



128th UMS SEASON

Winter | Spring 2007



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



# 128th UMS SEASON Winter | Spring 2007

## January

12	Fri	Takács Quartet
12-13	Fri-Sat	Bright Sheng's <i>Silver River</i>
20	Sat	Sekou Sundiata: <i>the 51st (dream) state</i>
21	Sun	The Chieftains

## February

1	Thu	Big 3 Palladium Orchestra : Mambo! A Tribute to Machito, Tito Puente & Tito Rodriguez
3	Sat	Joshua Bell violin and Jeremy Denk piano
6	Tue	Hubbard Street Dance Chicago
11	Sun	Michigan Chamber Players
16-17	Fri-Sat	Stephen Petronio Company
18	Sun	Time for Three
22	Thu	Dave Holland Octet and Big Band

## March

11	Sun	Midori violin and Robert MacDonald piano
14	Wed	Tamango's Urban Tap: <i>Bay Mo Dilo (Give Me Water)</i>
15	Thu	Wynton Marsalis and Jazz at Lincoln Center Orchestra
16	Fri	Gilberto Gil
17	Sat	Murray Perahia piano
20	Tue	Orchestre Philharmonique de Radio France Myung-Whun Chung conductor
23	Fri	Rahim AlHaj and Souhail Kaspar
24	Sat	Canadian Brass
30	Fri	Pablo Ziegler Quintet for New Tango Claudia Acuña vocalist
31	Sat	David Krakauer's Klezmer Madness

## April

12	Thu	Measha Brueggergosman soprano and William Bolcom piano
13	Fri	John Williams and John Etheridge
15	Sun	Jerusalem String Quartet
19	Thu	Netherlands Bach Society: <i>Bach's Mass in b minor</i>
20-21	Fri-Sat	Trinity Irish Dance Company
21	Sat	Trinity Irish Dance Family Performance
22	Sun	Los Folkloristas

## May

5	Sat	Breakin' Curfew
12	Sat	Ford Honors Program: Mstislav Rostropovich







# Takács Quartet

FRIDAY, JANUARY 12, 8 PM

Rackham Auditorium

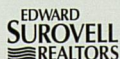
This awesome foursome has become an Ann Arbor chamber music tradition, with unique programs that are probing, revealing, and constantly engaging. Their intellectual curiosity and passion are demonstrated through their performances, which in recent years have ranged from collaborations with Hungarian folk ensembles and poets to the complete Bartók String Quartet cycle. This year, the ensemble presents a more traditional program with a performance of works by Brahms, Mozart, and Beethoven.

#### PROGRAM

Brahms Quartet in a minor, Op. 51, No. 2 (1873)  
Mozart Quartet in d minor, K. 421 (1783)  
Beethoven Quartet No. 15 in a minor, Op. 132 (1825)

\$44 / \$36 / \$28 / \$20

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Newspapers

This is a *CLASSICAL KIDS*  
*CLUB* concert (see page 61).



# A Music-Theatre Work in One Act

## *Silver River*

Music by **Bright Sheng**

Libretto by **David Henry Hwang**

Directed by **Ong Keng Sen**

FRIDAY, JANUARY 12, 8 PM

SATURDAY, JANUARY 13, 8 PM

Power Center

MacArthur "Genius" Grant winner Bright Sheng and Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) created *Silver River* in 1997. A magical retelling of a 4,000-year-old Chinese legend about perfect love struggling to survive in an imperfect world, the work seamlessly integrates elements of Chinese opera, Western opera, contemporary dance, and Western and Eastern music styles into a beautiful, contemporary stage aesthetic. *Silver River* was the highlight of the 2000 Spoleto Festival, the 2002 Lincoln Center Festival, and the 2002 Theater Works Singapore and is being remounted for the first time in five years in this exclusive production.

According to legend, the Silver River (Milky Way) illuminated both heaven and earth in constant light and connected the realms so that earthly and celestial creatures regularly mingled. The Jade Emperor dreams of terrible chaos that plunges heaven and earth into darkness, and his nightmare is realized when the immortal Goddess-Weaver, who spins the stars of heavens, falls in love with a mortal. When the Goddess-Weaver neglects her duties and the skies darken, the Jade Emperor morphs the Silver River into a barrier separating heaven from earth. The lovers' grief causes great turmoil until the Jade Emperor decrees that the lovers may meet once each year on the banks of the Silver River.

Bright Sheng, a U-M composition faculty member since 1995, is renowned for his lyrical and elegant melodies that synthesize Western symphonic techniques with inspirations from traditional Chinese folk music. "[*Silver River*] creates magic before our eyes." (*Chicago Tribune*)

Presented in partnership with **U-M Office of the Provost; U-M School of Music, Theatre & Dance;** and **Columbia Artists Management Inc.**

Supported by **Maxine and Stuart Frankel Foundation** and the **U-M Office of the President**

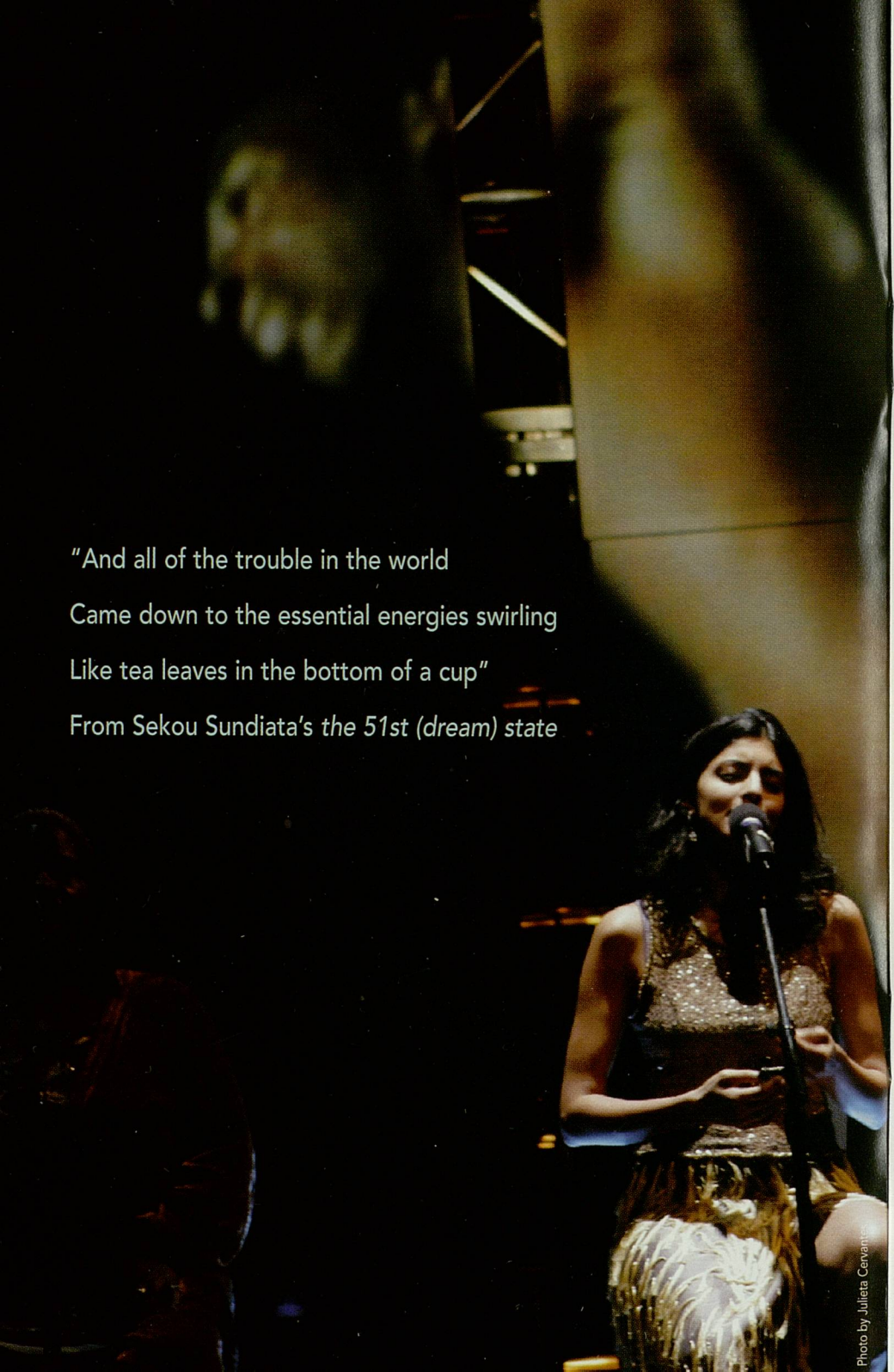
Additional support provided by **U-M Center for Chinese Studies, Ingrid and William Ginsberg, International Institute,** and the **Institute for the Humanities**

Main Floor	\$40 / \$38 / \$28 / \$22
Balcony	\$38 / \$34 / \$28 / \$18







A woman with long dark hair, wearing a shimmering, sequined, sleeveless dress with a fringed skirt, is performing on stage. She is singing into a microphone and holding a small object in her hands. The background is dark with some stage lights and a large, out-of-focus structure on the right.

"And all of the trouble in the world  
Came down to the essential energies swirling  
Like tea leaves in the bottom of a cup"  
From Sekou Sundiata's *the 51st (dream) state*



*the 51st (dream) state*  
**Sekou Sundiata**

SATURDAY, JANUARY 20, 8 PM

Power Center

*the 51st (dream) state* considers the following: what if the 51st state of the U.S. is not a converted territory, like Puerto Rico or the Virgin Islands, but a state of mind, or a state of existence, such as war? What is the soul of America in a post-9/11 world? How does America define itself in a new era characterized by unprecedented global influence and power? How would you dream this ideal state that doesn't exist?

Through this entertaining and thought-provoking interrogation of contemporary America, vanguard poet Sekou Sundiata powerfully and provocatively presents his new multi-media work that contemplates America's national identity. Though he came of age as a political radical, Sundiata nevertheless feels a deep connection to America, realizing he could make a distinction between American public policy and the spirit of its people.

Sundiata's lyrical and dramatic poetic voice is complemented by a five-piece band, four female vocalists, and dancer David Thomson. The score creates a mosaic of musical styles drawn from many different genres and geographies — a truly multiculturally-American soundscape. Through video projections that capture individual stories, a dizzying spectrum of opinions, beliefs, anxieties, and passions weave their way into this urgent exploration of who we are and what the rest of the world thinks of us. The adventure juxtaposes humor, hatred, poignancy, and joy in its quest to find a vision of what it means to be both a citizen and an individual in a deeply complex society.

Co-presented with  
**U-M Office of Academic  
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*This is a NETWORK:  
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event (see page 66).*

Main Floor \$34 / \$30 / \$22 / \$18  
Balcony \$30 / \$26 / \$22 / \$14



# The Chieftains

SUNDAY, JANUARY 21, 4 PM

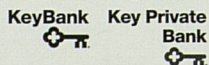
Hill Auditorium

This Hill Auditorium performance features one of the hottest acts in the folk world today. With a career that spans 43 years and 43 albums, The Chieftains are the most enduring and influential creative force in establishing the international appeal of Celtic music. Known for their collaborations with a wide range of musicians — including Van Morrison, James Galway, The Rolling Stones, Sting, Los Lobos, and a variety of country music stars — The Chieftains have received six Grammy Awards and 19 nominations. With founder Paddy Moloney (Uilleann pipes) as frontman, the program features some of the group's greatest hits, including selections from their 2006 release, *The Essential Chieftains*, and their 2005 album *Live from Dublin: A Tribute to Derek Bell*, in memory of a 30-year veteran of the group who passed away in 2002.

The Chieftains always invite special guests to appear with them in concert, and they will be joined by the Canadian step-dancing duo Jon and Nathan Pilatzki, renowned harpist Triona Marshall, and the all-female group Liaden. Liaden's unique blend of singing and traditional instrumentation has captivated audiences worldwide with their refreshing take on Irish traditional music.

This concert marks the Chieftains' fourth UMS appearance and the first in five years.

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**WDET 101.9 FM,**  
and **Metro Times**

Main Floor	\$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$24 / \$22 / \$16 / \$10





Photo by Barry McCall.







# Mambo! A Tribute to Machito, Tito Puente, and Tito Rodriguez

## Big 3 Palladium Orchestra

THURSDAY, FEBRUARY 1, 8 PM

Hill Auditorium

In Michigan, "Big 3" is usually associated with the automobile industry. But in this case, "Big 3" means one of the hottest Latin jazz bands this side of Havana.

In the 1950s, America fell in love with the Mambo, and the best place to hear this electrifying music was at the Palladium Ballroom in New York City, which from the mid-1940s to the mid-1960s achieved mythical status as the center of Afro-Caribbean music in the United States. Machito, Tito Puente, and Tito Rodriguez were the "Big 3" bandleaders who gave the Palladium a large measure of its glory, and sold-out crowds came to see the now-legendary musical battles that took place between them.

These all-out battles of the bands are being recreated in a second rivalry in Latin music — the sons of the three musical greats are now joining forces to bring the original charts back to life. With a 23-piece orchestra comprised of many musicians from the original bands, the band explores the orchestral showpieces of Machito, the mambo of Tito Puente, and the dance rhythms of Tito Rodriguez in a way that "probably has not been so authentically expressed since the original bandleaders themselves were in their heyday." (*Chicago Tribune*)

Mario Grillo, Machito's son and the impetus behind the Big 3 Palladium Orchestra, says, "I tell people, when you come and see this band, you better wear an asbestos jacket, because we're gonna burn you. I ain't playin' around. It's fire on top of fire on top of fire."

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and **Michigan Radio**

*This is a NETWORK:  
African American Arts  
Advocacy Committee  
event (see page 66).*

Main Floor	\$60 VIP / \$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$28 / \$22 / \$18 / \$10



# Joshua Bell violin

# Jeremy Denk piano

SATURDAY, FEBRUARY 3, 8 PM

Hill Auditorium

Joshua Bell's parents gave him his first violin at age four when they discovered him strumming rubber bands stretched across dresser drawers and moving the drawers in and out to change pitch. By age 12, he was studying with the famed violin pedagogue Josef Gingold, whose studio walls at the University of Indiana were lined with autographed photos of the musical greats whom he admired. Bell's music career was launched at age 14 when he won *Seventeen* magazine's annual music competition and subsequently made his professional debut with the Philadelphia Orchestra. Now in his late 30s, he spends roughly 200 days each year on the road, performing 120 concerts annually. His four previous UMS appearances include three performances with orchestra (most recently in 2001 with the Trondheim Soloists) and one recital in 1994. This program will include standard recital fare, along with a few selections from Bell's recent CD, *Voice of the Violin*.

Supported by  
**Dennis and Ellie Serras**

Main Floor	\$56 / \$50 / \$44 / \$28
Mezzanine	\$46 / \$40 / \$10
Balcony	\$34 / \$28 / \$22 / \$10

Media Partners  
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& Eccentric Newspapers,**  
and **WRCJ 90.9 FM**

*A Prelude Dinner precedes  
the performance (see  
page 70).*

*This is a CLASSICAL KIDS  
CLUB concert (see page 61).*



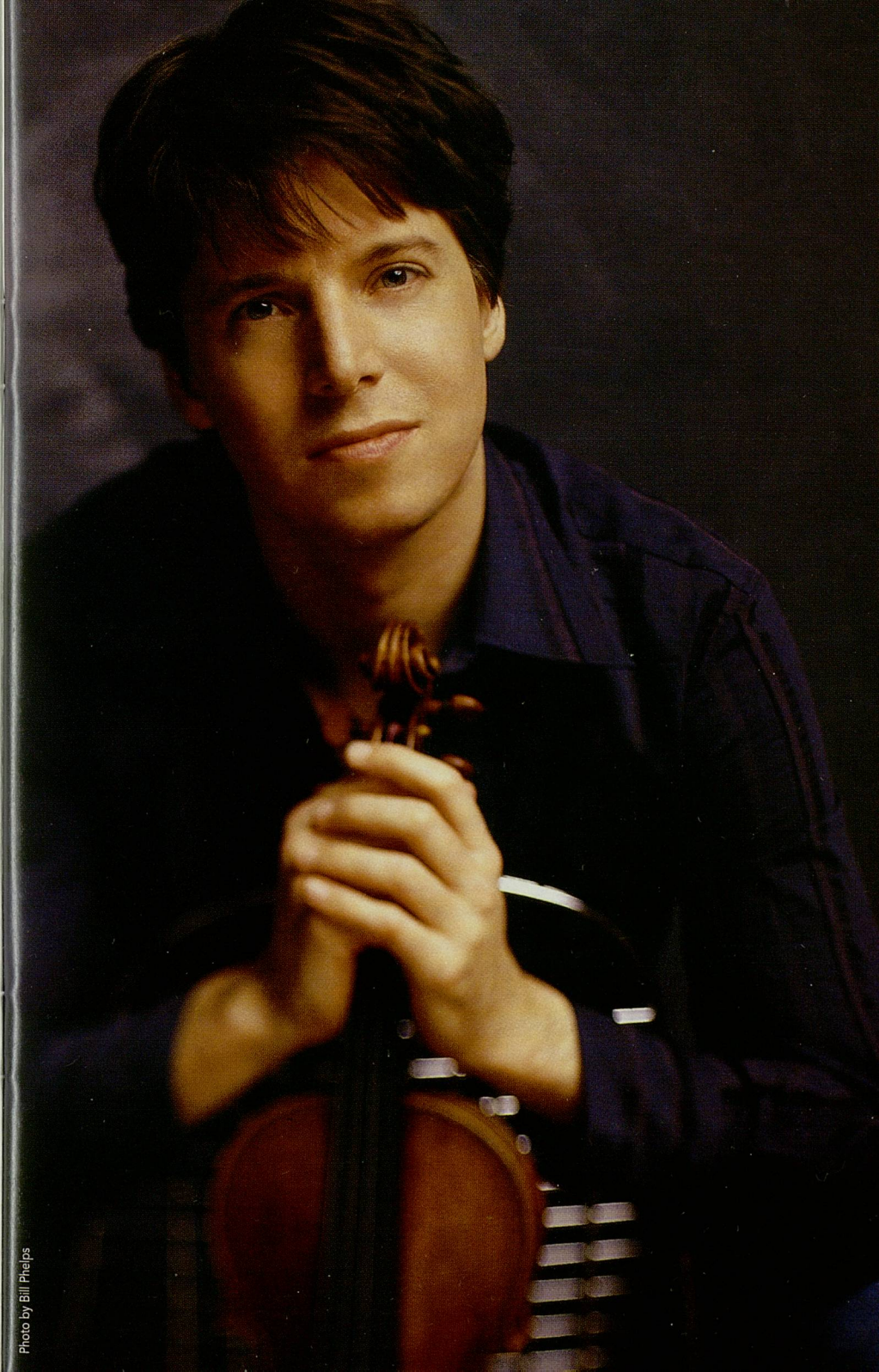


Photo by Bill Phelps







# Hubbard Street Dance Chicago

**Jim Vincent** artistic director

TUESDAY, FEBRUARY 6, 8 PM

Power Center


Jim Vincent, who worked closely with Jirí Kylián at the revered Nederlands Dans Theater, leads this innovative and exciting American dance company that presents sophisticated work by both American and international choreographers with an energy that literally jumps off the stage and into the audience. The company's unconventional and innovative repertory by choreographers such as Kylián, Nacho Duato, Lar Lubovitch, and William Forsythe breaks down preconceptions about dance by juxtaposing pieces based on a variety of dance traditions and genres. The result? An engaging, seductive, human, and often edgy performance that inspires audiences to think — but also to have fun.

## PROGRAM

Selections from a repertory of works by Alejandro Cerrudo, Marguerite Donlon, Nacho Duato, Jorma Elu, Jirí Kylián, Lar Lubovitch, Ohad Naharin, and Toru Shimazaki.

Program to be announced at [www.ums.org](http://www.ums.org).

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event (see page 66).*

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



# Stephen Petronio Company

**Stephen Petronio** artistic director

Music by **Rufus Wainwright**

FRIDAY, FEBRUARY 16, 8 PM

SATURDAY, FEBRUARY 17, 8 PM

Power Center

New music, visual art, and fashion collide in Stephen Petronio's dances, producing powerfully modern landscapes for the senses. Like Martha Graham, Petronio is known for his collaborations with composers, artists, and fashion-world luminaries, including Lou Reed, Diamonda Galás, Cindy Sherman, and Yoko Ono. Two of the three works on this UMS debut program feature music by the hip composer and recording artist Rufus Wainwright. The music features a chorus of teens in a lyrical underscoring of Petronio's savvy, provocative, and physical movement.

Petronio dancers command the stage with powerful movement and gesture, expressive poetry of the body, and the heart-stopping sensation of being right on the edge of velocity. Yet in *BLOOM* and *Bud Suite*, Petronio explores the openness and purity of youth, the bittersweet poignancy of transformation. "The piece is very much about optimism, with a bit of regret, only because I find so much in this world right now," said Wainwright in a *New York Times* interview. "But I think for young people, who are blooming and are really innocent about the ways of the world, they really need to be nurtured and given a sense of hope. And I think that was the main vision in my head...to illustrate the fragile love that exists when someone is approaching adulthood."

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

## PROGRAM

Bud Suite (Music by Rufus Wainwright) (2006)

BLOOM (Music by Rufus Wainwright) (2006)

The Rite Part (Music by Stravinsky and Mitchell Lager) (1992)

Media Partners

**Metro Times** and  
**Detroit Jewish News**

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

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





Photo: Bud Suite by Sarah Silver







# Time for Three

SUNDAY, FEBRUARY 18, 4 PM

Rackham Auditorium

Founded in 2001 by three Curtis Institute of Music students intent on exploring repertoire that stretches far beyond the limits of convention, Time for Three first attracted attention during a lightning-induced power outage in Philadelphia that temporarily snagged a scheduled orchestra concert. The trio, comprised of two violins and doublebass, gave an impromptu jam session that dazzled audiences with its eclectic mix of bluegrass, Hungarian gypsy, jazz, country-western fiddling, classical, and improvisatory music. Since then, the group has appeared in venues as diverse as its music, from rock clubs to concert halls, guest soloing with the Philadelphia Orchestra and opening for k.d. lang. Simon Rattle, the chief conductor and artistic director of the Berlin Philharmonic said of the group, "Time for Three are conveyors of an infectious joy that I find both touching and moving...they show how all types of American music can develop, when life and passion are breathed into it. Simply put, they're a knockout."

\$38 / \$34 / \$24 / \$18

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**WGTE 91.3 FM, Observer  
& Eccentric Newspapers,  
and WEMU 89.1 FM**

*This is a CLASSICAL KIDS  
CLUB concert (see page 61).*



# Dave Holland Octet and Big Band

THURSDAY, FEBRUARY 22, 8 PM

Michigan Theater

Whether fronting a quintet, a big band, a trio, or an octet, Dave Holland is a bandleader and bassist extraordinaire who covers the full spectrum of jazz. A musician to be reckoned with for more than three decades, Holland is one of the most widely respected bass players and improvisers in jazz. He began his career in Miles Davis's trailblazing fusion band of the late 1960s and has been at the forefront of improvised music ever since. While rhythmically complex and harmonically adventurous, Dave Holland's music never sounds daunting or difficult to grasp.

"One of the things that's happening to me as I get older," says Holland, "is that I'm thinking more and more about using the totality of my experience as a player. Something [saxophonist] Sam Rivers said a long time ago has stayed with me: 'Don't leave anything out, use it all.' That's become almost a mantra for me over the years as I've tried to find a way to build a vehicle which lets me utilize the full spectrum which includes the tradition, which includes playing the blues, which includes improvising freely. I love all that music, and there's been a desire to reconcile all those areas, to make them relevant, hopefully, in a contemporary context, as one music."

This return appearance after his 2002 debut features both the Octet and the Big Band, which won the 2006 Grammy for Best Large Jazz Ensemble.

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**WDET 101.9 FM**

*This is a NETWORK:  
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Main Floor	\$44 / \$38 / \$26 / \$18
Balcony	\$44 / \$32 / \$26 / \$18











# Midori violin

# Robert MacDonald piano

SUNDAY, MARCH 11, 4 PM

Hill Auditorium

Midori says, "What is of most importance to me is to play music honestly, to expand my mind, to explore the many disciplines that interest me, to study, to share the joy of making music with others, to interpret the ideas of great composers, to enjoy the warmth of being alive...My wish is to continue to search for ways to communicate the depths and meaning that I experience in my life with music as a medium."

Like Joshua Bell, Midori is in the 24th season of her professional career, despite being only in her mid-30s. Her career was launched when she was invited by Zubin Mehta, at age 11, to appear as a surprise guest soloist for the New York Philharmonic's New Year's Eve celebration in 1982. She made her UMS debut at age 19 with the Leipzig Gewandhaus Orchestra during the 1991 May Festival and last appeared in Ann Arbor with an exquisite reading of the Bach Chaconne at the Hill Auditorium Re-Opening Concert in January 2004. A champion of contemporary music, she recently commissioned the Finnish composer Einjuhani Rautavaara to write a new work, which premiered in November 2006 and will be featured on this program alongside sonatas by Beethoven and Richard Strauss. A passionate educator, she now devotes a significant portion of her time to five organizations she has founded, dedicated to improving access to great music.

#### PROGRAM

Beethoven	Sonata No. 5 in F Major, Op. 24 ("Spring") (1800-01)
Rautavaara	Lost Landscapes (2006)
R. Strauss	Sonata in E-flat Major, Op. 18 (1887-88)

Main Floor	\$56 / \$50 / \$44 / \$28
Mezzanine	\$46 / \$40 / \$10
Balcony	\$34 / \$28 / \$22 / \$10

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& Eccentric Newspapers,  
and WRCJ 90.9 FM**

*This is a CLASSICAL KIDS  
CLUB concert (see page 61).*



**Bay Mo Dilo (Give Me Water)**

# Tamango's Urban Tap

WEDNESDAY, MARCH 14, 8 PM

Michigan Theater

"One is tempted to call him the best dancers of any kind around," the *New York Times* wrote in 1999. "The world is visibly his stage."

A master tap artist and major force in the downtown New York City scene, performing at underground joints and clubs for the past 15 years, Tamango has shared the stage with such dance legends as Gregory Hines, Jimmy Slyde, Buster Brown, and Savion Glover. He incorporates a unique blend of jazz tap and Afro-Caribbean dance as his signature style, and his revolutionary approach to tap transforms the dance into music with a sharpened sense of style and awe-inspiring fluidity.

For this new multimedia production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, Ivory Coast, and France, in an exploration of the rhythms and culture of his Creole heritage. In addition to live music, videography, and incredible dancing, a DJ mixes live during the performance, which includes traditional rhythms, drums, and costumes representative of French Guiana and the Creole tradition.

"*Bay Mo Dilo* is like a long, incantatory dream, a percussive ritual built around Tamango's electrifying tap dancing," said the *Miami Herald* after the work's premiere. "Tamango's own dancing is the passionate center...Rhythm shimmers up from the floor and into his limbs, until it seems his feet and the beats they make are moving him, and not the other way around."

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

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

This is a **NETWORK:**  
**African American Arts**  
**Advocacy Committee**  
event (see page 66).

Main Floor \$36 / \$34 / \$22 / \$18  
Balcony \$32 / \$26 / \$22 / \$18



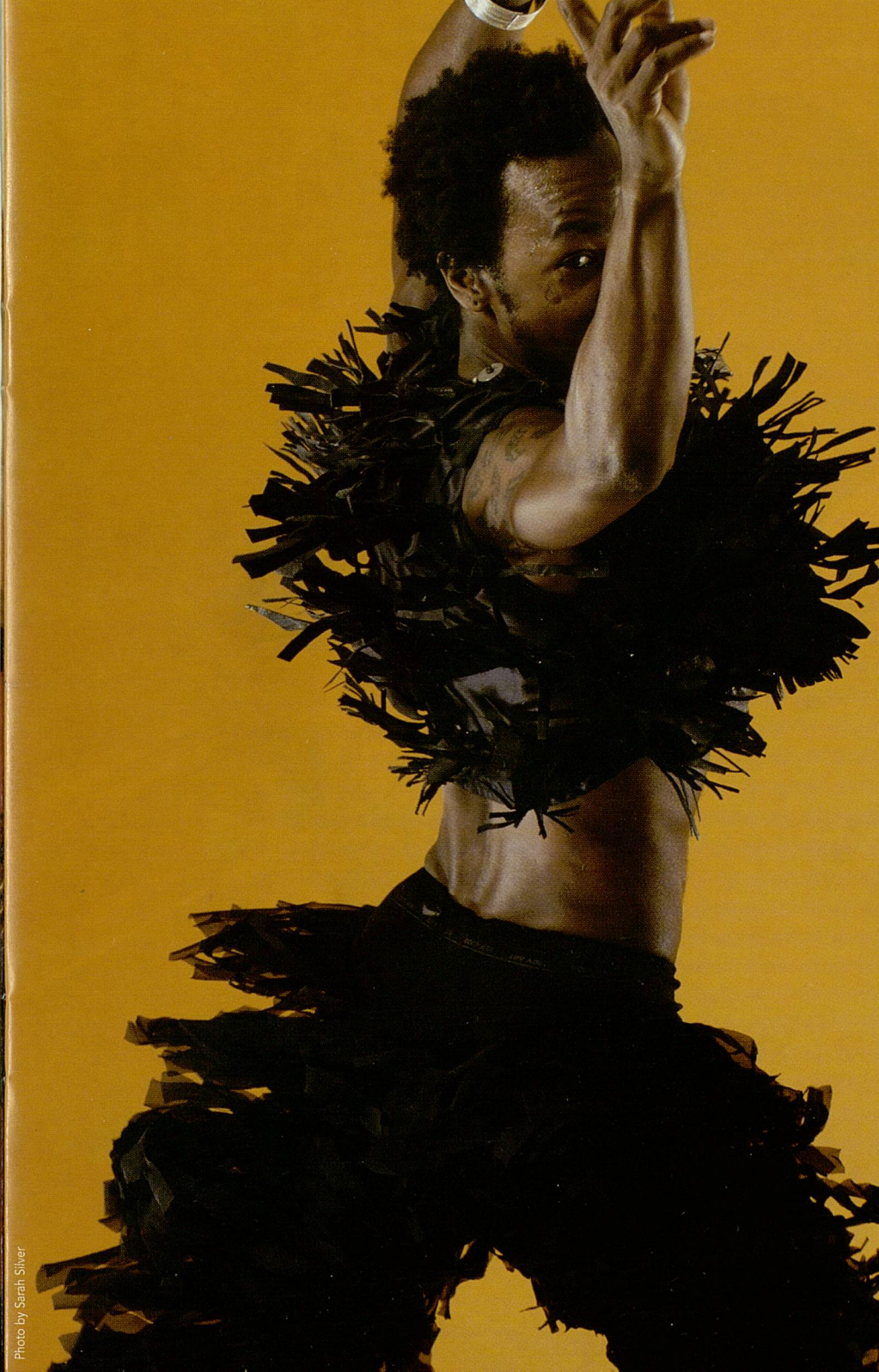


Photo by Sarah Silver





Photo by Clay Patrick McBride.



## The Songs We Love

# Wynton Marsalis and Jazz at Lincoln Center Orchestra

THURSDAY, MARCH 15, 8 PM

Hill Auditorium

Since the Jazz at Lincoln Center Orchestra made its UMS debut in 1994, the ensemble has performed in Hill Auditorium nine times, with each performance igniting a sense of incredulity for what the group delivers. The 15-member ensemble is comprised of the finest jazz players on the scene today, and their vast repertoire — ranging from rare historic compositions to newly commissioned works to new takes on old classics — makes them a veritable repository of jazz history. Led by the incomparable Wynton Marsalis, who conceived and built this ensemble into the irresistible force it is today, the Jazz at Lincoln Center Orchestra performs some of the greatest arrangements of our favorite songs — swinging and supple, sophisticated and spirited — and reminds us all over again how great music becomes legendary. These life soundtracks — “April in Paris” arranged by Wild Bill Davis, “Summertime” by Gil Evans, and many more — elevate the everyday and make the mundane magical.

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**101.9 FM, and Michigan**  
**Chronicle/Front Page**

*This is a NETWORK:  
African American Arts  
Advocacy Committee  
event (see page 66).*

Main Floor	\$70 VIP / \$52 / \$46 / \$40 / \$24
Mezzanine	\$42 / \$38 / \$10
Balcony	\$30 / \$24 / \$18 / \$10



# Gilberto Gil

FRIDAY, MARCH 16, 8 PM

Hill Auditorium

Not many government ministers wear their hair in dreadlocks, but not many are also world-renowned music stars like Brazil's guitarist and singer/songwriter Gilberto Gil, who received "Man of the Year" honors at the 2003 Latin Grammy Awards.

Along with Caetano Veloso, Gal Costa, Os Mutantes, and Maria Bethânia, Gilberto Gil was a leader in the Tropicalia movement in Brazil in the late 1960s, a response to the military regime's censorship of songs and lyrics — and its persecution of musicians who were critical of it. Tropicalismo blended native Brazilian folk music such as bossa nova and samba with rock influences, creating what is now commonly referred to as "world music." This musical fusion was so revolutionary that it frightened the country's military dictatorship into arresting Gil and placing him (along with Veloso) in solitary confinement.

Exiled to England, he spent three years working with groups like Pink Floyd, Yes, and Rod Stewart's band before returning to Brazil in 1972. Over the years, his political and environmental activism gained prominence alongside his musical career and reached new heights when he was appointed Brazil's Minister of Culture in 2002.

With four decades of performing and over five million recordings sold, Gil is a pioneer of the world music movement and continues to play a key role in modernizing Brazilian popular music and culture throughout the world.

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and Metro Times**

*This is a NETWORK:  
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Advocacy Committee  
event (see page 66).*

Main Floor	\$60 VIP / \$44 / \$38 / \$30 / \$20
Mezzanine	\$36 / \$30 / \$10
Balcony	\$24 / \$20 / \$16 / \$10











# Murray Perahia piano

SATURDAY, MARCH 17, 8 PM

Hill Auditorium

Murray Perahia first appeared in recital at UMS in Rackham Auditorium in October 1977, as a 30-year-old pianist on the Debut Series. One of the most cherished pianists of our time, he has returned to UMS nine times since. This Hill Auditorium recital marks his first UMS appearance since March 2001, when he appeared with the Academy of St. Martin-in-the-Fields as both conductor and pianist. His discography of around 50 titles includes Grammy Award-winning recordings of Chopin's complete etudes and Bach's English Suites, as well as a four-disc set released in 1998 that commemorated 25 years of recordings issued under the Sony Classical label. Born in New York, Perahia has collaborated with such major artists as Rudolf Serkin and Pablo Casals, and his deep-rooted friendship with Vladimir Horowitz proved an abiding inspiration. He is regarded as one of the finest pianists today, treasured for his rare musical sensitivity.

## PROGRAM

Includes works of J.S. Bach, Beethoven, Schumann, and Chopin  
Complete program to be announced on [www.ums.org](http://www.ums.org).

Supported by  
**Donald L. Morelock** and  
**Ann Clayton Wilhite**

Main Floor	\$70 / \$65 / \$50 / \$32
Mezzanine	\$56 / \$46 / \$10
Balcony	\$40 / \$32 / \$24 / \$10

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

*A Prelude Dinner precedes  
the performance (see  
page 70).*

*This is a CLASSICAL KIDS  
CLUB concert (see page 61).*



# Orchestre Philharmonique de Radio France

**Myung-Whun Chung** conductor

TUESDAY, MARCH 20, 8 PM

Hill Auditorium

*Symphonie fantastique* was written by the 27-year-old Hector Berlioz just three years after Beethoven's death and to this day, the piece evokes a wide range of emotions. Inspired by Thomas de Quincy's 1822 autobiographical work, *Confessions of an English Opium-Eater*, the musical narrative represents a man's hallucination of a torrid love affair that ends in his execution for the lover's murder.

Perhaps no orchestra is better suited to present this all-French program, which also includes Ravel's *Mother Goose Suite*, than the Orchestre Philharmonique de Radio France, which made its UMS debut in Detroit's Orchestra Hall in November 2002 during the Hill Auditorium renovation. Their astonishing performance of Messiaen's "Turangalîla" Symphony, also under the direction of their Korean-born music director Myung-Whun Chung, drew rapturous comments from those in attendance. Chung, who distinguished himself as music director of the Opéra Bastille in Paris, comes from a musical family and is a widely celebrated pianist as well as conductor.

#### ALL-FRENCH PROGRAM

Ravel     Ma mère l'oye (Mother Goose Suite, complete  
            ballet music) (1911)  
Berlioz    Symphonie fantastique, H. 48 (1830)

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

Main Floor   \$75 / \$68 / \$60 / \$36  
Mezzanine   \$60 / \$50 / \$10  
Balcony      \$44 / \$36 / \$20 / \$10

This is a CLASSICAL KIDS  
CLUB concert (see page 61).











# Rahim AlHaj oud Souhail Kaspar percussion

FRIDAY, MARCH 23, 8 PM  
Rackham Auditorium

Born in Iraq, Rahim AlHaj studied under the renowned Munir Bashir, considered by many to be the greatest Iraqi oud player ever. In 1991, after the first Gulf War, he was forced to leave Iraq due to his political activism. Now living in Albuquerque, NM, he delicately combines traditional Iraqi music with contemporary styling and influences in compositions about the experience of exile from his homeland and of new beginnings in his adopted country. He recently released a new traditional Iraqi music CD on the Smithsonian Folkways label with Lebanese percussionist Souhail Kaspar, a true virtuoso whose ability to improvise and embellish the rhythmic patterns of Arabic music have led to collaborations with Sting, the Kronos Quartet, and such Arab superstars as Fairuz and Kadim Al Sahir.

\$32 / \$28 / \$20 / \$16

Media Partners  
**WEMU 89.1 FM** and  
**Arab American News**



# High Society: The Jazz Masterworks of Luther Henderson

## Canadian Brass

SATURDAY, MARCH 24, 8 PM

Hill Auditorium

They bound onstage in their trademark tuxedos and tennis shoes, launching into a program that encompasses everything from Bach and Wagner to Sousa and Ellington, with classic virtuosity and high-spirited entertainment served up with lively dialogue and theatrical effects. The world's most famous brass quintet returns to Hill Auditorium for a special tribute to the composer and arranger Luther Henderson, whose work has graced the bandstand, the Broadway stage, the silver screen, and the recording studio. Henderson, who grew up in Kansas City and died in 2003 (shortly after being named an NEA Jazz Master), worked closely as an arranger with Duke Ellington, Lena Horne, Nancy Wilson, Eartha Kitt, and Carmen McRae. He scored the theatrical celebrations of the work of historic jazzmen Fats Waller and Jelly Roll Morton and enjoyed a 20-year relationship with the Canadian Brass, arranging more than 100 tunes for the group. The tour coincides with the release of the Canadian Brass's new CD, *High Society: Jazz Masterpieces from the Dixieland Era*, which features traditional jazz tunes Henderson arranged for the quintet.

Main Floor	\$48 / \$42 / \$36 / \$22
Mezzanine	\$40 / \$34 / \$10
Balcony	\$24 / \$22 / \$16 / \$10

Sponsored by



Supported by  
**The Medical  
Community**

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**WRCJ 90.9 FM** and  
**Michigan Radio**





Photo by Mary Beth Dallenbach.





Photo by Jimmy Katz.



# Pablo Ziegler Quintet for New Tango Claudia Acuña vocalist

FRIDAY, MARCH 30, 8 PM

Rackham Auditorium

The marriage between jazz and tango was virtually unheard of 30 years ago — until Pablo Ziegler burst onto the music scene, unifying the two genres and cultivating a sound that seamlessly combines sultry tango rhythms with the energetic spontaneity of jazz. In 1978, Ziegler was invited to join Astor Piazzolla's New Tango Quintet. In 1990, he formed his own ensemble, blending classic tango rhythms with jazz improvisations. The concert also features a bold new spark in the worldwide jazz community, the Chilean singer Claudia Acuña. She counts Abbey Lincoln, Chick Corea, and Dianne Reeves among her mentors and creates a compelling fusion of Latin rhythms and jazz sensibilities with her sensuous alto.

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

Funded in part by the  
**National Endowment  
for the Arts**

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



# David Krakauer's Klezmer Madness

SATURDAY, MARCH 31, 8 PM

Rackham Auditorium

Internationally acclaimed clarinetist David Krakauer is a natural storyteller who has long dazzled the public with his ability to shift— and meld — musical gears. Known for his mastery of myriad styles including classical chamber music, Eastern European klezmer music, the avant-garde, rock, and jazz, Krakauer lies way beyond “crossover.” He exudes an emotionally raw yet genial presence onstage, baring a tireless spirit, humor, and generosity.

As one of the foremost musicians of the vital new wave of klezmer, Krakauer preserves tradition but also moves the artform forward with a spirit of innovation that is inspired by jazz, rock, classical, and funk. Krakauer says, “It is an incredibly interesting time to be playing klezmer music — with a rise in Jewish consciousness, with the tremendous excitement of the ‘world beat’ phenomenon, and simply with the joyous ‘danceability’ of the music... For me personally, it is important to do two things in playing klezmer. One is to preserve the Jewishness. But the second is to keep klezmer out of the museum — to write new klezmer pieces and to improve on older forms in a way that is informed by the world around me today... When I write a new tune, it has to be danceable, yet full of quirky and weird aspects — in short, Klezmer Madness!”

\$42 / \$36 / \$28 / \$22

Media Partner  
Detroit Jewish News











# Measha Brueggergosman soprano William Bolcom piano

THURSDAY, APRIL 12, 8 PM

Hill Auditorium

Canadian soprano Measha Brueggergosman returns for her fourth UMS appearance. She was part of the Hill Auditorium re-opening celebration in January 2004, when she performed an aria by Jules Massenet as scheduled and then stepped in for an ailing colleague, singing several of William Bolcom's cabaret songs with the composer at the piano. Style and substance united to make it one of the more memorable debuts in recent UMS history. A few months later, she returned to sing on the Grammy Award-winning live recording of William Bolcom's *Songs of Innocence and of Experience*. In November 2004, she made her UMS recital debut in the Mendelssohn Theatre. This Hill Auditorium recital will include both cabaret songs by William Bolcom (with the composer at the piano once again) and songs inspired by cabaret.

Sponsored by

**CFI Group**  
Claes Fornell International

Media Partners

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

Main Floor \$50 / \$44 / \$38 / \$26

Mezzanine \$38 / \$32 / \$10

Balcony \$30 / \$26 / \$18 / \$10

*A Prelude Dinner precedes  
the performance (see  
page 70).*

*This is a CLASSICAL KIDS  
CLUB concert (see page 61).*

*This is a NETWORK:  
African American Arts  
Advocacy Committee  
event (see page 66).*



Together and Solo

# John Williams and John Etheridge guitars

FRIDAY, APRIL 13, 8 PM

Rackham Auditorium

Two of the world's most accomplished guitarists join forces to explore more than four centuries of music with a groundbreaking duo project. John Williams is arguably the most renowned living classical guitarist, and John Etheridge is a top jazz and contemporary veteran. Together they present an evening of guitar music that defines the range and scope of the instrument and its repertory in a program that features both solos and duets. The venture is a unique and sublime meeting of classical and steel-string guitars played by master musicians.

Australian John Williams is acclaimed for dazzling technical brilliance and the ability to interpret a body of work that spans nearly 500 years. The London-born John Etheridge has spent more than 30 years as an innovator, blurring the lines between contemporary, jazz, and rock. He has provoked the highest praise imaginable from his peers: Pat Metheny called him "one of the best guitarists in the world," and Sting said, "I never wanted to be a star, just a highly respected musician like John Etheridge."

\$44 / \$38 / \$28 / \$22









Photo by Leon Sivoletsky.



# Jerusalem String Quartet

SUNDAY, APRIL 15, 4 PM

Rackham Auditorium

The Jerusalem String Quartet is comprised of four young musicians who began playing together in Israel in 1993 when they were still in their mid-teens. With more than a decade as an ensemble, they have matured into outstanding interpreters of the string quartet literature. They display a liveliness and spontaneity that has led to vast amounts of international acclaim, and their 2005 UMS debut led to immediate requests for a return appearance. "Musical electricity may be unfathomable, but one thing is for sure — they have it." (*The Strad*)

## PROGRAM

Haydn	Quartet in f minor, Op. 20, No. 5 (1772)
Barber	Quartet for Strings, Op. 11 (1936)
Tchaikovsky	Quartet No. 1 in D Major, Op. 11 ("Accordian") (1865)

\$40 / \$36 / \$28 / \$20

Supported by  
**Jane and Edward Schulak**

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

This is a **CLASSICAL KIDS  
CLUB** concert (see page 61).



Bach's *Mass in b minor*

# Netherlands Bach Society

Jos van Veldhoven artistic director

THURSDAY, APRIL 19, 8 PM

St. Francis of Assisi Catholic Church

Since its first performance of Bach's *St. Matthew Passion* in 1922, the Netherlands Bach Society has become one of the most admired performers of Bach's music today. All musicians who work with the ensemble are specialists in the authentic performance practices of 17th- and 18th-century repertoire. Led by early music specialist Jos van Veldhoven, the Netherlands Bach Society makes its UMS debut with a performance of Bach's *Mass in b minor*, one of the composer's most magnificent works.

Bach's *Mass in b minor* contains some of the composer's most revered and loved contrapuntal choral writing coupled with vocal solos that are equally sublime. The work has been likened to the Sistine Chapel, for both its monumentalism and its great beauty.

The work wasn't originally composed as a unified whole. Over a period of two decades, Bach composed the individual movements separately and later assembled them as a complete Mass. Many feel that this compendium work was intended to demonstrate Bach's mastery of choral writing rather than as a liturgical celebration. Parts of the work date to 1724, but the compilation was completed shortly before Bach's death in 1750, and it is believed that he never heard the work performed in its entirety.

Notwithstanding its position as a major pillar of the canon of classical music, Bach's *Mass in b minor* has rarely been performed in UMS's 128 years. Excerpts were performed in three consecutive May Festivals in the 1920s, but the first complete performance didn't occur until 1953, when the UMS Choral Union performed it with the Philadelphia Orchestra. More than 40 years passed before it was performed again on a UMS series, this time by the UMS Choral Union and the Toledo Symphony in March 1996.

Supported by  
Barbara Furin Sloat

Media Partner  
WRCJ 90.9 FM

\$45 reserved seating / \$35 general admission











# Trinity Irish Dance Company

**Mark Howard** artistic director

FRIDAY, APRIL 20, 8 PM

SATURDAY, APRIL 21, 1 PM [ONE-HOUR FAMILY PERFORMANCE]

SATURDAY, APRIL 21, 8 PM

Power Center

Chicago's Trinity Irish Dance Company was the birthplace of progressive Irish dance in America. Trinity dancers range in age from 18 to 28, and their years of rigorous training are evident in every perfectly paced spin, leap, and click, making them a lethal powerhouse of speed and sound. The Company dazzles audiences with the hard-driving percussive power, lightning-fast agility, aerial grace, and awe-inspiring precision of its dancers. It is a dance legacy that is rooted in tradition, yet forward-looking. Artistic director Mark Howard has taken the group outside of the framework of ethnicity, expanding the company's range and repertoire in imaginative, new directions, always performed to live music.

06/07 Family Series Sponsor



Main Floor \$40 / \$38 / \$28 / \$22  
Balcony \$38 / \$34 / \$28 / \$18

Sponsored by



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Media Partners

**Metro Times** and  
**WEMU 89.1 FM**

*The Family Performance is  
part of Ann Arbor Family  
Days (see page 60).*

## SPECIAL FAMILY PERFORMANCE!

Join the Trinity dancers for a special one-hour performance on Saturday, April 21 at 1 pm. Kids of all ages are welcome for this special event, which is part of the 4th Annual Ann Arbor Family Days ([www.annarbor.org/familydays](http://www.annarbor.org/familydays)).

\$16 adults / \$8 children



# Los Folkloristas

SUNDAY, APRIL 22, 4 PM

Rackham Auditorium

Perhaps you've heard music performed on guitars and violins, but your head may turn when the band brings out dried butterfly cocoons, turtle shells, and the Yaqui water drum. Founded in Mexico City in 1966, Los Folkloristas performs the music of Mexico and Latin America with innovation, expertise, and spirit. "The only predictable thing about one of their performances," says *The Christian Science Monitor*, "is that something peculiarly true and beautiful will surface during the evening." Founded in 1966 to preserve and record the traditional music of Mexico and Latin America, Los Folkloristas has more than 100 instruments in their collection. The seven-member ensemble has traveled extensively across Central and South America and their native Mexico, learning their music first-hand from village elders and regional musicians.

\$36 / \$30 / \$22 / \$16

Funded in part by the  
**National Endowment**  
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**Michigan Radio**











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

SATURDAY, MAY 5, 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, 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.

\$15 adults / \$10 students, general admission  
Breakin' Curfew tickets are not available online.



## Ford Honors Program

# Mstislav Rostropovich

SATURDAY, MAY 12, 6 PM

Hill Auditorium

The University Musical Society honors cellist and conductor Mstislav Rostropovich with the 2007 UMS Distinguished Artist Award at the 12th Annual Ford Honors Program.

Rostropovich, who turns 80 in March 2007, made his UMS debut in November 1965 with the Moscow Philharmonic Orchestra and has appeared seven times since as a cellist, most recently in recital in January 1993. As a conductor, he first appeared with the University Symphony Orchestra in 1975 and returned in 1985 and 1991 with the National Symphony Orchestra.

Mstislav Rostropovich — or “Slava” as he is known to the world — is internationally recognized as a consummate musician and an outspoken defender of human rights. Widely considered the world’s greatest cellist, he has recorded virtually the entire cello repertoire and has inspired many of this century’s finest composers to create works for him. He was music director of the National Symphony Orchestra for 17 seasons and currently guest conducts throughout the world.

Immediately after the Ford Honors Program, the UMS Advisory Committee hosts a gala dinner at the Biomedical Research Science Building (corner of Huron and Glen), which raises money for UMS’s education programs. For information about gala evening packages, which include premium seating in Hill Auditorium, call 734-647-8009.

Main Floor	\$60 / \$56 / \$50 / \$30
Mezzanine	\$48 / \$44 / \$10
Balcony	\$36 / \$30 / \$24 / \$10

Made possible by



Ford Motor Company Fund





Photo Courtesy UMS Archives.



# Family Programs

## UMS Family Performances

Each season, UMS presents several of our mainstage events in one-hour performances for families. Join us for the Trinity Irish Dance Company on Saturday, April 21 at 1 pm.

## Ann Arbor Family Days

SATURDAY, APRIL 21 &  
SUNDAY, APRIL 22

Now in its fourth year, Ann Arbor Family Days features special programming devoted to families by a dozen Ann Arbor cultural organizations, including the U-M Exhibit Museum, the Ann Arbor District Library, the Ann Arbor Hands-On Museum, the Ann Arbor Symphony, and more. The 2007 Ann Arbor Family Days coincides with the UMS Family Performance by the Trinity Irish Dance Company, and the weekend also includes a kid-friendly performance by the Mexican group Los Folkloristas. Additional information about Family Days will be available in the spring at [www.annarbor.org/familydays](http://www.annarbor.org/familydays).

## Family-Friendly UMS events

Please note: 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. Please see the complete "children and families" policy on page 67. For more information about the family-friendliness of specific UMS performances, please call the Ticket Office at 734-764-2538.

### Ages 3 and up

Trinity Irish Dance Family Performance

### Ages 9 and up (4th Grade)

The Chieftains

Big 3 Palladium Orchestra

Hubbard Street Dance Chicago

Wynton Marsalis and Jazz at Lincoln Center Orchestra

Canadian Brass

David Krakauer's Klezmer Madness

Los Folkloristas

### Ages 12 and up (Middle School)

Joshua Bell

Time for Three

Dave Holland Octet and Big Band

Midori

Tamango's Urban Tap: *Bay Mo Dilo*

Gilberto Gil

Murray Perahia

Orchestre Philharmonique de Radio France

Pablo Ziegler Quintet for New Tango

### Ages 14 and up (High School)

Bright Sheng's *Silver River*

Sekou Sundiata's *the 51st (dream) state*

Stephen Petronio Dance Company



## UMS Classical Kids Club

The Classical Kids Club 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 — and their parents— to purchase tickets to all classical music concerts at significantly discounted prices.



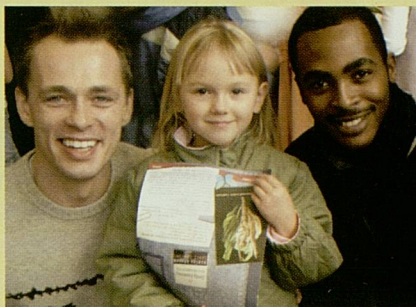
**Membership is Free.** Simply sign up through the UMS website at [www.ums.org](http://www.ums.org). Click on the "E-mail Club" link and check the box for Classical Kids Club to receive reminders about upcoming CKC performances. If you haven't signed up in advance, you're still welcome to join us.

**New Prices!** When accompanied by a child in grades 1-12, an adult may purchase discounted tickets as well. Ninety minutes prior to any Choral Union Series or Chamber Arts Series performance, parents can purchase up to two children's tickets for \$10 each with the purchase of an adult ticket for \$20. Seating is subject to availability. UMS will reserve a limited number of Classical Kids Club tickets for each eligible performance — even those that sell out. Parents are encouraged to call the Ticket Office at 734-764-2538 with any questions the week or day of the performance.

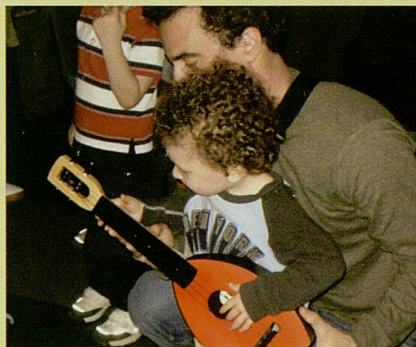
**Great Prizes.** After kids attend four different events, they'll receive a UMS Classical Kids Club t-shirt.

### Classical Kids Club performances for the Winter 2007 season include:

Takács Quartet	Fri Jan 12
Joshua Bell violin	Sat Feb 3
Time for Three	Sun Feb 18
Midori violin	Sun Mar 11
Murray Perahia piano	Sat Mar 17
Orchestre Philharmonique	Tue Mar 20
Measha Bruegggosman	Thu Apr 12
Jerusalem String Quartet	Sun Apr 15



Children gather autographs from Martha Graham Company dancers following the company's UMS Family Performance in October 2006.



A child practices his guitar skills in the lobby after Dan Zanes' Family Performance in November 2006.



UMS Board member and former Ann Arbor Public Schools Coordinator of Fine Arts Lynda Berg with her five-year-old granddaughter, Amanda, at a UMS Family Performance.



# Special Concerts

## The 10th 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 Symphony Orchestra.

### **Junior Division Honors Concert**

**FRIDAY, FEBRUARY 9, 12 NOON**

Hill Auditorium

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

### **Senior Division Finals Concert**

**SUNDAY, 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.

## Michigan Chamber Players

**SUNDAY, FEBRUARY 11, 4 PM**

Rackham Auditorium

Each year, UMS hosts free concerts by the Michigan Chamber Players, showcasing the talents of faculty members of the University of Michigan School of Music. The program and artists for this free performance will be announced closer to the date. Visit [www.ums.org](http://www.ums.org) for more details.





Jerry Blackstone (photo by Peter Smith)

## UMS Choral Union

**Jerry Blackstone** music director

UMS's Grammy Award-winning chorus, the UMS Choral Union, is best known locally for its annual performances of Handel's *Messiah*. However, the volunteer ensemble of over 170 voices, under the direction of Jerry Blackstone, performs many distinctive concerts throughout southeastern Michigan each year.

To audition for this celebrated ensemble, contact 734-763-8997 or [umschoralunion@umich.edu](mailto:umschoralunion@umich.edu).

### Winter/Spring 2007

#### **John Adams' *On the Transmigration of Souls***

Detroit Symphony Orchestra

John Adams conductor

**THURSDAY, MARCH 29, 8 PM**

**SATURDAY, MARCH 31, 8:30 PM**

**SUNDAY, APRIL 1, 3 PM**

Max M. Fisher Music Center, Detroit

Tickets: 313-576-5111

#### **Mahler's Symphony No. 2 ("Resurrection")**

Detroit Symphony Orchestra

Rafael Frühbeck de Burgos conductor

**THURSDAY, MAY 10, 8 PM**

**FRIDAY, MAY 11, 8 PM**

**SATURDAY, MAY 12, 8:30 PM**

Max M. Fisher Music Center, Detroit

Tickets: 313-576-5111



Michigan Chamber Players



# Education Programs

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

UMS's Education and Audience Development Program supports over 100 activities every season focusing on K-12 students, teachers, teens, university students, families, adults, and cultural and ethnic communities.



Students at Wayne State University take a master class with members of the Martha Graham Dance Company in October 2006.



Kennedy Center Teaching Artist Peg Koetsch works with students from Thurston Elementary School during an in-class visit in November 2006.

## Youth Program

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

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

Serving over 25,000 schoolchildren and educators in southeastern Michigan each year, the UMS Youth Program gives many students their first opportunities to experience the live performing arts. The UMS 06/07 Youth Performance Series, which includes 11 performances by artists on the UMS season, is sponsored by the Esperance Family Foundation.

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

For more information about UMS Youth Education, please call 734-615-0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).



Students arrive for a sold-out youth performance by Ballet Folklórico de México at Hill Auditorium in September 2006.



## Education Program Supporters



### Ford Motor Company Fund

Michigan Council for Arts and Cultural Affairs  
University of Michigan

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Chamber Music America  
The Dan Cameron Family Foundation/  
Alan and Swanna Saltiel  
Doris Duke Charitable Foundation  
DTE Energy Foundation  
The Esperance Family Foundation  
Dr. Toni Hoover, in memory of Dr. Isaac Thomas III  
JazzNet Endowment  
Masco Corporation Foundation  
THE MOSAIC FOUNDATION (of R. & P. Heydon)  
National Dance Project of the New England  
Foundation for the Arts  
National Endowment for the Arts  
NEA Jazz Masters on Tour  
Noir Homes, Inc.  
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for Academic Affairs  
U-M Office of the Vice President for Research  
Wallace Endowment Fund  
Whitney Fund

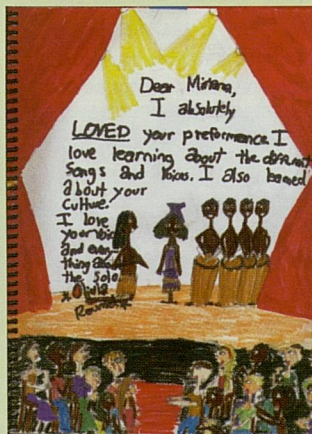
## Adult & Community Engagement

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events, including lectures, artist interviews, master classes, panel discussions, and study clubs. With over 100 unique regional, local and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by today's leading African and African-American performers

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

Education and audience development are central to UMS's mission and core values, and we are committed to sustaining these important efforts for generations to come.

Education events will be posted at [www.ums.org](http://www.ums.org) throughout the season. To become more involved in the UMS Education Program, please call 734-647-6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).



A letter from a student who attended the Children of Uganda youth performance in March 2006.



Students from the Mosaic Youth Theater participate in a special workshop led by Royal Shakespeare Company actors.



## Education Programs, continued

### The NETWORK

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

Membership in the NETWORK is free. For more information, or to join the NETWORK, please contact the UMS Education Department at 734-647-6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).

#### Remaining NETWORK events in the 06/07 season include:

Sekou Sundiata	Sat Jan 20 (with reception)
Big 3 Palladium	Thu Feb 1
Hubbard Street Dance	Tue Feb 6
Dave Holland	Thu Feb 22
Tamango's Urban Tap	Wed Mar 14
Wynton Marsalis	Thu Mar 15
Gilberto Gil	Fri Mar 16
Measha Brueggergosman	Thu Apr 12 (with reception)



The first NETWORK reception of the 05/06 season was held at the U-M Museum of Art following the performance of *Tall Horse*.

## tickets & info

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

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

#### Ticket Exchanges

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. Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. 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. Donated tickets do not count toward UMS giving levels.

#### 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.



NETWORK participants gather at a post-performance reception at the Blue Nile following Alice Coltrane's September 2006 concert.



## Important Notes from the Ticket Office

### Refunds

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

### Will Call/Ticket Pick-Up

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

### Access for Persons with Disabilities

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

### Start Time

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

### Parking/Parking Tips

Detailed directions and parking information will be mailed with your tickets and are also available at [www.ums.org](http://www.ums.org).



Over 450 students attended the UMS Arts & Eats pizza dinner before Handel's Messiah in December 2006. The monthly program includes free pizza and a brief talk about the performance.

### 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 generally occurs 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.

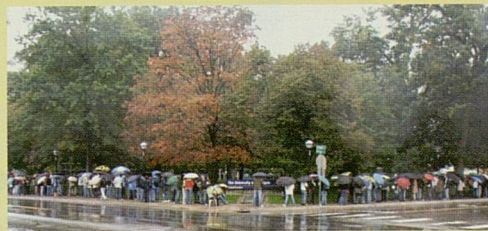
UMS works closely with the artists to allow a more flexible late seating policy for family performances.

### 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 61 for information about the 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.

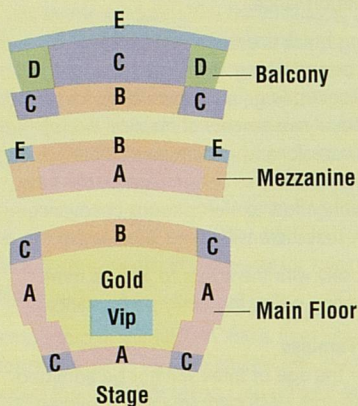


Over 700 students lined up on a rainy Saturday morning in September to purchase student tickets for the Royal Shakespeare Company. The first person in line waited over 16 hours to purchase tickets, and many camped out overnight in tents on the Power Center lawn.



# seat maps

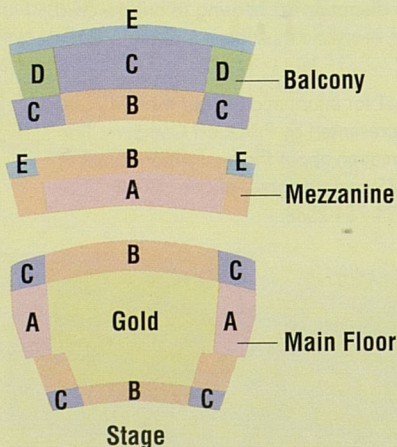
## Hill Auditorium Recitals & Jazz



### Hill Auditorium (H)

The Chieftains	Sun Jan 21
Big 3 Palladium Orchestra	Thu Feb 1 (VIP)
Joshua Bell	Sat Feb 3
Midori	Sun Mar 11
Wynton Marsalis/Lincoln Center Jazz	Thu Mar 15 (VIP)
Gilberto Gil	Fri Mar 16 (VIP)
Murray Perahia	Sat Mar 17
Canadian Brass	Sat Mar 24
Measha Brueggergosman	Thu Apr 12
Ford Honors Program	Sat May 12

## Hill Auditorium Orchestra



### Hill Auditorium (H)

Orch Philharmonique Radio France	Tue Mar 20
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## General Admission

### St. Francis of Assisi (SF)

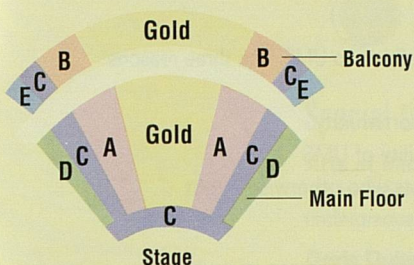
Netherlands Bach Society	Thu Apr 19
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### Power Center (P)

Breakin' Curfew	Sat May 5
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## Power Center

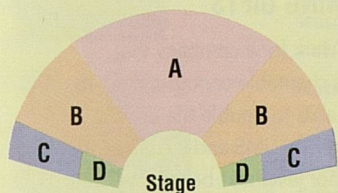


### Power Center (P)

Bright Sheng's *Silver River*  
 Sekou Sundiata: *51st (dream) state*  
 Hubbard Street Dance Chicago  
 Stephen Petronio Dance  
 Trinity Irish Dance Company

Fri Jan 12 & Sat Jan 13  
 Sat Jan 20  
 Tue Feb 6  
 Fri Feb 16 & Sat Feb 17  
 Fri Apr 20 & Sat Apr 21

## Rackham Auditorium

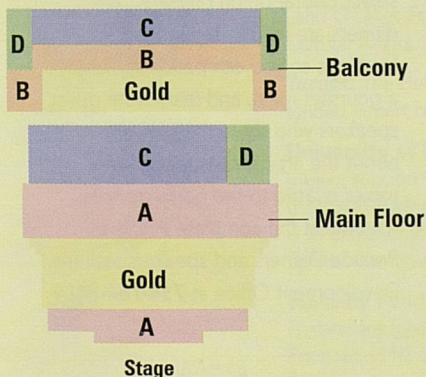


### Rackham Auditorium (R)

Takács Quartet  
 Time for Three  
 Rahim ALHaj and Souhail Kaspar  
 Pablo Ziegler Tango/Claudia Acuña  
 David Krakauer's Klezmer Madness  
 John Williams and John Etheridge  
 Jerusalem String Quartet  
 Los Folkloristas

Fri Jan 12  
 Sun Feb 18  
 Fri Mar 23  
 Fri Mar 30  
 Sat Mar 31  
 Fri Apr 13  
 Sun Apr 15  
 Sun Apr 22

## Michigan Theater



### Michigan Theater (MT)

Dave Holland Octet/Big Band  
 Tamango's Urban Tap

Thu Feb 22  
 Wed Mar 14



# Make a Difference

In a recent survey we asked our patrons why they contribute to UMS. The three reasons mentioned most often were:

- ▶ To make possible a high quality of life for our community
- ▶ To ensure the long-term viability and sustainability of UMS
- ▶ To underwrite appearances by high profile artists who otherwise might not appear in our community

You will have your own reasons for contributing. Whatever your reason is, we hope you will consider doing so. Ticket revenues cover just half of UMS program costs, therefore your contribution really does MAKE A DIFFERENCE.

## DONOR BENEFITS

Benefits are provided on a sliding scale, based on the amount of your gift. They include:

- ▶ Priority access to tickets and seating
- ▶ Discounted tickets to select performances
- ▶ Parking passes
- ▶ Acknowledgment in UMS program books and other donor listings (for gifts of \$250 and more)
- ▶ Advance notice of performances and advance purchasing privileges
- ▶ Invitations to special events

## SPONSOR A CONCERT

You can sponsor a concert to honor a family member or colleague, or to commemorate a milestone event in your life. You can support UMS while celebrating your special occasion and receive the benefits of sponsorship at the same time. There is a range of concert sponsorship levels, and UMS staff will work with you to create a package of benefits that meet your individual needs. To discuss sponsorship and related benefits, call the UMS Director of Development at **734-764-8489**.

## MATCHING GIFTS

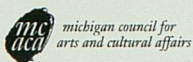
Do you work for a company that matches charitable contributions? You may be able to double the impact of your gift to UMS and increase your donor level and benefits at the same time. Ask your employer for a matching gift form, which you can complete and include with your gift.

## PRELUDE DINNERS

Learn more about our presentations by attending Prelude Dinners before select Choral Union concerts. The dinners are held in convenient locations so you can park early, enjoy a gourmet meal, and learn from guest speakers who share their expertise about the artists, composers, and topics related to the performances. To request the complete listing of Prelude Dinners and speakers, call the Development Office at **734-764-8489**.



# Credits



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## 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.

**Doris Duke Charitable Foundation.** Special project support for many components of the 06/07 UMS season is provided by the Leading College and University Presenters Program of the Doris Duke Charitable Foundation.

**Esperance Family Foundation.** The 06/07 UMS Youth Performance Series is sponsored by the Esperance Family Foundation.

**Michigan Council for Arts and Cultural Affairs.** UMS's 06/07 season is made possible with support from the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

**National Dance Project.** Stephen Petronio Company and Tamango's Urban Tap are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation. Additional funding is provided by The Ford Foundation and The Andrew W. Mellon Foundation.

**National Endowment for the Arts.** Performances and educational programs for the Mexico and the Americas series are funded in part by the National Endowment for the Arts, which believes that a great nation deserves great art.

**Performing Arts Fund.** Hubbard Street Dance Chicago and Trinity Irish Dance Company are funded in part by the Performing 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, and the Michigan Council for Arts and Cultural Affairs.

**Target.** The Hubbard Street Dance Company Youth Performance is funded in part by Target Corporation.

**University of Michigan.** The University of Michigan provides special project support for many activities in the 06/07 season through the U-M/UMS Partnership Program. Additional support is provided by the U-M Office of the Vice President for Research and the U-M Office of the Senior Vice Provost for Academic Affairs.

**Whitney Fund.** Educational programs for the Mexico and the Americas Festival are funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.





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The background of the entire page is a reproduction of Michelangelo's famous fresco "The Creation of Adam". The image is set against a large, vibrant pink flower, likely a hibiscus, which fills most of the frame. The lighting is dramatic, highlighting the contours of the figures' bodies.

**Connecting Audiences  
and Artists in  
Uncommon and  
Engaging Experiences**