My company will match this gift. Matching gift form enclosed.

Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

UMS support

UMS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

ADVISORY COMMITTEE

The 58-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

SPONSORSHIP & ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

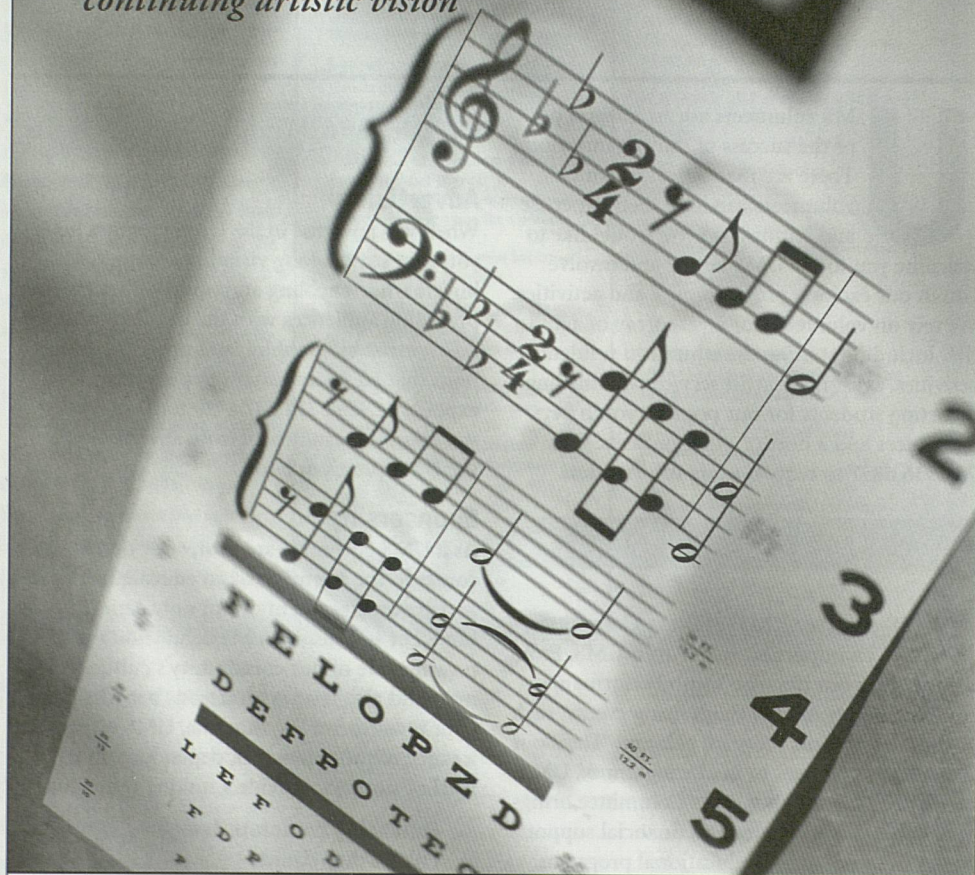
Sponsorship

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

- **Enhancing corporate image**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, call 734.647.1176.

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



At Kellogg our vision is to serve the community through world class eye care, public programs on vision health, and research to find treatments and cures for blinding eye diseases

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



A Leader in World Class Eye Care

Internships & College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

Ushers

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

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696 or e-mail fohums@umich.edu.

indulge



Therapeutic Massage, Body Wraps, Exfoliation, Aroma Wraps, Herbal Wraps & Hot Stone Massage are among the many ways you may choose to pamper yourself.



With 8 massage rooms, two steam rooms, a sauna and a wet room — we've got everything it takes to put stress at bay.

In Touch
Therapeutic Massage

(734) 994-7822

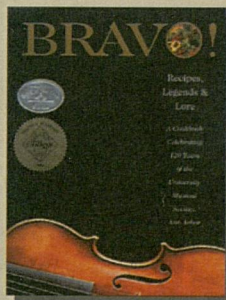
361 W. Eisenhower Pkwy.
Ann Arbor, MI 48103

BRAVO!

"...a feast for all the senses!"
— Graham Kerr

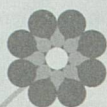
"Eclectic, exciting, and fascinating..."
— Jacques Pepin

UMS is proud to present **BRAVO!**, the award-winning cookbook filled with recipes, legends, and lore honoring the first 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through www.ums.org or by calling toll-free 877.238.0503.



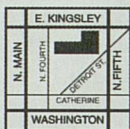
The most distinctive shops under the sun.

Boutiques. Eateries. Markets. And more.
Not far from downtown. But far from ordinary.



Kerrytown®

Market & Shops



Walking distance from Main Street
407 N. Fifth Avenue • Ann Arbor, MI • 48104
734-662-5008 • www.kerrytown.com

GROCERY • DINING • GIFTS & SPECIALTY • FASHION • HOME • BEAUTY • TRAVEL



**"informative,
in-depth
interviews"**



**"from Miles
to Radiohead ... great music"**



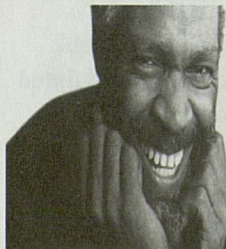
**"unique,
progressive format"**

**"thought
provoking news"**

**"they
don't
dumb
me
down"**



**"eclectic,
intelligent
radio"**



**"...and no
commercials"**

WDET 101.9FM

a different kind of radio

a public service of Wayne State University

wdetfm.org

SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of December 1, 2003. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

UMS is PROUD to be
a MEMBER of the
FOLLOWING ORGANIZATIONS

Ann Arbor Area Convention
& Visitors Bureau

ArtServe Michigan

Association of Performing Arts Presenters

Chamber Music America

International Society for the
Performing Arts

Michigan Association of
Community Arts Agencies

National Center for Nonprofit Boards

State Street Association

SOLOISTS

\$25,000 or more

Mrs. Gardner Ackley
Carl and Isabelle Brauer
Hattie McOmber
Randall and Mary Pittman
Philip and Kathleen Power

MAESTROS

\$10,000-\$24,999

Ronnie and Sheila Cresswell
Robert and Pearson Macek
Paul and Ruth McCracken
Tom and Debby McMullen
Mrs. Robert E. Meredith
M. Haskell and Jan Barney Newman
Gilbert Omenn and Martha Darling
Prudence and Amnon Rosenthal
Ann and Clayton Wilhite

VIRTUOSI

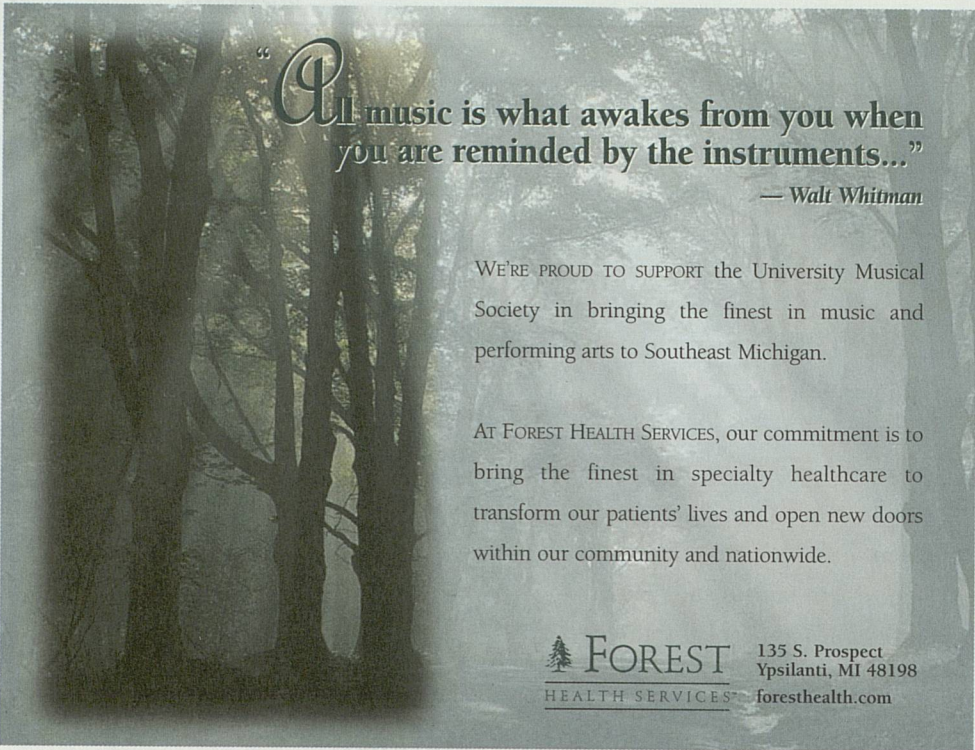
\$7,500-\$9,999

Maurice and Linda Binkow
Barbara Everitt Bryant
Thomas and Marilou Capo
Dave and Pat Clyde
Ken and Penny Fischer
Beverly and Gerson Geltner
Don and Judy Dow Rumelhart
Lois and Jack Stegeman
Edward and Natalie Surovell
Marion T. Wirick and James N. Morgan

CONCERTMASTERS

\$5,000-\$7,499

Michael Allemang
Herb and Carol Amster
Emily W. Bandera, M.D. and Richard H. Shackson
Albert M. and Paula Berriz
Ralph G. Conger
Douglas D. Crary
Pauline and Jay J. De Lay
Molly Dobson
Jack and Alice Dobson
Mr. and Mrs. Thomas C. Evans
Friends of Hill Auditorium
David and Phyllis Herzog
Toni M. Hoover
Robert and Gloria Kerry
Leo and Kathy Legatski



“All music is what awakes from you when
you are reminded by the instruments...”

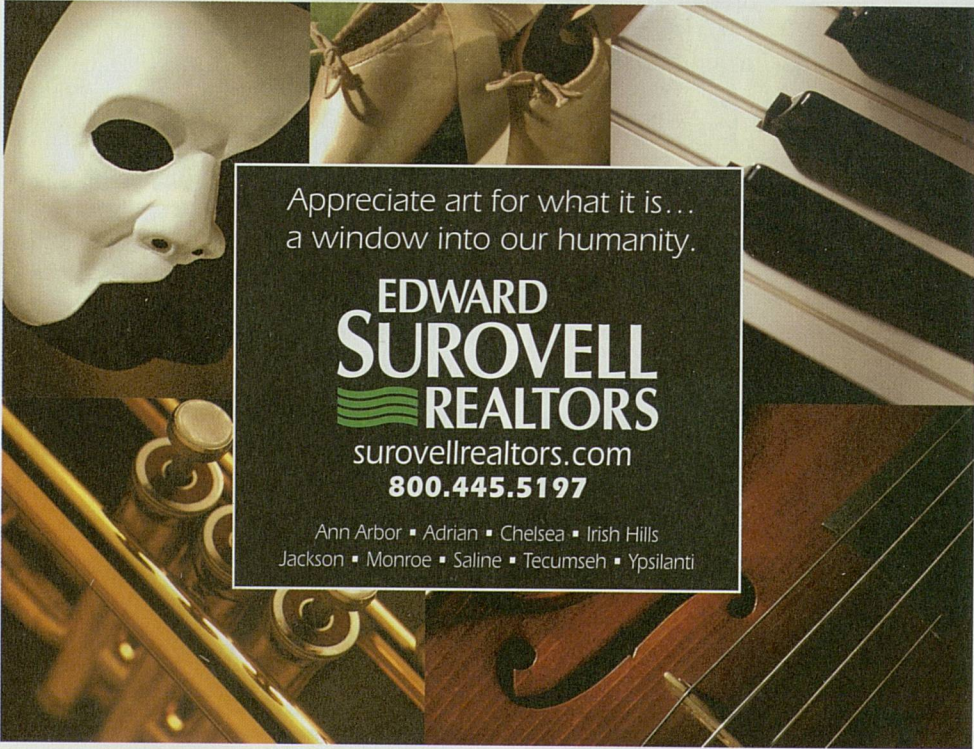
— Walt Whitman

WE'RE PROUD TO SUPPORT the University Musical Society in bringing the finest in music and performing arts to Southeast Michigan.

AT FOREST HEALTH SERVICES, our commitment is to bring the finest in specialty healthcare to transform our patients' lives and open new doors within our community and nationwide.



135 S. Prospect
Ypsilanti, MI 48198
foresthealth.com



Appreciate art for what it is...
a window into our humanity.

EDWARD
SUROVELL
REALTORS

surovellrealtors.com

800.445.5197

Ann Arbor ■ Adrian ■ Chelsea ■ Irish Hills
Jackson ■ Monroe ■ Saline ■ Tecumseh ■ Ypsilanti

Concertmasters, cont.

Dr. and Mrs. Richard H. Lineback
Charlotte McGeoch
Julia S. Morris
Charles H. Nave
John Psarouthakis
and Antigoni Kefalogiannis
Mr. Gail W. Rector
John and Dot Reed
Maria and Rusty Restuccia
Richard and Susan Rogel
Loretta M. Skewes
James and Nancy Stanley
Susan B. Ullrich
Dody Viola

PRODUCERS

\$3,500-4,999

Kathy Benton and Robert Brown
Dr. Kathleen G. Charla
Katharine and Jon Cosovich
Mr. and Mrs. George W. Ford
Betty-Ann and Daniel Gilliland
Dr. Sid Gilman and Dr. Carol Barbour
Debbie and Norman Herbert
Keki and Alice Irani
Shirley Y. and Thomas E. Kauper
Lois A. Theis
Marina and Robert Whitman

LEADERS

\$2,500-\$3,499

Bob and Martha Ause
Essel and Menakka Bailey
Raymond and Janet Bernreuter
Edward and Mary Cady
Maurice and Margo Cohen
Mary Sue and Kenneth Coleman
Mr. Michael J. and Dr. Joan S. Crawford
Al Dodds
Jim and Patsy Donahey
David and Jo-Anna Featherman
Ilene H. Forsyth
Michael and Sara Frank
Sue and Carl Gingles
Linda and Richard Greene
Carl and Charlene Herstein
Janet Woods Hoobler
John and Patricia Huntington
David and Sally Kennedy
Connie and Tom Kinnear
Marc and Jill Lippman
Natalie Matovinovic
Judy and Roger Maugh
Susan McClanahan and
Bill Zimmerman
Eleanor and Peter Pollack
Jim and Bonnie Reece
Barbara A. Anderson and
John H. Romani
Sue Schroeder
Helen and George Siedel
Steve and Cynny Spencer
Don and Carol Van Curler
Don and Toni Walker
B. Joseph and Mary White

PRINCIPALS

\$1000-\$2,499

Dr. and Mrs. Gerald Abrams
Jim and Barbara Adams
Bernard and Raquel Agranoff
Michael and Suzan Alexander
Dr. and Mrs. David G. Anderson
Rebecca Gepner Annis and Michael Annis
Jonathan W. T. Ayers
Lesli and Christopher Ballard
Dr. and Mrs. Robert Bartlett
Astrid B. Beck and David Noel Freedman
Ralph P. Beebe
Patrick and Maureen Belden
Harry and Betty Benford
Ruth Ann and Stuart J. Bergstein
Suzanne A. and Frederick J. Beutler
Joan Akers Binkow
John Blankley and Maureen Foley
Dr. and Mrs. Ronald Bogdasarian
Elizabeth and Giles G. Bole
Howard and Margaret Bond
Sue and Bob Bonfield
Charles and Linda Borgsdorf
Laurence and Grace Boxer
Dale and Nancy Briggs
William and Sandra Broucek
Jeannine and Robert Buchanan
Robert and Victoria Buckler
Sue and Noel Buckner
Lawrence and Valerie Bullen
Laurie Burns
Mr. and Mrs. Richard J. Burstein
Letitia J. Byrd
Amy and Jim Byrne
Betty Byrne
Barbara and Albert Cain
Jean W. Campbell
Michael and Patricia Campbell
Carolyn M. Carty and Thomas H. Haug
Jean and Kenneth Casey
Janet and Bill Cassebaum
Anne Chase
James S. Chen
Janice A. Clark
Mr. and Mrs. John Alden Clark
Leon and Heidi Cohan
Hubert and Ellen Cohen
Nan and Bill Conlin
Jane Wilson Coon and A. Rees Midgley, Jr.
Anne and Howard Cooper
Susan and Arnold Coran
Paul N. Courant and Marta A. Manildi
George and Connie Cress
Kathleen J. Crispell and Thomas S. Porter
Julie F. and Peter D. Cummings
Richard J. Cunningham
Roderick and Mary Ann Daane
Peter and Susan Darrow
Lloyd and Genie Dethloff
Steve and Lori Director
Andrzej and Cynthia Dlugosz
Elizabeth A. Doman
John Dryden and Diana Raimi
Martin and Rosalie Edwards
Charles and Julia Eisendrath
Joan and Emil Engel
Bob and Chris Euritt
Dr. and Mrs. John A. Faulkner
Eric Fearon and Kathy Cho
Dede and Oscar Feldman
Yi-tsi M. and Albert Feuerwerker
Mrs. Gerald J. Fischer (Beth B.)
Bob and Sally Fleming
John and Esther Floyd

Marilyn G. Gallatin
Bernard and Enid Galler
Marilyn Tsao and Steve Gao
Thomas and Barbara Gelehrter
Beverly Gershowitz
William and Ruth Gilkey
Mr. and Mrs. Clement Gill
Mrs. Cozette T. Grabb
Elizabeth Needham Graham
Susan Smith Gray and Robert Gray
Dr. John and Renee M. Greden
Jeffrey B. Green
John and Helen Griffith
Carl and Julia Guldberg
Martin D. and Connie D. Harris
Julian and Diane Hoff
Carolyn Houston
Robert M. and Joan F. Howe
Mrs. Linda Samuelson and Joel Howell
Dr. H. David and Dolores Humes
Susan and Martin Hurwitz
Stuart and Maureen Isaac
Timothy and Jo Wiese Johnson
Robert L. and Beatrice H. Kahn
Herbert Katz
Richard and Sylvia Kaufman
James and Patricia Kennedy
Dick and Pat King
Diane Kirkpatrick
Carolyn and Jim Knake
Joseph and Marilynn Kokoszka
Michael and Phyllis Korybalski
Samuel and Marilyn Krimm
Amy Sheon and Marvin Krislov
Bud and Justine Kulka
Barbara and Michael Kusisto
Jill M. Latta and David S. Bach
Laurie and Robert LaZebnik
Peter Lee and Clara Hwang
Donald J. and Carolyn Dana Lewis
Allen and Evie Lichter
Carolyn and Paul Lichter
Daniel Little and Bernadette Lintz
Lawrence and Rebecca Lohr
Leslie and Susan Loomans
Mark and Jennifer LoPatin
Richard and Stephanie Lord
Lawrence N. Lup, DDS
John and Cheryl MacKrell
Catherine and Edwin L. Marcus
Nancy and Philip Margolis
Sally and Bill Martin
Chandler and Mary Matthews
Carole Mayer
Ernest and Adele McCarus
Joseph McCune and Georgiana Sanders
Rebecca McGowan and Michael B. Staebler
Ted and Barbara Meadows
Henry D. Messer - Carl A. House
Andy and Candice Mitchell
Therese M. Molloy
Lester and Jeanne Monts
Alan and Sheila Morgan
Jane and Kenneth Moriarty
Melinda and Bob Morris
Brian and Jacqueline Morton
Martin Neuliep and Patricia Pancioli
Donna Parmelee and William Nolting
Marylen and Harold Oberman
Dr. and Mrs. Frederick C. O'Dell
Robert and Elizabeth Oneal
Constance and David Osler
Mitchel Osman, MD and
Nancy Timmerman
William C. Parkinson
Dory and John D. Paul

Let Us Help With Your Seating Arrangements

- Audi
- Honda
- Porsche
- Volkswagen

*Voted #1 Best Car Dealership
Seven Years In a Row
(97-03) by readers of
Current Magazine.*

HOWARD COOPER

• Import Center •

(734) 761-3200

2575 S. State Street, Ann Arbor, MI 48104
www.howardcooper.com

International Alliance of Theatrical
Stage Employees, Moving Picture
Technicians, Artists, and Allied
Crafts of the United States, Its
Territories, and Canada, AFL-CIO



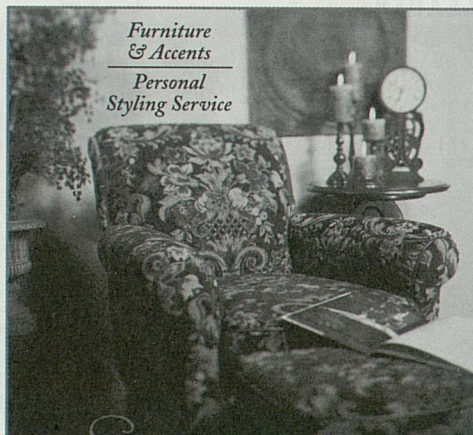
Stagehands

Projectionists

Serving Ann Arbor area
entertainment needs since 1914

Phone or FAX (734) 944-7443

*Furniture
& Accents
Personal
Styling Service*



STYLE,
MEMORY
& WIT



JULES
FURNITURE, INC.

306 South Main, Ann Arbor • 734.332.3408
www.julesfurniture.com • Open late and Sundays too

Principals, cont.

Margaret and Jack Petersen
 Elaine and Bertram Pitt
 Richard and Mary Price
 Jeanne Raisler and Jon Cohn
 Donald H. Regan and
 Elizabeth Axelson
 Ray and Ginny Reilly
 Bernard E. and Sandra Reisman
 Kenneth J. Robinson
 Mr. and Mrs. Irving Rose
 Doug and Sharon Rothwell
 Dr. Nathaniel H. Rowe
 Craig and Jan Ruff
 Dr. and Mrs. Frank Rugani
 Alan and Swanna Saltiel
 John and Reda Santinga
 Maya Savarino
 David and Marcia Schmidt
 Meeyung and
 Charles R. Schmitter
 Mrs. Richard C. Schneider
 Rosalie and David Schottenfeld
 Steve and Jill Schwartz
 John J. H. Schwarz
 Erik and Carol Serr
 Janet and Michael Shatusky
 Carl P. Simon and Bobbi Low
 Frances U. and Scott K. Simonds
 Katharine B. and Philip Soper
 Lloyd and Ted St. Antoine
 Victor and Marlene Stoeffler
 Dr. and Mrs. Stanley Strasius
 Katharine Terrell and Jan Svejnar
 Virginia G. Tainsh
 Jim Toy
 Joyce A. Urba and
 David J. Kinsella
 Jack and Marilyn van der Velde
 Elly Wagner
 Florence S. Wagner
 Willes and Kathleen Weber
 Elise Weisbach
 Robert O. and
 Darragh H. Weisman
 Dr. Steven W. Werns
 Marcy and Scott Westernman
 Roy and JoAnn Wetzel
 Harry C. White and
 Esther R. Redmount
 Max Wicha and Sheila Crowley
 Dr. and Mrs. Max Wisgerhof II
 Robert and Betty Wurtz
 Paul Yhouse
 Edwin and Signe Young
 Gerald B. and
 Mary Kate Zelenock

Sara Billmann and Jeffrey Kuras
 Jerry and Dody Blackstone
 Donald and Roberta Blitz
 Tom and Cathie Bloem
 Jane Bloom, MD and
 William L. Bloom
 Mr. and Mrs. Richard Boyce
 Dr. and Mrs. Ralph Bozell
 Susan Bozell
 Paul and Anna Bradley
 Joel Bregman and
 Elaine Pomeranz
 June and Donald R. Brown
 Morton B. and Raya Brown
 Trudy and Jonathan Bulkley
 H. D. Cameron
 Bruce and Jean Carlson
 Edwin and Judith Carlson
 Jim and Priscilla Carlson
 Jack and Wendy Carman
 Cheryl Cassidy and
 Richard Ginsburg
 Tsun and Siu Ying Chang
 Dr. Kyung and Young Cho
 Alice S. Cohen
 Lois and Avern Cohn
 Malcolm and Juanita Cox
 Sally A. Cushing
 Charles and Kathleen Davenport
 Marnee and John DeVine
 Lorenzo DiCarlo and
 Sally Stegeman DiCarlo
 Mary E. Dwyer
 Jack and Betty Edman
 Judge and Mrs. S. J. Elden
 Patricia Enns
 Elly and Harvey Falit
 John W. Farah DDS PhD
 Claudine Farrand and
 Daniel Moerman
 Irene Fast
 Sidney and Jean Fine
 Carol Finerman
 Clare M. Fingerle
 John and Karen Fischer
 Ray and Patricia Fitzgerald
 Jason I. Fox
 Dr. Ronald Freedman
 Harriet and Daniel Fufeld
 Otto and Lourdes E. Gago
 Professor and
 Mrs. David M. Gates
 Drs. Steve Geiringer and
 Karen Bantel
 Jasper Gilbert
 Paul and Anne Glendon
 Jack and Kathleen Glezen
 Alvia G. Golden and
 Carroll Smith-Rosenberg
 William and Sally Goshorn
 Jenny Graf
 Dr. and Mrs. Lazar J. Greenfield
 Seymour D. Greenstone
 David and Kay Gugala
 Ken and Margaret Guire
 Don P. Haefner and
 Cynthia J. Stewart
 Mr. and Mrs. Elmer F. Hamel
 Susan A. Hamilton
 Clifford and Alice Hart
 Sivana Heller
 J. Lawrence and
 Jacqueline Stearns Henkel
 Kathy and Rudi Hentschel
 Herb and Dee Hildebrandt
 Mrs. W. A. Hiltner
 Sun-Chien and Betty Hsiao
 Mrs. V. C. Hubbs
 Ann D. Hungerman
 Thomas and Kathryn Huntzicker
 Eileen and Saul Hymans
 Jean Jacobson

Mark Jacobson
 Elizabeth Jahn
 Rebecca S. Jahn
 Wallie and Janet Jeffries
 Jim and Dale Jerome
 Ben M. Johnson
 Herbert and Jane M. Kaufer
 Dr. and Mrs. Robert P. Kelch
 John B. and Joanne Kennard
 Emily Kennedy
 Dr. David E. and
 Heidi Castleman Klein
 Hermine R. Klingler
 Philip and Kathryn Klintworth
 Michael J. Kondziolka and
 Mathias-Philippe Florent Badin
 Charles and Linda Koopmann
 Dr. and Mrs. Melvyn Korobkin
 Bert and Catherine La Du
 Ted and Wendy Lawrence
 Mr. John K. Lawrence
 Julaine E. Le Duc
 Mr. and Mrs. Fernando S. Leon
 Jacqueline H. Lewis
 E. Daniel and Kay Long
 Brigitte and Paul Maassen
 William Maddix
 Nicole Manvel
 Marilyn Mason
 Micheline Maynard
 Griff and Pat McDonald
 Bernice and Herman Merte
 Leo and Sally Miedler
 Myrna and Newell Miller
 Lisa Murray and Mike Gatti
 Gerry and Joanne Navarre
 Edward Nelson
 Eulalie Nohrden
 Kathleen I. Overhall
 Marysia Ostafin and
 George Smillie
 Nicole Paoletti
 Ms. Chandrika S. Patel
 John Peckham
 Wallace and Barbara Prince
 Mrs. Gardner C. Quanton
 Mrs. Joseph S. Radom
 Ms. Claudia Rast
 Ms. Rossi Ray-Taylor
 Molly Resnik and John Martin
 Jay and Machree Robinson
 Dr. Susan M. Rose
 Mrs. Doris E. Rowan
 Lisa Rozek
 James and Adrienne Rudolph
 Paul and Penny Schreiber
 Alicia Schuster
 Terry Shade
 Howard and Aliza Shevrin
 George and Gladys Shirley
 Pat Shure
 Robert and Elaine Sims
 Irma J. Sklenar
 Herbert Sloan
 Donald C. and Jean M. Smith
 Gus and Andrea Stager
 Curt and Gus Stager
 David and Ann Staiger
 James C. Steward
 Prof. Louis J. and Glennis M. Stout
 Ellen and Jeoffrey K. Stross
 Charlotte B. Sundelson
 Bob and Betsy Teeter
 Paul and Jane Thielking
 Elizabeth H. Thieme
 Dr. and Mrs. Merlin C. Townley
 Joan Lowenstein and
 Jonathan Trobe
 Jeff and Lisa Tulin-Silver
 Dr. Sheryl S. Ulin and
 Dr. Lynn T. Schachinger
 Charlotte Van Curlier

Raven Wallace
 Harvey and Robin Wax
 Lawrence A. Weis
 Raoul Weisman and
 Ann Friedman
 Angela and Lyndon Welch
 Reverend Francis E. Williams
 Warren Williams
 Lawrence and Mary Wise
 David and April Wright
 Mayer and Joan Zald

ASSOCIATES**\$250-\$499**

Jesus and Benjamin Acosta-Hughes
 Michael and Marilyn Agin
 Robert Ainsworth
 Helen and David Aminoff
 Douglas B. Anderson
 Harlene and Henry Appelmann
 Jack and Jill Arnold
 Jeff and Deborah Ash
 Mr. and Mrs. Arthur J. Ashe, III
 Dwight T. Ashley
 Dan and Monica Atkins
 Linda Bennett and Bob Bagramian
 Laurence R. and Barbara K. Baker
 Lisa and Jim Baker
 Reg and Pat Baker
 Barbara and Daniel Balbach
 Gary and Cheryl Balint
 Ms. Ruth Bardenstein
 John R. Bareham
 David and Monika Barera
 Lois and David Baru
 Lourdes Bastos Hansen
 Tom and Judith Batay-Csorba
 Francis J. and Lindsay Bateman
 Mrs. Jere M. Bauer
 Gary Beckman and Karla Taylor
 Professor and Mrs. Erling
 Blondal Bengtsson
 Dr. and Mrs. Ronald M. Benson
 Joan and Rodney Bentz
 Dr. Rosemary R. Berardi
 James A. Bergman and
 Penelope Hommel
 Steven J. Bernstein and
 Maria Herrero
 Dan and Irene Biber
 John E. Billi and Sheryl Hirsch
 Roger and Polly Bookwalter
 Victoria C. Botek and
 William M. Edwards
 Jim Botsford and
 Janice Stevens Botsford
 William R. Brashear
 David and Sharon Brooks
 Dr. Frances E. Bull
 Susan and Oliver Cameron
 Valerie and Brent Carey
 Jeannette and Robert Carr
 Dr. and Mrs. Joseph C. Cerny
 Kwang and Soon Cho
 Reginald and Beverly Ciokajlo
 Brian and Cheryl Clarkson
 Harvey Colbert
 Wayne and Melinda Colquitt
 Merle and Mary Ann Crawford
 Peter C. and Lindy M. Cubba
 Mary R. and John G. Curtis
 Sunil and Merial Das
 Art and Lyn Powrie Davidge
 John and Jean Debbink
 Elena and Nicholas Delbanco
 Elizabeth Dexter
 Judy and Steve Dobson
 Thomas and Esther Donahue
 Cecilia and Allan Dreyfuss
 Elizabeth Duell

BENEFACTORS**\$500-\$999**

Dr. and Mrs. Robert G. Aldrich
 Anastasios Alexiou
 Christine Webb Alvey
 David and Katie Andrea
 Dr. and Mrs. Rudi Ansbacher
 Janet and Arnold Aronoff
 Emily Avers
 Rowyn Baker
 Robert L. Baird
 Paultel Banks
 M. A. Baranowski
 Norman E. Barnett
 Mason and Helen Barr
 L. S. Berlin
 Philip C. Berry
 Jeffrey Beyersdorf

Not The Same Old Tune

Whether you like simple melodies or full orchestral pieces, WKAR/FM 90.5 is mid-Michigan's premiere classical music station and more.

FM 90.5 plays not only the classics from Albeniz to Zelenka — and everything in between — but also airs an eclectic selection of folk, jazz, Celtic and new age music for your musical enjoyment.

FM 90.5 also offers a wide range of award-winning news programs to help keep you on top of the day's local, state, national and international happenings — all without commercial interruption.

Tune to WKAR/FM 90.5 and find out what you've been missing!

wkar/fm 90.5

Call us at (517) 432-9527 for a complimentary copy of our monthly program guide.

MICHIGAN STATE
UNIVERSITY

WKAR.org

Associates, cont.

Dr. Alan S. Eiser
Sol and Judith Elkin
Janel Fain
Phil and Phyllis Fellin
Stephen and Ellyce Field
Dr. James F. Filgas
Susan Filipiak/Swing City
Dance Studio
Herschel Fink
C. Peter and Bev A. Fischer
Gerald B. and Catherine L. Fischer
Dennis Flynn
Paula L. Bockenstedt and
David A. Fox
Howard and Margaret Fox
Betsy Foxman and
Michael Boehnke
Lynn A. Freeland
Richard and Joann Freethy
Dr. Leon and Marcia Friedman
Lela J. Fueter
Mr. and Mrs. William Fulton
Thomas J. Garbaty
Deborah and Henry Gerst
Elmer G. Gilbert and
Lois M. Verbrugge
Maureen and David Ginsburg
Irwin Goldstein and Martha Mayo
Enid M. Gosling
James W. and Marla J. Gousseff
Michael L. Gowing
Maryanna and
Dr. William H. Graves III
Bob Green
Ingrid and Sam Gregg
Bill and Louise Gregory
Raymond and Daphne M. Grew
Werner H. Grilk
John and Susan Halloran
Tom Hammond
Robert and Sonia Harris
Naomi Gottlieb Harrison and
Theodore Harrison DDS
Paul Hysen and Jeanne Harrison
Jeannine and Gary Hayden
Henry R. and Lucia Heinold
Rose and John Henderson
Dr. and Mrs. Keith S. Henley
Peter Hinman and Elizabeth Young
Louise Hodgson
Mr. and Mrs. William B. Holmes
Dr. Ronald and Ann Holz
Jane H. Hughes
Marilyn C. Hunting
Robert B. Ingling
David Jahn
Ellen C. Johnson
Kent and Mary Johnson
Paul and Olga Johnson
Arthur A. Kaselemas
Frank and Patricia Kennedy
Donald F. and Mary A. Kiel
Rhea Kish
Paul and Dana Kissner
Steve and Shira Klein
Laura Klem
Jean and Arnold Kluge
Thomas and Ruth Knoll
John Koselka and Suzanne DeVine
Bert and Geraldine Kruse
Mrs. David A. Lanius
Mr. and Mrs. Henry M. Lapeza
Neal and Anne Laurance
Beth and George LaVoie
John and Theresa Lee
Jim and Cathy Leonard
Sue Leong
Myron and Bobbie Levine
Ken and Jane Lieberthal
Rod and Robin Little
Vi-Cheng and Hsi-Yen Liu
Dr. Lennart H. Lofstrom

Naomi E. Lohr
Ronald Longhofer and
Norma McKenna
Florence LoPatin
Jennifer and Robert Lowry
Edward and Barbara Lynn
Pamela J. MacKintosh
Melvin and Jean Manis
James E. and Barbara Martin
Margaret E. McCarthy
Margaret and Harris McClamroch
James M. Beck and
Robert J. McGranaghan
Michael G. McGuire
Nancy A. and Robert E. Meader
George R. and Brigitte Merz
Shirley and Bill Meyers
Mr. and Mrs. Eugene Miller
Kathryn and Bertley Moberg
Mr. and Mrs. William Moeller
Olga Ann Moir
William G. and Edith O. Moller, Jr.
Thomas and Hedi Mulford
Gavin Eadie and Barbara Murphy
Frederick C. Neidhardt and
Germaine Chipault
Richard and Susan Nisbett
Laura Nitzberg and Thomas Carli
Arthur and Lynn Nusbaum
Drs. Sujit and Uma Pandit
William and Hedda Panzer
Karen M. Park
Joyce Phillips
Mr. and Mrs. Frederick R. Pickard
Wayne Pickvet and Bruce Barrett
Donald and Evonne Plantinga
Bill and Diana Pratt
Larry and Ann Preuss
Leland and Elizabeth Quackenbush
Jim and Ieva Rasmussen
Anthony L. Reffells and
Elaine A. Bennett
Constance O. Rinehart
Kathleen Roelofs Roberts
Gay and George Rosenwald
Mr. Haskell Rothstein
Ina and Terry Sandalow
Michael and Kimm Sarosi
Mike Savitski
Dr. Stephen J. and Kim R. Saxe
Frank J. Schauerter
Mary A. Schieve
Mrs. Harriet Selin
Jean and Thomas Shope
Hollis and Martha A. Showalter
Alida and Gene Silverman
Scott and Joan Singer
Susan and Leonard Skerker
John and Anne Griffin Sloan
Tim and Marie Slottow
Alene Smith
Carl and Jari Smith
Mrs. Robert W. Smith
Dr. Elaine R. Soller
Hugh and Anne Solomon
Yoram and Eliana Sorokin
Tom Sparks
Jeffrey D. Spindler
Allen and Mary Spivey
Judy and Paul Spradlin
Burnette Staebler
Gary and Diane Stahle
Rick and Lia Stevens
James L. Stoddard
Barbara and Donald Sugarman
Brian and Lee Talbot
Eva and Sam Taylor
Edwin J. Thomas
Bette M. Thompson
Nigel and Jane Thompson
Claire and Jerry Turcotte
Mr. James R. Van Bochove

Hugo and Karla Vandersypen
Marie Vogt
Harue and Tsuguyasu Wada
Charles R. and
Barbara H. Wallgren
Robert D. and Liina M. Wallin
Carol Weber
John Weber
Deborah Webster and
George Miller
Iris and Fred Whitehouse
Leslie Clare Whitfield
Professor Steven Whiting
Cynthia and Roy Wilbanks
Anne Marie and Robert J. Willis
Lloyd and Lois Crabtree
Beverly and Hadley Wine
Charles Witke and Aileen Gatten
Charlotte A. Wolfe
Richard E. and Muriel Wong
Al and Alma Woolf
Frances A. Wright
Don and Charlotte Wyche
MaryGrace and Tom York

Corporate Fund

\$100,000 and above
Ford Motor Company Fund
Forest Health Services
Corporation
University of Michigan
Pfizer Global Research and
Development: Ann Arbor
Laboratories

\$20,000-\$49,999
Bank of Ann Arbor
Borders Group, Inc.
DaimlerChrysler Foundation
Kaydon Corporation
KeyBank
TIAA-CREF

\$10,000-\$19,999
Bank One
Brauer Investment Company
CFI Group
Comerica Incorporated
DTE Energy Foundation
Edward Surovell Realtors
McKinley Associates
Sesi Lincoln Mercury Volvo
Mazda

\$5,000-\$9,999
Albert Kahn Associates
Ann Arbor Automotive
Butzel Long Attorneys
Crowne Plaza
Elastizell Corporation
of America
MASCO Charitable Trust
Miller Canfield Paddock
and Stone P.L.C.
National City Bank
Quinn Evans/Architects
TCF Bank

Thomas B. McMullen
Company
Total Travel Management

\$1,000-\$4,999
Arts at Michigan
Blue Nile
Bosart Financial Group
Charles Reinhart Company,
Realtors
Chase Manhattan Mortgage
Conlin Travel
Joseph Curtin Studios
Lewis Jewelers
ProQuest
Republic Bancorp
United Bank & Trust

\$100-\$999
ABN AMRO Mortgage Group,
Inc.
Adult Learning Institute
Ayse's Courtyard Café
Ann Arbor Builders
Ann Arbor Commerce Bank
Bed & Breakfast on Campus
Bennett Optometry
Bivouac
Burns Park Consulting
Clark Professional Pharmacy
Coffee Express
Comcast
Edward Brothers, Inc.
Garris, Garris, Garris &
Garris, P.C.
Malloy Incorporated
Michigan Critical Care
Consultants
Rosebud Solutions
Seaway Financial Agency/
Wayne Milewski
Selo/Shevel Gallery
Swedish Women's Educational
Association

Foundation
& Government
Support

*UMS gratefully acknowl-
edges the support of the
following foundations and
government agencies:*

\$100,000 and above
Association of Performing
Arts Presenters Arts
Partners Program
Community Foundation for
Southeastern Michigan
Doris Duke Charitable
Foundation
The Ford Foundation
JazzNet
Michigan Council for Arts
and Cultural Affairs
The Power Foundation

We're public radio.

We don't sugar coat
the news.

(Or the blues.)



The latest headlines and the greatest guitar lines.

Undiluted, unfiltered, and unprocessed. Locally
grown news, traffic, blues and jazz too.

WEMU89.1
www.wemu.org

Public broadcasting from Eastern Michigan University.

The Choice for **npr** News, Jazz and Blues.

Helping keep great music alive.

At Key, we're committed to keeping great music
alive. Because the brilliant artistry of the University
Musical Society does more than please the ear.
It soothes the soul.



1.800.KEY2YOU®
Key.com

Achieve anything.

Foundation & Government Support, cont.

The Wallace Foundation
The Whitney Fund

\$50,000-\$99,999

Anonymous
National Endowment for
the Arts

\$10,000-\$49,999

Continental Harmony

\$1,000-\$9,999

Akers Foundation
Altria Group, Inc.
Arts Midwest
Cairn Foundation
Heartland Arts Fund
The Lebensfeld Foundation
Martin Family Foundation
Maxine and Stuart Frankel
Foundation
Mid-America Arts Alliance
The Molloy Foundation
Montague Foundation
THE MOSAIC FOUNDATION (of R. and P. Heydon)
Sarns Ann Arbor Fund
Vibrant of Ann Arbor

Tribute Gifts

Contributions have been received in honor and/or memory of the following individuals:

H. Gardner Ackley
Herb and Carol Amster
Maurice Binkow
Tom and Laura Binkow
Mr. and Mrs. Thomas Caterino
T. Earl Douglass
Robert Bruce Dunlap
Alice Kelsey Dunn
David Eklund
Kenneth C. Fischer
Dr. Beverley B. Geltner
Michael Gowing
Lila Green
Werner Grillk
Elizabeth E. Kennedy
Ted Kennedy, Jr.
Dr. Gloria Kerry
Alexandra Lofstrom
Joyce Malm
Frederick N. McOmber
Evelyn P. Navarre
Phil and Kathy Power
Gwen and Emerson Powrie
Prof. Robert Putnam
Ruth Putnam
Mrs. Gail Rector
Steffi Reiss
Prue Rosenthal
Margaret E. Rothstein
Eric H. Rothstein
Nona R. Schneider
Ruth E. Schopmeyer
Prof. Wolfgang Stolper

Diana Stone Peters
Peter C. Tainsh
Dr. Isaac Thomas III
Clare Venables
Francis V. Viola III
Horace Warren
Donald Whiting
Peter Holderness Woods
Barbara E. Young
Elizabeth Yhouse

Burton Tower Society

The Burton Tower Society recognizes and honors those very special friends who have included UMS in their estate plans. UMS is grateful for this important support, which will continue the great traditions of artistic excellence, educational opportunities and community partnerships in future years.

Anonymous
Carol and Herb Amster
Dr. and Mrs. David G. Anderson
Mr. Neil P. Anderson
Catherine S. Arcure
Mr. Hilbert Beyer
Elizabeth Bishop
Mr. and Mrs. Pal E. Borondy
Carl and Isabelle Brauer
Barbara Everitt Bryant
Joanne A. Cage
Pat and George Chatas
Mr. and Mrs. John Alden Clark
Douglas D. Crary
H. Michael and Judith L. Endres
Beverley and Gerson Geltner
John and Martha Hicks
Mr. and Mrs. Richard Ives
Marilyn Jeffs
Thomas C. and
Constance M. Kinnear
Charlotte McGeoch
Michael G. McGuire
Dr. Eva Mueller
Len and Nancy Niehoff
Dr. and Mrs. Frederick C. O'Dell
Mr. and Mrs. Dennis Powers
Mr. and Mrs. Michael Radock
Mr. and Mrs. Jack W. Ricketts
Mr. and Mrs. Willard L. Rodgers
Prudence and Amnon Rosenthal
Mr. Haskell Rothstein
Irma J. Skelnar
Herbert Sloan
Art and Elizabeth Solomon
Roy and JoAnn Wetzel
Mr. and Mrs. Ronald G. Zollars

Endowed Funds

The future success of the University Musical Society is secured in part by income

from UMS's endowment. UMS extends its deepest appreciation to the many donors who have established and/or contributed to the following funds.
H. Gardner Ackley
Endowment Fund
Herbert S. and Carol Amster
Fund
Catherine S. Arcure
Endowment Fund
Carl and Isabelle Brauer
Endowment Fund
Choral Union Fund
Hal and Ann Davis
Endowment Fund
Ottmar Eberbach Funds
Epstein Endowment Fund
JazzNet Endowment Fund
William R. Kinney
Endowment Fund
NEA Matching Fund
Palmer Endowment Fund
Mary R. Romig-deYoung
Music Appreciation Fund
Charles A. Sink Memorial Fund
Catherine S. Arcure/Herbert E. Sloan Endowment Fund
University Musical Society
Endowment Fund

In-Kind Gifts

A-1 Rentals, Inc.
Raquel and Bernard Agranoff
Alexandra's in Kerrytown
Amadeus Café
Ann Arbor Automotive
Ann Arbor Art Center
Ann Arbor Women's City Club
Arbor Brewing Co.
Ashley Mews
Avanti Hair Designers
The Back Alley Gourmet
Barnes Ace Hardware
Lois and David Baru
Baxter's Wine Shop
Kathleen Beck
Bella Ciao Trattoria
Kathy Benton and Bob Brown
Bivouac
The Blue Nile Restaurant
Bodywise Therapeutic Massage
Mimi and Ron Bogdasarian
Borders Book and Music
Janice Stevens Botsford
Susan Bozell
Tana Breiner
Barbara Everitt Bryant
By the Pound
Café Marie
Margot Campos
Cappellos Hair Salon
Coach Me Fit
Bill and Nan Conlin
M.C. Conroy
Hugh and Elly Cooper
Cousins Heritage Inn
Roderick and Mary Ann Daane
D'Amato's Italian Restaurant
David Smith Photography
Peter and Norma Davis

Robert Derkacz
The Display Group
Dough Boys Bakery
The Earle
Eastover Natural Nail Care
Katherine and Damian Farrell
Ken and Penny Fischer
Food Art
Sara Frank
The Gandy Dancer
Beverley and Gerson Geltner
Great Harvest Bread Company
Linda and Richard Greene
Nina Hauser
John's Pack & Ship
Steve and Mercy Kasle
Cindy Kellerman
Kerrytown Bistro
Kilwin's Chocolate Shoppe
King's Keyboard House
Kinko's Copies
Laky's Salon
Ray Lance
George and Beth Lavoie
Le Dog
Leopold Bros. Of Ann Arbor
Richard LeSueur
Carl Lutkehaus
Doni Lystra
Mainstreet Ventures
Ernest and Jeanne Merlanti
John Metzger
Michael Susanne Salom
Michigan Car Services, Inc. and
Airport Sedan, LTD
Moe Sport Shops Inc.
Robert and Melinda Morris
Joanne Navarre
Nicola's Books, Little Professor
Book Co.
Paesano's Restaurant
Pfizer Global Research and
Development: Ann Arbor
Laboratories
Preview Properties
Produce Station
Randy Parrish Fine Framing
Red Hawk Bar & Grill
Regrets Only
Rightside Cellar
Ritz Camera One Hour Photo
Don and Judy Dow Rumelhart
Safa Salon and Day Spa
Salon Vertigo
Roselyn Sarvar
Maya Savarino
Penny and Paul Schreiber
Shaman Drum Bookshop
Loretta Skewes
Dr. Elaine R. Soller
Maureen Stoffler
STUDIOsixteen
Two Sisters Gourmet
Van Bovens
Washington Street Gallery
Whole Foods
Weber's Restaurant
Zanzibar

Live From FM 91!

Hosted by WGTE's Greg Kostraba

wgte

FM 91



Join us the first Friday of each month at 10 a.m. for the award-winning *Live From FM 91*. The program features conversation and performance with some of the area's finest musicians. Visit us online at wgte.org to hear archive performances.

WGTE Public Broadcasting • 1270 South Detroit Avenue • Toledo, OH 43614
(419) 380-4600 • wgte.org



forward

Our business is about people, and the opportunity to improve lives through architecture and craftsmanship.

Whether you are pursuing custom remodeling, or a custom home, we can help.

Our design-build process yields results.

To see our work, including modern, contemporary and traditional projects, visit us at www.planforward.net or call Jef Forward at 734-761-8403

CUSTOM DESIGN BUILD REMODEL

UMS ADVERTISERS

- | | |
|--|---|
| 29 16 Hands | 42 Jules Furniture |
| 14 Ann Arbor Symphony Orchestra | 36 Kellogg Eye Center |
| 25 Aquarian Age Media | 26 Kerrytown Concert House |
| 14 Automated Resource Management, Inc. | 38 Kerrytown Market & Shops |
| 14 Bank of Ann Arbor | 46 Key Bank |
| 29 Bellanina Day Spa | 16 King's Keyboard |
| 25 Big George's Home Appliance | 5 Lewis Jewelers |
| 20 Bodman, Longley and Dahling, LLP | 28 Littlefield & Sons Furniture Service |
| 26 Butzel Long | FC Michigan Public Media |
| 25 Charles Reinhart Realtors | BC Michigan Theater |
| 30 Chelsea Musical Celebrations | 28 Mundus and Mundus |
| 20 Comerica, Inc. | 32 Performance Network |
| 16 Dr. Regina Dailey | 28 Red Hawk Bar and Grill |
| 26 Dance Gallery Studio | 32 Rudolf Steiner School of Ann Arbor |
| 40 Edward Surovell Realtors | 32 Sweetwaters Café |
| 40 Forest Health Services | 18 The Earle Uptown |
| 20 Format Framing | 48 The Forward Group |
| 28 Glacier Hills | 18 Ufer & Co. |
| 19 Herman Thompson Therapeutic Massage | 18 Washtenaw Woodwrights |
| 42 Howard Cooper, Inc. | 38 WDET |
| 42 IATSE Local 395 | 46 WEMU |
| 37 In Touch Therapeutic Massage | 48 WGTE |
| | 44 WKAR |
| | 28 Zanzibar |

A. CICCARELLI



A
catapult
for the
imagination,
since 1928.

YOUR HISTORIC DOWNTOWN CENTER FOR FINE FILM & PERFORMING ARTS

The Michigan Theater, the producer of last year's acclaimed concert staging of Stephen Sondheim's *Follies*, is proud to present Leonard Bernstein's final version of Voltaire's hilarious satire...

Candide

MUSIC BY **Leonard Bernstein** BOOK BY **Hugh Wheeler**

LYRICS BY Richard Wilbur, Stephen Sondheim, Dorothy Parker & Lillian Hellman

Starring opera legend **Frederica von Stada**. Featuring a cast of local celebrities and U of M Musical Theater students. This concert-style production will celebrate both Bernstein's musical brilliance and the inspired style of Voltaire's parody. Musical direction by Martin Katz. Stage direction by Brent Wagner.

Two performances only! **Saturday, May 22, 2004** at 8PM & **Sunday, May 23, 2004** at 2PM. Don't miss out! Call **(734) 994-4801** for your tickets today!

.....

603 East Liberty Street Ann Arbor, MI 48104
www.michtheater.org





UNIVERSITY
ums
MUSICAL SOCIETY

