



UNIVERSITY
MUSICAL SOCIETY

ums 05|06 Winter Season

Connecting Audiences
and Performing Artists
in Uncommon and
Engaging Experiences

University of Michigan • Ann Arbor

Welcome to UMS!



The University Musical Society connects audiences with performing artists from around the world in uncommon and engaging experiences. One of the oldest performing arts presenters in the country, UMS serves diverse audiences through a program steeped in music, dance, theater, and educational activities.

In the coming months, we celebrate Mozart's 250th birthday with seven performances that include music he wrote alongside music and dance that his compositions inspired centuries later; continue our cultural survey of Africa; launch our Shostakovich Centennial Festival with two performances of Shostakovich symphonies by the Kirov Orchestra; and celebrate our partnership with the Detroit Symphony Orchestra in presenting the only concert opera performance of Rossini's *Tancredi* with superstar contralto Ewa Podleś in the title role.

We invite you to join us for the events that remain in our 05/06 season, and we hope that you too will be inspired by the activities that take place on our stages and throughout our community.

January

13-15	Fri-Sun	José Limón Dance Company
14	Sat	José Limón Dance Company Family Performance
14	Sat	Leif Ove Andsnes piano Norwegian Chamber Orchestra
16	Mon	Take 6
19	Thu	Mozart's Requiem and Mass Orchestre Révolutionnaire et Romantique The Monteverdi Choir
21	Sat	Tokyo String Quartet with Sabine Meyer clarinet
22	Sun	Lincoln Center Jazz Orchestra and Wynton Marsalis <i>A Love Supreme: A Tribute to John Coltrane</i>

05|06 UMS Winter Season



February

- | | | |
|----|-----|---|
| 4 | Sat | Louis Lortie piano |
| 10 | Fri | Mariachi Los Camperos de Nati Cano |
| 12 | Sun | Michigan Chamber Players |
| 15 | Wed | Louis Andriessen in Concert |
| 19 | Sun | Soweto Gospel Choir |
| 22 | Wed | Takács Quartet with James Dunham viola |
| 23 | Thu | Pappa Tarahumara: <i>Ship in a View</i> |

March

- | | | |
|-------|---------|---|
| 9 | Thu | Vienna Philharmonic with Riccardo Muti conductor |
| 10 | Fri | Marc Bamuthi Joseph: <i>Word Becomes Flesh</i> |
| 11 | Sat | Belcea Quartet and Ian Bostridge tenor |
| 17-19 | Fri-Sun | Kirov Orchestra of St. Petersburg: Shostakovich Festival |
| 23-24 | Thu-Fri | Children of Uganda |
| 25 | Sat | Ewa Podleś in Rossini's <i>Tancredi</i> (concert opera)
Detroit Symphony Orchestra |
| 30 | Thu | The Tallis Scholars |
| 31 | Fri | SFJAZZ Collective: A Tribute to Herbie Hancock |

April

- | | | |
|-----------------|-----|---|
| 2 | Sun | Los Angeles Guitar Quartet |
| CANCELED | | Mory Kanté |
| 15 | Sat | Arab World Music Summit |
| 19 | Wed | Nrityagram |
| 20 | Thu | Chanticleer |
| 21 | Fri | Nadja Salerno-Sonnenberg violin
Anne-Marie McDermott piano |
| 22 | Sat | Sweet Honey in the Rock |

May

- | | | |
|----|-----|-----------------------------------|
| 6 | Sat | Breakin' Curfew |
| 13 | Sat | Ford Honors Program: Dave Brubeck |

05|06 Season Media Partner

WEMU89.1



Scudiere (Photo by Rosaline O'Connor)

José Limón Dance Company

Lar Lubovitch artistic associate

FRIDAY, JANUARY 13, 8 PM ▶ Power Center

SUNDAY, JANUARY 15, 2 PM ▶ Power Center

José Limón's choreography brings a dramatic vision of dance to audiences around the world. The Limón technique underscores the body's natural rhythms of fall and recovery — the dynamic, unsettling interplay between weight and weightlessness. The company's dramatic expression, technical mastery, and expansive, yet nuanced, movement illustrate the timelessness of Limón's work and vision. The company balances classic Limón masterpieces with new commissions by contemporary choreographers.

Lar Lubovitch was one of Limón's most accomplished students, and his new work, *Recordare*, takes its inspiration from the Day of the Dead, the Mexican holiday honoring the spirits of departed loved ones. "Lubovitch's choreography takes Limón's organic movement language into a new realm of theatricality and magical realism," says the *Cleveland Plain Dealer* of the work's first public performance.

This presentation is part of UMS's decade-long survey of seminal modern dance companies, which has included the companies of Martha Graham, Merce Cunningham, Bill T. Jones, Twyla Tharp, Paul Taylor, Mark Morris, Trisha Brown, and Alvin Ailey.

PROGRAM (FRI 1/13)

Evening Songs (Jirí Kylián, Dvořák songs) (1997)

Angelitos Negros (Donald McKayle, Manuel Alvarez Maciste) (1972)

Chaconne (José Limón, J.S. Bach) (1942)

The Moor's Pavane (José Limón, Henry Purcell) (1949)

Concerto Six Twenty-Two (Lar Lubovitch, Mozart) (1986)

PROGRAM (SUN 1/15)

A Choreographic Offering (José Limón, J.S. Bach) (1964)

Recordare (Lar Lubovitch, Elliot Goldenthal) (2005)

The Moor's Pavane (José Limón, Henry Purcell) (1949)

Main Floor \$40 / \$38 / \$28 / \$22

Balcony \$38 / \$34 / \$28 / \$18

The José Limón
residency is presented
with support from

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund

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



One-Hour Family Performance

José Limón Dance Company

Lar Lubovitch artistic associate

SATURDAY, JANUARY 14, 1 PM ▶ Power Center

The José Limón Dance Company presents a special one-hour family performance that includes both classic Limón repertory and commissions from contemporary choreographers.

Limón was born in Mexico in 1908, moved to Los Angeles as an art major at UCLA, and saw his first dance program in New York in 1928. "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance as Michelangelo's visions dance and as the music of Bach dances."

Limón's own powerful dancing — he was widely considered one of the great male dancers of his time — shifted the perception of the male dancer's role, and his choreography continues to bring a dramatic vision of dance to audiences around the world. Limón's choreographic works were quickly recognized as masterpieces and his company became a landmark of American dance. Many of his works are considered modern dance classics.

PROGRAM

Evening Songs (Jirí Kylián, Dvořák songs) (1997)

Chaconne (José Limón, J.S. Bach) (1942)

Angelitos Negros (Donald McKayle, Manuel Alvarez Maciste) (1972)

A Choreographic Offering (José Limón, J.S. Bach) (1964)

\$16 adults / \$8 children

The José Limón
residency is presented
with support from

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund

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

This family-friendly event occurs as part of Ann Arbor Family Days, a two-day festival of cultural activities designed especially for families. In addition to the performance, families will have the opportunity to participate in several active dance activities throughout the weekend. For more information, visit www.annarbor.org/familydays.



Leif Ove Andsnes piano Norwegian Chamber Orchestra

Terje Tønnesen artistic director

SATURDAY, JANUARY 14, 8 PM ▶ Hill Auditorium

Born in Norway in 1970, Leif Ove Andsnes is captivating the classical music world with deeply imaginative interpretations of a wide variety of repertoire. In 1997, he was awarded the Gilmore Artist Award, a non-competitive prize given to a pianist deemed worthy of a global career. Andsnes makes his third UMS appearance (after solo turns with the Detroit Symphony Orchestra and the St. Petersburg Philharmonic) in this concert celebrating Mozart's 250th birthday, conducting two of the composer's piano concertos from the piano. In *The New York Times*, Anthony Tommasini commented, "Exquisite... As usual, what most moves me about Mr. Andsnes is the self-effacing quality of his artistry. For all the sparkle, joy, and imagination of his playing, these are elegantly restrained performances. Each interpretive turn and pianistic detail is at the service of the music. The Norwegian Chamber Orchestra has always been a top-notch ensemble, but the players sound palpably inspired here."

PROGRAM

- | | |
|-----------|---|
| Mozart | Piano Concerto No. 14 in E-flat Major, K. 449 (1784) |
| Beethoven | String Quartet, Op. 135 (arr. by Terje Tønnesen) |
| Mozart | Serenade in G Major, K. 525 "Eine kleine Nachtmusik" (1787) |
| Mozart | Piano Concerto No. 20 in d minor, K. 466 (1785) |

Sponsored by
JPMorganChase 

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

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Take 6

MONDAY, JANUARY 16, 7:30 PM ▶ Hill Auditorium

This award-winning contemporary Christian sextet broke new ground in a *cappella* music, paving the way for the popular revival of R&B vocal groups. "Classic Black gospel quartet singing is really what Take 6 grew out of when we started back in the mid 1980s," says Detroit native Cedric Dent, a founder of the group. While never losing their grounding in bedrock gospel, over the years Take 6 has built a signature sound that draws from gospel, jazz, doo-wop, R&B, 1960s soul, and hip-hop. Their ministering, urban contemporary, gospel groove is the final event of this season's Rev. Dr. Martin Luther King, Jr. Day activities on the University of Michigan campus. The performance will also feature the U-M Gospel Chorale.

Main Floor	\$30 / \$26 / \$22 / \$14
Mezzanine	\$26 / \$22 / \$10
Balcony	\$18 / \$14 / \$12 / \$10

Co-presented with
U-M Office of
Academic Multicultural
Initiatives

Media Partners
WEMU 89.1 FM,
Michigan Radio/
Michigan Television,
Metro Times,
Observer & Eccentric
Newspapers, and
Michigan Chronicle/
Front Page



Mozart's Requiem and Mass

Orchestre Révolutionnaire et Romantique

The Monteverdi Choir

John Eliot Gardiner conductor

THURSDAY, JANUARY 19, 8 PM ▶ Hill Auditorium

John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique are joined by the Monteverdi Choir for this special concert that celebrates Mozart's 250th birthday. The performance features two of Mozart's most ambitious, though unfinished, choral works: the Mass in c minor (also known as the Grand Mass), which may have been written in celebration of his marriage, and the Requiem, prominently featured in the 1985 film *Amadeus*, left unfinished by Mozart's untimely death at the age of 35.

Acknowledged as a key figure in the early music revival, versatile conductor John Eliot Gardiner is recognized worldwide for his particular combination of scholarship and inspired musicianship. He most recently won *Gramophone* magazine's 2005 Record of the Year Award for a recording of Bach Cantatas with the Monteverdi Choir and the English Baroque Soloists. The ORR and Monteverdi Choir last appeared with Gardiner in 2004 as part of the Hill Auditorium Re-Opening Weekend.

Sponsored by



Supported in honor of
J. Barry Sloat

Media Partners
WGTE 91.3 FM and
Observer & Eccentric
Newspapers

PROGRAM

Mozart Mass in c minor, K. 427 ("The Great") (1782-83)
Mozart Requiem, K. 626 (1791)

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Tokyo String Quartet

Sabine Meyer clarinet

SATURDAY, JANUARY 21, 8 PM ▶ Rackham Auditorium

Joined by Sabine Meyer, former solo clarinetist of the Berlin Philharmonic, the Tokyo String Quartet returns for its first UMS appearance since 1998 as part of the celebration of Mozart's 250th birthday, highlighted by a performance of Mozart's beloved Clarinet Quintet. The performance also includes Antonin Dvorák's "American" string quartet, a work that was penned in only three days while vacationing in a small Bohemian colony in Iowa during his three-year stint in America.

PROGRAM

Haydn Quartet in g minor, Op. 74, No. 3 ("The Rider") (1793-95)

Dvořák Quartet No. 12 in F Major, Op. 96 ("American") (1893)

Mozart Quintet for Clarinet and Strings in A Major, K. 581 (1789)

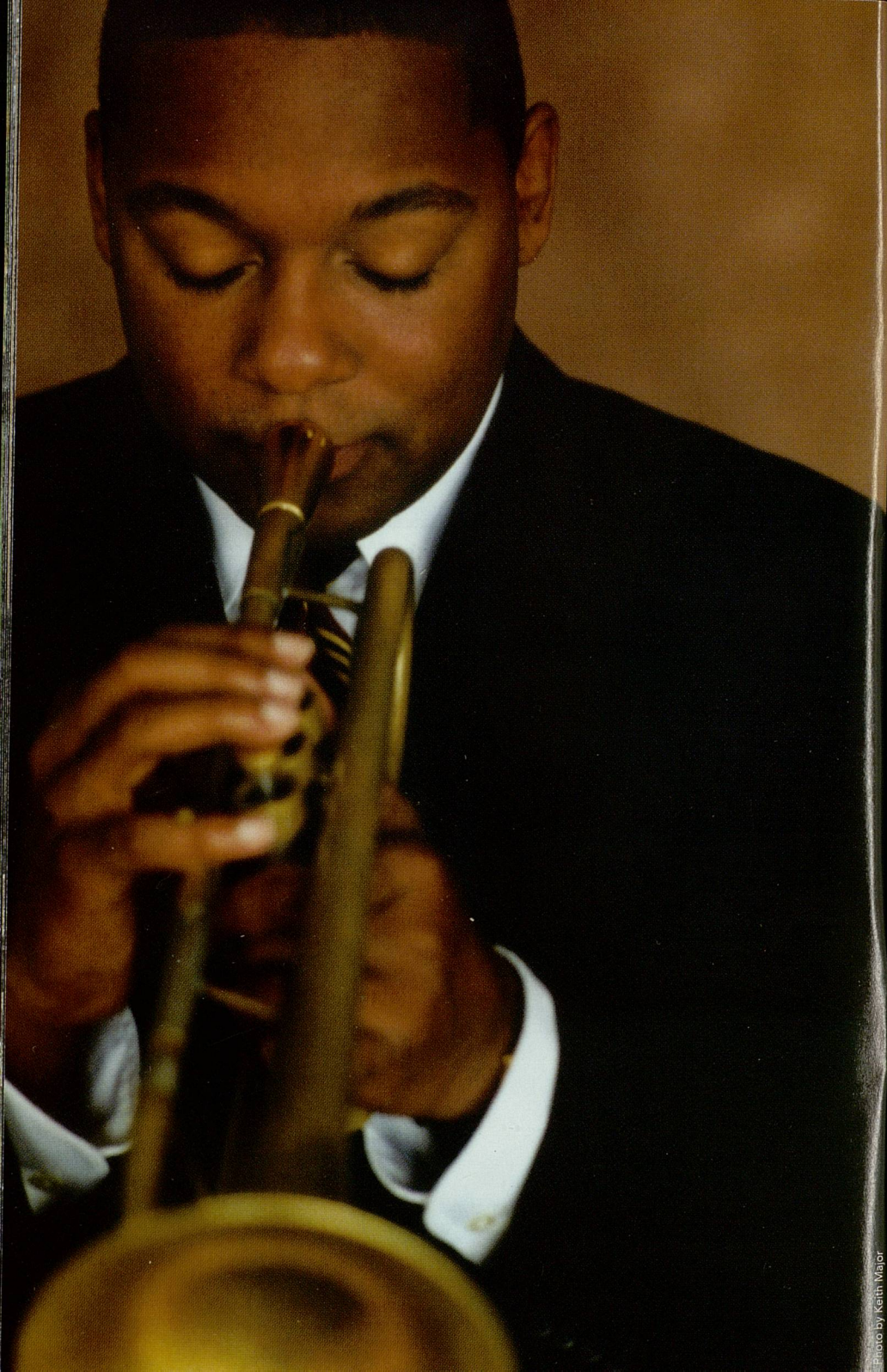
\$42 / \$36 / \$28 / \$20

Sponsored by
BORDERS.
Group



Funded in part by
Japan Business
Society of Detroit
Foundation

Media Partner
WGTE 91.3 FM



A Love Supreme: A Tribute to John Coltrane

Lincoln Center Jazz Orchestra

Wynton Marsalis trumpet

SUNDAY, JANUARY 22, 4 PM ▶ Hill Auditorium

LCJO presents the ensemble's new arrangement of John Coltrane's seminal jazz suite, *A Love Supreme*, originally recorded by the saxophonist at the end of 1964 and widely regarded as one of the most influential and revered recordings in the jazz pantheon. Marsalis and the LCJO adapt this immortal composition for the big band sound. "For years, jazz artists have shied away from *A Love Supreme*, treating it as somehow too iconic, too hallowed, or at least too uniquely tied to its composer to cover. Who would dare try to improve on the perfection the Coltrane quartet achieved on their legendary recording? Wynton Marsalis, that's who. And it's a good thing." (allaboutjazz.com)

Main Floor	\$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

Co-Sponsored by



Supported by

Gilbert Omenn,
Martha Darling,
and David Omenn

Media Partners

WEMU 89.1 FM,
WDET 101.9 FM, and
Michigan Chronicle/
Front Page



Louis Lortie piano

SATURDAY, FEBRUARY 4, 8 PM ▶ Hill Auditorium

Canadian pianist Louis Lortie is "one of a half-dozen pianists worth dropping everything to hear," says London's *Daily Telegraph*. He made his UMS debut in January 2005 as soloist with the Lahti Symphony Orchestra. Lortie has made headlines twice for noteworthy last-minute substitutions: in April 2004, he replaced Martha Argerich as soloist with the New York Philharmonic and then rushed across Central Park and performed a long-scheduled recital at the Metropolitan Museum the same evening. And several years ago, he stepped in on a moment's notice for Maurizio Pollini, performing a complete recital of Chopin with a fractured right knee in a brace from a skiing incident. This all-Chopin recital showcases Lortie at his very best. After a recital of Chopin's etudes in London, the *Financial Times* wrote, "Better Chopin playing than this is not to be heard, not anywhere." And *BBC Music Magazine* cited his recording of the Chopin etudes as one of "50 Recordings by Superlative Pianists."

PROGRAM: COMPLETE ETUDES OF CHOPIN

Twelve Etudes, Op. 10 (1829-32)

Trois Nouvelles Etudes, Op. Posth.

Twelve Etudes, Op. 25 (1832-36)

Main Floor	\$50 / \$44 / \$38 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10

Sponsored by

CFI Group
Claes Fornell International

Media Partners

WGTE 91.3 FM and
Observer & Eccentric
Newspapers



Mariachi Los Camperos de Nati Cano

Natividad "Nati" Cano artistic director

FRIDAY, FEBRUARY 10, 8 PM ▶ Hill Auditorium

Mariachi goes beyond music: it is a musical celebration of life expressed through a group of musicians in traditional clothing, encompassing the essence of Mexico and its people. The eleven-member Mariachi Los Camperos de Nati Cano takes this musical folk tradition from the streets into the concert hall, where it can be rightfully appreciated as an art form of innate beauty and artistry.

A traditionalist and a visionary, Natividad "Nati" Cano has both mirrored and shaped the history of mariachi music, blending traditional rhythms with the more complex harmonies of American and Mexican popular music. Growing up in rural Mexico, he moved to Guadalajara and then Los Angeles, where he founded Los Camperos, the major driving force of the mariachi tradition and the group that is chiefly responsible for its surge in popularity in North America.

To hear their richly operatic voices interwoven with the lush melodies of violins, the complex rhythms of guitar, *vihuela* (mariachi rhythm guitar) and harp, and the vivid brilliance of trumpets, is to experience mariachi at its best — a triumphant balance of contrasts that is distinctly Mexican yet universal in its appeal.

Funded in part by
National Endowment
for the Arts

Media Partners
WEMU 89.1 FM
and Metro Times

Main Floor	\$38 / \$34 / \$28 / \$16
Mezzanine	\$30 / \$24 / \$10
Balcony	\$20 / \$16 / \$14 / \$10



Photo by Jeffrey Herman

Live Performance with the Composer

Louis Andriessen in Concert

U-M Symphony Band | Cristina Zavalloni vocals | Monica Germino violin
Michael Haithcock conductor

WEDNESDAY, FEBRUARY 15, 7:30 PM ▶ Power Center

One of the world's most distinctive and influential composers, Louis Andriessen is intent on breaking down the barriers between "high" and "low" art to fashion something gritty, powerful, and unique. His lifelong embrace of American jazz, rock 'n roll, and minimalism only serve to deepen his relevance today; his music, propulsively energetic, draws on influences ranging from J.S. Bach and Igor Stravinsky to be-bop rhythms and jazz harmony. Noted for his democratic and genre-bending approach to music, his style is distinctive for blending minimalism with robust harmony and instrumental color.

Andriessen's unique approach places him at the head of the European avant-garde. He is a maverick composer who defies categorization, yet has had a dramatic impact and lasting influence on the music of our time. While in residence at U-M, he will participate in numerous free educational events, including an interview with composer William Bolcom and a chamber music concert with U-M School of Music students.

This concert will begin outside near Burton Tower with a performance of Andriessen's nine-minute carillon work, *Arrival of Willibrord*, before continuing at the Power Center. The evening ends with Andriessen's *M is for Man, Music, Mozart*, performed live to the 1991 Peter Greenaway film.

ALL-ANDRIESSEN PROGRAM

Arrival of Willibrord for Carillon (1995)

La Passione (2002)

M is for Man, Music, Mozart (performed to the Peter Greenaway film) (1991)

Main Floor	\$32 / \$30 / \$22 / \$16
Balcony	\$30 / \$26 / \$22 / \$12

Sponsored by
UMCREDIT
UNION

Media Partners
WGTE 91.3 FM
and Metro Times



Blessed

Soweto Gospel Choir

David Mulovhedzi choirmaster

SUNDAY, FEBRUARY 19, 4 PM ▶ Hill Auditorium

Every now and then an artist or group comes along that has the rare ability to transcend cultural boundaries and connect with diverse audiences through the power of their music. The South African musical phenomenon Soweto Gospel Choir has proven to be a musical force capable of such wonders. In a contemporary landscape over-crowded with contrived pop confections and over-marketed synthetic music, the heartfelt, exuberant voices of Soweto Gospel Choir fill an important void for audiences around the world, spreading a message of love, joy and hope to audiences regardless of their color, language or faith. Formed to celebrate the unique, inspirational and powerful tradition of African gospel music, the riveting 26-member choir has won support from Nelson Mandela as well as Archbishop Emeritus Desmond Tutu, the choir's patron.

The Soweto Gospel Choir's new program, *Blessed*, delivers an inviting, warm and exotic mix of moving traditional South African hymns and traditional Zulu, Xhosa and Sotho gospel songs with honey-toned harmonies, rich interwoven vocal textures and driving rhythmic patterns. Each song illustrates Soweto Gospel Choir's unparalleled ability to create sheer aural beauty with their voices, both in powerful solo segments and lush choral harmonies.

Sponsored by



Funded in part by
U-M Office of the
Senior Vice Provost
for Academic Affairs

Media Partners
WEMU 89.1 FM,
Metro Times, and
Observer & Eccentric
Newspapers

Main Floor	\$38 / \$34 / \$30 / \$20
Mezzanine	\$30 / \$26 / \$10
Balcony	\$22 / \$20 / \$14 / \$10



Takács Quartet

James Dunham viola

WEDNESDAY, FEBRUARY 22, 8 PM ▶ Rackham Auditorium

This awesome foursome has become an Ann Arbor chamber music tradition, with unique programs that are probing, revealing, and constantly engaging. Their intellectual curiosity and passion are demonstrated through their performances, which in recent years have ranged from collaborations with Hungarian folk ensembles and poets to the complete Bartók String Quartet cycle. This year, the ensemble, with its new violist Geraldine Walther, presents a more traditional program, celebrating Mozart's 250th birthday with violist James Dunham in a performance of Mozart's Viola Quintet.

PROGRAM

Mozart String Quartet in C Major, K. 465 (1785)

Schubert String Quartet in a minor, Op. 29, No. 1, D. 804 (1824)

Mozart Quintet in C Major, K. 515 (1787)

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

Sponsored by



Media Partner

WGTE 91.3 FM



Ship in a View

Pappa Tarahumara

Hiroshi Koike artistic director

THURSDAY, FEBRUARY 23, 8 PM ▶ Power Center

Founded by Hiroshi Koike in 1982, Pappa Tarahumara [pronounced "pa-pa TAH-ruh-hoo-MAH-ruh," or, simply, "Pappa T"] presents a mesmerizing panorama of images and sound, inhabiting the mysterious world that exists between theater and dance.

Named after the Tarahumara Indians of Mexico's Copper Canyon but influenced by an Asian sense of time, motion and lyricism, this Japanese dance ensemble captures the enduring wonder and indescribable beauty in all things. Combining the innovation of modern dance with the pacing and intense symbolism of ancient Japanese *Noh* theater, artistic director Hiroshi Koike creates a beautiful and powerfully evocative milieu.

Ship in a View is set in a seaside town in the 1960s, with the ship representing the link between the town and the world. A chorus of voices punctuates the scene with longing and nostalgia as a ship slowly crosses the stage, the promise of escape just beyond reach.

The presentation of Pappa Tarahumara is part of UMS's ongoing commitment to contemporary Japanese performance art. Over the past decade, UMS has introduced audiences to several Japanese companies, including Sankai Juku, Dairakudakan, Akira Kasai, Kodo, and last season's unforgettable production of *The Elephant Vanishes*.

Performed without intermission.

Main Floor \$36 / \$32 / \$24 / \$20
Balcony \$32 / \$28 / \$24 / \$16

Media Partner
Metro Times



Special UMS Event

Vienna Philharmonic

Riccardo Muti conductor

Rainer Honeck violin | **Tobias Lea** viola

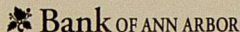
THURSDAY, MARCH 9, 8 PM ▶ Hill Auditorium

Riccardo Muti conducts the Vienna Philharmonic for its first Hill Auditorium concert since Leonard Bernstein conducted the ensemble in 1988. Widely considered the finest orchestra in the world, the Vienna Philharmonic returns to Ann Arbor for what is sure to be a historic performance marking the 50th anniversary of their Ann Arbor debut in 1956. The Vienna Philharmonic's legendary status stems from the fact that much of the standard repertoire of classical music — including music of Brahms, Liszt, Bruckner, Mahler, and Strauss, among others — was born and honed in the Golden Hall of the Musikverein, their home since 1870. Muti, who was last in Ann Arbor in 1983 conducting the Philadelphia Orchestra at the 90th May Festival, served as musical director at La Scala for nearly 20 years. The Vienna Philharmonic awarded him the Golden Ring, an honor reserved for the greatest orchestra conductors of the world.

Sponsored by



Supported by



Additional support provided by **Dennis and Ellie Serras**

Corporate Hosts

Ann Arbor News
Sesi Lincoln Mercury
Volvo Mazda
Thomas B. McMullen Co.
TIAA-CREF
Tisch Investment Advisory

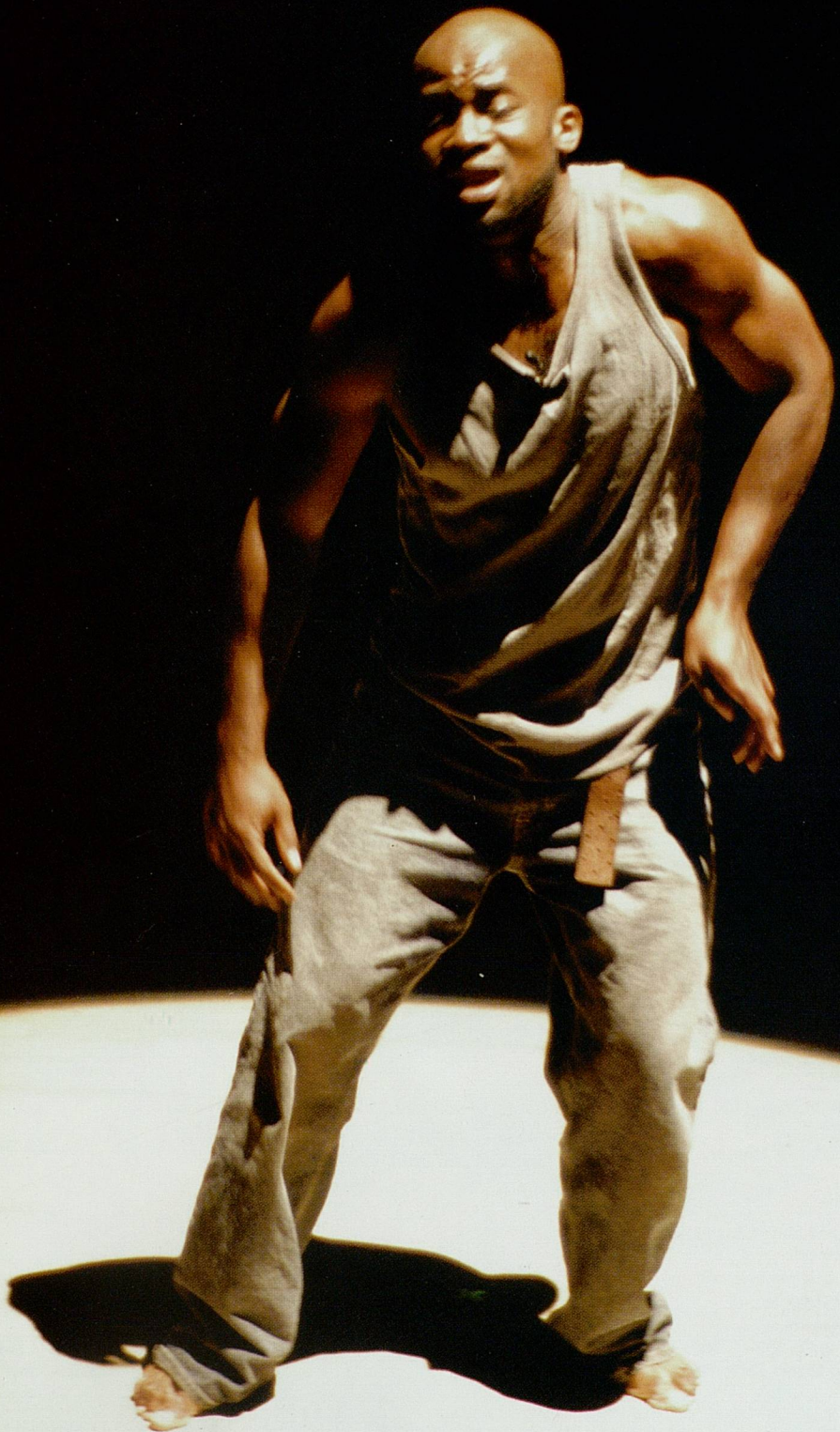
Individual Hosts

Gardner and Bonnie Ackley
Endowment
Carl and Charlene Herstein
Susan McClanahan and
Bill Zimmerman
Ann Meredith
Doug and Sharon Rothwell

PROGRAM

R. Strauss Death and Transfiguration, Op. 24 (1890)
Mozart Sinfonia Concertante in E-flat Major,
K. 364 (1770)
Schubert Symphony No. 9 in C Major, D. 944
("Great") (1828)

Main Floor \$150 / \$100 / \$80 / \$40
Mezzanine \$90 / \$75 / \$10
Balcony \$56 / \$40 / \$26 / \$10



Word Becomes Flesh

Marc Bamuthi Joseph

FRIDAY, MARCH 10, 8 PM ▶ Power Center

Especially well-known on the spoken-word circuit, Marc Bamuthi Joseph makes his UMS debut with the extraordinary hip-hop theater piece *Word Becomes Flesh*. Presented as a series of performed letters to his unborn son, *Word Becomes Flesh* is a highly personal creation that documents nine months of unplanned pregnancy from the perspective of a young, single father. Named "Cutting-Edge Performer of the Year" by the *Seattle Times*, Joseph examines family relationships, black male identity, and fatherhood while reevaluating the link between spoken language and body language—all accompanied by a hot, live music trio. "*Word Becomes Flesh* is at its core a profoundly intimate work. It puts shameful thoughts, secret pleasures, embarrassing truths, and all manner of human messiness under the spotlight, and arranges the jumble into what feels like the most glorious of heroic adventures: the journey by which the birth of a baby becomes the rebirth of a man...The ruthless honesty of this account makes this 75-minute work feel like part of your own soul when it's over." (*Washington Post*)

Main Floor \$32 / \$30 / \$22 / \$16
Balcony \$30 / \$26 / \$22 / \$12

Media Partners

WEMU 89.1 FM,
Metro Times, and
Michigan Chronicle/
Front Page



Ian Bostridge tenor Belcea Quartet

Julius Drake piano

SATURDAY, MARCH 11, 8 PM ▶ Lydia Mendelssohn Theatre

Named after its founding violinist, Corina Belcea (pronounced BELL-chuh), the Belcea Quartet is one of Europe's most visible young chamber ensembles, with a wide-ranging repertoire and an ongoing interest in less traditional projects. This concert, which is also part of Carnegie Hall's "Perspectives" series by Ian Bostridge, features a chamber music program that includes two song cycles for tenor plus string quartet, as well as a performance of one of Shostakovich's early quartets. The intimacy of Lydia Mendelssohn Theatre recreates the drawing room atmosphere for which many chamber music pieces were originally envisioned.

PROGRAM

Fauré	La Bonne Chanson, Op. 61 (1892-94)
Shostakovich	String Quartet No. 3 in F Major, Op. 73 (1946)
Vaughan Williams	On Wenlock Edge (1909)

Main Floor	\$40 / \$30
Balcony	\$40 / \$30

Co-Sponsored by

BORDERS.
Group



Media Partner
WGTE 91.3 FM



Shostakovich Centennial Festival Concert 1

Kirov Orchestra of St. Petersburg

UMS Choral Union | Valery Gergiev conductor

FRIDAY, MARCH 17, 8 PM ▶ Hill Auditorium

Born in 1906 in St. Petersburg, Russia, Dmitri Shostakovich achieved international fame for his Symphony No. 1, a work composed as a graduation requirement for the St. Petersburg Conservatory. As a composer struggling to reconcile musical and political revolutions, he developed a style that was progressive yet still accessible, marked by wide emotional extremes and often influenced by his tumultuous relationship with the Communist government. Shostakovich's symphonies document much of the century (1924-71) in a way that both commemorates important moments in world history and reveals the inner struggles of an artist caught in the circumstances of his own time.

His Symphony No. 10, considered one of his greatest works, was composed immediately after Stalin's death in 1953. Andante.com observes that "this massive work does indeed seem to sum up the experience of the Soviet people under the Stalinist yoke, especially in the terrifying 'Allegro,' which evokes a machine that grinds men down..."

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 1 in f minor, Op. 10 (1924-25)

Symphony No. 2 in B Major, Op. 14 ("October Revolution") (1927)

Symphony No. 10 in e minor, Op. 93 (1953)

Sponsored by



Media Partners

WGTE 91.3 FM,
WDET 101.9 FM and
Observer & Eccentric
Newspapers

Main Floor \$75 / \$67 / \$60 / \$36

Mezzanine \$65 / \$56 / \$10

Balcony \$46 / \$36 / \$24 / \$10

This weekend includes a Shostakovich symposium that features keynote speaker Alex Ross (*The New Yorker*) and a showing of the documentary film *The War Symphonies: Shostakovich Against Stalin* (1997). More info: www.ums.org.



Shostakovich Centennial Festival Concert 2

Kirov Orchestra of St. Petersburg

Valery Gergiev conductor

SUNDAY, MARCH 19, 7:30 PM ▶ Hill Auditorium

Shostakovich's ninth symphony was penned at the end of World War II and created controversy due to its light and comic, almost Haydn-esque, style — a far cry from his massive wartime symphonies. Shostakovich's reputation plummeted and didn't recover until his monumental Symphony No. 10 premiered some eight years later.

One of the many highlights of the entire Shostakovich Centennial Festival will be Gergiev's interpretation of Shostakovich's overtly political and moving Symphony No. 7 ("Leningrad"). Written amidst the Nazi siege of Leningrad in 1941, the symphony was an instant hit with the Soviets and other Allied countries. Conductors such as Toscanini propagated the work internationally, and the composer's image (decorated with a fireman's helmet) made the front cover of *Time Magazine* in July 1942. Shostakovich became a national and international hero. The work was trumpeted by the Soviet state as a tribute to the heroism of Leningrad and the triumph of communism. In retrospect, many view this epic work as a harsh criticism of Stalin's brutal dictatorship. The Kirov Orchestra of St. Petersburg (once Leningrad) pays tribute to its own city's darkest moment with this performance.

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 9 in E-flat Major, Op. 70 (1945)

Symphony No. 7 in C Major, Op. 60 ("Leningrad") (1941)

Main Floor \$75 / \$67 / \$60 / \$36

Mezzanine \$65 / \$56 / \$10

Balcony \$46 / \$36 / \$24 / \$10

Supported by

Maxine and Stuart
Frankel Foundation

Media Partners

WGTE 91.3 FM,
WDET 101.9 FM and
Observer & Eccentric
Newspapers



Photo by Vicky Leand

Children of Uganda

Peter Kasule artistic director

THURSDAY, MARCH 23, 7 PM [NOTE START TIME]

FRIDAY, MARCH 24, 8 PM ▶ Power Center

Children of Uganda's exhilarating program of East African music and dance features pulsing rhythms, quicksilver movements, powerful drums, lyric flutes, and songs of joy and hope. The 20 young performers (ages 8-18) live together in Kampala, Uganda and combine dance, song, music, storytelling, and costume in an unforgettable performance of the rich cultural traditions of Uganda. The dual crises of civil war and AIDS in Uganda pose a serious threat to family and village life that previously nurtured and depended on a rich oral culture. Originally founded to teach orphaned children traditional songs, dances, and stories, the Children of Uganda now represent the 1.7 million Ugandan children orphaned by AIDS and war. Their memorable UMS residencies in 2002 and 2004 have touched thousands of people through youth performances, church visits, and their Power Center performances.

Sponsored in part by




Funded in part by
National Endowment
for the Arts, U-M
Office of the Senior
Vice Provost for
Academic Affairs, and
Heartland Arts Fund

Please Note: The Thursday evening performance begins at 7 pm to accommodate families.

Main Floor	\$40 / \$38 / \$28 / \$20
Balcony	\$38 / \$34 / \$28 / \$18

The Children of Uganda
residency is presented
with support from

JPMorganChase 

Media Partners
WEMU 89.1 FM
and **Metro Times**



Opera in Concert

Ewa Podleś in Rossini's *Tancredi* Detroit Symphony Orchestra

Alberto Zedda conductor | Ewa Podleś contralto (*Tancredi*)

Laurence Brownlee tenor (*Argirio*) | Mariola Cantarero soprano (*Amenaide*)

SATURDAY, MARCH 25, 8 PM ▶ Hill Auditorium

Based on a play by Voltaire, *Tancredi* tells of the banished 11th-century knight who secretly returns to his homeland, only to discover that his king is now allied with his archenemy, and that he was unwittingly betrayed by his own lover, *Amenaide*. A showcase for Rossini's glorious music and extraordinary *bel canto* singing, this concert production stars contralto Ewa Podleś in the title role. Podleś, whose formidable vocal ability first attracted local notice when she stepped in for an ailing Cecilia Bartoli in March 1997, has since become a regular fixture in Ann Arbor, with recitals, solo appearances in *Messiah*, and a turn in Gluck's *Orfeo* since that momentous debut. She is joined by the Detroit Symphony Orchestra and newcomers Mariola Cantarero and Laurence Brownlee for this special Ann Arbor concert performance.

"There is one conspicuous reason for reviving Rossini's *Tancredi* in our time — the availability of the Polish contralto Ewa Podleś..." (*The Globe and Mail*)

Supported by

Charles H. Gershenson
Trust, Maurice Binkow,
Trustee and Linda and
Maurice Binkow

Media Partners

WGTE 91.3 FM,
Observer & Eccentric
Newspapers, and
Michigan Radio/
Michigan Television

Main Floor	\$65 / \$60 / \$50 / \$30
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$30 / \$18 / \$10



Mozart's Roots: A *Cappella* Music in Germany

The Tallis Scholars

Peter Phillips director

THURSDAY, MARCH 30, 8 PM ▶ St. Francis Catholic Church

The Tallis Scholars have established themselves as the leading practitioners of Renaissance sacred music; their exploration of the depth and variety of this repertoire has reached a worldwide audience. Founder Peter Phillips has worked with the ensemble to create the purity and clarity of sound that best serves the Renaissance repertoire, allowing every detail in the musical lines to be heard. It is the resulting beauty of sound for which the Tallis Scholars have become renowned.

Although Germany produced few famous Renaissance composers, the widespread influence of a *cappella* polyphony was crucial to the training of Mozart and the composers who came after him. The greatest of these musicians were active in the late 16th century: Hieronymus Praetorius from Hamburg and Hans Leo Hassler from Nuremberg. They were followed by such masters as Heinrich Schütz of Dresden and Johann Sebastian Bach, who together made an unbroken vocal tradition of counterpoint that ultimately influenced many of Mozart's works.

PROGRAM

Praetorius	Magnificat I
Praetorius	Videns dominus
Hassler	Ad dominum cum tribularer
Praetorius	O bone Jesu
Aichinger	Salve regina
Praetorius	Magnificat II
Senfl	Ave Maria
Schütz	Die mit Tränen säen
Schütz	Selig sind die Toten
Schütz	Deutsches Magnificat
J.S. Bach	Komm, Jesu, Komm

Media Partner
Observer & Eccentric
Newspapers

\$40 reserved / \$30 general admission



A Tribute to Herbie Hancock

SFJAZZ Collective


Joshua Redman artistic director and saxophone | **Bobby Hutcherson** vibraphone
Nicholas Payton trumpet | **Andrew Hayward** trombone | **Miguel Zenón** alto saxophone
Renee Rosnes piano | **Matt Penman** bass | **Eric Harland** drums

FRIDAY, MARCH 31, 8 PM ▶ Michigan Theater

Founded by Joshua Redman, artistic director of the SFJAZZ Festival, the SFJAZZ Collective is an all-star resident jazz ensemble comprised of incomparable artists representing many generations, styles, and cultures. The "west coast" response to the Lincoln Center Jazz Orchestra, the SFJAZZ Collective explores the last 50 years of jazz repertoire through new compositions written by the band members and new arrangements of great works from modern jazz history. For this UMS debut, the Collective pays tribute to the genius of Herbie Hancock with performances of his works juxtaposed with new pieces composed by each of the eight individual Collective members. Through this innovative approach, the Collective shows that jazz is a living, ever-changing, and ever-relevant art form.

Main Floor \$40 / \$36 / \$26 / \$18
Balcony \$40 / \$32 / \$26 / \$18

Sponsored by

JPMorganChase 

Media Partners

WEMU 89.1 FM and
WDET 101.9 FM



Los Angeles Guitar Quartet

SUNDAY, APRIL 2, 4 PM ▶ Rackham Auditorium

Popularly known as the LAGQ, the four virtuosi of the Los Angeles Guitar Quartet bring a new energy to the concert stage with their dynamic musical interplay. Their critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary repertoire and world-music realms continually break new ground. Brought together under the wing of the legendary Pepe Romero, the four members co-founded the group some 25 years ago while studying at the University of Southern California. Although the LAGQ was originally modeled after the Romero Quartet in both style and repertoire, they have since branched out and become their own ensemble, with eclectic, adventuresome, and accessible programs that remind many listeners of the Canadian Brass — equally adept at superb performances of traditional works and irresistible renditions of more light-hearted fare. Their latest recording, *Guitar Heroes*, won the 2005 Grammy Award for Best Classical Crossover Album. "If there is a supergroup in the classical guitar world, the LAGQ is it." (*Acoustic Guitar*)

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

Sponsored by
BORDERS.
Group

Media Partner
WGTE 91.3 FM



Mory Kanté

FRIDAY, APRIL 7, 8 PM ▶ Michigan Theater

The legendary West African singer and kora player Mory Kanté comes from a long line of *griots*, a kind of poet, singer, historian, and journalist wrapped in one, whose role is to tell the stories of families and their native peoples through music. Along with Salif Keita, Kanté was an early member of the seminal Rail Band of Bamako, Mali, joining as a singer when he was in his teens. He became the group's lead vocalist for a while, and in the 1980s became an international pop star, the first African singer ever to sell a million albums. For this performance, with his ensemble of 11 singers and musicians, he returns to his ancestral roots and to the traditional sounds and rhythms of the Mande, an empire that existed in modern-day Guinea and Mali from the 13th to 15th centuries. His catchy dance music blends the traditional music of his culture with a Western pop beat.

Main Floor \$36 / \$30 / \$18 / \$14
Balcony \$36 / \$26 / \$18 / \$14

Media Partners
WEMU 89.1 FM,
WDET 101.9 FM,
and Metro Times



Music of the Levant [Syria, Lebanon, Palestine]

Arab World Music Summit

Abdullah Chhadeh and Nara *qanun* | Rami Khalifé piano and Bachar Khalifé drums
Trio Joubran *oud* trio

SATURDAY, APRIL 15, 8 PM ▶ Hill Auditorium

This special concert features artists from the Levant, encompassing the eastern end of the Mediterranean Sea.

Abdullah Chhadeh is the Arab world's most innovative *qanun* (an 81-string Arabic zither) player, whose music reflects his journey from growing up in the Golan Heights and Damascus to his current home in the United Kingdom. A relentless musical adventurer, Chhadeh has developed a sound that blends the unmistakably Arabic *qanun* with jazz double bass and Western percussion, as well as more traditional instruments. He performs music from his new album, *Seven Gates*, inspired by the seven historic gates of Damascus.

Lebanese pianist Rami Khalifé, who appeared last year with his father, Marcel, studied at The Juilliard School and recently released his second recording. Khalifé performs avant-garde jazz compositions and improvisations that weave the classical, world, and Arabic music genres together. His younger brother, Bachar, joins him on percussion.

Trio Joubran, hailed as "the world's first *oud* power trio" (*Global Rhythm*) is made up of three brothers from the biblical city of Nazareth in Galilee. The trio of *oud* players reflects their family's musical heritage: their father is a master craftsman of the *oud*, an Arabic lute that conveys the subtle microtones and modal shifts of the classical Arabic repertoire. Trio Joubran's music is arrestingly fresh, yet rooted in the Arab tradition.

Co-Sponsored by



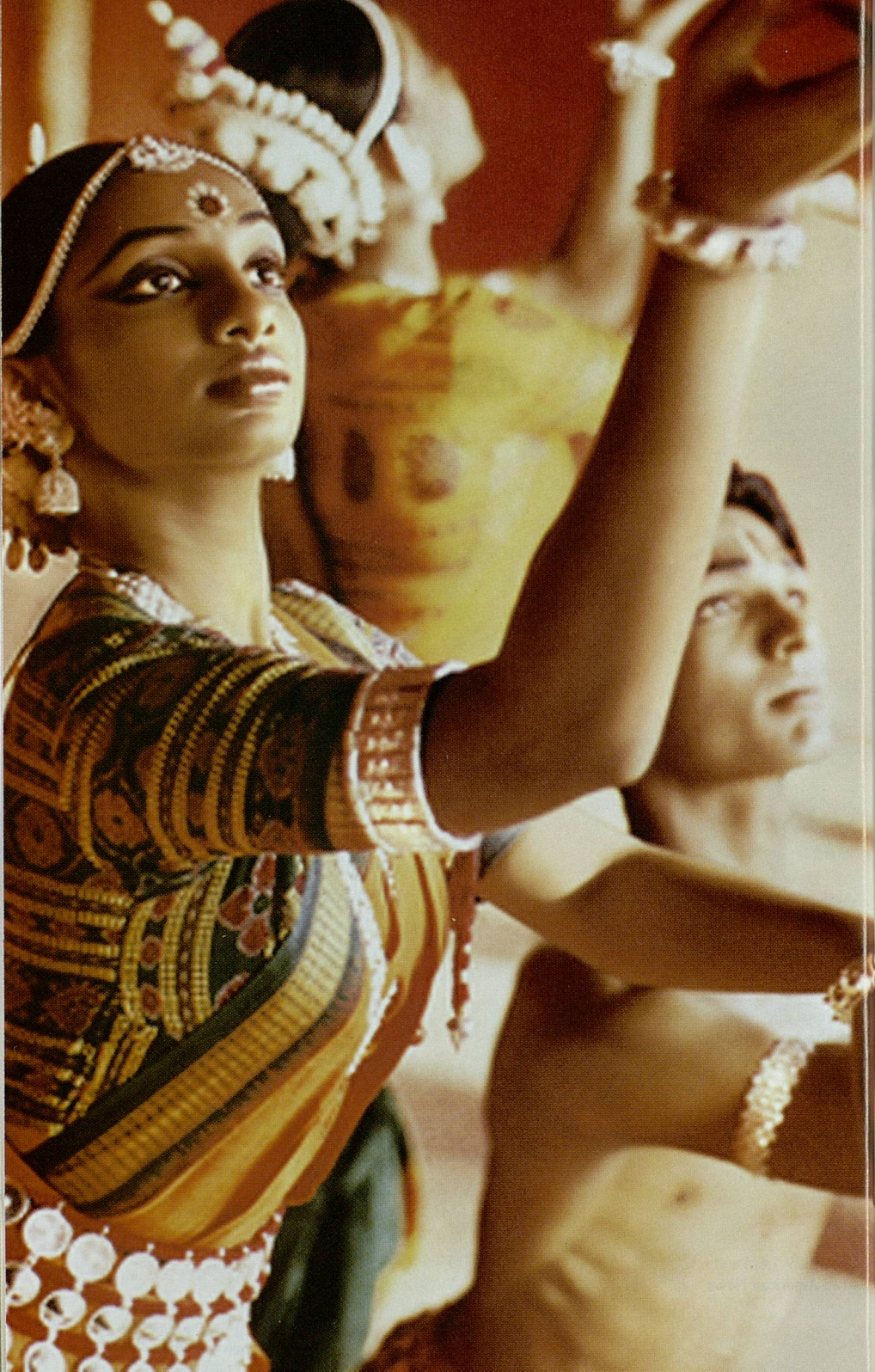
Comerica, together
with the Issa
Foundation

Funded in part by
National Endowment
for the Arts

Presented in
partnership with
Arab Community
Center for Economic
and Social Services
(ACCESS)

Media Partners
WEMU 89.1 FM and
Arab American News

Main Floor	\$40 / \$36 / \$30 / \$16
Mezzanine	\$34 / \$30 / \$10
Balcony	\$20 / \$16 / \$14 / \$10



Sacred Space

Nrityagram Dance Ensemble

Surupa Sen artistic director

TUESDAY, APRIL 18, 11 AM [ONE-HOUR FAMILY PERFORMANCE]

WEDNESDAY, APRIL 19, 8 PM ▶ Power Center

"I dream of building a community of dancers in a forsaken place amidst nature. A place where nothing exists except dance. A place where you breathe, eat, sleep, dream, talk, imagine dance." (Protima Gauri, founder)

The radiant Nrityagram Dance Ensemble operates as a "living archive" whose mission is to document, perform, preserve, and embellish the seven primary classical Indian dance forms. The all-female dance company lives in an artist commune in Bangalore, India, where they participate in intensive dance training and learn Indian literature, mythology, poetry, Sanskrit, music, philosophy, spiritual thought, and dance theory, as well as martial arts, yoga, and other disciplines.

Dressed in ornate costumes of flowing, colorful fabrics and silver jewelry, Nrityagram uses an elaborate movement vocabulary to tell stories based on ancient myths, folk tales, and love ballads. Accompanied by live music, *Sacred Space* explores the power of dance to create "sacred space" through the movement language of a 2,000-year-old Indian classical dance, *Odissi*. Originally performed in temples as a sacred ritual dedicated to the gods, *Odissi* is a dance of love and passion, an everlasting synthesis of divinity and humanity. Marked by a sculpturesque sensuousness, *Sacred Space* transports viewers to enchanted worlds of magic and spirituality.

Main Floor \$36 / \$32 / \$24 / \$20
Balcony \$32 / \$28 / \$24 / \$16
Family Performance \$16 adults / \$8 children

Funded in part by
National Endowment
for the Arts and
National Dance Project
of the New England
Foundation for the Arts

Media Partner
Michigan Radio/
Michigan Television



EarthSongs

Chanticleer

Joseph Jennings music director

THURSDAY, APRIL 20, 8 PM ▶ St. Francis Catholic Church

German Romantic poet Heinrich Heine wrote, "When words leave off, music begins." No subject has inspired poets and composers more than the beauty and power of nature. With *EarthSongs*, the acclaimed 12-man ensemble Chanticleer pairs poets' words with music to celebrate the grace of earth's creatures, the voices of the seasons, and the very rhythms of our planet. From delicate madrigals to contemporary settings and evocations of native cultures, *EarthSongs* will resonate long after the final note has been sung. Composers include Palestrina, Monteverdi, Saint-Saëns, Hindemith, Jackson Hill, Chen Yi, and more.

\$40 reserved / \$30 general admission

Media Partner
Observer & Eccentric
Newspapers



Nadja Salerno-Sonnenberg violin

Anne-Marie McDermott piano

FRIDAY, APRIL 21, 8 PM ▶ Hill Auditorium

A master musician at the height of her career, violinist Nadja Salerno-Sonnenberg makes her first UMS appearance in 15 years with her longtime friend, pianist Anne-Marie McDermott. Celebrated as one of the most original and fearless artists on the concert stage today, Salerno-Sonnenberg is a maverick, renowned for her electrifying performances, passionate interpretations, and musical depth. An American citizen, Salerno-Sonnenberg was born in Rome and emigrated to the US at the age of eight to study at the Curtis Institute of Music. McDermott, a luminous, boldly emotive pianist who conveys great sensitivity and spirituality through her playing, partners with Salerno-Sonnenberg in her first UMS appearance since her debut with the Australian Chamber Orchestra in 2000.

ALL-BRAHMS PROGRAM

Sonata No. 1 in F Major, Op. 78 ("Regenlied")

Sonata No. 2 in A Major, Op. 100

Sonata No. 3 in d minor, Op. 108

Main Floor \$65 / \$60 / \$50 / \$30

Mezzanine \$56 / \$46 / \$10

Balcony \$40 / \$30 / \$18 / \$10

Media Partners

WGTE 91.3 FM and
Observer & Eccentric
Newspapers



Sweet Honey in the Rock

SATURDAY, APRIL 22, 8 PM ▶ Hill Auditorium

With singular creativity and emotional depth, Sweet Honey in the Rock has performed for over 30 years, raising powerful voices against injustice and to promote positive change. Rooted in a cultural history that spans slavery, the foundations of the Black church, and the civil rights movement, this Grammy Award-winning ensemble of six African-American women imparts the essence of the African musical legacy in America. Through their *cappella* song, which celebrates and integrates spirituals, hymns, gospel, blues, jazz, rap, and traditional West African songs, Sweet Honey in the Rock brings the world a unique form of music — steeped in storytelling, full of humor, and gracefully expressed in American Sign Language — that transcends all boundaries of race and ethnicity. Recipients of the 2004 UMS Distinguished Artist Award, the women who comprise Sweet Honey in the Rock are more than just entertainers. They are artists dedicated to preserving and celebrating African-American culture and singing traditions. They are poets and activists who express the desire for positive social change through the strength and grace of their music.

American Sign Language interpreted.

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

Media Partners

WEMU 89.1 FM,
WDET 101.9 FM,
Observer & Eccentric
Newspapers, and
Michigan Chronicle/
Front Page

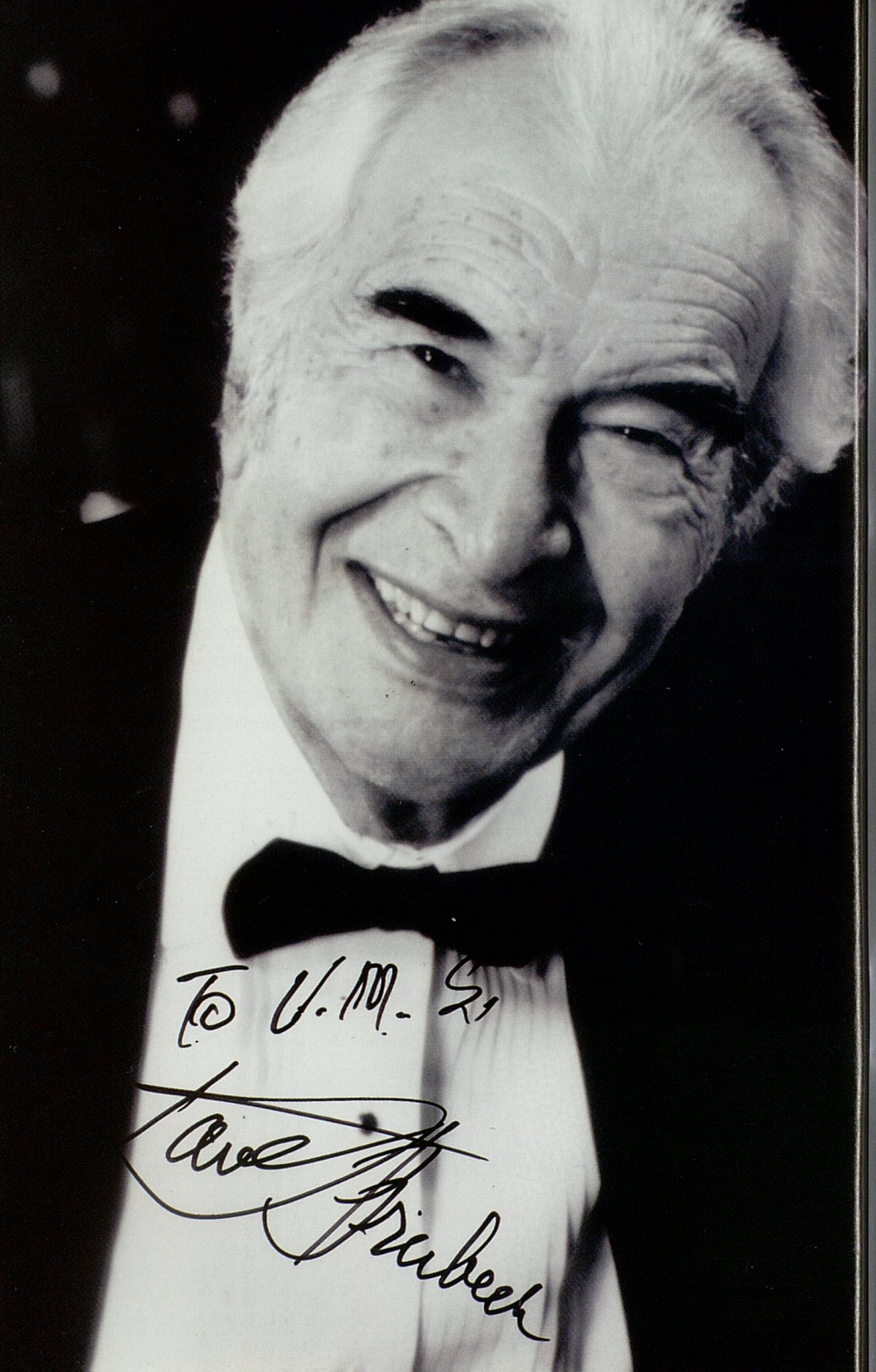


The Neutral Zone and UMS Present **Breakin' Curfew**

SATURDAY, MAY 6, 8 PM ▶ Power Center

Ann Arbor area youth raise the curtain to offer a rare glimpse into the performance art they create in their basements, garages, schools, and Ann Arbor's teen center, the Neutral Zone. Curated, produced, and marketed by local high school students, this annual event allows entrance into the colorful and innovative minds of talented young performers. Existing only in Ann Arbor, this special show blends spoken word, dance, ska, rock-and-roll, hip-hop, classical music, jazz, and more for a single blow-out extravaganza of thought-provoking musical, lyrical, and visual art. This event is the ultimate reflection of the jaw-dropping artistic diversity that thrives in our teen community.

\$10 general admission
(not available on online purchases)



To U.M. 21

Love
Pirbeck

Ford Honors Program

Dave Brubeck

SATURDAY, MAY 13, 6 PM ▶ Hill Auditorium

The University Musical Society honors jazz legend and composer Dave Brubeck with the 2006 UMS Distinguished Artist Award at the 11th Annual Ford Honors Program.

It has been said that Dave Brubeck is both a visionary and an exponent of his own era.

An NEA Jazz Master, he has certainly achieved legendary status as a jazz improviser and composer. Born in 1920, he very nearly sidestepped a career in music to continue his father's career as a cattle rancher. But the lure of music proved too strong, and he began playing professionally as a teenager in local dance bands. After participating in the US Army's campaign in World War II, where he served under General Patton, he formed a quartet whose daring improvisations caused a stir in the jazz world, launching what became known as "West Coast" or "cool" jazz. By 1954, his popularity was such that he was featured on the cover of *Time Magazine*. The recipient of a Grammy Lifetime Achievement Award, Brubeck has become a jazz icon who continues to challenge and excite new generations of jazz lovers.

This performance will serve as a retrospective of Brubeck's illustrious career as a world ambassador of improvised and composed music. He will be joined onstage by members of the Dave Brubeck Quartet and conductor Russell Gloyd, as well as members of the Ann Arbor Symphony Orchestra.

Made possible by



Ford Motor Company Fund

Main Floor	\$60 / \$54 / \$48 / \$28
Mezzanine	\$48 / \$42 / \$10
Balcony	\$34 / \$28 / \$22 / \$10

Ford Honors Gala Dinner

Immediately Following the Dave Brubeck Performance
Michigan League

The 11th Annual Ford Honors Program Gala Dinner, UMS's largest fundraiser for its education programs, will take place immediately following Dave Brubeck's performance in Hill Auditorium on Saturday, May 13. All proceeds from the event support UMS's nationally-acclaimed arts education program.

Guests at last year's Ford Honors Program Gala Dinner raved about the concert, having the opportunity to meet the artists, the musical selections performed by talented local youth artists, and the wonderful gala dinner and celebration.

Gala evening packages include tickets to both the Ford Honors Program concert and the Gala Dinner. To be part of this extraordinary event honoring jazz legend and composer Dave Brubeck, call 734-647-8009. Premium seating in Hill Auditorium have been reserved for Gala attendees. For complete details of other benefits, visit www.ums.org.

Leadership Donor ▶ \$10,000 PER TABLE OF 8
(\$8,120 tax deductible donation)

The tax-deductible portion at this level sponsors two youth performances, reaching more than 5,000 students.

Leadership Host ▶ \$5,000 PER HOST
(\$4,060 tax deductible donation)

The tax-deductible portion of this level fills Hill Auditorium with the sound of children's applause and cheering at a youth performance.

Bravo Supporter ▶ \$1,000 PER PERSON
(\$765 tax deductible donation)

The tax-deductible portion of this level provides the opportunity for UMS to take artists to area schools, churches and other venues in Southeast Michigan.

Encore Supporter ▶ \$500 PER PERSON
(\$275 tax deductible donation)

The tax-deductible portion of this level covers all expenses — tickets, transportation and chaperones — for one underserved classroom to attend a UMS youth performance.

Kudos Supporter ▶ \$200 PER PERSON
(no tax deductible donation)

Includes Mezzanine tickets for performance.

Save the Date!

Michigan Chamber Players

SUNDAY, FEBRUARY 12, 4 PM ▶ Rackham Auditorium

Each winter, UMS hosts a free concert by the Michigan Chamber Players, showcasing the talent of faculty members of the University of Michigan School of Music. The program and artists for this performance will be announced closer to the date. Visit the UMS website at www.ums.org for more details.

The 9th Annual Sphinx Competition for Young Black and Latino String Players

Sphinx Competition

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

Junior Division Honors Concert

THURSDAY, FEBRUARY 9, 12 NOON ▶ Rackham Auditorium

This free performance features the three Junior Division finalists (under age 18) competing for their final placement. For tickets, contact Tania McGee at 313-877-9100 x116 or tania@sphinxmusic.org.

Senior Division Finals Concert

SATURDAY, FEBRUARY 11, 2 PM

Max M. Fisher Music Center, Detroit

This nationally-broadcast concert features the three Senior Division Laureates (ages 18-26) competing for their final placement and the \$10,000 first prize. The Junior Division Laureate also performs. For tickets, call 313-576-5111.

Royal Shakespeare Company 2006

A Festival of Shakespeare's Classics

Presented by UMS with major support from the University of Michigan.
Additional support provided by the Power Foundation.

OCTOBER 24 – NOVEMBER 12, 2006 ▶ Power Center



The Royal Shakespeare Company returns to Ann Arbor for three weeks in October and November 2006, with 21 public performances of *Antony and Cleopatra*, *Julius Caesar*, and *The Tempest*. The plays are part of the RSC's recently announced year-long "Complete Works" festival, which begins in April 2006.

British actor Patrick Stewart, an honorary associate artist with the RSC and Captain Jean-Luc Picard of *Star Trek* fame, performs the leading roles of Antony in *Antony and Cleopatra* (with Harriet Walter as Cleopatra) and Prospero in *The Tempest*. As in past residencies, the plays will utilize ensemble casting, with approximately 28 actors performing in all three titles.



A series of educational activities for adults and children alike will provide context and background for the plays. Activities will take place throughout the fall and will include interviews, lectures, workshops, and behind-the-scenes events. A complete schedule of related residency activities will be available this summer.

Subscription packages (all three titles) will go on sale in February 2006. Sign up for the UMS E-Mail Club at www.ums.org for regular updates as additional information about casting and tickets becomes available.



RSC Priority Subscription Ticket Window

Week of Jan 30

UMS Donors of \$2,500+

UMS past theater series subscribers

Week of Feb 6

UMS Donors of \$500+

UMS current subscribers

Week of Feb 13

General Public

Photos are from past RSC residencies: the 2001 History Plays Cycle and the 2003 performances of Shakespeare's *Coriolanus* and Salman Rushdie's *Midnight's Children*.

Antony and Cleopatra

Directed by **Gregory Doran**

Starring **Patrick Stewart as Antony**
and **Harriet Walter as Cleopatra**

A tempestuous love affair struggles to survive as power politics and the demands of Ancient Rome and Egypt tear these two great leaders apart.

Julius Caesar

Directed by **Sean Holmes**

The earliest of Shakespeare's Roman plays, this gripping political thriller explores the complexities of power as Caesar's assassination sees a nation descend into civil violence and instability, with the play portraying opposing dynamics of democracy and tyranny.

The Tempest

Directed by **Robert Gould**

Starring **Patrick Stewart as Prospero**

Shakespeare's magical last play, his poignant farewell to the stage, has love, tragedy and comedy combined in equal measure as the usurped Prospero draws his enemies to his enchanted island to exact his revenge, yet ultimately finds peace and the ability to forgive.

Important Info for Families



Ann Arbor Family Days

SATURDAY, JANUARY 14 & SUNDAY, JANUARY 15

Now in its third year, Ann Arbor Family Days features events by many Ann Arbor area cultural organizations, all devoted to families. The 2006 Ann Arbor Family Days moves to January this year and coincides with the UMS Family Performance by the José Limón Dance Company on Saturday, January 14. For more information, see page 7 or visit www.annarbor.org/familydays.



Family-Friendly Events

Ages 4 and up

José Limón Family Performance
Mariachi Los Camperos de Nati Cano
Children of Uganda
Nrityagram Dance Ensemble Family Performance

Ages 9 and up (4th Grade)

José Limón Dance Company (full-length performances)
Take 6
Soweto Gospel Choir

Ages 14 and up (High School)

Lincoln Center Jazz Orchestra/Wynton Marsalis
Louis Andriessen in Concert
Marc Bamuthi Joseph: *Word Becomes Flesh*
Los Angeles Guitar Quartet
SF Jazz Collective
Arab World Music Summit
Chanticleer
Sweet Honey in the Rock





Presented by

ProQuest
COMPANY

Classical Kids Club

The Classical Kids Club is a new initiative by UMS that gives parents the opportunity to introduce their children to world-renowned classical music artists. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1-12 to purchase tickets to all concerts on the UMS Choral Union Series at a significantly discounted rate. Eligible concerts include:

Sat	Jan 14	Leif Ove Andsnes, piano and Norwegian Chamber Orchestra
Thu	Jan 19	Orchestre Révolutionnaire et Romantique and the Monteverdi Choir
Sat	Feb 4	Louis Lortie, piano
Fri	Mar 17	Kirov Orchestra of St. Petersburg with Valery Gergiev
Sun	Mar 19	Kirov Orchestra of St. Petersburg with Valery Gergiev
Sat	Mar 25	Ewa Podleś in Rossini's <i>Tancredi</i>
Fri	Apr 21	Nadja Salerno-Sonnenberg, violin and Anne-Marie McDermott, piano

Here's how it works:

Membership is free. Parents are encouraged, but not required, to register in advance at www.ums.org or by calling the UMS Ticket Office at 734-764-2538. Membership cards will be mailed for use throughout the 05/06 season or may be picked up at the Ticket Office.

Ninety minutes prior to any performance listed above, parents may purchase up to two children's tickets for \$10 each with the purchase of each full-price adult ticket. Seating is subject to availability, and **Classical Kids Club tickets may not be available in the case of a sellout. Parents may call the Ticket Office to check on availability of Classical Kids Club tickets. Classical Kids Club tickets will generally be available in the mezzanine and balcony of Hill Auditorium.** Tickets will be available only at the Hill Auditorium Ticket Office, and children must be present when purchasing the tickets.

Each child who attends at least four different events will receive a UMS Classical Kids Club t-shirt.

African American Arts Advocacy Committee

the NETWORK

The NETWORK was a new initiative launched by UMS during the 04/05 season to create an opportunity for African Americans and the broader community to celebrate world-class artistry by today's leading African and African American performers and creative artists. NETWORK members connect, socialize, and unite with the African American community through attendance at UMS events and free pre- or post-concert receptions. Members receive discounted tickets for all NETWORK events.

Membership in the NETWORK is easy:

- Simply gather a group of friends, or members of an organization to which you already belong, to attend one or more NETWORK receptions and performances.
- Each person can call the UMS Ticket Office individually or as a group at 734-764-2538 and say, "I'm with the NETWORK." UMS holds seats for NETWORK members in all price categories, and NETWORK members receive a 15% discount (discount not available for tickets purchase at the venue the day of the performance).
- Attend the NETWORK pre- or post-concert events to meet, socialize, and network with community members.
- Enjoy the performance — and your new community of arts lovers.

The UMS 05/06 Winter Season's NETWORK performances include:

Soweto Gospel Choir
Children of Uganda
Rossini's *Tancredi*
Sweet Honey in the Rock



UMS Choral Union

Recently nominated for a Grammy Award for Best Choral Performance for the recording of William Bolcom's *Songs of innocence and of Experience*, the UMS Choral Union is best known locally for its annual performances of Handel's *Messiah*. The ensemble, under the musical direction of Jerry Blackstone, also performs many other concerts each year. The remainder of the 05/06 season is an exceptionally busy one for these volunteer singers, who will be featured on the following programs:

Vaughan Williams's *A Sea Symphony*

University Symphony Orchestra
TUESDAY, FEBRUARY 21 ▶ Hill Auditorium
Free Admission

Shostakovich's *Symphony No. 2*

Kirov Orchestra
FRIDAY, MARCH 17 ▶ Hill Auditorium
Tickets: 734-764-2538 or www.ums.org

Rossini's *Tancredi* (men only)

Detroit Symphony Orchestra
SATURDAY, MARCH 25 ▶ Hill Auditorium
Tickets: 734-764-2538 or www.ums.org

Mahler's *Symphony No. 2*

Detroit Symphony Orchestra
FRIDAY-SUNDAY, JUNE 2-4
Orchestra Hall, Detroit
Tickets: 313-576-5111

UMS Education



UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education have by enhancing the quality of life in our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

Details about all educational events and residency activities are posted at www.ums.org one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you.

UMS Community Education Program

Call 734-647-6712 or email umsed@umich.edu



Public Programs

UMS provides context and informs audiences about the artists, art forms, and cultures we present through a wide variety of educational opportunities, including:

PREPs – pre-performance lectures

Meet the Artists – post-performance Q&A with the artists

Artist Interviews – public dialogues with performing artists

Master Classes – interactive workshops

Panels and Roundtable Discussions – in-depth adult education related to a specific artist or art form

Artists-in-Residence – extended visits during which artists teach, create, and meet with community groups, university units, and schools



UMS Partnership Program

UMS partners with over 100 university and community-based organizations annually. If you would like your organization to be more involved with the many different programs offered by UMS, please contact us at 734-764-6179.

The NETWORK — African American Arts Advocacy Committee

A regional advisory group dedicated to supporting African American audiences and art forms. See page 72 for more information.

UMS Youth Education Program

Call 734-615-0122 or email umseyouth@umich.edu

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

05/06 Youth Performance Series

These daytime performances serve pre-K through high school students. The 05/06 winter season features presentations of Marc Bamuthi Joseph's *Word Becomes Flesh*, José Limón Dance Company, Nrityagram Indian Dance Theater, Mariachi Los Camperos de Nati Cano, and the Children of Uganda. Tickets are \$6, and each school receives free curriculum materials.

Events on the 05/06 Youth Performance Series are sponsored by **JPMorgan Chase, Pfizer,** and **Toyota Technical Center** with additional support from the **National Endowment for the Arts** and the **Whitney Fund**.

Teacher Workshop Series

UMS offers two types of professional development activities for K-12 educators: Performing Arts Workshops and Kennedy Center Workshops. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

The **Kennedy Center Workshops** are sponsored by **Dykema Gossett, PLLC**.

K-12 Arts Curriculum Materials

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

Teacher Advisory Committee

This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development.

K-12 Teacher Appreciation Month!

March 2006 is UMS Teacher Appreciation Month. K-12 teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher per event. Teachers must present their official school ID when purchasing tickets. Seating is subject to availability and box office discretion. Check out the UMS website at www.ums.org for March events!

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money.

UMS TEEN

TEEN Ticket

Teens may purchase tickets for \$10 the day of the event at the Michigan League or for 50% off the published price at the venue 90 minutes before the performance begins. One ticket per student ID.

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. For more information, see page 63.

make a difference

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

Donor Privileges

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

- ▶ Discounted tickets to select performances
- ▶ Discounts at area restaurants and shops
- ▶ Acknowledgment in UMS program books (for donors of \$250 or more)
- ▶ Advanced notice of performances and advanced purchase privileges
- ▶ Invitations to special events

Sponsoring a Concert

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

Supporting UMS's Education and Audience Development Program

Make a gift to UMS's Education and Audience Development Program, and you will bring the world of the performing arts to thousands of schoolchildren in southeastern Michigan. Your gift will help:

- ▶ Provide bussing for underserved students to attend youth performances
- ▶ Invite world-renowned teaching artists for residencies or multiple visits throughout the school year
- ▶ Provide subsidies for the cost of tickets for students in Title I schools
- ▶ Enable UMS performing artists to visit area schools

Matching Gifts

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

UMS is participating in *The Michigan Difference* campaign. For more information, please see the inside back cover.

Thank you!

Prelude Dinners

Prelude Dinners

Join us throughout the season for camaraderie, fine cuisine, and musical insights at our Prelude Dinners, which take place before each Choral Union series performance. Park early, dine with friends, and learn about the evening's program from guest speakers who share their expertise about the artists or the performance.

Catered by Food Art, the dinners are held at the U-M Alumni Center, just steps from the concert at Hill Auditorium. The dinner buffet and cash bar open two hours before the performance and are available until 15 minutes before the concert begins. Valet parking is complimentary to donors of \$3,500 or more, or for \$20 per car.

Prelude dinners cost \$40 per person. Call 734-764-8489 for reservations.

SATURDAY, JANUARY 14, 6 PM

Leif Ove Andsnes and the Norwegian Chamber Orchestra

SPEAKER: Richard Crawford, U-M Professor Emeritus of Music

THURSDAY, JANUARY 19, 6 PM

Orchestre Révolutionnaire et Romantique and The Monteverdi Choir

SPEAKER: Jerry Blackstone, Director of Choirs and Chair, Conducting Department, U-M School of Music; Director of the UMS Choral Union

SATURDAY, FEBRUARY 4, 6 PM

Louis Lortie: Chopin Piano Etudes

SPEAKER: Susan Isaacs Nisbett, Entertainment Writer for the *Ann Arbor News*

FRIDAY, MARCH 17, 6 PM

Shostakovich Centennial Festival Concert No. 1

Kirov Orchestra of St. Petersburg

SPEAKER: Laura Kennedy, Instructor, U-M School of Music

SUNDAY, MARCH 19, 5:30 PM

Shostakovich Centennial Festival Concert No. 2

Kirov Orchestra of St. Petersburg

SPEAKER: Laura Kennedy, Instructor, U-M School of Music

SATURDAY, MARCH 25, 6 PM

Ewa Podles in Rossini's *Tancredi*

SPEAKER: Michael Kondziolka, UMS Programming Director

FRIDAY, APRIL 21, 6 PM

Nadja Salerno-Sonnenberg, violin

Anne-Marie McDermott, piano

SPEAKER: UMS President Ken Fischer – 06/07 Choral Union Series Announcement

THURSDAY, MARCH 9, 6 PM

Vienna Philharmonic Special Event

SPEAKER: Steven M. Whiting, U-M Associate Professor of Music and Associate Director of International Studies

Join us for the pre-concert strolling supper and wine bar at the Michigan League Ballroom. \$75 per person, black tie optional. Call 734-764-8489 for reservations.

tickets & info

Important Notes from the Ticket Office

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. The value of the tickets may be applied to another performance or will be held as UMS credit until the end of the season. You may fax a copy 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. The value of the tickets may be applied to another performance or will be held as UMS credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. Lost or misplaced tickets cannot be exchanged.

Ticket Donations/Unused Tickets

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

Will Call/Ticket Pick-Up

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

Access for Persons with Disabilities

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

Lost or Misplaced Tickets

Call the Ticket Office at 734-764-2538 to have duplicate tickets waiting for you at Will-Call. Duplicate tickets cannot be mailed. In the event of a double seating situation with duplicate tickets, priority will always be given to the holder of the original tickets.

Refunds

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

Start Time

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

Parking/Parking Tips

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

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive! There is a light at the intersection of Palmer and Washtenaw, making it easier to access the structure. This option is available only to U-M employees with blue/gold permits and AVI access. There will not be an attendant for visitor parking to the Palmer Drive structure.

UMS also recommends parking at the off-campus Liberty Square structure (entrance off of Washington Street, between Division

and State). About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

Latecomers

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

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

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

Children and Families

Children under the age of three will not be admitted to regular, full-length UMS performances. Children of all ages are welcome to attend UMS Family Performances.

All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

See page 71 for information about the new UMS Classical Kids Club presented by ProQuest Company. For more information about the family-friendliness of specific UMS performances, please call the Ticket Office at 734-764-2538.

How to Order Tickets

Hours

Monday-Friday: 9 am to 5 pm
Saturday: 10 am to 1 pm

Phone

With Visa, MasterCard, Discover, or American Express

734-764-2538

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

There is a \$5 service charge per order for all phone, fax, and mail orders.

Internet

www.ums.org

Per-ticket service fees apply.

In Person

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

Fax

734-647-1171

Mail

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

Group Sales Office

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

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

seat maps

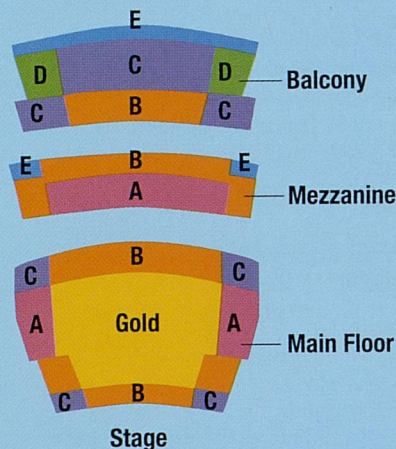
General Admission Venue

St. Francis of Assisi (SF)

The Tallis Scholars
Chanticleer

Thu Mar 30
Thu Apr 20

Hill Auditorium Orchestra

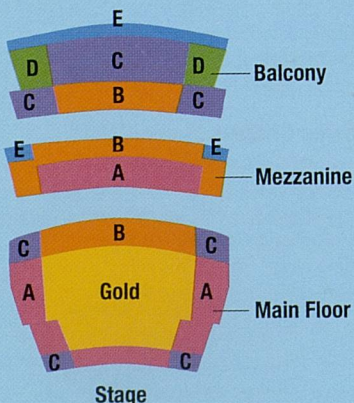


Hill Auditorium (H)

Leif Ove Andsnes/Norwegian
Chamber Orch
Orchestre Révolutionnaire/
Monteverdi Choir
Vienna Philharmonic/
Riccardo Muti
Kirov Orch/Shostakovich Festival
Ewa Podleś in Rossini's *Tancredi*

Sat Jan 14
Thu Jan 19
Thu Mar 9
Fri Mar 17 & Sun Mar 19
Sat Mar 25

Hill Auditorium Recitals & Jazz

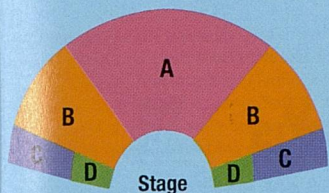


Hill Auditorium (H)

Take 6
Wynton Marsalis/
Lincoln Center Jazz Orch
Louis Lortie
Mariachi Los Camperos
de Nati Cano
Soweto Gospel Choir
Arab World Music Summit
Nadja Salerno-Sonnenberg
Sweet Honey in the Rock
Ford Honors Program: Dave Brubeck

Mon Jan 16
Sun Jan 22
Sat Feb 4
Fri Feb 10
Sun Feb 19
Sat Apr 15
Fri Apr 21
Sat Apr 22
Sat May 13

Rackham Auditorium

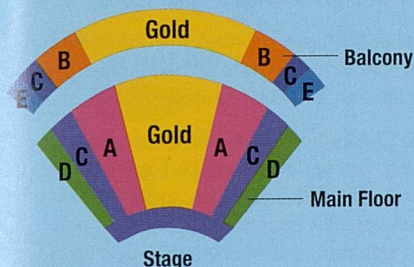


Rackham Auditorium (R)

Tokyo String Quartet
Michigan Chamber Players
Takács Quartet
Los Angeles Guitar Quartet

Sat Jan 21
Sun Feb 12
Wed Feb 22
Sun Apr 2

Power Center

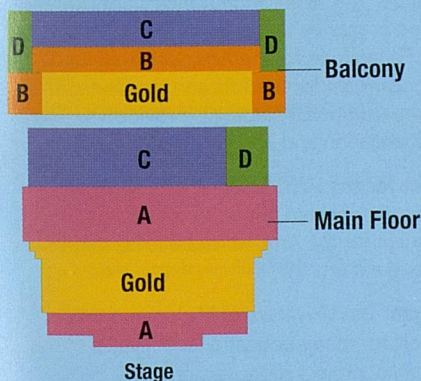


Power Center (P)

José Limón Dance Company
Louis Andriessen
Pappa Tarahumara
Marc Bamuthi Joseph
Children of Uganda
Nriyagram

Fri Jan 13–Sun Jan 15
Wed Feb 15
Thu Feb 23
Fri Mar 10
Thu Mar 23 & Fri Mar 24
Wed Apr 19

Michigan Theater

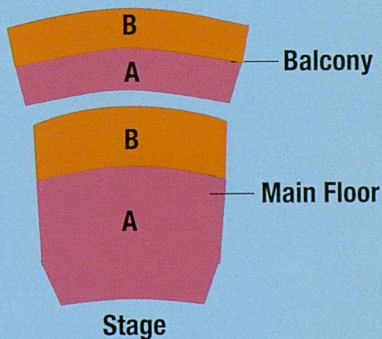


Michigan Theater (MT)

SFJAZZ Collective
Mory Kanté

Fri Mar 31
CANCELED

Lydia Mendelssohn Theatre

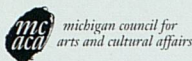


Lydia Mendelssohn Theatre (LMT)

Belcea Quartet/Bostridge

Sat Mar 11

credits



05/06 Season
Media Partner

WEMU 89.1

Media Partners

WDET 101.9FM
a different kind of radio



wgte
Public Broadcasting

THE
Observer & Eccentric
NEWSPAPERS

metrotimes

HOME OF THE CHRONICLE SINCE 1847
MICHIGAN CHRONICLE

THE MICHIGAN
FRONT PAGE

THE
ARAB AMERICAN
NEWS

UMS is a member of the
University of Michigan
Public Goods Council.



PUBLIC GOODS COUNCIL
THE UNIVERSITY OF MICHIGAN

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

Special thanks to the following supporters:

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

Heartland Arts Fund. Children of Uganda is funded in part by the Heartland Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts with additional contributions from General Mills Foundation, Land O' Lakes Foundation, Sprint Corporation, and Michigan Council for Arts and Cultural Affairs.

Michigan Council for Arts and Cultural Affairs. UMS's 05/06 season is made possible with support from the Michigan Council for Arts and Cultural Affairs.

National Dance Project. The José Limón Dance Company and Nrityagram are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding is provided by The Andrew W. Mellon Foundation and The Ford Foundation.

National Endowment for the Arts. Select artist residencies in the winter 2006 season are funded in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

University of Michigan. The University of Michigan provides special project support for many educational activities in the 05/06 season. Additional project support is provided by the U-M Office of the Vice President for Research and the U-M Office of the Senior Vice Provost for Academic Affairs.

Whitney Fund. The Whitney Fund provides project support for many educational activities in the 05/06 season.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 05/06 season. These programs further a mutual commitment to providing opportunities for students and members of the University community to appreciate more fully the artists on the UMS series.



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



**Ann Arbor
Public Schools**



Education Program Supporters



Ford Motor Company Fund

Michigan Council for Arts and Cultural Affairs
University of Michigan

Arts at Michigan

Linda and Maurice Binkow

Borders Group, Inc.

Chamber Music America

DaimlerChrysler Corporation Fund

Doris Duke Charitable Foundation

DTE Energy Foundation

Dykema Gossett, PLLC

Heartland Arts Fund

Dr. Toni Hoover in memory of Dr. Isaac Thomas III

JazzNet Endowment

JPMorgan Chase

Masco Corporation

National Dance Project of the New England

Foundation for the Arts

National Endowment for the Arts

Pfizer Global Research and Development,

Ann Arbor Laboratories

ProQuest Company

Prudence and Amnon Rosenthal

K-12 Education Endowment Fund

TCF Bank

TIAA-CREF

Toyota Technical Center

UMS Advisory Committee

University of Michigan Credit Union

U-M Office of the Senior Vice Provost for Academic Affairs

U-M Office of the Vice President for Research

Wallace Foundation

Whitney Fund

Campaign for UMS

Invest in UMS. Invest in the Future.

Music, dance and theater express our deepest urges to create works of life-sustaining beauty. For more than 125 years, no institution in Ann Arbor has done more to foster these art forms than UMS. Now, our three-fold mission — to present world-class performances; to sponsor eye-opening education in the performing arts; and to nurture both aspiring and renowned artists in the creation of new works — requires a new level of support from our friends. Our goal is to build a foundation for UMS so sturdy that no financial crisis could threaten our ability to bring the performing arts to the audiences of today and those of coming generations.

**Please give to the Campaign for UMS
You can do so in two ways:**

1. Make a gift or multi-year pledge to our annual fund. If you are a current donor to UMS, we hope that you will consider an increase over your previous level.
2. Make a gift to the UMS Endowment Fund. This, too, can be a multi-year pledge, or it can take the form of a planned gift or bequest. Your gift to endowment will be matched by the Wallace Foundation Challenge

Our goals are ambitious; we hope to raise:

- ▶ \$15 million to support programming between 2000-2008 — to ensure the highest level of excellence in each season, and
- ▶ \$10 million for endowment — to give UMS a sturdy foundation for the future, a gift to our children, their children, and the generations beyond

To discuss giving opportunities, please contact the UMS Development Office at 734-764-8489 or umscampaign@umich.edu.

We thank you in advance for your generosity.

music dance theater



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

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

Postmaster: Please deliver between December 31-January 7.

Graphic Design: Margot Campos
Kinysgram