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**ums**  
MUSICAL SOCIETY

FALL 2007 SEASON  
UNIVERSITY OF MICHIGAN  
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# university musical society

Fall 07

University of Michigan • Ann Arbor

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## • FROM THE U-M PRESIDENT

Welcome to the 129th season of the University Musical Society (UMS). All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter and one of the most distinguished. This past season's residency with the Royal Shakespeare Company, a US-exclusive engagement arranged by UMS, gave 30,000 people from 39 states and four countries the opportunity to see this remarkable company. I am pleased that 20 percent of the audience were students using specially discounted tickets. Members of the company, when not on the stage at the Power Center, became deeply engaged throughout all of southeast Michigan in some 140 educational events. We look forward to having them back in the future.



Other distinctive features of UMS:

- In January, UMS received the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities, a national award recognizing UMS's commitment to serving all communities.
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines.
- In the past three seasons, 54 percent of UMS presentations featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55 percent featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at [www.umich.edu](http://www.umich.edu).

Sincerely,

Mary Sue Coleman  
President, University of Michigan

## • FROM THE UMS PRESIDENT

**W**elcome to this UMS performance. I hope you enjoy the experience and will come to other UMS events during our exciting 129th season. You'll find all of our performances listed on page 2 of the program section of this book.

In many organizations, longevity breeds predictability. But at UMS, we strive to surprise, to investigate thought-provoking themes and ideas that emerge from the changing world around us. The 07/08 season marks the fourth in our series of global programs focusing on different regions of the world (the Arab World in 04/05, Africa in 05/06, and Mexico and the Americas last season). This season we invite you to join us as we explore the performing arts through an Asian lens with presentations from Japan, Cambodia, Pakistan, Central Asia, and China. Indeed, this year marks the University of Michigan's China Theme Year, so look for special educational sessions created by UMS and our U-M partners intended to animate and provide context for the six UMS presentations that feature Chinese or Chinese-American artists. Check out our website at [ums.org](http://ums.org) for more information.



Other highlights of the 07/08 season include:

- The launching of a two-year exploration of Beethoven's Piano Sonatas by András Schiff, one of the most thoughtful pianists performing today.
- The presentation of two exciting international theatrical productions where theater moves beyond the boundaries of stage plays.
- Choral music to die for...from the Tallis Scholars, Russian Patriarchate Choir, and *Messiah* in the first half of the season to the *St. Matthew Passion* and Choir of King's College Cambridge in the second.
- The Ford Honors Program to close the season when we hear Sir James Galway in recital and honor him with the UMS Distinguished Artist Award.

Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, slightly slanted style.

Kenneth C. Fischer  
UMS President

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## • FROM UMS CHAIRMAN, CARL HERSTEIN

---

It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

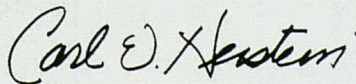
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

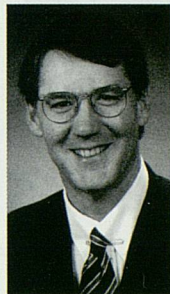
The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to “leave money on your seat,” through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,



Carl W. Herstein  
Chair, UMS Board of Directors



# UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS

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**James G. Vella**

*President, Ford Motor Company Fund  
and Community Services*



**Ford Motor Company Fund  
and Community Services**

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

---



**David Canter**

*Senior Vice President, Pfizer, Inc.*



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





**Robert P. Kelch**

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

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients, we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





### Douglass R. Fox

*President, Ann Arbor Automotive*

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



### Laurel R. Champion

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE  
ANN ARBOR NEWS



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



### Habte Dadi

*Manager, Blue Nile Restaurant*

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



### George Jones

*President and CEO, Borders Group, Inc.*

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

**BORDERS**



### Claes Fornell

*Chairman, CFI Group, Inc.*

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

**CFI Group**  
Claes Fornell International



### Charles E. Crone, Jr.

*Ann Arbor Region President, Comerica Bank*

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

**Comerica**  
We listen. We understand. We make it work.®



### Fred Shell

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

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

**DTE Energy  
Foundation**




### Edward Surovell

*President, Edward Surovell Realtors*

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

**EDWARD  
SUROVELL  
REALTORS**

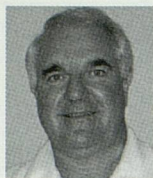


### Leo Legatski

*President, Elastizell Corporation of America*

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

**Elastizell**



### Kingsley P. Wootton

*Plant Manager, GM Powertrain Ypsilanti Site*

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



### Carl W. Herstein

*Partner, Honigman Miller Schwartz and Cohn LLP*

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

**HONIGMAN**



### Mohamad Issa

*Director, Issa Foundation*

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

Issa  
Foundation



### Bill Koehler

*District President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

**KeyBank**  




### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

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

**MAINSTREET**  
ventures  
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### Sharon J. Rothwell

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

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

**MASCO**



### Erik H. Serr

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

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

**MILLER  
CANFIELD**



### John W. McManus

*Regional President, National City Bank*

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

**National City**

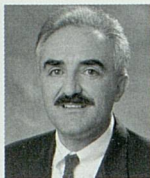


### Michael B. Staebler

*Senior Partner, Pepper Hamilton LLP*

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

**Pepper Hamilton LLP**  
Attorneys at Law



### Joe Sesi

*President, Sesi Lincoln Mercury Volvo Mazda*

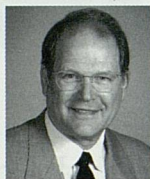
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



### Thomas B. McMullen

*President, Thomas B. McMullen Co., Inc.*

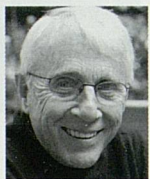
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### Robert R. Tisch

*President, Tisch Investment Advisory*

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



### Tom Thompson

*Owner, Tom Thompson Flowers*

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



### Yasuhiko "Yas" Ichihashi

*President, Toyota Technical Center*

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





### Robert K. Chapman

*Chairman and Chief Executive Officer, United Bank & Trust*

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



### Jeff Trapp

*President, University of Michigan Credit Union*

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



### Susan Bellinson

*Director of Marketing and Community Relations, Whole Foods*

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



## FOUNDATION AND GOVERNMENT SUPPORT

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

#### **\$100,000 or more**

Doris Duke Charitable Foundation  
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Michigan Economic Development Corporation  
The Wallace Foundation

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Esperance Family Foundation  
The Power Foundation

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National Endowment for the Arts  
The Whitney Fund at the Community Foundation for Southeastern Michigan

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



University of Michigan  
Kellogg Eye Center

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in eye care for 135 years

Learn more about Kellogg physicians, vision research, and plans for  
expansion at [www.kellogg.umich.edu](http://www.kellogg.umich.edu) • 734.763.1415

# UMS/Info

## • GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

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

### Parking

*Please allow plenty of time for parking as the campus area may be congested.* Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit [www.ums.org](http://www.ums.org).

### Refreshments

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

### Smoking Areas

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

### Start Time

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

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### Latecomers

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

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

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

## • UMS TICKETS

### Group Tickets

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

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

For more information, please contact 734.763.3100 or e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

### NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

### Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

### Gift Certificates

Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season. For more information, please visit [www.ums.org](http://www.ums.org).

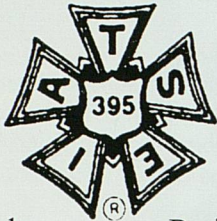
### Returns

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

### Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

### HOW DO I BUY TICKETS?

In Person:

League Ticket Office  
911 North University Ave.

Hours:

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone:

**734.764.2538**

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

By Internet:

**www.ums.org**

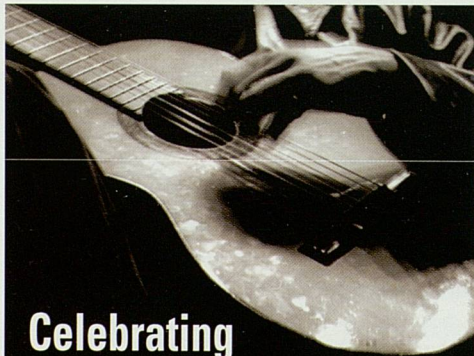
By Fax:

**734.647.1171**

By Mail:

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

*On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.*



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# UMS/Annals

## • UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 128 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

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

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

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

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

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

## • UMS VENUES AND BURTON MEMORIAL TOWER

### Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement

of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

### Michigan Theater

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

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

### Power Center

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of

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University priorities “a new theater” was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

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

The Power Center seats approximately 1,400 people.

*Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 07/08 season.*

### Rackham Auditorium

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

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

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

### St. Francis of Assisi Catholic Church

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

### Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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## General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

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

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

## While in the Auditorium

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

**Cameras and recording equipment** are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

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

## Event Program Book

Friday, October 12 through Sunday, October 21, 2007

<b>Dianne Reeves</b>	<b>7</b>
Saturday, October 13, 8:00 pm Hill Auditorium	
<b>Çudamani</b>	<b>9</b>
<b><i>Odalan Bali</i></b>	
Friday, October 19, 8:00 pm Hill Auditorium	
<b><i>Pamina Devi</i></b>	<b>15</b>
Saturday, October 20, 1:00 pm (family performance)	
Saturday, October 20, 8:00 pm	
Sunday, October 21, 2:00 pm Power Center	

# THE 129TH UMS SEASON

## Fall 2007

### September

- 16 Sun – Michigan Chamber Players  
(complimentary admission)  
28-30 Fri-Sun – Shen Wei Dance Arts:  
*Second Visit to the Empress*

### October

- 3 Wed – András Schiff: Beethoven Concert 1  
5 Fri – András Schiff: Beethoven Concert 2  
6 Sat – Orchestra Filarmonica della Scala  
12 Fri – Krystian Zimerman, piano  
13 Sat – Dianne Reeves featuring  
Romero Lubambo  
19 Fri – Çudamani: *Odalan Bali*  
20-21 Sat-Sun – Pamina Devi:  
*A Cambodian Magic Flute*  
24 Wed – Spiritual Sounds of Central Asia  
25-27 Thu-Sat – Hubbard Street Dance Chicago  
30 Tue – Russian Patriarchate Choir

### November

- 4 Sun – St. Petersburg Philharmonic  
8 Thu – Madeleine Peyroux  
8 Thu – Zehetmair String Quartet  
9 Fri – Caetano Veloso  
10 Sat – Yo-Yo Ma, cello / Kathryn Stott, piano  
18 Sun – Los Angeles Guitar Quartet

### December

- 1-2 Sat-Sun – Handel's *Messiah*  
6 Thu – The Tallis Scholars  
8 Sat – Youssou N'Dour and The Super Étoile  
9 Sun – Leo Kottke and the  
Turtle Island String Quartet

## Winter 2008

### January

- 4 Fri – Emerson String Quartet  
16 Wed – Jazz at Lincoln Center Orchestra  
with Wynton Marsalis: *Love Songs of  
Duke Ellington*  
20 Sun – Yuja Wang, piano  
27 Sun – Moiseyev Dance Company

### February

- 1 Fri – Assad Brothers' Brazilian Guitar Summit  
2 Sat – A Celebration of the Keyboard  
8 Fri – Chicago Classical Oriental Ensemble  
9 Sat – Guarneri String Quartet and Johannes  
String Quartet  
10 Sun – Wu Man, pipa, and Chinese Shawm Band  
14 Thu – Christian Tetzlaff, violin  
15 Fri – Noism08: *NINA materialize sacrifice*  
16 Sat – Ahmad Jamal

### March

- 5 Wed – Orion String Quartet and  
David Krakauer, clarinet  
9 Sun – Michigan Chamber Players  
(complimentary admission)  
12 Wed – Leila Haddad and  
Gypsy Musicians of Upper Egypt  
13 Thu – SFJAZZ Collective:  
A Tribute to Wayne Shorter  
14 Fri – San Francisco Symphony  
21 Fri – Bach's *St. Matthew Passion*  
28-29 Fri-Sat – Urban Bush Women and  
Compagnie Jant-Bi: *Les écailles de la  
mémoire* (The scales of memory)

### April

- 2 Wed – Lang Lang, piano  
4 Fri – Brad Mehldau Trio  
5 Sat – Choir of King's College, Cambridge  
10 Thu – eighth blackbird  
12 Sat – Lila Downs  
18 Fri – Mehr and Sher Ali:  
Qawwali Music of Pakistan  
19 Sat – Bobby McFerrin, Chick Corea, and  
Jack DeJohnette  
20 Sun – András Schiff: Beethoven Concert 3  
22 Tue – András Schiff: Beethoven Concert 4

### May

- 10 Sat – Ford Honors Program: Sir James Galway

## UMS Educational Events *through Sunday, October 21, 2007*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS education department at 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).

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### **Dianne Reeves featuring Romero Lubambo**

**Guitar Masterclass: Romero Lubambo**  
*Sunday, October 14, 9:30–11:00 am*  
*Herb David Guitar Studio, 302 E. Liberty St.*

Guitarist Romero Lubambo gives a masterclass for local guitar students. Open to the general public for observation. \$10 for participants. Free to observers.

A collaboration with Herb David Guitar Studio.

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### **Çudamani: Odalan Bali**

**Lecture: Islamic Perspectives in Southeast Asian Performing Arts**

Speaker: Anis Mohd Nor, University of Malaya  
*Friday, October 19, 12 noon*  
*Room 1636, School of Social Work Building, 1080 S. University Ave. (corner of South University Ave. and East University Ave.)*

What is “Islamic” and what is “Southeast Asian” in Islamic performing arts in the region? Dr. Nor will discuss this fundamental question in a talk that first introduces concepts of Islamic Philosophy and then explores several performance-based themes. For more information, contact the U-M Center for Southeast Asian Studies at 734.764.0352.

A collaboration with the U-M Center for Southeast Asian Studies and U-M Islamic Studies Initiative.

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### **Pamina Devi: A Cambodian Magic Flute**

**Lecture: Foodgetting, Ritual, and Values in Cambodia**

Speaker: Erik Davis, University of Chicago  
*Wednesday, October 12, 12 noon*  
*Room 1636, School of Social Work Building, 1080 S. University Ave. (corner of South University Ave. and East University Ave.)*

To say that the king rules in Cambodia is to say that the king “eats” his kingdom, and the people in it. Far from being an unusual way of imagining rule, it is common both to the region, and beyond it. This presentation draws on recent fieldwork to address long-standing questions about the relationship between different forms of cultural subsistence and the religious imagination. For more information, contact the U-M Center for Southeast Asian Studies at 734.764.0352.

A collaboration with the U-M Center for Southeast Asian Studies.

*Events continued on next page...*

## UMS Educational Events *continued*

### **Lecture/Demonstration: Sophiline Cheam Shapiro—Cambodian Dance and History**

*Wednesday, October 17, 12:45–2:15pm  
Betty Pease Studio, 2nd Floor, U-M Department of Dance, 1310 N. University Ct (behind CCRB, off Observatory Rd.)*

Co-founder and Artistic Director of the Khmer Arts Academy, Sophiline Cheam Shapiro is a choreographer, dancer, vocalist, and educator whose original works have infused the venerable Cambodian classical form with new ideas and energy. She will specifically focus on her work *Pamina Devi: A Cambodian Magic Flute*, a contemporary re-imagining of Mozart's fantastical opera.

A collaboration with the U-M School of Music, Theatre & Dance; U-M Department of Dance; and the U-M Center for Southeast Asian Studies.

### **Lecture: John Shapiro, Khmer Arts Academy**

*Wednesday, October 17, 3:45pm  
Anderson Room, Michigan Union, 1st Floor, 530 South State St.*

John Shapiro is the co-founder and Executive Director of the Khmer Arts Academy (KAA), a fast-growing and transnational performing arts organization based in Long Beach California and in Takhmao, Cambodia (outside Phnom Penh). KAA creates, presents, and tours innovative theatrical dance works, conducts professional and amateur training programs, and develops wide-ranging media projects. Prior to co-founding the Khmer Arts Academy, Shapiro worked in development and grant writing and has a background in film/video production, graphic design, and literature. He holds a BFA from the University of Michigan and an MFA from Warren Wilson College in Asheville, North Carolina.

For this talk, Mr. Shapiro will discuss critical partnerships between creative and administrative leaders in medium sized (\$250k–1 million) tax-

exempt arts organizations and the relationship between earned and contributed income in the current arts economy.

A collaboration with the U-M Ross School of Business Arts Enterprise Initiative and U-M Non-profit and Public Management Center.

### **Roundtable: Traditional Modernity—A Panel Discussion on Identity and Culture in Asian Performing Arts**

*Thursday, October 18, 4:00–5:30pm  
Room 1636, School of Social Work Building, 1080 S. University Ave. (corner of South University Ave. and East University Ave.)*

A panel of performing artists and scholars will explore the identity and culture of contemporary Asian performing arts in China and Southeast Asia. What is "Asian" about emerging performing arts in these areas? How do performing artists balance the old and the new, "Eastern" and "Western" themes and forms, etc. and still be "Asian"? The discussion, which will include video clips of recent performances, will be convened by Linda Lim, Professor and Director of the Center for Southeast Asian Studies, and moderated by Joseph Lam, Professor of Musicology and Director, Stearns Collection of Musical Instruments.

Panelists include Haiping Yan, UCLA (China), Pornrat Damrhung, Chulalongkorn University (Thailand); Sophiline Cheam Shapiro, Khmer Arts Ensemble (Cambodia); Judy Mitoma, UCLA (Indonesia); Emiko Susilo and I Dewa Putu Berata, Çudamani (Indonesia); Anis Mohd Nor, University of Malaya (Malaysia/Southeast Asia).

A collaboration with the U-M Center for Chinese Studies, U-M Center for Southeast Asian Studies, U-M Center for World Performance Studies, U-M Institute for Humanities, U-M Stearns Collection of Musical Instruments.

**Family Workshop: Pamina Devi**

Saturday, October 20, 11:00–12:30pm

U-M Alumni Center (corner of Thayer and Washington St.)

This is a special workshop for families prior to the *Pamina Devi* Family Performance. The workshop will include songs, dancing, masks, clothing, and sweets from Cambodia.

For more information, contact the Youth Education Program at 734.615.0122 or at [umyouth@umich.edu](mailto:umyouth@umich.edu)

A collaboration with the U-M Alumni Association and U-M Center for Southeast Asian Studies.

**Spiritual Sounds of Central Asia****Lecture/Demonstration: Mystics, Nomads, and Troubadours in Central Asian Music**

Wednesday, October 24, 12:00pm

Room 1636 School of Social Work Building, 1080 S. University Ave. (corner of South University Ave. and East University Ave.)

The rich diversity of Central Asian music and expressive culture is brought to life in this lecture-demonstration featuring performers from Azerbaijan, Kazakhstan, Qaraqalpakstan, Tajikistan, and Professor Theodore Levin, Parents Distinguished Research Professor at Dartmouth College. Professor Levin's most recent project is the 10-volume CD-DVD anthology *Music of Central Asia*, co-produced by the Aga Khan Trust for Culture and Smithsonian Folkways Recordings.

A collaboration with the U-M Center for Russian and Eastern European Studies.

129th UMS Season 2007|2008

# Yuja Wang piano

SUN, JAN 20 | 4 PM  
Hill Auditorium

"At 20, Wang has both the energetic, fearless imagination of youth and the probing sensitivity that in most artists comes only with maturity — as well as the keyboard technique to put all her ideas flawlessly into action...extravagantly gifted on every front." (*San Francisco Chronicle*)

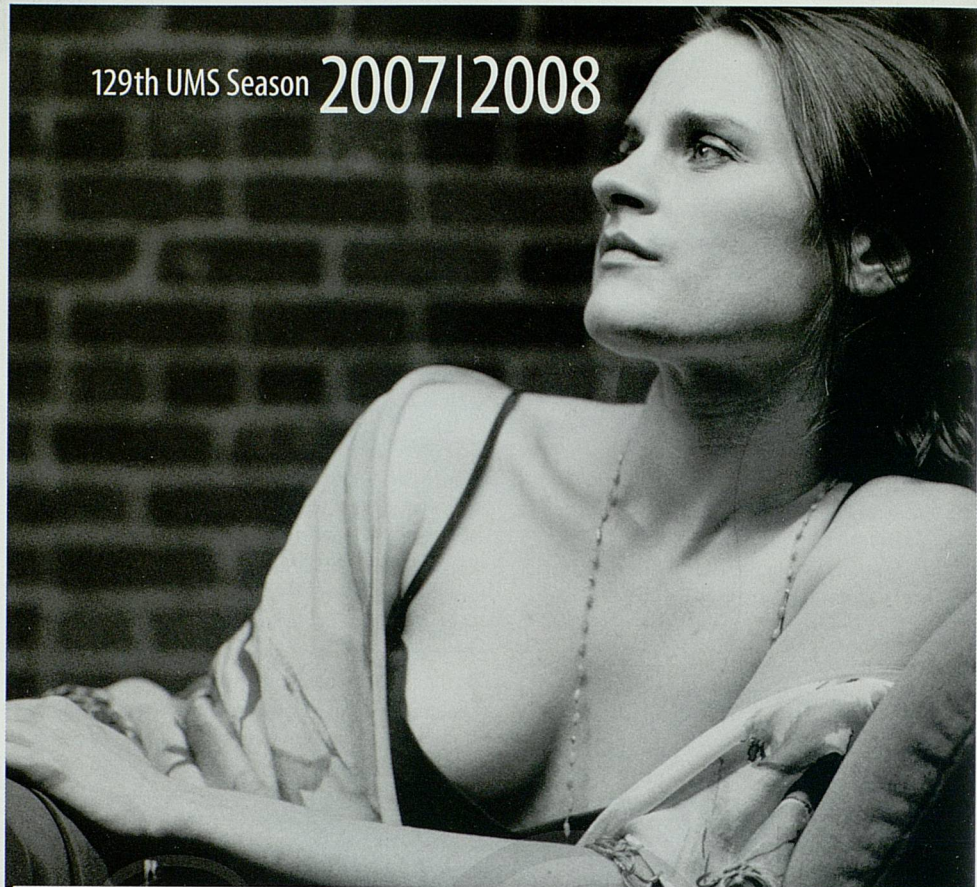
**PROGRAM**

Ligeti	Etudes Nos. 4 and 10 (1985-94)
Liszt	Sonata in b minor, S. 178 (1851-53)
Bartók	Sonata for Piano, Sz. 80-BB.88 (1926)
Scriabin	Sonata No. 2 in g-sharp minor, Op. 19 (1897)
Ravel	La Valse (1919-20)

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129th UMS Season 2007|2008



# Madeleine Peyroux


THU, NOV 8 | 8 PM  
Hill Auditorium

Madeleine Peyroux's bittersweet, brokenhearted alto has earned comparisons to the late Billie Holiday and Patsy Cline. With three albums and a veritable torrent of gushing reviews, this eloquent, understated singer makes her UMS debut.

Media Partners **WEMU 89.1 FM**, **WDET 101.9 FM**, and **Ann Arbor's 107one**.

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arts and cultural affairs

 NATIONAL  
ENDOWMENT  
FOR THE ARTS



presents

## Dianne Reeves

with

Billy Childs, *Piano*  
Reuben Rogers, *Bass*  
Gregory Hutchinson, *Drums*

featuring

Romero Lubambo, *Guitar*

### Program

Saturday Evening, October 13, 2007 at 8:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will contain one intermission.*

Ninth Performance of the  
129th Annual Season

14th Annual  
Jazz Series

*The photographing or  
sound and video recording  
of this concert or posses-  
sion of any device for such  
recording is prohibited.*

Media partnership is provided by WEMU 89.1 FM, WDET 101.9 FM, and *Michigan Chronicle/Front Page*.

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

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

Special thanks to the Blue Nile Restaurant, Habte Dadi, UMS NETWORK, and Herb David for their participation in the residency events for this concert.

Dianne Reeves appears by arrangement with International Music Network

**Large print programs are available upon request.**

**B**lue Note recording artist **Dianne Reeves** is the pre-eminent jazz vocalist in the world today. As a result of her virtuosity, improvisational prowess, and unique jazz and R&B stylings, Ms. Reeves was awarded Grammy Awards for "Best Jazz Vocal Performance" for three consecutive recordings—a Grammy first in any vocal category.

Ms. Reeves has recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra. She has also recorded with the Chicago Symphony Orchestra conducted by Daniel Barenboim and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. Ms. Reeves was the first Creative Chair for Jazz for the Los Angeles Philharmonic and the first singer to ever perform at the famed Walt Disney Concert Hall.

Ms. Reeves worked with legendary producer Arif Mardin on the Grammy Award-winning *A Little Moonlight*, an intimate collection of 10 standards featuring her touring trio. When her first holiday collection *Christmas Time is Here* was released in 2004, Ben Ratliff of *The New York Times* raved, "Ms. Reeves, a jazz singer of frequently astonishing skill, takes the assignment seriously; this is one of the best jazz Christmas CDs I've heard."

Ms. Reeves appeared and performed in George Clooney's *Good Night, and Good Luck*, the Academy Award-nominated film that chroni-

cles Edward R. Murrow's confrontation with Senator Joseph McCarthy. The soundtrack recording of *Good Night, and Good Luck* provided Ms. Reeves her fourth Best Jazz Vocal Grammy in 2006.

In 2007, Ms. Reeves was featured in a documentary on the remarkable and all-too-brief life of Billy Strayhorn. Ms. Reeves's next recording is expected in early 2008.



Dianne Reeves

## UMS ARCHIVES

**T**his evening's concert by Dianne Reeves marks her third UMS appearance following her debut during UMS's Hill Auditorium Re-Opening Weekend in January 2004. Ms. Reeves celebrated the re-opening of Hill along with vocalist Dee Dee Bridgewater and violinist Regina Carter in the Jazz Divas Summit. From her quartet, bassist Reuben Rogers makes a return tonight, making his fourth appearance following his 1995 UMS debut with the Marcus Roberts Trio and Septet. Drummer Gregory Hutchinson returns for the third time following his UMS debut with the Joshua Redman Quartet in November 2001. Romero Lubambo makes his third UMS appearance following his 1996 debut with soprano Kathleen Battle. Tonight's concert marks pianist Billy Childs's UMS debut.

presents

## Odalan Bali

### An Offering of Music and Dance by Çudamani

Artistic Direction by **I Dewa Putu Berata**

Assistant Artistic Direction by **Emiko Saraswati Susilo**

Choreography by **I Nyoman Cerita**

Composed by **I Dewa Ketut Alit, I Dewa Putu Berata,  
I Made Karmawan, I Dewa Putu Rai**

Wayne Vitale, *Ambient Soundscapes*

Judy Mitoma, *Concept*

I Nyoman Cerita, I Dewa Putu Berata, Emiko Susilo, *Costume Design*

I Dewa Putu Berata, *Set Design*

Eileen Cooley, *Lighting Design*

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#### Program

Friday Evening, October 19 2007 at 8:00  
Hill Auditorium • Ann Arbor

*This performance is approximately two hours in length and contains one intermission.*

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10th Performance of the  
129th Annual Season

UMS Global Series: Asia

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

Tonight's performance is funded in part by the Wallace Endowment Fund.

Media partnership is provided by *Metro Times*.

Special thanks to U-M Center for Southeast Asian Studies, U-M Islamic Studies Initiative, and Charley Sullivan for their participation in this residency.

Çudamani's 2007 USA/Canada tour is made possible by Interdependent Productions, LLC and the UCLA Center for Intercultural Performance.  
[www.wac.ucla.edu/cip](http://www.wac.ucla.edu/cip)

**Large print programs are available upon request.**

## Dancers

Emiko Saraswati Susilo  
Ni Wayan Pebri Lestari  
Dewa Ayu Eka Putri

Desak Made Bratiani  
Ni Wayan Suweni  
Gusti Ayu Suryani

I Made Mahardika  
Dewa Gde Guna Arta

## Musicians

I Dewa Ketut Alit Adnyana  
I Gusti Kompiang Armawan  
I Dewa Gde Guna Arta  
I Dewa Putu Berata  
I Gusti Nyoman Darta  
Ida Bagus Putu Haridana  
I Made Karjana

I Made Karmawan  
I Made Mahardika  
I Dewa Made Mega Putra  
I Dewa Putu Rai  
I Made Suandiyasa  
I Dewa Putu Sudiantara  
I Dewa Made Suparta

I Made Supasta  
I Gusti Ngurah Suryana  
Anak Agung Gede Anom Sweta  
I Dewa Putu Wardika  
Ida Bagus Made Widnyana

## Notes on this Evening's Program

**A**n *Odalan* is a Balinese temple ceremony. All Balinese belong to several temples by virtue of descent or residence. Following the lunar calendar, every temple has an *Odalan* on its anniversary, which occurs every 210 days. Considering there are over 20,000 temples in Bali, *Odalans* are the most pervasive religious activity on the island. The main function of an *Odalan* is to create and maintain harmony and balance between the three worlds—the divine, the human, and the natural.

One of the goals of *Çudamani* is to recontextualize their arts within a theatrical narrative. In doing so, powerful symbols like the sacred headdress, cock fights, masks, and mythical beasts are depicted not just as exotic objects but integral parts of temple rituals, each with their own special place of honor. *Çudamani* has created *Odalan Bali* as an expression of Balinese spirituality and community.

## Part One

### Awakening: Balance and Harmony

#### Nighttime soundscapes

#### Galang Kangin: First Light in the East

Preparation for the festival starts before dawn. Our village awakens to the sounds of sweeping and birdsongs. The entire community comes out to work in preparation for the *Odalan*, from the youngest to the oldest. Men and women share in their responsibilities to clean and prepare the sacred space where the *Odalan* is to be held.

#### Mebat: Preparing Offerings

Composer: I Dewa Putu Berata

Women and men make offerings and prepare food that is to become part of the larger ceremony. Before dawn, the adult males in the village enjoy each other's company as they chop meat and spices and grate vegetables and coconuts. Women fold, clean, and cut palm fronds, knead rice, and sing songs. The roles of women and men inspire different kinds of energy in Bali. Both are equally valued, and eternally intertwined.

**Mecaru: Appeasing the Playful Earth Spirits**

Composer: I Dewa Ketut Alit

The *Mecaru* is a ceremony that is performed during an *Odalan* to appease the mischievous *Buta Kala* spirits. The women travel throughout the temple, offering holy water, incense, flowers, and special foods. The men of the village perform *Baris Gede*, a ceremonial dance of chivalrous elegance, as they call forth the spirits. Once the *Buta Kala* are satisfied by these offerings, harmony and balance are restored and all is ready for the *Odalan* to begin.

*Part One of this production was commissioned by the 2005 Savannah Music Festival.*

**INTERMISSION**—Soundscapes of the Jeroan  
(Inner Temple)

**Part Two  
Odalan****Çudamani**

Composers: I Dewa Putu Rai, I Dewa Putu Berata, and I Dewa Ketut Alit

We evoke the feeling of the *Odalan* itself through our composition “Çudamani,” which is inspired by the *Panca Gita* or the “five sounds” that must be heard for an auspicious festival: The priestly mantras, the priest’s bells, ancient songs while sitting in the temple, the gamelan, and the wooden slit drum.

**Rejang**

Composer: I Dewa Ketut Alit

This choreography and composition is inspired by the meditative yet communal *Rejang* dances in our temples. Each village or region has a special and sacred *Rejang* dance that is unique in movement and music. In our village, women and girls of all ages come together and dance as an offering to the gods. The spirit of dedication and sincere offering is the same in every village.

**Tajen**

Composer: I Made Karmawan with additional arrangements by I Dewa Putu Berata

In composer Karmawan’s village, cockfights are an essential part of every *Odalan*. The offering of blood is a rite to appease the spirits that disrupt the Balinese life. It also allows for kinship among the men of the village as they participate in the

intense drama of betting, fighting, defeat, and triumph, and ultimately the challenges of life and death.

**Legong Gering**Composer: I Dewa Putu Berata  
Dancers: Ni Wayan Febri Lestari and Gusti Ayu Suryani

The *Legong* dance represents the unification of diverse realities. It is one way for the spirits to descend into the human realm. Young girls are entrusted as vessels for the divine and are descended upon by spirits while donning sacred headdresses called *Susuhunan*. The story of the birth of the *Legong* is the story of an ailing prince whose fevered mind saw two beautiful women dancing. When he regained his health he called forth artists of the village and transformed his imagination into reality.

**Truna Gandrung**

Dancers: Dewa Ayu Eka Putri

*Odalans* are not only ceremonial, but also festive occasions. Virtuosoic performance often provides entertainment and delight to the devotees. An example of the *kebyar* genre developed in the 1930s in North Bali, “Truna Gandrung” means “young man in love” and is inspired by the moods, energy, spirit, and playful exuberance of youth.

**Barong**

Dancers: I Made Mahardika and Dewa Gde Guna Arta

One of the most transformative moments in the ceremony is the lion-like guardian called the *Barong*. A vehicle of Lord Shiva, the *Barong* watches over the ceremony and manifests powers that protect the village. It is a revered and beloved figure for the village, and particularly the children, who parade their homemade *Barongs* on the road during auspicious days.

**Nyimpen: To Put Away**

As the ceremony draws to a close the sacred vessels are stored with the knowledge that the gods are ever-present. The final ceremony takes place at midnight on the damp earth. Humbly and quietly we put away our sacred headdresses and *Barong* until the next *Odalan*. Our last prayers are “*Om Çanti Çanti Çanti Om*” (May there be peace).



The island of Bali is home to the vast majority of Indonesia's small Hindu minority. It is also the largest tourist destination in the country, particularly in Ubud, the famous tourist town just north of Pengosekan. By the 1990s most of the musicians of Ubud were playing for tourists and moving away from any connection with the religious and communal life of the village. As a response, in 1997, brothers Dewa Putu Berata and Dewa Ketut Alit called together a number of talented and promising young people from different areas in Bali to form **Sanggar Çudamani** as an alternative to the groups formed to solely entertain tourists. The *sanggar* today is a powerhouse of cultural and educational activity and creativity complete with studios, classes, workshops, and rehearsal space. The members range in age from 18 to 35.

Aware of the dangers of performing solely for tourists, Çudamani is dedicated to *ayah*, or devotional service, contributing performances of artistic excellence at temple ceremonies and other religious festivals. These bring little or no money, but reconnect artists to the community and temples in which music and dance have played an integral role for centuries. Çudamani teach its youth for free and is one of the few groups that teach the girls to play Gamelan music.

Çudamani has seen its creative work grow in two directions: exploring and preserving its most basic roots, and exploring new areas through teaching, collaboration, and new creativity. The music reflects the members' approach to life as they co-mingle the ancient and modern, globalization, and spirituality. The musicians play on a hybrid gamelan orchestra, *Semarandana*, which was created in the 1980s. With seven tones rather than the usual five, this special gamelan allows the freedom to play in rare modes, derived from older court and ritual gamelan. This type of ensemble is still quite rare in Bali, and Çudamani is on the forefront of work in this style. Çudamani's bold and cutting-edge music compositions and dance choreography are created collaboratively and resonate with both traditional and contemporary audiences.

In 2001 and 2005, Çudamani received a grant from the Ford Foundation for their work in preservation, innovation, and education. Çudamani and its members have toured in Italy, Greece, the World EXPO in Aichi Japan, and performed in three tours of the US. They have collaborated with master musicians, scholars, and ethnomusicologists from around the world: Kenny Endo, Larry Reed, Andrea Centazzo, Michael Tenzer, Raneer Ramaswamy (Ragamala Music and Dance Theater), and the Chitresh Das Dance Company. In the summer of 2007, the company hosted the Çudamani Summer Music and Dance Institute, which invited 22 artists from around the world to study Balinese music and dance in a three-week intensive program in Bali. This program will be repeated in 2008. For more information please visit [www.cudamani.org](http://www.cudamani.org)

*Tonight's performance marks Çudamani's UMS debut.*

**Dewa Putu Berata** (*Artistic Director*) was born to a family of musicians and painters in the village of Pengosekan, Bali. After high school, he enrolled at STSI, Bali's national academy of the arts, where he participated in international performance tours to Japan, Spain, and the US. He was a founding member of both Çudamani and the group Semara Ratih and has directed numerous gamelan ensembles throughout Bali and the US. An accomplished musician, composer, dancer, and visual artist, Mr. Dewa excels in traditional Balinese genres as well as new creative forms of theater and music. He is Artistic Director of both Çudamani and Sekaa Gong Tunas Mekar, a traditional Balinese ensemble from his home village.

**I Nyoman Cerita** (*Choreographer*) learned dance at age 6 from his grandparent I Made Kenyir. Since 1978, he has been an active dancer, teacher, choreographer, and composer at formal institutions and in communities, creating dance and drama choreography for the Bali Arts Festival.



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### **Emiko Saraswati Susilo** (*Assistant Director*)

was born in Honolulu and raised in Los Angeles. She has been surrounded by great artists from a young age. She played Javanese and Balinese gamelan as a child. When she was 14, she began her formal studies in Javanese and Balinese dance under the direction of KRT Sasmintadipura and Ni Made Wiratini. Since 1994, she studied Javanese singing from Tri Haryanto as she traveled back and forth to Bali. Ms. Susilo performed extensively with Gamelan Sekar Jaya between 1990 and 2000 and was one of Çudamani's founding members in 1997. She has taught and performed with Çudamani and toured with them to the US and the Cultural Olympiad Festival in Athens, Greece. She is currently the coordinator of Çudamani's international and educational programs.

### **Production Credits**

Judy Mitoma, Marcia Argolo, Anuradha Kishore Ganpati,  
Sabrina Rodriguez, *Tour Management*  
Jero Mangku Dalem Pengosekan, Jero Mangku Uncar Sari  
Pengosekan, *Ritual/Spiritual Advisors*  
I Dewa Made Suparta, I Dewa Ketut Alit Adnyana, I Made Karjana,  
I Made Suandiyasa, *Production Assistants*



presents

## Pamina Devi

### A Cambodian Magic Flute

A Production of the Khmer Arts Academy

Performed by the **Khmer Arts Ensemble**

*Choreography, Direction, Costume Design, Lyrics, and  
Traditional Music Arrangements by **Sophiline Cheam Shapiro***

*Scenic and Lighting Design by **Marcus Doshi***

#### Program

Saturday Afternoon, October 20, 2007 at 1:00 (family performance)  
Saturday Evening, October 20, 2007 at 8:00  
Sunday Afternoon, October 21, 2007 at 2:00  
Power Center • Ann Arbor

*This performance is approximately 80 minutes in length and is performed without intermission.*

11th, 12th, and 13th  
Performances of the  
129th Annual Season

UMS Global Series: Asia

*The photographing or  
sound and video recording  
of this performance or  
possession of any device  
for such recording is  
prohibited.*

The 07/08 Family Series is sponsored by Toyota.

Funded in part by the Wallace Endowment Fund.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, The Ford Foundation, and JP Morgan Chase.

Funded in part by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, which believes a great nation deserves great art, with additional contributions from General Mills Foundation, Land O'Lakes Foundation, and Michigan Council for Arts and Cultural Affairs.

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

Special thanks to U-M Center for Southeast Asian Studies, Charley Sullivan, U-M Department of Dance, Christian Matijas, U-M Ross School of Business Arts Enterprise Initiative, U-M Nonprofit and Public Management Center, Kelly Dylla, Angie Lausche, Linda Lim, Joseph Lam, U-M School of Music, Theatre & Dance, U-M Stearns Collection of Musical Instruments, U-M Center for Chinese Studies, U-M Center for World Performance Studies, U-M Institute for Humanities, and U-M Alumni Association for their participation in this residency.

Special thanks to photographer Bryan Whitney for his contributions to the Power Center lobby exhibit

*Pamina Devi* is produced by Khmer Arts Academy in collaboration with Amrita Performing Arts.

*Pamina Devi* was commissioned by New Crowned Hope, Vienna, Austria.

The Khmer Arts Ensemble appears by arrangement with Lisa Booth Management, Inc., touring and general manager for the Khmer Arts Academy.

The creation and USA tour of *Pamina Devi* has been made possible in part by the Asian Cultural Council; the Max & Victoria Dreyfus Foundation; Spunk Fund, Inc.; an anonymous donor; and the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, and the Ford Foundation. A Creative Capital Project.

**Large print programs are available upon request.**

## Cast

<b>Pamina Devi (Pamina)</b>	Pumtheara Chenda
<b>Preah Chhapoan (Tamino)</b>	Kong Bonich
<b>Sayon Reachny (Queen of the Night)</b>	Sam Sathya
<b>Preah Arun Tipadey (Sorastro)</b>	Chao Socheata
<b>Noreak (Papageno)</b>	Sao Phiom
<b>Thornea (Monastatos)</b>	Sok Sokhan
<b>Krut (Garuda)</b>	Sot Sovanndy
<b>Nory (Papagena)</b>	Khut Sothavy
<b>Baksei (Birds)</b>	Khut Sothavy Mot Pharan Um Sreyvan
<b>Sayon Reachny Seney (Devotees)</b>	Chan Sopheap Sam Ratha Pum Molyta Sin Sotheary
<b>Preah Arun Tipadey Seney (Devotees)</b>	Lim Chanboramy Nong Sophanmay Rin Sreyleak Sot Sovanndy Long Chantheary Noun Kaza Sao Somaly

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## Vocalists

Cheam Chantopheas  
Meas Sambo  
Chhorn Niboran  
Sim Chanmoly

## Musicians

Chum Kong  
Nol Kol  
Sac Sothea

Nil Sinoeun  
Ros Sokun  
Som Vanna

---

## Dresser

Peng Yom

---

## Instrumentation

*Roneat ek* (high-pitched xylophone), *gong thom* (low-pitched circle gong), *gong touch* (high-pitched circle gong), *gong* (standing gong), *sampho* (double-headed drum), *skor thom* (twin standing drums), *sralai thom* (low-pitched oboe), *sralai touch* (high-pitched oboe)

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## Synopsis

**P***amina Devi* is performed in Khmer with English subtitles.

### Act I

In the Realm of the Night, Sayon Reachny and her *seney* (devotees) dance happily with her daughter, Pamina Devi. They exit, leaving Pamina Devi dancing alone when the lecherous Thornea abducts her.

Sayon Reachny bitterly laments the loss of her daughter.

A *krut* (garuda bird) enters, chasing Preah Chhapan. Before it can kill him, Sayon Reachny's devotees rescue him.

Sayon Reachny tells Preah Chhapan that she was happy to save him, but is sad that she was unable to save her own daughter. He promises to bring Pamina Devi home. Sayon Reachny gives him a portrait of Pamina Devi and the flute of compassion for protection. He falls in love with the portrait.

Along the way to the Realm of the Sun, Preah Chhapan meets the bird catcher Noreak, who laments that he has no soul mate. Preah Chhapan invites him to join his journey, saying they'll both meet their true loves.

### Act II

In the Realm of the Sun, Preah Arun Tipadey rules with logic and order. Thornea brings Pamina Devi before her father. Preah Arun Tipadey explains that he had her abducted for her own good and to protect her from her mother's feminine influence. He commands Thornea to guard her.

Thornea tries to seduce Pamina Devi. When rebuffed, he imprisons her with magic. Preah Chhapan plays his flute and entrances the guards. Noreak enters and frees Pamina Devi. He then introduces her to Preah Chhapan and they fall in love. Before they can flee, they are caught and brought before Preah Arun Tipadey. The King decides that the prince is worthy of his daughter. But as a condition of marriage, he demands that Preah Chhapan first undergo an initiation of silence. The guards take Preah Chhapan and Noreak away.

Sayon Reachny visits Pamina Devi in the night and instructs her to kill her father. Pamina Devi refuses.

Pamina Devi runs to Preah Chhapan for help, but he is too engaged in his initiation ritual to pay attention. She decides to leave him, transforming her mother's dagger from a symbol of betrayal into a symbol of her own strength. Realizing his error, Preah Chhapan follows after Pamina Devi.



Sayon Reachny and her devotees catch the two lovers and condemn them for failing to follow her orders. Preah Arun Tipadey enters with his devotees. The two armies engage in battle. Frustrated at being caught in other people's conflicts, Noreak strikes the Gong of Consciousness; the battle freezes and dissipates.

Noreak, hopeless in his quest for love, frees his prized bird. The bird transforms into Nory, his soul mate.

Finally, Pamina Devi and Preah Chhapoan, Noreak and Nory dance in circles. Each couple joins together as one. They zig-zag into their future, determined to survive the difficult path of compromise and consideration ahead.

### About Pamina Devi

In 2003, Peter Sellars invited Sophiline Cheam Shapiro to create a new work for New Crowned Hope, a festival celebrating the 250th anniversary of Mozart's birth to take place in Vienna in 2006, and suggested *The Magic Flute* to her. The result is *Pamina Devi*, in which Ms. Cheam Shapiro turns one eye toward Mozart's operatic exploration of enlightened change in the aftermath of the American and French Revolutions and another eye toward her own experience with "enlightened" change and revolution, which came along with the cruelty and suffering inflicted by Cambodia's brutal Khmer Rouge regime (1975–79), a devastating legacy that continues to haunt Cambodia today.

Working from within the conservative structures of classical Cambodian dance, Ms. Cheam Shapiro sets her piece in a mytho-poetic time and space and speaks through an elaborate vocabulary of refined gestures, bejeweled garments, and percussive music. But she also pushes the form through her use of unexpected formations, an expanded kinetic vocabulary, reconceived musical arrangements and instrumentation, and innovations in costuming and settings.

I am a child of transformation. Having survived four radical regime changes, I view utopian ideas of societal and political transformation with caution.

Yet on a personal level I have found transformation to be a way of transcending the crippling circumstances that all that societal turmoil leaves in its wake. In the aftermath

of Pol Pot's Killing Fields, I transformed myself from a child with a distended belly and head lice into a celestial nymph by studying, performing, and entering the magic and mythology of the thousand-year-old art of classical dance. Within a few years, I, along with a whole new generation of artists, was touring my country and the world, reminding everyone that Cambodia is the heir to more enduring legacies than auto-genocide. A decade later, having exhausted the opportunities available to me in Cambodia, I immigrated to the US, where I studied and explored and transformed myself from a standard-bearing performer into a choreographer who infuses a venerable form with new ideas and who turns a traditional tool of the powerful into a vehicle for personal interpretation. Now I have returned to Cambodia, well-spring of my life's work.

In some ways, I feel like a lotus shoot that has struggled through mud and murky water to emerge above the surface where it blossoms in sunlight. I find a personal resonance in Pamina's tortuous journey, which, like mine, allows her to overcome betrayals and transforms her into someone who transcends the darkness from which she is born.

—Sophiline Cheam Shapiro

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### Cambodia and Cambodian Dance: Background and Context

Classical dance is Cambodia's most enduring performing art form—a living testimony of a potent and significant cultural heritage. Originally a vehicle for worship in the temples of ancient Angkor, this world-renowned and highly-stylized aesthetic is a repository of history and belief. Transferred from generation to generation, it is a form primarily set on women and remains a powerful source of identity, rebirth, and vitality today.

In the 20th century, Cambodia's classical performance forms were under extreme stress, first as one of the few instruments of indigenous power under colonial rule, then as a despised



scapegoat of the brutal Khmer Rouge regime of the late 1970s, and then as a pawn in the civil war of the 1980s.

During the Khmer Rouge era (1975–79) classical dance was banned. Though estimates vary, as many as two million Cambodians died during this brief period. Alongside the country's intellectuals, artisans, and teachers, as many as 90 percent of the dance's practitioners perished from disease, overwork, starvation, and slaughter.

In the immediate aftermath of this devastation, a small number of survivors returned to Phnom Penh to eagerly train a new generation of performers that was soon touring the country and abroad. This was a bold declaration that Cambodian culture would be known for more enduring legacies than auto-genocide.

At the same time, hundreds of thousands of Cambodians fled war and poverty to teeming refugee camps along the Thai border. Under the *ad hoc* leadership of surviving teachers, dancers, and musicians there, each camp formed a dance troupe (or troupes) and performances became an important part of camp life. When Cambodian refugees were resettled abroad, these new practitioners formed dance troupes in their adopted communities. Dance that until recently had been performed rarely outside royal palace walls now became a powerful expression for all Cambodians as they sought to embrace the positive aspects of their culture and affirm and transmit their identity.

During the 1980s and much of the 1990s, the form's greatest focus was on reconstruction and preservation. A new generation of dancers was trained in Cambodia and important repertory revived.

Political and economic instability continued in Cambodia until the early 1990s with the signing of the UN Peace Accords. But armed insurgents continued to plague Cambodia until the death of Pol Pot, the notorious leader of the Khmer Rouge, in 1998.

Following democratic elections in 1993, Cambodia began to emerge from more than two decades of war and cultural and political isolation. As a result, dancers and musicians from Cambodia were once again free to share the rich and ancient performing arts forms with the entire world. During this same period, some overseas

Cambodian artists returned to their homeland to help infuse venerable forms with new ideas and new energy. This post-KR generation of artists began to push the boundaries of conservation toward creation. One of these artists, Cambodian-American Sophiline Cheam Shapiro, has since led troupes in groundbreaking new works in classical dance—*Samritechak/ Othello* which toured to the Hong Kong Arts Festival, to the US, and to the Venice Biennale in 2003; *Seasons of Migration* which toured to major US venues in 2005; and now, *Pamina Devi*, which premiered in Vienna in 2006.

The US is home to more than 175,000 Cambodians, the largest population of self-identified Khmer outside of Southeast Asia. Among this group are a number of world-recognized artists. Ease of travel, communications technologies, and the need to share scarce resources have combined to create a new cultural paradigm. Cambodia's contemporary performing arts are now made and shared across national borders, combining living traditions with contemporary concerns, forms, and methods.

### Of Roles and their Players

Cambodian classical dance is generally performed by women who trace their art to carvings of celestial dancers on temples dating back 1,000 years and to stone inscriptions which pre-date those carvings. In that era, what is now Cambodia was the center of the vast Angkorian Empire. The dancers fashioned in stone were depicted in the heavens, dancing for the gods. Their earthly counterparts—dancers of the Kingdom of Cambodia—have for centuries been linked both to religious beliefs and the monarchy.

Cambodian dances of this tradition are populated with princes and princesses, male and female deities, giants (sometimes evil but also wise), and monkeys (often good-hearted). The characters in Ms. Cheam Shapiro's *Pamina Devi* embody two of four archetypes: *neang* (female), *nearong* (male). She also revives a masked character—the *Krut*—or Garuda bird, for the first time in 50 years.

Kinetically, *neang* play out Cambodia's complex and formal vocabulary of gestures and movements with the highest degree of refinement and grace. *Nearong* are a bit more open in their stance and arm placement.

Costumes for all are elaborate affairs made of silks, woven through by hand with silver and gold threads, sequined, bejeweled, and complemented by gold arm bands, headdresses, anklets, and bracelets. Costumes provide important clues to gender. Males wear pantaloons (*kben*) rather than skirts and feature epaulets on their shoulders.

**S**ophiline Cheam Shapiro (*Choreographer, Director, Costume Designer, Lyricist, and Arranger*) is a choreographer, dancer, vocalist, and educator whose original works have infused the venerable Cambodian classical form with new ideas and energy. Her choreography includes *Samritechak* (2000), *The Glass Box* (2002) and *Seasons of Migration* (2005), which she has set on Cambodia's finest performing artists and toured to three continents. Notable venues include Cal Performances, the Hong Kong Arts Festival, New York's Joyce Theater, and the Venice Biennale. *Pamina Devi* had its world première at Vienna's New Crowned Hope Festival (2006) and tours the US and Europe during the 07/08 season. Her next project, a collaboration with composer Chinary Ung for the Los Angeles Master Chorale, will première at Walt Disney Concert Hall in November 2008. Among her essays is "Songs My Enemies Taught Me," published in *Children of Cambodia's Killing Fields: Memoirs by Survivors*, compiled by Dith Pran and edited by Kim DePaul (1997, Yale University Press). Ms. Cheam Shapiro has received numerous honors, including Creative Capital, Durfee, Guggenheim, and Irvine Dance Fellowships, as well as the 2006 Nikkei Asia Prize for Culture.

Ms. Cheam Shapiro was a member of the first generation to graduate from the Royal University of Fine Arts (RUFA) after the fall of Pol Pot's Khmer Rouge regime and was a member of the faculty there from 1988 to 1991. She studied all three major roles for women (*neang, nearing, and yeak*), which is rare. With RUFA's ensemble, she toured India, the Soviet Union, the US, and Vietnam. She immigrated to Southern California in 1991. Shapiro studied dance ethnology at UCLA on undergraduate and graduate levels and now teaches and lectures internationally. She is co-founder and Artistic Director of the Khmer Arts Academy based in Long Beach, California and Takhmao, Cambodia.

**Chao Socheata** (*Preah Arun Tipadey*) is a principal dancer with the Khmer Arts Ensemble who studied classical dance at Phnom Penh's National School of Fine Arts.

**Chum Kong** (*Musician*) studied classical music at Phnom Penh's Royal Palace in the early 1960s and performed there until 1975. In the 1980s, he was part of an ensemble at the Site 2 Refugee Camp in Thailand and, after being repatriated, joined the faculty at the Royal University of Fine Arts. More recently, he had the opportunity to study contemporary music in the Philippines. In addition to his work with the Khmer Arts Ensemble, he teaches music in a village on Koh Arey Ksat, an island in the Mekong River, where he lives.

**Kong Bonich** (*Preah Chhapoan*) is a principal dancer with the Khmer Arts Ensemble who studied classical dance at Phnom Penh's National School of Fine Arts.

**Peng Yom** (*Dresser*) began her classical dance training at Cambodia's Royal Palace in the 1950s and toured throughout the world with the Palace ensemble. She is a specialist in the *yeak* (demon) and male-role characters. After the Khmer Rouge era, she joined the faculty of the National School of Fine Arts, where she taught until her retirement in 2006. In addition, she spent several years teaching with the Lowell, Massachusetts-based Angkor Dance Troupe.

**Pumtheara Chenda** (*Pamina Devi*) studied classical dance at the National School of Fine Arts and the Royal University of Fine Arts, where she earned a BA in 2006. In addition to her work with the Khmer Arts Ensemble, she has acted in Randal Douc's play *Les hommes désertés* in Orléans, France, and in Phnom Penh. She is the daughter of prominent musician and composer Yun Theara.

**Ros Sokun** (*Musician*) studied and performed classical music at Phnom Penh's Royal Palace in the 1960s and 1970s. After 1979, he joined the Ministry of Culture's Department of Performing Arts.



**Sam Sathya** (*Sayon Reachny*) began formal training as a classical dancer in the early 1980s, but had her first exposure to performance during the Khmer Rouge's revolutionary rule (1975–79). As a little girl it was her task to light the lamps that would illuminate the performance area of the troupes that danced and sang of the glory of the revolution. Hailed as the finest dancer of her generation, her roles include Neang Seda (Princess Sita) in the *Reamker*, Cambodia's version of the Ramayana epic, and Moni Mekhala, goddess of the sea, maintaining a lineage from her own renowned teachers, Chea Samy (who passed away in 1994) and Menh Kossony. She has also created and/or performed lead roles in Ms. Cheam Shapiro's *Samritechak*, *The Glass Box*, and *Seasons of Migration*. Ms. Sathya has toured throughout Africa, Asia, Europe, and North America, and teaches at the National School of Fine Arts.

**Sao Phirom** (*Noreak*) is a principal with the Khmer Arts Ensemble who studied classical dance at Phnom Penh's National School of Fine Arts.

**Sok Sokhan** (*Thornea*) graduated from the National School of Fine Arts in 1997. In addition to her work with the Khmer Arts Ensemble, she has her own video production company and is currently studying for a BA at the National University of Management in Phnom Penh.

**Marcus Doshi** (*Scenic and Lighting Designer*) creates work for theater, opera, and dance as well as collaborating with artists and architects on a wide array of non-theatrical ventures. His work has been seen internationally in Edinburgh, London, Castres, Amsterdam, Vienna, Chennai, Mumbai, and Venice (Sophiline Cheam Shapiro's *Samritechak*). In the US, he has collaborated with a range of producing institutions and artists including Florentine Opera, Virginia Opera, Lincoln Center Festival, Hartford Stage, Chicago Shakespeare, and Seattle Rep. He is an Associate Artist of the Civilians and a Company Member of Moving Theatre. In the art world, Mr. Doshi has designed the lighting for *Karaoke Ice* and the exhibition lighting for the Cooper-Hewitt National Design Museum's 2006 Design Triennial: *Design Lifenow*. He holds degrees from Wabash College and the Yale School of Drama.

**Robert W. Henderson, Jr.** (*Technical Director*) is a New York-based lighting designer. Recent credits include *Mary's Wedding* directed by Tazewell Thompson; *The Laramie Project*, *Jekyll & Hyde*, *Man of La Mancha*—all at Theatre Three where he is Resident Lighting Designer; *Afghan Women*, a new play by William Mastrosimone; *Lady from the Sea*, *Phase C*; and the 2005 Christmas windows at Barney's New York. Recent Associate/Assistant Design credits include Terry O' Reilly's *Violet Fire* at BAM and the Belgrade National Theatre, Sarah Michelson's European Tour of *Shadowmann*, and Tazewell Thompson's *Constant Star*. Mr. Henderson received his MFA from NYU's Tisch School of the Arts Department of Design. He received his BFA from University of Florida's Department of Theatre and Dance.

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**The Khmer Arts Ensemble** is a 31-member independent classical dance and music troupe that specializes in the original choreography of its artistic director, Sophiline Cheam Shapiro, as well as rarely performed works from the classical canon. The Ensemble tours internationally and performs at its own breathtaking pavilion-style theater in Takhmao, Cambodia, outside of Phnom Penh. Its performing artists were all trained at Phnom Penh's National School of Fine Arts (Cambodia's official fine arts conservatory), the Royal University of Fine Arts, and the Royal Palace. The troupe is a project of Khmer Arts Academy, which also houses a dance school and both amateur and professional companies in Long Beach, CA.

*Tonight's performance marks the Khmer Arts Ensemble's UMS debut.*

*Produced by***Khmer Arts Academy**Sophiline Cheam Shapiro, *Artistic Director*John Shapiro, *Executive Director*Chheng Phon, Soth Sam On, *Advisors Emeritus*For more information, please visit [www.khmerartsacademy.org](http://www.khmerartsacademy.org)**Amrita Performing Arts**Fred Frumberg, *Executive Director**Commissioned by***New Crowned Hope, Vienna, Austria**Peter Sellars, *Artistic Director*Wiener Festwochen, *Executive Producer, Vienna***Production Credits**Robert W. Henderson, Jr., *Technical Director*Kang Rithisal, *Company Manager*Chum Chanveasna, *Assistant to the Director*

Kum Sokunthea, Mao Siha, Nou Chanmoly, Phal Saravudh,

Proeung Sokcheat, Sim Chanmoly, Tim Samy,

*Costume Makers*

Deirdre Valente, Toni Shapiro-Phim, John Shapiro,

*Program Notes*John Shapiro, James Wasserman, *Production Photos*Road Rebel, San Diego, CA; PTM Travel, Phnom Penh,  
Cambodia, *Travel Arrangements***US 2007 Tour**Deirdre Valente, *Touring General Manager*

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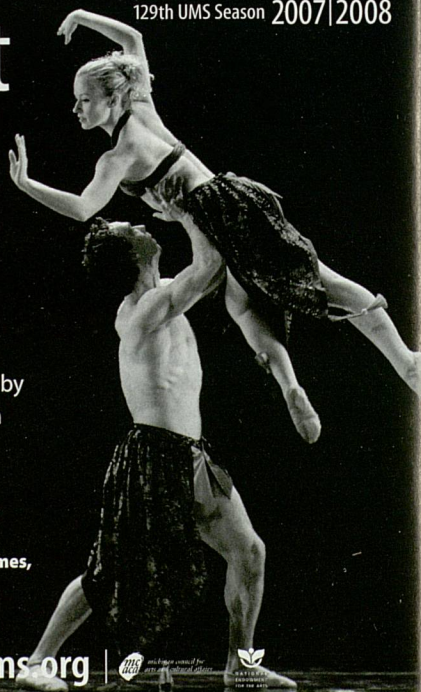
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Huong, Pich Tum Kravel, Pok Sarann, Ralph Samuelson, Cecily  
Cook, Ros Kong, Sara R. Surrey, and Karen Molleson.World Première: December 8, 2006, Schloss Schönbrunn,  
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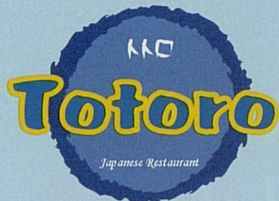


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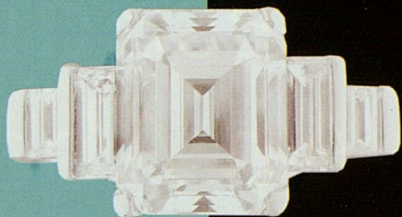
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# UMS/Experience

## • UMS EDUCATION PROGRAMS

[www.ums.org/education](http://www.ums.org/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 can have by enhancing the quality of life of 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 one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

## ADULT & COMMUNITY ENGAGEMENT

*Please call 734.647.6712 or email [umsed@umich.edu](mailto:umsed@umich.edu) for more information.*

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. 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 south-eastern Michigan region.

### Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture. These events include

- **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/Round Tables** – In-depth adult education related to a specific artist or art form
- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



### The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

734.615.0122 | [www.ums.org/network](http://www.ums.org/network)

The NETWORK was launched during the 04/05 season to create an opportunity for African-

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UMS Performance  
Calendar

◀ Sep 2007 ▶

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

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Americans and the broader community to celebrate the 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 is free.

### 07/08 NETWORK PERFORMANCES

- Shen Wei Dance Arts: *Second Visit to the Empress*
- Dianne Reeves
- Handel's *Messiah*
- Youssou N'Dour and The Super Étoile
- Jazz at Lincoln Center Orchestra: Love Songs of Duke Ellington
- Celebration of the Keyboard
- Ahmad Jamal
- SFJAZZ Collective: A Tribute to Wayne Shorter
- Urban Bush Women/Compagnie Jant-Bi: *Les écailles de la mémoires* (The scales of memory)
- Bobby McFerrin, Chick Corea and Jack DeJohnette

## UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu) for more information.

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

## UMS Youth

### 07/08 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 07/08 season features special youth presentations of Shen Wei Dance Arts, *Pamina Devi: A Cambodian Magic Flute*, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Chinese Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

### Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

### K-12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

### Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All 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 I.D. when purchasing tickets. Check out the UMS website at [www.ums.org](http://www.ums.org) for March events!

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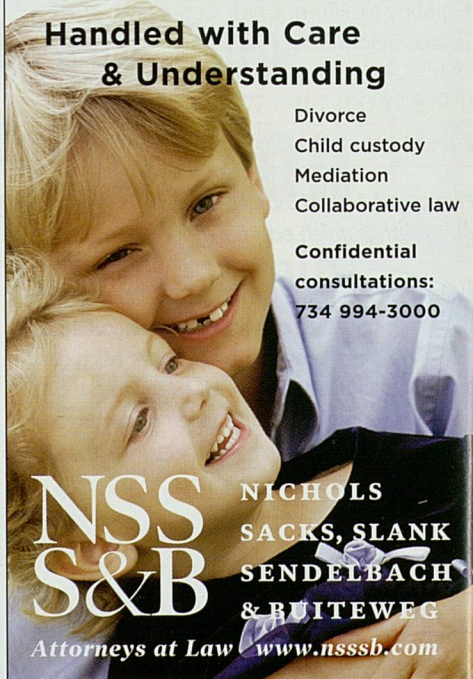
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### Teacher Advisory Committee

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.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate 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.

### UMS Teen Programs

#### Teen Tickets

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

#### 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. Details about this performance will be announced in Spring 2008.

### UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of [ums.org](http://ums.org) for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

### Family Days

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced later this year.

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

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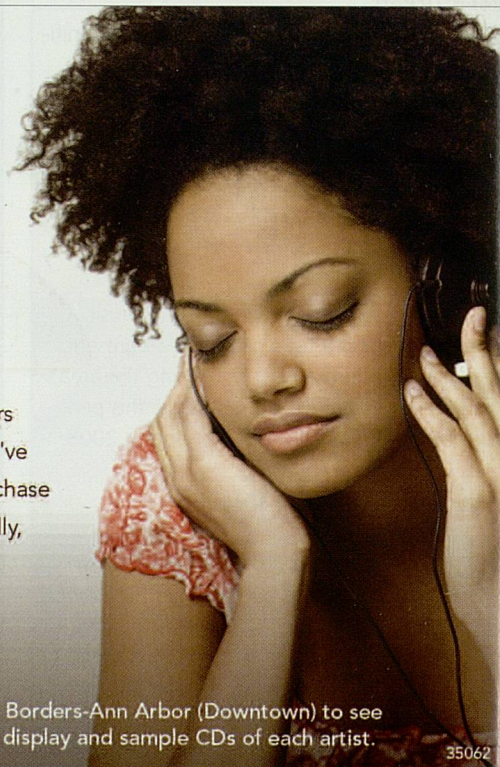
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## • UMS STUDENT PROGRAMS


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

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

### Half-Price Student Ticket Sales

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

**Winter Semester:** Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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### Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

### UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can

be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit [www.ums.org/students](http://www.ums.org/students) to order online.

### Arts & Eats

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

07/08 Arts & Eats Events:

- Shen Wei Dance Arts, Sat. 9/29
- Hubbard Street Dance Chicago, Fri. 10/26
- Caetano Veloso, Fri. 11/9
- *Messiah*, Sun. 12/2
- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35. To order the 07/08 Arts Adventure Series, visit [www.arts.umich.edu](http://www.arts.umich.edu) to view the performance offerings and complete the order form by October 9.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit [www.arts.umich.edu](http://www.arts.umich.edu) for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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### Internships and College Work-Study

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

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

### Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

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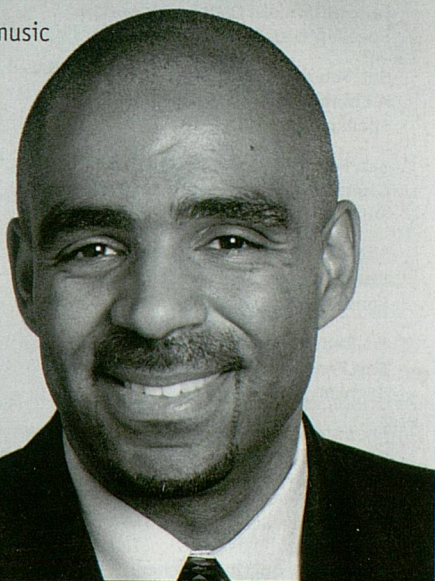
Aaron Dworkin, '97, MM'98

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



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Fri, Sept 28, 5:30 pm, Alumni Center

**Shen Wei Dance Arts**

Speaker: Kenneth G. Lieberthal

Sat, Oct 6, 5:30 pm, Rackham Building

**Filarmonica della Scala**

Speaker: Martin Katz

Fri, Oct 12, 5:30 pm, Hill Auditorium

**Krystian Zimerman**

Speaker: Logan Skelton

Thurs, Oct 25, 5:30 pm, Power Center

**Hubbard Street Dance Chicago**

Speaker: Jim Vincent

Sun, Nov 4, 2007, 5 pm, Rackham Building

**St. Petersburg Philharmonic**

Speaker: Beth Genné

Sat, Nov 10, 5:30 pm, Rackham Building

**Yo-Yo Ma and Kathryn Stott**

Speaker: Anthony Elliott

Wed, Jan 16, 5:30 pm, Hill Auditorium

**Jazz at Lincoln Center Orchestra**

Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building

**A Celebration of the Keyboard**

Speaker: Arthur Greene

Sat, Febr 9, 5:30 pm, Rackham Building

**Guarneri/Johannes String Quartets**

Speaker: William Bolcom

Thurs, Feb 14, 5:30 pm, Rackham Building

**Christian Tetzlaff**

Speaker: Stephen Shipps

Fri, March 14, 5:30 pm, Rackham Building

**San Francisco Symphony**

Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building

**Bach's St. Matthew Passion**

Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building

**Lang Lang**

Speaker: Kenneth C. Fischer

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**Call 734.764.8489 for information**

**Go Blue! Tailgate**

Saturday, September 22, 2007

Hosts: Maya Savarino / Penny & Ken Fischer

**A Far East Feast**

Thursday, September 27, 2007, 7 PM

Hosts: Mignonette and Dick Cheng and  
Nancy and Wendel Heers

**Football Fan Fare**

Saturday, October 20, 2007, 7 PM

Hosts: Alicia Torres and Frank Legacki

**A Festive Halloween Celebration**

Sunday, October 28, 2007, 5 PM

Hosts: Allison and Greg Poggi

**Let's Do It**

Friday, November 16, 2007, 7 PM

Hosts: Mike Monahan and Mary Campbell

**Mostly Mozart**

Saturday, January 19, 2008, 7 PM

Hosts: Karen and Karl Gotting

**A Song to Remember:**

**Chopin at the Kempf House**

Friday, February 22, 2008, 7 PM

Hosts: Ewa and Rafal Sobotowski

**A Fall Harvest Adventure—S.A.**

Friday, March 7, 2008, 7 PM

Hosts: Katherine and Damian Farrell

**All That Jazz**

Saturday, March 15, 2008, 7 PM

Hosts: Kathleen Nolan and Doug Kelbaugh

**Cinco de Mayo**

Saturday, May 3, 2008, 7 PM

Hosts: Jean and Arnold Kluge

**If These Walls Could Talk**

Saturday, May 17, 2008, 6-8 PM

Hosts: Sue and Jim Kern

**Rhythms of the Night**

Friday, May 30, 2008, 6-9 PM

Host: Newcombe Clark

# UMS/Support

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

## **• CORPORATE SPONSORSHIP AND ADVERTISING**

### **Advertising**

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

### **Sponsorship**

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

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- Making highly visible links with arts and education programs
- Recognizing employees
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## **• INDIVIDUAL DONATIONS**

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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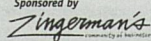
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## • UMS VOLUNTEERS

### UMS Advisory Committee

The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

### Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

### Ford Honors Program and Gala

May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

### On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. This year's event was held on September 14. Look for information at [www.ums.org](http://www.ums.org) about *On the Road* in the 08/09 season.

### UMS Ushers

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

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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

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

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## • ANNUAL FUND SUPPORT

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**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2006 and August 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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## Sept. 29 > The Ring

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## Oct. 20 > Bird's Eye View

*Swan Lake*, *Firebird* and Fetter *Violin Concerto No. 2* with Aaron Berofsky.

## Dec. 8 > Heroes

*Don Quixote* and Beethoven *Symphony No. 3 "Eroica."*



## Jan. 26 > Mozart's Birthday Bash

Mozart's *Piano Concerto No. 21*, *Symphony No. 41* and *Magic Flute Overture*

## Dickinson Wright Family Series

Nov. 11 > Beethoven *Lives Upstairs*



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## Dec. 1 > Sing-Along with Santa

Songs, storytelling and pictures of the kids with Santa.

## Jan. 27 > Babar

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16 Hands  
4 Seasons Perfume and  
Lingerie/Allure Boutique  
Wadad Abed  
AbraCadabra Jewelry/Gem Gallery  
Acme Mercantile  
Benjamin Acosta-Hughes  
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Alice Lloyd Residence Hall  
Carol and Herb Amster  
Blair Anderson  
Ann Arbor Art Center  
Ann Arbor Art Center Gallery Shop  
Ann Arbor Aviation Center  
Ann Arbor District Library  
Ann Arbor Framing  
Ann Arbor Hands-On Museum  
Ann Arbor Public Schools  
Ann Arbor Tango Club  
Ann Arbor's 107One  
Arbor Brewing Company  
John U. Bacon  
Avalanti Hair Designers  
Ayla & Company  
John U. Bacon  
Bailey, Banks & Biddle  
Bana Salon and Spa  
Bob and Wanda Bartlett  
Joseph W. Becker  
Gary Beckman  
Bellanina Day Spa  
Kathy Benton and Robert Brown  
Yehonatan Berick  
Lynda Berg  
Bery Goldsmiths  
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Nishta Bhatia  
Maurice and Linda Binkow  
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Bloomfield Gourmet Shoppe  
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Enoch Brater  
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Bob Buckler  
Jim Burnstein  
Patty Butzke/Orbit Hair Design  
Cafe Zola  
Cake Nouveau  
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Camp Michigania  
Mary Campbell/Everyday Wines  
Nathan Caplan  
Casey's Tavern  
Cass Technical High School  
Cesar Chavez High School  
Mignonette Cheng  
Cherry Republic  
The Chippewa Club  
Mark Clague  
Deb Clancy  
Coach Me Fit  
Cole Street Salon & Spa  
The Common Grill  
Community High School

Community High School Dance Program  
 Complete Chiropractic and Bodywork Therapy  
 Howard Cooper/Howard Cooper Import Center  
 Liz Copeland  
 James Corbett and Mary Dempsey  
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 Habte Dad  
 Gary Decker  
 Judith DeWoskin  
 Sally and Larry DiCarlo  
 Andrew S. Dixon/Personal Computer Advisor  
 Heather Dornbey  
 Downtown Home & Garden  
 DTE Energy  
 Duggan Place Bed and Breakfast  
 Aaron Dworkin  
 The Earle Restaurant  
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 Eastern Michigan University Department of Theater Education  
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 Jack and Betty Edman  
 Lisa and Jim Edwards  
 El Bustan Funoun  
 Anthony Elliott  
 Julie Ellison  
 Equilibrium  
 Espresso Royale  
 Mary Ann Faeth  
 Fantasy Forest  
 Jo-Anna and David Featherman  
 Susan Filipiak  
 Ucal Finley  
 Susan Fisher and John Waidley  
 Kristin Fontichiaro  
 Frame Factory  
 Fran Coy Salon  
 Sara Frank  
 Maxine and Stuart Frankel  
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 Zvi Gitelman  
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 Carl and Charlene Herstein  
 Hill Top Greenhouse and Farms

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 Knit A Round Yarn Shop  
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 Karen Lindenber  
 Logan - An American Restaurant  
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 Martha Cook Residence Hall  
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 MFit Fitness Center  
 Michigan Theater  
 Carla Milarch  
 Miles of Golf  
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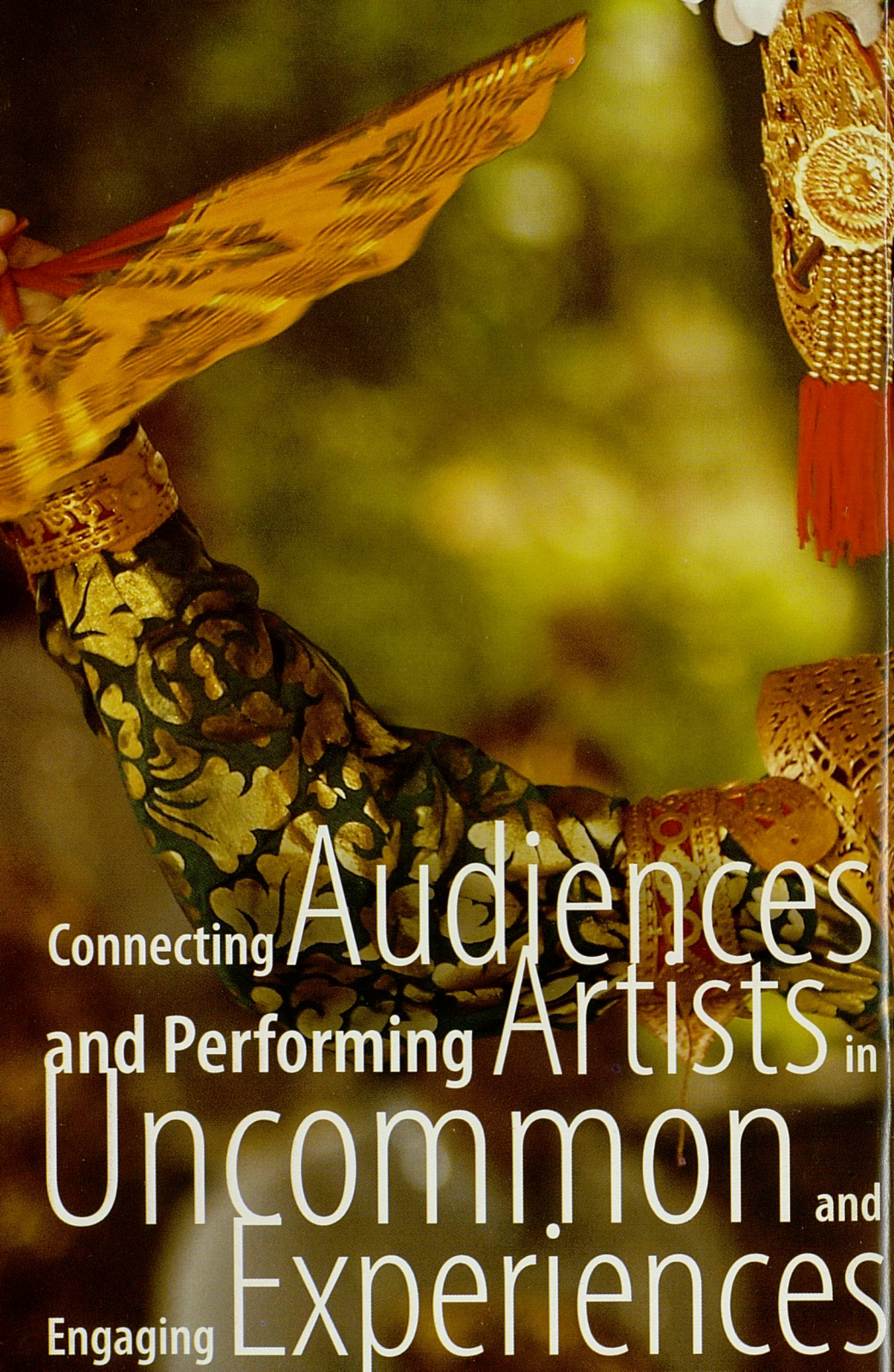
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