



UNIVERSITY
ums
MUSICAL SOCIETY

FALL 2007 SEASON
UNIVERSITY OF MICHIGAN
ANN ARBOR

Proud supporters of the arts in Ann Arbor.
(After all, we perfected the art of impeccable hotel service.)



Kensington Court remains Ann Arbor's most casually elegant hotel. Here you'll find comfortable, affordable rooms and the ideal setting for business meetings, weddings, special events - even delectable dining at reasonable prices in Graham's, our hotel restaurant. *Welcome to the fine art of outstanding service.*

Call now for a reservation.
734-761-7800
610 Hilton Blvd.
Ann Arbor, MI 48108
www.kcourtaa.com

We exceed. You succeed.



Kensington Court
ANN ARBOR

university musical society

Fall 07

University of Michigan • Ann Arbor

P/2 Letters from the Presidents

P/5 Letter from the Chair

UMS/Leadership

P/6 UMS Corporate and Foundation Leaders

P/14 UMS Board of Directors/National Council/
Senate/Advisory Committee

P/15 UMS Staff/Teacher Advisory Committee

UMS/Info

P/17 General Information

P/19 UMS Tickets

UMS/Annals

P/21 UMS History

P/22 UMS Venues and Burton Memorial Tower

UMS/Experience

P/27 UMS Education Programs

P/33 UMS Student Programs

UMS/Support

P/37 Corporate Sponsorship and Advertising

P/37 Individual Donations

P/39 UMS Volunteers

P/41 Annual Fund Support

P/46 Annual Endowment Support

P/48 UMS Advertisers/Member Organizations

Cover: Dancer from Cudamani appearing at Hill Auditorium Friday, October 19, 2007.
Photo by Jorge Vismara.

• 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.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome 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 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 or call me at 734.647.1174.

Very best wishes,

Kenneth C. Fischer
UMS President

Let Us Put You In The Spotlight

- Audi
- Honda
- Porsche
- Volkswagen

HOWARD COOPER

• Import Center •

*Voted #1 Best Car Dealership Eleven Years In a Row
(97-07) by readers of Current Magazine.*

*Best Auto Dealership Service, the Ann Arbor News
Readers Choice Award 2004, 2005 & 2006*

(734) 761-3200

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



Watch.

Listen.

Learn.

wgte
Public Media

WGTE TV • WGTE FM 91.3 Toledo • WGLE FM 90.7 Lima • WGBE
FM 90.9 Bryan • WGDE FM 91.9 Defiance • The Educational Resource
Center • The Early Learning and Outreach Center • www.wgte.org

• 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.

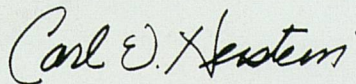
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all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



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."

with 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."



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."



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."



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."

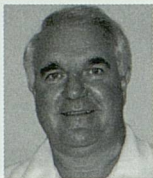


Leo Legatski

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."





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

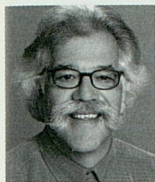


Bill Koehler

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
DISTINCTIVE CATERING.


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."

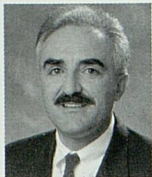
National City


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

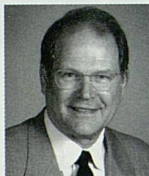
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

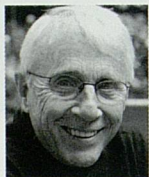
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



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
Michigan Council for Arts and Cultural Affairs
Michigan Economic Development Corporation
The Wallace Foundation

\$50,000-\$99,999

Anonymous
DTE Energy Foundation
Esperance Family Foundation
The Power Foundation

\$20,000-\$49,999

Cairn Foundation
Maxine and Stuart Frankel Foundation
National Dance Project of the New England Foundation for the Arts
National Endowment for the Arts
The Whitney Fund at the Community Foundation for Southeastern Michigan

\$10,000-\$19,999

Chamber Music America

\$5,000-\$9,999

Arts Midwest Performing Arts Fund
Issa Foundations

\$1,000-\$4,999

Eugene and Emily Grant Family Foundation
Martin Family Foundation
THE MOSAIC FOUNDATION (of R. & P. Heydon)
Millman Harris Romano Foundation
Sarns Ann Arbor Fund



• UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

UMS BOARD OF DIRECTORS

Carl W. Herstein,
Chair

James C. Stanley,
Vice Chair

Kathleen Benton,
Secretary

Michael C. Allemang,
Treasurer

Wadad Abed
Carol L. Amster
Lynda W. Berg
D.J. Boehm
Charles W. Borgsdorf
Robert Buckler
Mary Sue Coleman
Hal Davis
Sally Stegeman DiCarlo
Al Dodds
Aaron P. Dworkin

Maxine J. Frankel
Patricia M. Garcia
Anne Glendon
David J. Herzig
Christopher Kendall
Melvin A. Lester
Joetta Mial
Lester P. Monts
Roger Newton
Philip H. Power
Todd Roberts

A. Douglas Rothwell
Edward R. Schulak
John J. H. Schwarz
Ellie Serras
Joseph A. Sesi
Anthony L. Smith
Cheryl L. Soper
Michael D. VanHemert

Chris Genteel,
Board Fellow

UMS NATIONAL COUNCIL

Clayton E. Wilhite, *Chair*
John Edman
Janet Eilber

Eugene Grant
Charles Hamlen
David Heleniak

Toni Hoover
Judith Istock
Zarin Mehta

Herbert Ruben
Russell Willis Taylor

UMS SENATE *(former members of the UMS Board of Directors)*

Robert G. Aldrich
Herbert S. Amster
Gail Davis Barnes
Richard S. Berger
Maurice S. Binkow
Lee C. Bollinger
Janice Stevens Botsford
Paul C. Boylan
Carl A. Brauer
William M. Broucek
Barbara Everett Bryant
Letitia J. Byrd
Kathleen G. Charla
Leon S. Cohan
Jill A. Corr
Peter B. Corr
Ronald M. Cresswell
Robert F. DiRomualdo
James J. Duderstadt
David Featherman
Robben W. Fleming

David J. Flowers
George V. Fornero
Beverley B. Geltner
William S. Hann
Randy J. Harris
Walter L. Harrison
Deborah S. Herbert
Norman G. Herbert
Toni Hoover
Peter N. Heydon
Kay Hunt
Alice Davis Irani
Stuart A. Isaac
Gloria James Kerry
Thomas E. Kauper
David B. Kennedy
Thomas C. Kinnear
Marvin Krislov
F. Bruce Kulp
Leo A. Legatski
Earl Lewis

Patrick B. Long
Helen B. Love
Judythe H. Maugh
Paul W. McCracken
Rebecca McGowan
Barbara Meadows
Alberto Nacif
Shirley C. Neuman
Jan Barney Newman
Len Niehoff
Gilbert S. Omenn
Joe E. O'Neal
John D. Paul
Randall Pittman
John Psarouthakis
Rossi Ray-Taylor
John W. Reed
Richard H. Rogel
Prudence L. Rosenthal
Judy Dow Rumelhart
Maya Savarino

Ann Schriber
Erik H. Serr
Harold T. Shapiro
George I. Shirley
John O. Simpson
Herbert Sloan
Timothy P. Slottow
Carol Shalita Smokler
Jorge A. Solis
Peter Sparring
Lois U. Stegeman
Edward D. Surovell
James L. Telfer
Susan B. Ullrich
Eileen Lappin Weiser
B. Joseph White
Marina v.N. Whitman
Clayton E. Wilhite
Iva M. Wilson
Karen Wolff

ADVISORY COMMITTEE

Andrea Smith, *Chair*
Phyllis Herzig, *Vice Chair*
Alice Hart, *Secretary*
Betty Byrne, *Treasurer*
Meg Kennedy Shaw,
Past Chair

Randa Ajlouny
MariAnn Apley
Lorie Arbour
Barbara Bach
Rula Kort Bawardi
Poage Baxter
Nishta Bhatia
Luciana Borbely

Mary Breakey
Mary Brown
Heather Byrne
Janet Callaway
Laura Caplan
Cheryl Clarkson
Wendy Comstock
Jean Connell
Phelps Connell
Norma Davis
Mary Dempsey
Mary Ann Faeth
Michaelene Farrell
Sara Fink
Susan Fisher

Kathy Goldberg
Joe Grimley
Susan Gutow
Lynn Hamilton
Charlene Hancock
Raphael Juarez
Jeri Kelch
Jean Kluge
Pam Krogness
Julaine LeDuc
Mary LeDuc
Joan Levitsky
Eleanor Lord
Judy Mac
Jane Maehr

Joanna McNamara
Jeanne Merlanti
Liz Messiter
Kay Ness
Sarah Nicoli
Thomas Ogar
Betty Palms
Allison Poggi
Lisa Psarouthakis
Paula Rand
Wendy Moy Ransom
Stephen Rosoff
Swanna Saltiel
Agnes Moy Sarns
Jamie Saville

Penny Schreiber
Bev Seiford
Alida Silverman
Loretta Skeves
Nancy Stanley
Karen Stutz
Eileen Thacker
Janet Torno
Amanda Uhle
Dody Viola
Enid Wasserman
Amy Weaver
Ellen Woodman
Mary Kate Zelenock

UMS STAFF

Administration/Finance

Kenneth C. Fischer, *President*
 John B. Kennard, Jr., *Director of Administration*
 Patricia Hayes, *Senior Accountant*
 John Peckham, *Information Systems Manager*
 Beth Gilliland, *Gift Processor/IT Assistant*

Choral Union

Jerry Blackstone, *Conductor and Music Director*
 Jason Harris, *Assistant Conductor*
 Kathleen Operhall, *Chorus Manager*
 Jean Schneider, *Accompanist*
 Scott VanOrnum, *Accompanist*
 Nancy K. Paul, *Librarian*
 Donald Bryant, *Conductor Emeritus*

Development

Susan McClanahan, *Director*
 Lisa Michiko Murray, *Manager of Foundation and Government Grants*
 M. Joanne Navarre, *Manager of Annual Giving*
 Marnie Reid, *Manager of Individual Support*
 Lisa Rozek, *Assistant to the Director of Development*
 Cynthia Straub, *Advisory Committee and Events Coordinator*
 Susan Bozell, *Manager of Corporate Support*
 Rachelle Lesko, *Development Assistant*

Education/Audience Development

Ben Johnson, *Director*
 Bree Juarez, *Education and Audience Development Manager*
 Omari Rush, *Education Manager*
 Mary Roeder, *Residency Coordinator*

Marketing/Public Relations

Sara Billmann, *Director*
 Erika Nelson, *Marketing Associate*

Production

Douglas C. Witney, *Director*
 Emily Avers, *Production Operations Director*
 Jeffrey Beyersdorf, *Technical Manager*

Programming

Michael J. Kondziolka, *Director*
 Mark Jacobson, *Programming Manager*
 Claire C. Rice, *Associate Programming Manager*
 Carlos Palomares, *Artist Services Coordinator*

Ticket Services

Nicole Paoletti, *Manager*
 Sally A. Cushing, *Ticket Office Associate*
 Jennifer Graf, *Assistant Ticket Services Manager*
 Suzanne Davidson, *Assistant Manager, Front-of-House*
 Stephanie Zangrilli, *Ticket Office Associate*

Kaarina Quinell, *Group Sales Coordinator*
 Sara Sanders, *Assistant Front-of-House Coordinator/Ticket Office Assistant*
 Karen Jenks, *Ticket Office Assistant*
 Dennis J. Carter, Bruce Oshaben, Brian Roddy, *Head Ushers*

Students

Catherine Allan
 Gabriel Bilen
 Greg Briley
 Tyler Brunsman
 Caleb Cummings
 Vinal Desai
 Amy Fingerle
 Jonathan Gallagher
 Eboni Garrett-Bluford
 Elizabeth Georgoff
 Charlie Hack
 William Hubenschmidt
 Toniesha Jones
 Max Kumangai-McGee
 Bryan Langlitz
 Michael Lowney
 Ryan Lundin
 Alejandro Manso
 Mary Martin
 Michael Matlock
 Michael Michelon
 Parmiss Nassiri-Sheijani
 Leonard Navarro
 Meg Shelly
 Andrew Smith
 Priscilla Jane Smith
 Trevor Sponseller
 Liz Stover
 Robert Vuichard
 Julie Wallace

UMS TEACHER ADVISORY COMMITTEE

Abby Alwin
 Fran Ampey
 Robin Bailey
 Greta Barfield
 Joey Barker
 Alana Barter
 Judy Barthwell
 Rob Bauman
 Brita Beitler
 Elaine Bennett
 Ann Marie Borders
 Sigrid Bower
 Marie Brooks
 Susan Buchan

Deb Clancy
 Leslie Criscenti
 Karen Dudley
 Sandra Dunn
 Johanna Epstein
 Susan Filipiak
 Katy Fillion
 Delores Flagg
 Joey Fukuchi
 Jeff Gaynor
 Joyce Gerber
 Jennifer Ginther
 Bard Grabbe
 Chrystal Griffin

Nan Griffith
 Joan Grissing
 Linda Hyaduck
 Linda Jones
 Jeff Kass
 Deborah Kirkland
 Rosalie Koenig
 Sue Kohfeldt
 Laura Machida
 Janet Mattke
 Jamie McDowell
 Jose Mejia
 Eunice Moore
 Michelle Peet

Anne Perigo
 Cathy Reischl
 Jessica Rizor
 Tracy Rosewarne
 Sandra Smith
 Julie Taylor
 Cayla Tchalo
 Dan Tolly
 Barbara Wallgren
 Joni Warner
 Kimberley Wright
 Kathryn Young

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



University of Michigan
Kellogg Eye Center

**Serving our community with excellence
in eye care for 135 years**

*Learn more about Kellogg physicians, vision research, and plans for
expansion at 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 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.

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.

Michigan Radio is
Your NPR® News Station

A Prairie Home Companion
with Garrison Keillor
Sat, 6 - 8 p.m., Sun, 1 - 3 p.m.

This American Life
with Ira Glass
Sat, 1 - 2 p.m., Sun, 3 - 4 p.m.

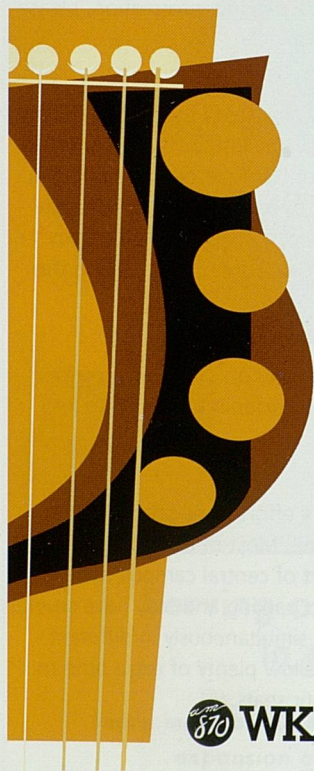
Morning Edition with
Renée Montagne
and Steve Inskeep
Weekdays, 5 - 9 a.m.

Fresh Air with Terry Gross
Weekdays, Noon - 1 p.m.

The Diane Rehm Show
Weekdays, 10 a.m. - Noon



91.7 FM Ann Arbor/Detroit • 104.1 FM West Michigan • 91.1 FM Flint
michiganradio.org



Programming on WKAR Radio and Television offers you personal growth, an exploration of our world, programs and information that can help change your life.

Your member-supported public radio and television stations, say "thank you" for helping us fulfill our mission.

WKAR joins its cultural colleagues in celebrating Michigan State University's Year of Arts and Culture.



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.

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.

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

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



Stagehands Projectionists

Serving Ann Arbor area
entertainment needs since 1914

Phone (734) 845-0550
FAX (734) 482-0380

Info

(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

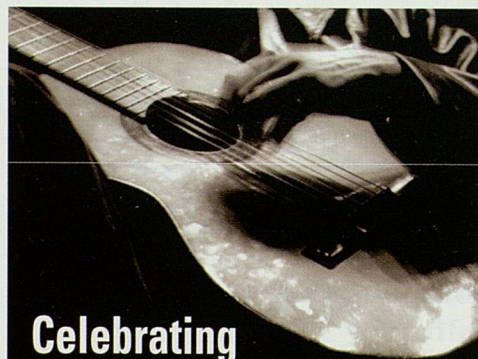
By Fax:

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.



Celebrating
129 Successful Seasons

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

ATTORNEYS &
COUNSELORS

Ann Arbor
Detroit
Southfield

WWW.JAFFELAW.COM

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

proud supporter of

UNIVERSITY
MUSICAL SOCIETY
ums

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

*In Memory of
Rosalie Edwards*

EDWARDS BROTHERS, INC.

is proud to support the

*2007/08 University
Musical Society*
in its 129th season

EB EDWARDS
BROTHERS
INCORPORATED

Book and Journal Manufacturing Since 1893

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 *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.

what if nature's symphony fell silent?

For hundreds of years, composers have been inspired by the sights and sounds of our natural world.

What if future generations lost the inspiration they gain from the great outdoors?

You can help save these last great places.

Visit <http://nature.org/michigan>

Call: 1-800-321-1685

The Nature
Conservancy



Protecting nature. Preserving life.

Eric Marsh Preserve © Richard Baumer

What distinguishes
one accounting firm
from another?

At Wright Griffin Davis
we believe it's the
personal touch.

For more than 50 years, we've delivered the highest level of professional service — carefully, confidently and with a keen eye toward the uniqueness of every client's situation.



555 Briarwood Circle, Suite 300, Ann Arbor
734-761-2005
www.wgdandco.com

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

Thursday, November 8 through Sunday, November 18, 2007

Madeleine Peyroux	5
Thursday, November 8, 8:00 pm Hill Auditorium	
Zehetmair String Quartet	7
Thursday, November 8, 8:00 pm Rackham Auditorium	
Caetano Veloso	11
Friday, November 9, 8:00 pm Hill Auditorium	
Yo-Yo Ma	15
Kathryn Stott	
Saturday, November 10, 8:00 pm Hill Auditorium	
Los Angeles Guitar Quartet	23
Sunday, November 18, 4:00 pm Rackham Auditorium	

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 – Louis Lortie, 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, December 2, 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 or contact the UMS education department at 734.647.6712 or umsed@umich.edu.

Handel's *Messiah*

PREP with Dr. Jerry Blackstone



Saturday, December 1, 7:00–7:30 pm
and Sunday, December 2, 1:00–1:30 pm,
Hill Auditorium Mezzanine Lobby

UMS Choral Union conductor Jerry Blackstone will give a pre-performance lecture on the historical and musical background of Handel's *Messiah*. You must have a ticket to the performance to attend.

SAT, DEC 1 | 8 PM
SUN, DEC 2 | 2 PM
Hill Auditorium

**HANDEL'S
MESSIAH**

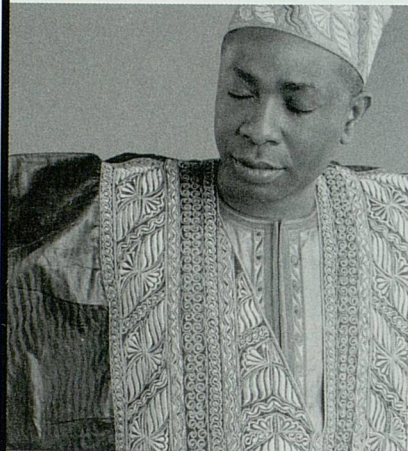
UMS Choral Union Ann Arbor Symphony Orchestra Jerry Blackstone, conductor

ums Call or Click For Tickets! 734.764.2538 | www.ums.org |  

129th UMS Season 2007|2008

Youssou N'Dour and The Super Étoile

SAT, DEC 8 | 8 PM
Hill Auditorium



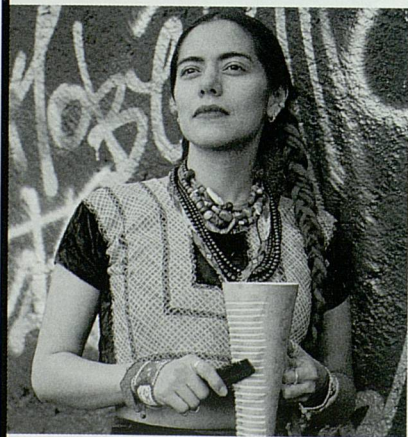
A longtime superstar in his native Senegal, Youssou N'Dour combines African musical traditions with Afro-Cuban and Western influences to create an enthralling world-pop fusion. Now this powerful cultural icon returns with Africa's hottest band, The Super Étoile, made famous throughout the world during more than 20 years of touring and recording.

Media Partners

WEMU 89.1 FM, Ann Arbor's 107one, and
Michigan Chronicle/Front Page.

Lila Downs

SAT, APR 12 | 8 PM
Michigan Theater



Lila Downs divided her time growing up between the Sierra Madre mountains of southern Mexico and Minnesota. She creates strongly layered music in which blues and jazz cohabitate with rap and ranchera, and honkytonk swings alongside romantic boleros. A long-awaited UMS debut!

Media Partners

WEMU 89.1 FM and **Ann Arbor's 107one.**

UNIVERSITY
MICHIGAN SOCIETY

ums 734.764.2538 | www.ums.org



michigan council for
arts and cultural affairs



NATIONAL
ENDOWMENT
FOR THE ARTS

presents

Madeleine Peyroux

Vocals and Guitar

Jon Herington, *Guitar*

Jim Beard, *Piano*

Johannes Weidenmueller, *Bass*

Darren Beckett, *Drums*

Program

Thursday Evening, November 8, 2007 at 8:00

Hill Auditorium • Ann Arbor

Tonight's program will be announced from the stage by the artists and will not contain an intermission.

One dollar from each concert ticket purchased for tonight's concert is being generously donated to Ann Arbor's SafeHouse Center, a non-profit organization dedicated to ending domestic violence and sexual assault in Washtenaw County, Michigan.

20th Performance of the
129th Annual Season

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

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, and Ann Arbor's 107one.

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

Ms. Peyroux appears by arrangement with Monterey International and American International Artists.

Ms. Peyroux records for Rounder Records — Universal Music.

Large print programs are available upon request.

Madeleine Peyroux doesn't simply interpret songs, she possesses them...and vice versa. Ms. Peyroux is either an old soul or was "born with it" (depending on one's theory about the flashpoint of artistry); this artistry became apparent in 1996 with the release of her debut album, *Dreamland*, a remarkably knowing work in which the then-22-year-old singer brought commensurate insightfulness to material associated with Billie Holiday, Bessie Smith, and Patsy Cline. Her decision to cover Edith Piaf's "La Vie en Rose" reflected the decade that the Georgia-born Peyroux had spent living in Paris, from ages 13 to 22. In the 10 years since then, she has brought a wealth of life experience to her natural affinities, first manifested on her sophomore album, *Careless Love*, and brought to fruition on Ms. Peyroux's latest album, *Half the Perfect World*. "This record is different from *Careless Love* in the sense that there's a unison of joy on it," Peyroux says. "It's pushing certain boundaries for me."

Whereas much of her earlier work drew on writers and singers from the first half of the 20th century, the bulk of *Half the Perfect World* focuses on artists and writers from the lifetime of the

32-year-old artist, including Leonard Cohen, Tom Waits, Fred Neil, and Joni Mitchell. Ms. Peyroux's knack for choosing the perfect song is again key to the album's emotional impact, but her continued growth as a songwriter is equally important, and the new album's four original tunes more than hold their own, raising the groove quotient in the process. Ms. Peyroux, Larry Klein, and Steely Dan's Walter Becker collaborated to write the album's opening track, the wonderfully catchy "I'm All Right." The album's other original songs reunite the writing team of Ms. Peyroux, Jesse Harris, and Larry Klein (who penned the single "Don't Wait Too Long" on *Careless Love*). Rounding out the new album are Ms. Peyroux's interpretations of standards from Johnny Mercer, Charlie Chaplin, and Serge Gainsbourg.

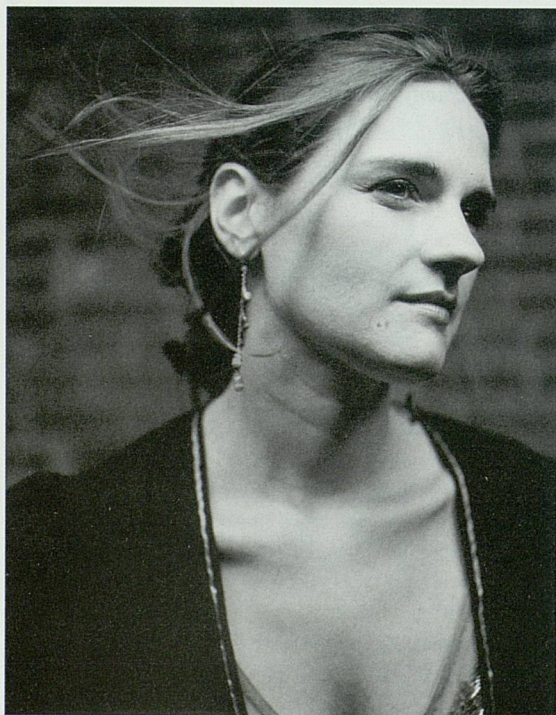
"These love songs all come from an extremely personal place," says Ms. Peyroux of her latest repertoire, "and therefore allow me a most intimate reading." Indeed, her vocals bring such insight into both covers and originals that a theme emerges—many of her song interpretations explore romantic relationships from a distinctly female perspective.

Connoisseurs of eloquent, understated delivery now have a core artist in Madeleine Peyroux, and while she continues to provide dramatic evidence of her rarefied power of suggestion, it is also hard to avoid the impression that her current artistry and musical delivery is merely the tip of the iceberg.

Tonight's concert marks Madeleine Peyroux's UMS debut.

Tour Staff

Scott Harder, *Tour Manager*
Richard Erwin, *Sound Engineer*



Madeleine Peyroux

presents

Zehetmair String Quartet

Thomas Zehetmair, *First Violin*
Kuba Jakowicz, *Second Violin*
Ruth Killius, *Viola*
Ursula Smith, *Cello*

Program

Thursday Evening, November 8, 2007 at 8:00
Rackham Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

String Quartet in G Major, K. 156

Presto
Adagio
Tempo di Menuetto

Paul Hindemith

String Quartet No. 4, Op. 22

Fugato. Sehr langsame Viertel
Schnelle Achtel. Sehr energisch, Presto
Ruhige Viertel. Stets fließend
Mäßig schnelle Viertel
Rondo. Gemächlich und mit Grazie

First two movements played attacca (without pause)

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

Robert Schumann

String Quartet in a minor, Op. 41, No. 1

Introduzione. Andante espressivo–Allegro
Scherzo. Presto
Adagio
Presto

21st Performance of the
129th Annual Season

45th Annual
Chamber Arts Series

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

Media partnership provided by WGTE-91.3 FM and *Observer & Eccentric* newspapers.

Zehetmair String Quartet appears by arrangement with Mariedi Anders Artists Management.

Large print programs are available upon request.

String Quartet in G Major, K. 156

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Mozart wrote his first string quartet in 1770, at the age of 14, during his first visit to Italy. Two-and-a-half years later, back in Italy for the third and, as it turned out, last time, he got more ambitious and composed a full set of six quartets. It was customary then to publish string quartets in groups of six (this was Haydn's practice as well), but these early works by Mozart didn't find a publisher and were not printed until the late-19th century.

Unlike the later works which have four movements, Mozart's Italian quartets have only three: an opening "Allegro" and a slow movement followed by either a Minuet or a concluding Presto, but never both. At first sight, they would seem rather simple, unproblematic products of the so-called "galant" style (elegant, melodious, and somewhat superficial), yet on closer look it turns out that we had better refine our clichés a bit. The first movement has that unsophisticated perfection that perplexes the analyst who may find little to say about it. But the second movement is a dramatic "Adagio" in the key of e minor which Mozart seldom used. The sudden alternations between *piano* and *forte*, the syncopated rhythms, and proto-Romantic sigh motives are among the elements that used to be described as *Sturm und Drang* (storm and stress). The graceful third-movement "Minuet" reverts to the sunny world of the galant style, but its trio, or middle section, introduces another dark moment by revisiting the minor mode (g minor this time).

String Quartet No. 4, Op. 22

Paul Hindemith

Born November 16, 1895 in Hanau,

near Frankfurt am Main, Germany

Died December 28, 1963 in Frankfurt

Of all the young modernist composers making headlines in the years after World War I, Paul Hindemith stood out by his exceptional artistry as a performer. By the age of 20, he was the concertmaster of the Frankfurt Opera; later he toured extensively as the violist of the Amar Quartet. The quartet was founded when another ensemble canceled the première of Hindemith's *String Quartet, Op. 16*. The composer quickly recruited his brother Rudolf, a cellist; together with violinists Licco Amar and Walter Casper, they started what would grow into one of the most

prominent quartets of the 1920s and 1930s, and the first to specialize in 20th-century music.

Hindemith's music grew directly from his innate *Musizierfreude* or "joy of music-making," combined with an innovative approach to all musical elements—melody, harmony, and rhythm. The present quartet is a case in point. Its five movements traverse an enormous territory in terms of character and technique. The opening slow *fugato* took its cue from Beethoven's Op. 131, but its tonal language is entirely new. Its theme contains all 12 tones of the chromatic scale, but it is not 12-tone music in a Schoenbergian sense. The *fugato* has a free rhythmic flow that alternates between 4/4 and 5/4 in a rather unpredictable way, but Hindemith used no time signatures to indicate those changes—a notational detail that cannot be heard when the quartet is played. Or can it? Hindemith's notation emphasizes the unbroken continuity of the musical phrases, a quality that should come across in performance—here, throughout the quartet, and in many of Hindemith's other works.

The difference between a fugue and a *fugato* is that the latter may begin as a fugue but not continue as one. In Hindemith's Op. 22, an agitated, non-imitative middle section develops, after which the fugal opening returns. That agitated material in turn gives rise to the second movement, which follows the first without pause, and is filled with energetic *ostinatos* ("obstinately" repeated rhythmic figures). Here the progress of the music is the opposite of what happened in the first movement; the middle section is slower and more lyrical, with a subsequent recapitulation of the fast music.

The central slow movement is an essay in "bitonality": its beautiful C-Major melody played by the second violin is pitted against C-sharps and F-sharps in the other instruments. Yet these dissonant sonorities do nothing to weaken the expressive power of the movement.

The fourth movement is a virtuoso rhapsody for solo cello, with the other instruments occasionally stepping out of their accompanying role and matching the brilliant figures of their featured colleague. After this moment of great excitement, the finale is a leisurely rondo with a graceful, though once again thoroughly chromaticized theme. The tradition of the string quartet, which goes back all the way to Haydn, is acknowledged with affection as it is carried on into a new era.

Hindemith's six string quartets have recently been re-catalogued with the publication of a previously un-numbered early work. As a result, the present quartet, previously known as No. 3, is now listed as No. 4.

String Quartet in a minor, Op. 41, No. 1

Robert Schumann

*Born June 8, 1810 in Zwickau, Saxony**Died July 29, 1856 in Eendenich, near Bonn*

Schumann wrote all three of his string quartets within a space of less than two months in the summer of 1842. This extreme productivity may have been due to a “manic” phase in the manic-depressive disorder from which he suffered; if so, the world owes to that disorder some of the finest string quartets of the Romantic era.

Schumann and his close friend Mendelssohn (to whom these quartets were dedicated) understood the late-Beethoven quartets better than anyone at the time and responded to them in their own works. In Schumann’s opening movement, a wide array of key areas are visited, with a broad range of textures and emotions to match; yet Schumann avoided Beethoven’s wild tempo fluctuations, and the slow introduction never returns. For Schumann, the string quartet did not involve “going to the edge” or even “over the edge” as it did for Beethoven; it was, rather, an exercise in classicism, a tribute and homage to an already venerable genre of chamber music.

Schumann was to return to the main idea of the second-movement scherzo in his short piano piece “The Wild Rider” from his *Album for the Youth* (1849). Here it is presented in a fuller form and a much more difficult setting. There is also a middle section in a new key, meter and tempo; Schumann called it “Intermezzo” rather than “Trio,” to emphasize that this is a brief respite after which the “wild ride” resumes.

As has often been remarked, the third-movement “Adagio” (which marks a return to F Major) took its first three notes from the slow movement of Beethoven’s *Symphony No. 9*. Later, however, the melody takes a typically Schumannesque turn; it is played, after the first violin, by the cello, Schumann’s favorite string instrument. After a central dramatic episode, the expressive melody returns and ends with a gentle coda.

The vigorous “Presto” finale keeps repeating its principal motif—with a characteristic repeated note and subsequent leap—almost maniacally over and over again. Both the first and the second themes are constructed from this materiality, which is developed both contrapuntally and with harmonic accompaniment. Then, in the final portion of the movement, a sudden slowdown occurs: a new (and quite simple) melody is introduced over a drone and a series of long-held chords are played extremely softly, before the principal motif returns with the final dash to the finish.

Program notes by Peter Laki.

Founded in autumn 1994, the **Zehetmair String Quartet** embarked upon its first concert tour in spring 1998. Their success resulted in re-engagements by all promoters, followed by invitations to the US (2001 and 2003) and Japan (2002) to complement the Quartet’s annual European tours. In the summer of 2004, the Zehetmair Quartet was a guest at the Edinburgh Festival, the Helsinki Festival, the Schleswig Holstein Musik Festival, and others. In 2005, the Zehetmair Quartet gave their first masterclass in Bern; further masterclasses are planned for future seasons. In Spring 2006, a very successful concert tour led the Zehetmair Quartet throughout Europe with appearances in Vienna, Berlin, Cologne, Zurich, Madrid, Lisbon, and Manchester. This past February they gave concerts and taught a masterclass in Japan.

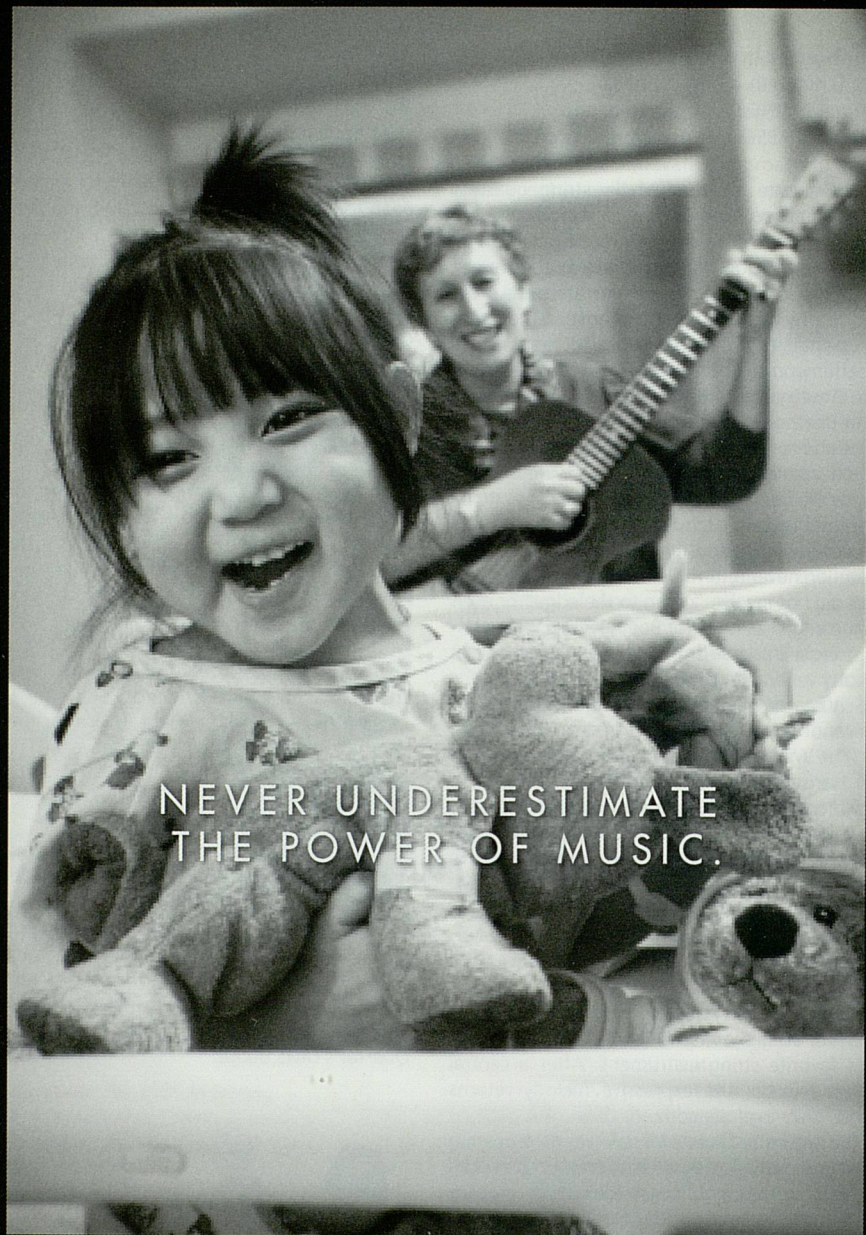
Their first CD recording featuring Bartók’s *String Quartet No. 4* and K. A. Hartmann’s *String Quartet No. 1* was released in 2000 on the ECM label and was awarded the Quarterly Prize by the Deutsche Schallplattenkritik. Their ECM release of Schumann’s *String Quartets Nos. 1 and 3* in 2003, won the Gramophone Award (“Record of the Year”), the Diapason d’Or of the Year, the Dutch Edison Classical Music Award 2004, the Belgian Caecilia Award, and the Klara Award for the “Best International Production” of the year. This past spring, the Quartet issued their latest recording, which features Hindemith’s *String Quartet No. 4* and Bartók’s *String Quartet No. 5*.

The Zehetmair Quartet rehearses a new program each year, under a conception that generally envisages rarely performed masterpieces (e.g. by K. A. Hartmann, S. Veress) in combination with pieces associated with the “standard” string quartet repertoire.

Tonight’s concert marks the Zehetmair String Quartet’s UMS debut.



Zehetmair String Quartet



NEVER UNDERESTIMATE
THE POWER OF MUSIC.

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. michigandifference.org

M
University of Michigan
Health System

and the
University of Michigan
Health System
present

Caetano Veloso

Vocals, Nylon and Steel Guitars

Pedro Sá, *Electric Guitar*

Ricardo Dias Gomes, *Bass and Rhodes Piano*

Marcelo Callado, *Drums*

Program

Friday Evening, November 9, 2007 at 8:00
Hill Auditorium • Ann Arbor

Tonight's program will be announced by the artists from the stage and will not contain an intermission.

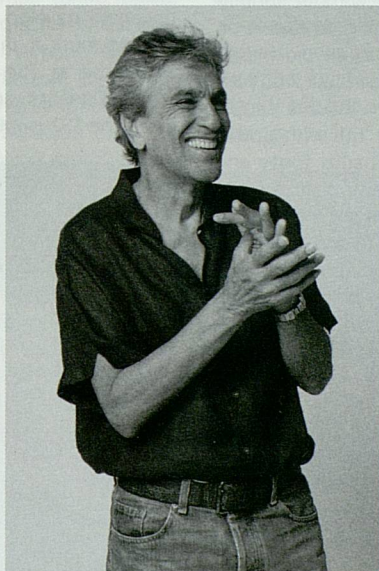


Photo: Fernanda Negrini

22nd Performance of the
129th Annual Season

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

This performance is sponsored by the University of Michigan Health System. Special thanks to Robert Kelch, Executive Vice President for Medical Affairs, for his continued and generous support of the University Musical Society.

Media partnership is provided by WEMU 89.1 FM, WDET 101.9 FM, and *Metro Times*.

Mr. Veloso appears by arrangement with International Music Network.

Large print programs are available upon request.

There are too many songs in this world. I have, myself, written a ridiculous amount of them. Usually with a lot of ambition and not much care. I try not to write as many songs anymore. I often think about singing songs that already exist, because singing gives me pleasure. (Not as much as it could, because I don't sing as well as I think one should sing.) However, I have the habit and the need to write songs.

The songs recorded for *cê* are usually short and were written with the guitar/bass/drums (and sometimes keyboards) set-up in mind. I showed the songs to Pedro Sá with the arrangement lines already sketched out (sometimes defined) on an acoustic guitar. This is why (but not the only reason) they bear similarities to rock songs. I suppose they have the same unrestrained attitude which, at the time of Tropicalismo (and also after), made me show an interest for the dominant mass culture (from the wealthy—and sometimes poor—English-speaking countries) but without submitting myself to it or even becoming an expert on that culture. Of course, today, as an old man, I know more than I knew when I was 24. And I am better at doing things. However, if some people think that the rock feel from the '80s with a punk vision is commonplace among bands today and that I haven't avoided making use of it in many moments, they will be right. It is not, however, a rock album like the ones I listen to and that interest me: the songs are mine, my voice is still the same, my hair is greyer than it is black, less curly and always shorter than when it was really long—or longer than when I decided to wear it short.

The album *cê* is the result of many conversations that I had with Pedro Sá during the years that he has been playing in my band (since *Noites do Norte*). We talked about things we listened to, we listened to some things together, and finally we talked about doing an album that would make a point in the critical discussion about rock. It would be an album by a fictitious band, where sometimes he would sing, sometimes I would sing (as a different character and with my voice electronically altered!). It would be like the Gorillaz. (Actually, I really like the Gorillaz!) I thought about doing this while I recorded the sambas album, in perfect secrecy.

All the songs on *cê* are played by the same three musicians in concert with me tonight: Pedro Sá, Ricardo Dias Gomes, and Marcelo Callado. Besides singing, I also play my old acoustic guitar,

plucking the strings (I never managed to play by "hitting" the strings as the whole rock and post-rock generation does), usually nylon strings. We use the same set-up on stage.

I guess *cê* is my only album, up to now, where all the songs were written just by me.

—Caetano Veloso

Caetano Veloso is among the most influential and beloved artists to emerge from Brazil. Entering the Brazilian musical landscape in the 1960s, Mr. Veloso has made more than 30 recordings to date and has developed a strong international following.

Born in Santo Amaro, Bahia, in 1942, Caetano Veloso began his professional musical career in 1965 in São Paulo. His first compositions drew on the *bossa novas* of João Gilberto, but he rapidly began to develop his own distinctive style. Absorbing musical and aesthetic ideas from sources as diverse as The Beatles, concrete poetry, the French Dadaists, and the Brazilian modernist poets of the 1920s, Mr. Veloso, together with Gilber-



Caetano Veloso

to Gil, Gal Costa, his sister Maria Bethania, and a number of other poets and intellectuals, founded a movement called Tropicalismo. By experimenting with new sounds and words, adding electric guitars to their bands, and utilizing the imagery of modern poetry, Mr. Veloso became a musical revolutionary.

This short-lived movement, founded in 1968, ended abruptly when Mr. Veloso and Mr. Gil were sent into exile to live in London. Now universally credited with redefining what is known as Brazilian music, Tropicalismo laid the groundwork for a renaissance of Brazilian popular music both at home and abroad. Mr. Veloso and Mr. Gil returned to Brazil in 1972 and found that their music had remained intact and their audience had continued to grow.

Although Tropicalismo set the tone for Caetano Veloso's career, his music has evolved greatly over the years. Incorporating elements of rock, reggae, *fado*, tango, *samba canao*, *baiao*, and rap—with lyrics containing some of the best poetry in a musical tradition rich in verse—Mr. Veloso's music is sometimes traditional, sometimes contemporary, and often hybrid. At once an astute social commentator and balladeer of highly emotive love songs, Mr. Veloso is one of the most respected poets in the Portuguese language. Indeed he is one of only a handful of artists who has managed how to be musical modern and still undeniably Brazilian.

Mr. Veloso followed his 1999 Grammy Award-winning Nonesuch release, *Livro*, an album which garnered widespread critical acclaim in the US and brought with it his first-ever US tour, with a soundtrack for the Carlos Diegues film *Orfeu*. In Spring 2001 Nonesuch released *Noites do Norte* (Nights of the North), a meditation on themes of race, slavery, and Brazil's quest for a national identity.

Mr. Veloso's long-awaited memoir, *Tropical Truth: A Story of Music and Revolution in Brazil*, was published by Knopf in Fall 2002 alongside the release of a two-CD set, *Live in Bahia*, signaling a period of unprecedented activity in the US.

Mr. Veloso's first album sung entirely in English, *A Foreign Sound* (released in 2004), was a culmination of his longstanding and multifarious exploration of American music. Surprising and imaginative interpretations of American songs have been a staple of his recent live shows, and they have made occasional appearances on his studio albums over the years. As he explains in his

memoir, he came to some of his favorite American singers and musicians—including Billie Holiday, Ella Fitzgerald, Chet Baker, Miles Davis, and the Modern Jazz Quartet—by tracing the steps of his foremost musical hero, João Gilberto.

Caetano Veloso's *cê* was released by Nonesuch Records in January 2007. The record includes 12 original songs by Mr. Veloso, who recorded them in the spring/summer of 2006 with a rock band of younger musicians appearing in tonight's concert: Pedro Sá, Ricardo Dias Gomes, and Marcelo Callado; it was produced by Mr. Sá and Moreno Veloso.

"Pedro Sá and Moreno are my sons—the latter, biologically speaking, and both in the familiar sense of the term," Veloso says. "They are both in their 30s, have a vivid relationship with the routes taken by musical taste in the last decades—as well as making remarkable personal interventions on the direction of these routes. Ricardo Dias Gomes and Marcello Callado are in their 20s. It was Pedro who suggested their names when he heard my themes and my ideas. Our communication was so clear that in a few minutes of rehearsal, the tracks were ready to be recorded. All of them. Not even one got stuck."

UMS ARCHIVES

This evening's concert marks Caetano Veloso's second appearance under UMS auspices. Mr. Veloso made his UMS debut in November 2002 at Michigan Theater as part of his *Noites do Norte* US tour.

Tonight's concert also marks Pedro Sá's second appearance on the UMS stage.

University Musical Society is grateful to
the following donors for their support of
tonight's performance:

**The Maxine and Stuart Frankel
Foundation**

and

Brian and Mary Campbell

Hosts

Michael Allemang and Janis Bobrin

Mainstreet Ventures

Thomas B. McMullen Company

Sesi Motors

Loretta Skewes and Dody Viola

and
**Pfizer Global Research
and Development**
present

Yo-Yo Ma *Cello*

Kathryn Stott *Piano*

Program

Saturday Evening, November 10, 2007 at 8:00
Hill Auditorium • Ann Arbor

Franz Schubert

Sonata in a minor for Arpeggione and Piano, D. 821

Allegro moderato
Adagio
Allegretto

Dmitri Shostakovich

Sonata for Cello and Piano in d minor, Op. 40

Allegro non troppo
Allegro
Largo
Allegro

Astor Piazzolla

Le Grand Tango

INTERMISSION

*Egberto Gismonti and
Geraldo Carneiro,
Arr. Gismonti*

*César Franck,
Arr. Jules Delsart*

Bodas de Prata and Quatro Canto

Sonata in A Major for Violin and Piano

Allegretto; Moderato
Allegro
Recitativo–Fantasia
Allegretto poco mosso

23rd Performance of the
129th Annual Season

129th Annual
Choral Union Series

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

This performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

This performance is supported by the Maxine and Stuart Frankel Foundation, and Brian and Mary Campbell.

Additional support has been provided by Mainstreet Ventures, Sesi Motors, Thomas B. McMullen Company, Michael Allemang and Janis Bobrin, and Loretta Skewes and Dody Viola.

Special thanks to Anthony Elliott, U-M professor of cello, for his participation in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric* newspapers.

Special thanks to Joseph Gramley and the U-M School of Music, Theatre & Dance for their participation in this residency.

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

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

Yo-Yo Ma records exclusively for Sony BMG.

Yo-Yo Ma and Ms. Stott appear by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Sonata in a minor for Arpeggione and Piano, D. 821 (1824)

Franz Schubert

*Born January 31, 1797 in Himmelpfortgrund,
near Vienna, Austria
Died November 19, 1828 in Vienna*

By all accounts, the *arpeggione*, a kind of bowed guitar that was held between the knees like a viola da gamba, was not a very felicitous construction as musical instruments go. It was awkward to hold and to play, and its sound was rather small. Yet Schubert wrote one of his most beloved chamber works for this instrument, obsolete within 10 years of its first appearance. While it was fully idiomatic for the six-string instrument that Viennese luthier Johann Georg Stauffer had invented in 1823, the sonata presents great challenges when played on a four-string cello or viola, becoming rather more of a virtuosic vehicle than it was originally intended to be.

Balancing lyrical-expressive and brilliantly athletic moments, this three-movement work is Schubert's most substantial sonata for a stringed instrument. Due to those contrasting characters, the opening "Allegro" remains utterly unpredictable, even though it adheres to classical sonata form. The brief "Adagio" contains one of Schubert's most beautiful melodies, deeply moving in spite (or maybe because) of its simplicity. The final Rondo, which alternates between the major and minor modes, is relaxed and easy-going, yet with a touch of melancholy that keeps it from ever becoming trivial.

Sonata for Cello and Piano in d minor, Op. 40 (1934)

Dmitri Shostakovich

*Born September 25, 1906 in St. Petersburg, Russia
Died August 9, 1975 in Moscow*

Shostakovich wrote most of his chamber music for his friends and for himself (he was a prodigiously gifted pianist). The cello sonata was premiered by Shostakovich and cellist Viktor Kubatsky in Leningrad, on December 25, 1934.

This sonata is a deeply ambivalent work. In it, Shostakovich cultivated an art form that came from another time and place and didn't always fit in easily with the realities of modern life. At the same time, the composer believed passionately in that art form. The result is a great sonata, but also

a sometimes wry and sometimes nostalgic commentary on one.

In the effusively lyrical first movement, the second theme could almost be sung to the words of a 19th-century *romans* (romance). But the classical sonata form is maintained only up to a point: we wait in vain for the recapitulation, and when it finally comes, the opening theme is played at half its original tempo with a "frozen" accompaniment and there the movement ends. What is this if not a painful admission that sonata form (and the world) is no longer what it used to be?

Yet life has to go on, and a bright moment arrives with a Scherzo *à la valse*, a sparkling movement that anticipates the second movement of Shostakovich's *Symphony No. 5*. And similarly to what will happen there, merriment is only a short step away from gloom: a dark "Largo" follows with an expressive melody subjected to many chromatic key shifts and finally exploding in a *fortissimo* climax—only to fall back into the muted sadness of the beginning.

The final word belongs to a light-hearted dance movement in rondo form. As a final surprise, the piano part, which until now has been of only moderate technical difficulty, erupts in a frenzied cascade of 16th-note runs, before it resumes its accompanying role as the cello brings back the deceptively simple rondo theme "as though nothing has happened."

Le Grand Tango (1981)

Astor Piazzolla

*Born March 11, 1921 in Mar del Plata, Argentina
Died July 4, 1992 in Buenos Aires*

Astor Piazzolla was the great modern master and innovator of Argentine tango. A musician steeped in the traditional music of his native country who had a picture of Béla Bartók over his bed, Piazzolla grew up in New York City and later studied composition with Nadia Boulanger in Paris. Returning to Argentina, Piazzolla, a virtuoso player on the *bandoneón* (the special Argentine accordion), infused the tango with modern techniques and harmonies that infuriated traditionalists but eventually won him great success both at home and around the world. He introduced the tango into symphonic music in works like his *Bandoneón Concerto* and the chamber opera *María de Buenos Aires*.

Le Grand Tango was originally written for

“Performance” is a Pfizer core value.



THE SCIENCE
OF SUPPORTING

Extraordinary performance takes courage, hard work, dedication, and remarkable talent. Pfizer salutes this season's wonderful performers who inspire us in so many ways.

We are honored to sponsor the University Musical Society.



THE ARTS

www.pfizer.com

Mstislav Rostropovich. In writing a tango for a great instrumentalist who was not a tango musician, Piazzolla produced a fascinating, Janus-faced work, with what María Susana Azzi and Simon Collier described in their Piazzolla biography as “intricate juxtapositions of driving rhythms and heart-rending tags of tune.”

Bodas de Prata and Quatro Canto (1974)

Egberto Gismonti
Born in Carmo, Brazil in 1947

This selection, which may be heard on Yo-Yo Ma's 2003 album *Obrigado Brazil* (Thank you, Brazil), takes us straight to a cocktail bar in Rio de Janeiro, where, a glass of *caipirinha* in hand, we are guaranteed to forget all our worldly cares. On the CD, Yo-Yo Ma's pianist partner is the composer and “multi-instrumentalist” (as he is often described) Egberto Gismonti, one of Brazil's most popular musicians. Gismonti has an impeccable classical pedigree (like Piazzolla, he studied with Boulanger), but he has embraced a wide variety of musical forms and created a unique musical cocktail that is sure to make your head spin. The original composition, *Bodas de prata* (Silver Anniversary), was here com-

bined with four other songs written in collaboration with the poet Geraldo Carneiro (b. 1952), but the transition between them is seamless, as though two great musicians had been improvising over a few melodic and harmonic formulas—and having the time of their lives.

Sonata in A Major for Violin and Piano (1886)

César Franck
Born December 10, 1822 in Liège, Belgium
Died November 8, 1890 in Paris

For many years, César Franck worked as an organist at Sainte-Clotilde, which was not one of Paris's most prestigious churches. His father had destined him for the career of a traveling piano virtuoso à la Franz Liszt. The dreams, however, did not come true, and Franck had to settle for a less glamorous existence. His first major break did not come until he was 50; in 1872, he was appointed to the Paris Conservatoire as a professor of organ. But even that did not necessarily mean success as a composer. His large-scale oratorios and other sacred works failed to make an impression. It was only during the last decade of his life that he wrote the series of masterpieces (including the *Violin*

Sonata, his *Symphony*, and the *String Quartet*) for which he is remembered to this day.

The present *Sonata*—originally written for violin—was written in 1886, as a wedding present for the great violinist Eugène Ysaÿe (1858–1931), who like Franck was a native of Liège, Belgium. The first public performance was given by Ysaÿe and pianist Léontine Bordes-Pène in Brussels on December 16, 1886, at a concert devoted to Franck's works. The *Sonata* had an enormous success. The director of the Brussels Conservatoire congratulated the composer with the words: "You have transformed chamber music: thanks to you a new vision of the future has been revealed to our eyes."

The director was not exaggerating. Franck's *Sonata* was also a unique achievement in that it introduced into chamber music certain techniques never previously used in that medium. Inspired by Liszt's symphonic poems, Franck linked the four movements of the *Sonata* together by a network of thematic recurrences. The characters of the themes are sometimes fundamentally transformed in this process. Franck also used counterpoint more extensively than did most Romantic composers—in part because, as an organ player, he was deeply immersed in the music of J. S. Bach. Moreover, Franck had been touched by the style of Richard Wagner, who had died in 1883 but was still the most controversial modern composer in Europe. In the *Sonata in A Major*, Franck repeatedly used a variant of the famous "Tristan" chord. He combined all these influences, however, with a boundless melodic invention all his own.

The *Sonata* has an unusual movement sequence. In most sonatas, the longest and weightiest movement comes at the beginning. In the Franck sonata, this movement stands in second place, preceded by a dreamy "Allegretto ben Moderato." The passionate second movement is in the key of d minor that was often used to depict tempestuous emotions. The third movement is a "Recitativo–Fantasia" that, in what was an extraordinary move in 1886, entirely dispenses with the idea of a main tonal center. The key changes constantly during two unaccompanied cadenzas, separated by a nostalgic recollection of the first movement's opening melody on the piano. The movement continues with an "aria" that is in turn lyrical and dramatic, with a *molto lento e mesto* (very slow and sad) ending. Finally, the fourth movement crowns the *Sonata* with a real *tour de force*: its initial melody is played by the two instruments in canon—that is, the melodic lines are

the same, with one instrument starting one measure after the other. The remaining themes come from the third movement, turning the "aria" into a major dramatic outburst. A recapitulation of the canon theme and a short, exuberant coda ends this great sonata.

Program notes by Peter Laki.

The many-faceted career of cellist **Yo-Yo Ma** is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination.

Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of Mr. Ma's goals is the exploration of music as a means of communication and as a vehicle for the migrations of ideas, across a range of cultures throughout the world.

Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of



Yo-Yo Ma

Photo: Stephen Danelian

the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today.

Mr. Ma is an exclusive Sony Classical artist, and his discography of over 75 albums (including more than 15 Grammy Award winners) reflects his wide-ranging interests. In addition to the standard concerto repertoire, Mr. Ma has recorded many of the large body of works that he has commissioned or premiered. He has made several successful recordings that defy categorization, including *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer, and two Grammy-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*. Mr. Ma's most recent recordings include *Silk Road Journeys: New Impossibilities*, with the Silk Road Ensemble; *Appassionato*; and *Paris: La Belle Époque* with pianist Kathryn Stott. He also appears on John Williams's soundtrack for Rob Marshall's film *Memoirs of a Geisha*. Across the full range of releases Mr. Ma remains one of the best-selling recording artists in the classical field.

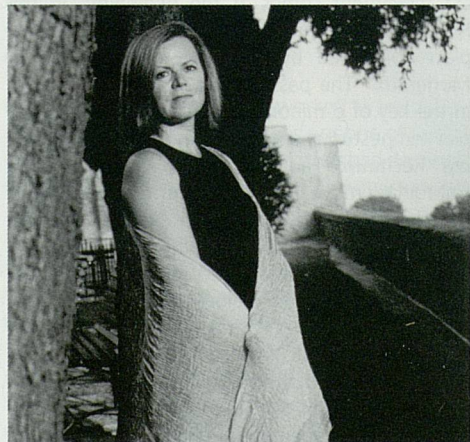
Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct masterclasses as well as more informal programs for students—musicians and non-musicians alike.

Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at The Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), the National Medal of the Arts (2001), the Dan David Prize (2006), and the Sonning Prize (2006). Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Kathryn Stott is one of Britain's most versatile and imaginative musicians. Her curiosity and wide-ranging musical interests have taken her in many different directions, forging a unique career and establishing a rare reputation. A natural collaborator, she is greatly in demand for chamber music alliances, playing with some of the world's leading instrumentalists as well as appearing on major international concert platforms in recitals and concerto performances. She has also directed several distinctive concert series and festivals and has built an extensive and exceptionally varied catalogue of recordings.

Born in Lancashire, she studied at the Yehudi Menuhin School with Vlado Perlemuter and Nadia Boulanger, then at the Royal College of Music in London with Kendall Taylor. In 1978 she attracted critical attention as a prize-winner at the Leeds International Piano Competition. In addition to her busy career as a performer, she is a professor at the Royal Academy of Music in London and teaches at Chetham's School of Music in Manchester.

As a concerto soloist she enjoys associations with major orchestras in Britain, the Netherlands, Germany, Italy, Spain, Switzerland, France, Hong Kong, and Australia. She recently toured Japan with the Orpheus Chamber Orchestra. Among her chamber music partnerships, she has longstanding musical relationships with cellists Yo-Yo Ma, Truls Mørk, and Christian Poltéra; with violinist Janine Jansen; and pianist Noriko Ogawa. She has also collaborated with the cellist Natalie Clein and—on the borders of, and beyond, the classical arena—she has developed shared musical interests with the Assad brothers, bandoneonist



Kathryn Stott

Nestor Marconi, double-bassist Edgar Meyer, and the clarinetist Paquito d'Rivera. A close involvement with many leading string quartets has led to regular guest appearances with the Belcea, Skampa, and Endellion Quartets, as well as with The Lindsays, in whose farewell concert series she was invited to appear.

Ms. Stott has a special interest in contemporary music; concertos by Sir Peter Maxwell Davies and Michael Nyman head the impressive list of major world premières she has given. Along with Noriko Ogawa, she gave the first performance of Graham Fitkin's *Circuit* for two pianos and orchestra in Manchester and is recording it on the BIS label.

Her constantly expanding horizons have led her to become a skillful exponent of tango and other Latin dance music, reflected in her collaboration with Yo-Yo Ma and leading South-American musicians on the Grammy Award-winning Sony CD *Soul of the Tango* and its successor *Obrigado Brazil*. The release of *Obrigado Brazil* was accompanied by a successful tour of Japan, the US, and Europe.

In the recording studio she has created an eclectic body of work including the complete solo piano music of Fauré (Hyperion); concertos by Kabalevsky and Lennox Berkeley, and solo pieces by Koechlin (Chandos); music by John Foulds and Erwin Schulhoff (BIS); *La Habanera* featuring music by Ernesto Lecuona (EMI); and a recital of French cello sonatas *Paris: La Belle Époque* with Yo-Yo Ma (Sony). Future recording plans include solo music by Smetana and works for cello and piano with Christian Poltéra (both Chandos) and the Dvořák *Quintet* with the Skampa Quartet (Supraphon). Her performance of Mozart's *Concerto in d minor, K. 466* at Manchester's Piano 2006 festival was featured as a *BBC Music Magazine* cover disc.

Ms. Stott has provided the artistic vision behind several major festivals and concert series in the north of England in which she has played a dual role as director/performer. For Fauré and the French Connection (Manchester, 1995) she was appointed Chevalier dans l'Ordre des Arts et Lettres by the French government. Out of the Shadows featured music by Clara Schumann and Fanny Mendelssohn (Liverpool, 1998); Piano 2000 and Piano 2003 (The Bridgewater Hall, Manchester) established her reputation as an astute programmer; and in the 04/05 season she devised Chopin: the Music and the Legacy for Leeds. Her latest such venture was a weekend mini-festival of five concerts under the title, Paris (Music in the Round, Sheffield, 2006).

Current and future plans include tours of both North and South America and performances in Australia, Hong Kong, and Japan as well as throughout Europe.

She has one daughter, Lucy, and currently resides in Manchester. In her time away from the concert platform and rehearsal studio, Ms. Stott collects black-and-white photographs and studies Italian. One of her most memorable experiences was raising funds for cancer research by walking the Great Wall of China.

Ms. Stott has recently accepted a position on the board of the Nordoff-Robbins Music Therapy fundraising committee.

UMS ARCHIVES

Tonight's recital marks Yo-Yo Ma's eighth appearance with UMS. He made his Hill Auditorium debut in April 1982 at the 89th Annual Ann Arbor May Festival when he performed the Kabalevsky *Cello Concerto* with The Philadelphia Orchestra conducted by Eugene Ormandy. Since that time he has given five solo recitals in Hill Auditorium and performed the Penderecki *Cello Concerto No. 2* with the Cracow Philharmonic, Krzysztof Penderecki conducting.

Tonight's recital marks Ms. Stott's third appearance under UMS auspices.



Yo-Yo Ma with Eugene Ormandy backstage at Hill Auditorium during the 1982 May Festival.

celebrating fine arts in

Ann Arbor

Borders is proud to support
the University Musical Society
and this presentation of the
Los Angeles Guitar Quartet.



BORDERS[®]

35062

129th UMS Season **2007|2008**

Assad Brothers' Brazilian Guitar Summit



Featuring
**SÉRGIO AND ODAÏR ASSAD,
BADI ASSAD, ROMERO LUBAMBO,
and CELSO MACHADO**

FRI, FEB 1 | 8 PM
Rackham Auditorium



ums

Call or Click For Tickets! **734.764.2538** | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



Media Partner **WEMU 89.1 FM** and **WDET 101.9 FM.**

and
Borders
present

Los Angeles Guitar Quartet

John Dearman
Matthew Greif
William Kanengiser
Scott Tennant

Program

Gioacchino Rossini,
Arr. J. Dearman

J. S. Bach,
Arr. J. F. Smith

Manuel de Falla,
Arr. W. Kanengiser

Sunday Afternoon, November 18, 2007 at 4:00
Rackham Auditorium • Ann Arbor

Overture to *Il Barbiere di Siviglia***Brandenburg Concerto No. 6**

Allegro
Andante ma non troppo
Allegro

El Amor Brujo

Introducción y escena
En la cueva—La noche
Canción del amor dolido
El aparecido—Danza del terror
El círculo mágico
A media noche
Danza ritual del fuego (*Arr. I. Krouse*)
Escena
Canción del fuego fatuo (*Arr. S. Tennant*)
Pantomima
Danza del juego del amor
Las campanas del amanecer

INTERMISSION

Baden Powell,
Arr. M. Tardelli

Antonio Carlos Jobim,
Arr. M. Alves

Hermeto Pascoal,
Arr. W. Kanengiser

Heitor Villa-Lobos,
Arr. S. Assad

Paulo Bellinati

Scott Tennant

Simon Jeffes,
Arr. S. Tennant

Scott Tennant

Franz Liszt,
Arr. W. Kanengiser
and J. Minei

Imagens do Brazil

Samba Novo

O Morro Não Tem Vez

De Sábado Prá Dominginhos

A Lenda do Caboclo

A Furiosa

Celtic Fare

Daya's Spin

Music for a Found Harmonium

The Cat-Cow Reel

Hungarian Rhapsody No. 2

24th Performance of the
129th Annual Season

Guitar Series

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

This performance is sponsored by Borders.

Media partnership provided by WDET 101.9 FM, and Ann Arbor's 107one.

Los Angeles Guitar Quartet records for Telarc International and uses Neumann
microphones.

Los Angeles Guitar Quartet appears by arrangement with Frank Salomon
Associates, New York, NY.

Please visit the Los Angeles Guitar Quartet online at www.lagq.com.

Large print programs are available upon request.

Overture to *Il Barbiere di Siviglia*

Gioacchino Rossini

Born February 29, 1792 in Pesaro, Italy

Died November 13, 1868 in Paris

Rossini's Overture to *The Barber of Seville* is one of the most popular of his uniformly brilliant opera overtures, and has taken on a life of its own apart from the opera it introduces. The work has become a staple of the symphonic repertoire, as well as a frequent soundtrack to cartoons, most notably in the classic Bugs Bunny adaptation. It has been arranged for a variety of genres, and a version for guitar quartet has a natural affinity due to the Andalusian setting of the action. John Dearman's realization is an excellent example of the rather "democratic" philosophy of arrangement that LAGQ frequently employs. The four members of the quartet are treated as equal voices, and nearly all prominent melodies are distributed antiphonally within the ensemble.

Brandenburg Concerto No. 6

J.S. Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

Bach's six Brandenburg Concertos, written for the Margrave of Cöthen, stand as one of the greatest monuments in the history of music. They explore the potential of the Baroque orchestral concerto, using the *concertino-ripieno* orchestration, pitting small groups of soloists against various *tutti* groups of instruments. The final concerto of the group is scored exclusively for strings and continuo and is somewhat unusual in that it uses no violin, having the viola carry the highest voice. This lower *tessitura* makes it especially amenable to a guitar arrangement, and James Smith's version maintains the clean lines of the original. As opposed to the Rossini arrangement, the voices in this setting are arranged in score order, with the four guitarists functioning more like a string quartet than in any other piece on the program. Of particular interest is Bach's masterful use of imitation, especially in the opening "Allegro," where the first two parts chase each other in a lively canon at the eighth note.

El Amor Brujo

Manuel de Falla

Born November 23, 1876 in Cádiz, Spain

Died November 14, 1946 in Alta Gracia

Manuel de Falla was one of the greatest Spanish composers of the 20th century. Despite the fact that he only wrote one very brief piece for guitar, arrangements of his music have become a staple of the guitarist's repertoire. Some of the most popular are individual movements from his ballet *El Amor Brujo*, scored originally for full orchestra and mezzo-soprano. About 20 years ago, I decided to attempt to arrange the entire ballet for four guitars. What is lost in orchestral color is perhaps gained in the authentic gypsy sonority of the guitar, which de Falla in some way was trying to convey in his original.

Set in a gypsy camp, the story deals with Candelas, a beautiful young girl, who is being courted by Carmelo. The spirit of her former lover, a soldier killed in battle, haunts her and the gypsies. The piece opens with a strong theme that represents the jealousy of the ghost, and we find ourselves "In the Cave" with a brooding mystery. In "The Song of Sorrowful Love," Candelas sings of the pain of an unattainable Love. The ghost then flies into the cave and the gypsies launch into "The Dance of Terror." Striving to rid themselves of the apparition, they join hands around the fire and have a séance in the gentle "Magic Circle." They then try to exorcise the ghost in the furious "Ritual Fire Dance" which ends with insistent chords as they try to stamp the spirit out into the fire. Magic, it seems, cannot break the spell, as the ghost reappears, and Candelas sings of the fleeting nature of Love in the "Song of the Will o' the Wisp." It is then that she decides to use love instead of sorcery as she persuades her friend Lucia to dance a seductive Tango (in 7/8 time) to lure the ghost way. At the end of this "Pantomime," the opening theme of the ghost is just a whisper. This leaves Candelas and Carmelo free to exchange the kiss that will break the spell, as they dance a *bulerías* in "The Dance of the Game of Love." In the "Finale," Candelas sings to the ghost: "I am the fire in which you are consumed; I am the sea in which you drown!" As the "Bells of Dawn" peal triumphantly, we find that love, not witchcraft, is the most powerful sorcerer.

Imagens do Brazil

In this set of "Images of Brazil," LAGQ pays tribute to the rich sonorities and infectious rhythms of Brazil. Inspired by their collaboration during the 06/07 season with vocalist Luciana Souza, LAGQ recorded a new CD of Brazilian music for the Telarc label. Beginning with music of the iconic guitar virtuoso Baden Powell, his "Samba Novo" is a reaction against the wave of popularity of the gentler *bossa novo* style. His music is hard-driving and aggressive, with an extroverted melodic sense. This is followed by a piece by one of the towering figures of Brazilian songwriting, Antonio Carlos Jobim. His "O Morro Não Tem Vez" tells of the hopelessness of the people living in the *favelas* of Rio who get to forget their troubles once a year at Carnival. Next is a tune by the idiosyncratic jazz musician Hermeto Pascoal, sometimes referred to as the "Frank Zappa of Brazil"; his "De Sábado Prá Dominginhos" is a fine example of the endless well of melody and surprising harmonic changes that characterize his music. We follow this with a lovely tune by the great Heitor Villa-Lobos, one of Brazil's most celebrated classical composers, and a favorite among guitarists. His "A Lenda do Caboclo" (The Legend of the Native) was originally written for piano and features a gently gliding melody interrupted by a bow to the French Impressionist school. The set finishes with "A Furiosa" by the prolific guitarist/composer Paulo Bellinati, which was written for LAGQ in 1995. It is joyous version of the *Maxixe*, an antecedent to the *samba*, and ends with a percussive interlude in imitation of the traditional *batucada*.

Celtic Fare

LAGQ recently made their Irish and Scottish debuts and simultaneously were inspired to revisit Scott Tennant's *Celtic Fare*, first created in one of their world-music excursions for the Sony Classical label. Beginning with a newly composed Irish Air, Tennant was inspired by the memory of the graceful gyrations of a yoga teacher named Daya. This is followed by an arrangement of the popular tune written by Simon Jeffes of the Penguin Café Orchestra, the rousing "Music for a Found Harmonium." The harmonium is a small laptop keyboard

instrument, frequently used in meditative chanting. To round out the set, Tennant composed a lively dance, the "Cat-Cow Reel," which is named after a signature yoga pose of Daya's. As Tennant likes to say, "yoga-celt was born!"

Hungarian Rhapsody No. 2

Franz Liszt

Born October 22, 1811 in Raiding, near Odenburg
Died July 31, 1886 in Bayreuth

Hungarian-born Franz Liszt was a unique "sibling" amidst a formidable "brotherhood" of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninoff) whose music and peerless virtuosity on the piano made him an international superstar of his time.

As was common and (more than likely) expected of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music truly and unmistakably Hungarian. Béla Bartók would later praise Liszt and his music, particularly the Hungarian Rhapsodies, calling them "perfect creations," while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt's Hungarian Rhapsodies is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to the Count László Teleky and published in 1851. An orchestral version followed soon thereafter. Most of his Rhapsodies—including this one—are comprised of two parts: a slower and expressive part which Liszt marks *Lassan* (lassu) and a final section marked *Friska* (friss) which builds up in intensity into a frenzied swirl.

On a contemporary note, the piece has found its way into the television and film media, appearing in such favorites as the Bugs Bunny "Rhapsody Rabbit" episode, and the movie *One Hundred Men and a Girl*.

Program notes by William Kanengiser.

Recognized as one of America's première instrumental ensembles, the Grammy Award-winning **Los Angeles Guitar Quartet** is one of the most charismatic groups performing today. Popularly known as the LAGQ, these four virtuosi bring a new energy to the concert stage with their eclectic programs and dynamic musical interplay. Their critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. The LAGQ has set new standards for the guitar quartet medium.

The LAGQ has given recitals in many of the world's top halls, including Chicago's Orchestra Hall, London's Wigmore Hall, Tokyo Opera City, and New York's Alice Tully Hall. They have toured extensively in Europe and Asia, where they were featured at the Hong Kong, Singapore, and Manila International Arts Festivals.

The LAGQ's current season includes the release of their fourth CD for Telarc, *LAGQ-Brazil*. This recording continues to receive raves and

includes performances with singing sensation Luciana Souza, with whom they toured the US, including returns to Spivey Hall and San Francisco Performances, as well as their debut at Carnegie Hall's Zankel Hall. Current season highlights include reengagements in San Francisco, the Chan Centre in Vancouver, the University Musical Society in Ann Arbor, the Friends of Chamber Music in Portland, Oregon, and a special New Year's Eve celebration at the Tisch Center at the 92nd Street Y. Many of the LAGQ's concerts include extensive residency and outreach activities.

Recent seasons have included performances of the Rodrigo *Concierto Andaluz*, a work they performed at the composer's official centenary in Spain at the invitation of his daughter. This work formed the centerpiece of a week-long guitar celebration that they helped to curate with the Santa Barbara Symphony. In addition to the Rodrigo, the LAGQ looks forward to première performances of a new concerto by Brazilian guitar legend Sergio Assad and an orchestral work by Cuban-American composer Carlos Rivera beginning in 2009. Members of the Quartet also



Los Angeles Guitar Quartet

performed and recorded two works of Osvaldo Golijov with the Atlanta Symphony in Atlanta and at the Ojai and Ravinia Festivals.

The LAGQ's CD *Guitar Heroes* (Telarc) won the group their first Grammy Award in 2005. It is a heartfelt salute to the great players who have inspired the Quartet. The album has received acclaim for its unique ability capture the feeling and fervor of diverse musical styles such as jazz, bluegrass, rock, and flamenco. Their first Telarc CD, *LAGQ—Latin*, features their popular transcription of Bizet's *Carmen*, along with works from Chile, Cuba, and new original works by members of the Quartet. This recording received a 2003 Grammy nomination and the Super Audio CD (SACD) version won the award for "Best Made for Surround" at the First Annual Surround Music Awards. The LAGQ's release *SPIN* (March 2006) shows yet again that the group is equally at home in a wide variety of musical genres and features several commissioned works from their recent collaboration with percussionist Colin Currie. The LAGQ's first live-concert DVD was released by the Mel Bay Artist Series in Fall 2005.

UMS ARCHIVES

This afternoon's performance marks the Los Angeles Guitar Quartet's second appearance under UMS auspices. They made their UMS debut in April 2006 at Rackham Auditorium.



Voted as
The **Best Sushi** in Ann Arbor

by the Michigan Daily, 2006

Serving Full Menus of
Fine Japanese Cuisines

215 S. State St., Ann Arbor, MI 48104
(next to the State Theater)
734-302-3511



A SYMPHONY OF SPARKLE



\$100 OFF
A CUSTOM
DESIGN
WITH THIS AD.

ABRACADABRA JEWELRY

205 E. LIBERTY ST, ANN ARBOR 734.994.4848

HOURS: TUES-SAT 11-6PM, FRI 11-8PM

WWW.ABRAGEM.COM ABRA@ABRAGEM.COM

*An outstanding
performance,
every time.*



EDWARD
SUROVELL
REALTORS

surovell.com • 877.833.3600

**UNIVERSITY
MUSICAL SOCIETY**

*Reinhart Proudly
Supports Every
Incredible Performance!*

Reinhart

Charles Reinhart Company Realtors

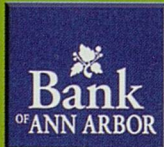
www.ReinhartRealtors.com

Please don't leave Ann Arbor Public Schools incomplete.

Ann Arbor has always valued excellence in education, but the state funding model jeopardizes our programs. One way to ensure Ann Arbor Public Schools remain distinguished and complete is through private funding. Become part of the solution at SupportAnnArborSchools.org



ANN ARBOR PUBLIC SCHOOLS
Educational
Foundation



helps

*choreograph your
financial future*

Our wealth advisors can create a financial plan to fit the tempo of your life. 734-662-1600 or boaa.com.
How can we help you?

UMS/Experience

• UMS EDUCATION PROGRAMS

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, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

Please call 734.647.6712 or email 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 southeastern 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

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

University of Michigan • Ann Arbor

2007 | 2008
 season



» Wynton Marsalis and Jazz at Lincoln Center Orchestra «

Quick Links:

- Buy Tickets Now
- Request a Brochure
- Invite Friends
- Group Prices
- UMS Choral Union
- Donate Now
- Directions & Parking
- Press Room
- Volunteer
- Seating Maps

UMS Performance
Calendar



◀ Sep 2007 ▶

S	M	T	W	T	F	S
						1
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

Visit our website: www.ums.org

Why Some People Think
Duke Ellington
 Is a Member of the Royal Family.

Kids don't get enough art these days. For *Ten Simple Ways* to get more art in kids' lives, visit AmericansForTheArts.org.

Art. Ask for More.

AMERICANSFORTHEARTS.ORG

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 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 for March events!

ZANZIBAR

contemporary american
dining w/ global influences

"★★★★"-DETROIT FREE PRESS

"ADVENTUROUS AND DELICIOUS"
-ANN ARBOR NEWS



lunch · dinner · sunday brunch

private rooms · reservations
outdoor dining on the patio

216 s. state street 994-7777
zanzibarannarbor.com

PROUD SUPPORTERS OF THE
UNIVERSITY MUSICAL SOCIETY
SINCE 1992



- lunch & dinner served daily
- eclectic menu
- full bar
- large selection of beers
- wines by the glass
- house-made desserts
- weekly specials
- smoke-free

316 s. state street 994-4004
redhawkannarbor.com



The 2008 GILMORE KEYBOARD FESTIVAL April 24 – May 13

Experience "The Ultimate Piano Fest"...
18 days of concerts, recitals, jazz clubs,
and more across West Michigan.

*The largest gathering of
keyboard artists in North America!*

THE GILMORE

Find out more:
thegilmoreiscoming.com

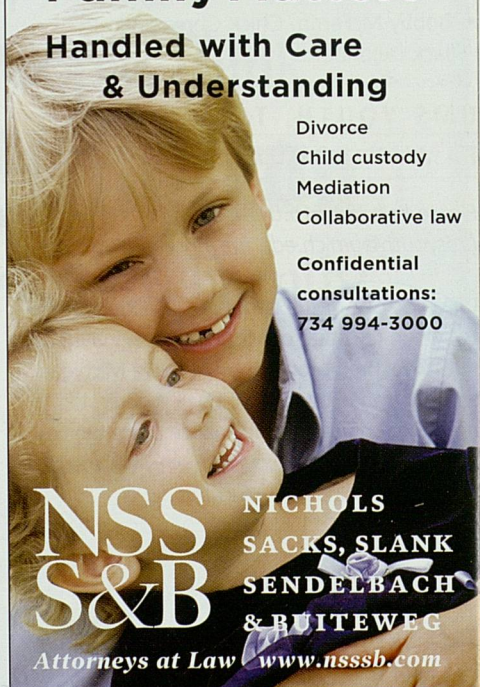
Irving S. Gilmore International Keyboard Festival
359 S. Kalamazoo Mall, Kalamazoo • 800/34-PIANO

Family Matters

Handled with Care & Understanding

Divorce
Child custody
Mediation
Collaborative law

Confidential
consultations:
734 994-3000



NSS
S&B

NICHOLS
SACKS, SLANK
SENDELBACH
& BUTEWEG

Attorneys at Law www.nsssb.com

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact umsgroupsales@umich.edu or 734.763.3100.

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 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.

Education Program Supporters

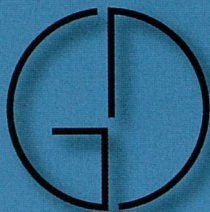
Reflects gifts received during the 06/07 fiscal year



Ford Motor Company Fund
and Community Services

Michigan Council for Arts and Cultural Affairs University of Michigan

Arts at Michigan	Performing Arts Fund
Bank of Ann Arbor	Pfizer Global Research and Development, Ann Arbor Laboratories
Kathy Benton and Robert Brown Borders Group, Inc.	Randall and Mary Pittman ProQuest Company
The Dan Cameron Family Foundation/Alan and Swanna Sattiel CFI Group	Prudence and Amnon Rosenthal
Chamber Music America	K-12 Education Endowment Fund
Doris Duke Charitable Foundation	Target
DTE Energy Foundation	Thomas B. McMullen Company
The Esperance Family Foundation	Tisch Investment Advisory
JazzNet Endowment	UMS Advisory Committee
Masco Corporation Foundation	University of Michigan Credit Union
Michigan Economic Development Corporation	University of Michigan Health System
THE MOSAIC FOUNDATION (of R. & P. Heydon)	U-M Office of the Senior Vice Provost for Academic Affairs
National Dance Project of the New England Foundation for the Arts	U-M Office of the Vice President for Research
National Endowment for the Arts	Wallace Endowment Fund
NEA Jazz Masters on Tour	Whitney Fund
Noir Homes, Inc.	



At Donaldson & Guenther,
we practice dentistry as a fine art.

Cosmetic, Implant and Restorative Dentistry

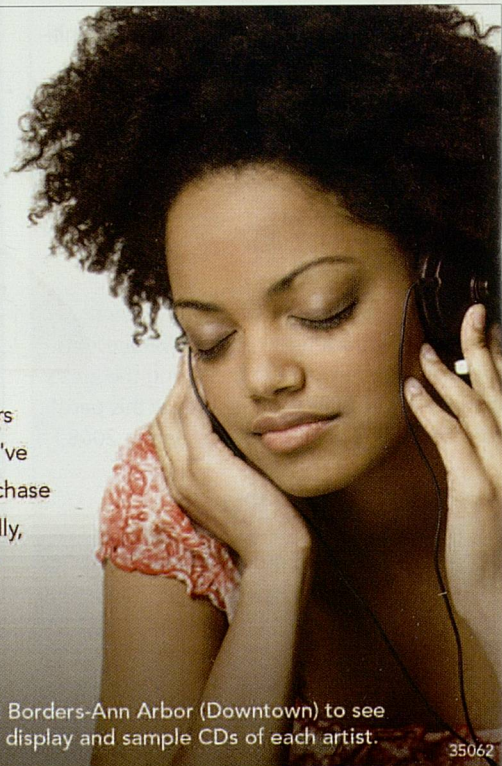
DONALDSON & GUENTHER
734.971.3450 www.dgdent.com
3100 East Eisenhower Parkway, Ann Arbor

after the
encore

After selected concerts, look for the Borders booth to buy CDs from the performers you've seen here. We will donate 20% of your purchase to the University Musical Society. Periodically, the artists will also join us, and you can get your new CDs signed.

BORDERS[®]

Also visit Borders-Ann Arbor (Downtown) to see the UMS display and sample CDs of each artist.



• UMS STUDENT PROGRAMS

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, 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.

Sponsored by  UMCREDIT UNION

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 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

Sponsored by  UMCREDIT UNION



With support from the **U-M Alumni Association**.

Arts Adventure Series

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 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 for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



THE beauty of the ARTS and music
sustain us, MAKE US more human,
and give us all RICHER lives.

ANN ARBOR • 2723 SOUTH STATE STREET • 734.214.3700

17 locations throughout Lenawee and
Washtenaw Counties and in Dundee
www.ubat.com



**HONIGMAN AND UMS.
WHERE GREAT PERFORMANCES
HAPPEN EVERY DAY.**

Recognized as one of Michigan's premier law firms, Honigman Miller Schwartz and Cohn provides exceptional legal services that help businesses and individuals succeed. With over 225 attorneys in four offices in the state, we work in harmony with our clients to deliver the highest caliber solutions to achieve their objectives.

Honigman is pleased to support the
University Musical Society.

For more information, please contact
Frederick (Fritz) J. Morsches at 313.465.7040.

HONIGMAN

Honigman Miller Schwartz and Cohn LLP

Detroit • Ann Arbor • Lansing • Oakland County www.honigman.com

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.

I am Michigan.

U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,
I am Michigan.**

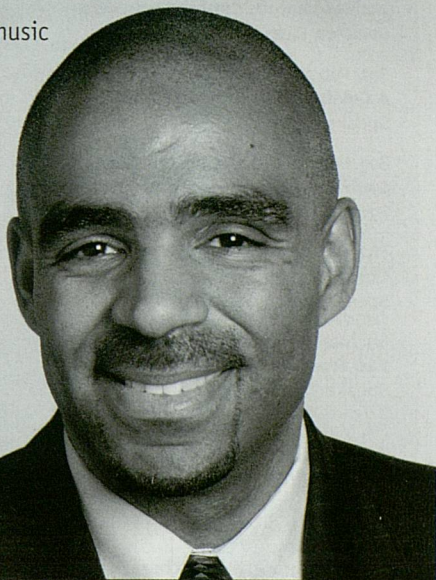
Aaron Dworkin, '97, MM'98

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



ALUMNI ASSOCIATION
UNIVERSITY OF MICHIGAN
Uniting the Leaders and Best

www.umalumni.com



PRELUDE DINNERS

Join us for camaraderie, fine cuisine,
and musical insights at the Prelude
Dinners before these performances.

**For reservations and information,
please call 734.764.8489**

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, Feb 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

DELICIOUS EXPERIENCES

Join us for dinner ...or wine and *hors d'oeuvres* ...or a fabulous tailgate lunch, or any of these wonderful and delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.

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

There 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:

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

For more information, please call 734.647.1176.

• 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.

Radio That Matters!

Since 1949, WDET is proud to serve the metropolitan Detroit community with quality arts and information programming.

Make WDET your station for award-winning local news and music programming and your favorite NPR programs.

WDET 101.9FM

Detroit Public Radio

a public service of Wayne State University

wdetfm.org

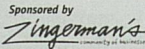



The Clean house
by **sarah Ruhl**
directed by **David Wolber**
Sponsored by  helps

SEPT. 6 through Oct. 21

The Baker's Wife

by Joseph Stein
book and lyrics by Steven Schwartz

Sponsored by  directed by **Carla Milarch**



Nov. 1 through Dec. 23, 2007



PERFORMANCE
NETWORK
THEATRE

Be inspired.

734.663.0681
www.performancenetwork.org
120 E Huron St, Downtown Ann Arbor, MI 48104

• 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 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.



IRIS CLEANERS

**See, touch and smell
The Green Earth
Difference.**

Non-toxic

*Expertise in dry cleaning, laundry,
and wedding gown preservation.*

2268 S. Main St.

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

734-998-1245

*An environmentally
friendly new way of
dry cleaning.*



www.irisdrycleaners.com

Support UMS!

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**.

Contact us for details on the specific benefits of each level

Presenters Circle

- \$100,000 or more Director
- \$50,000 Soloist
- \$20,000 Maestro
- \$10,000 Virtuoso
- \$7,500 Concertmaster
- \$5,000 Producer
- \$3,500 Leader
- \$2,500 Principal
- \$1,000 Patron

Friends

- \$500 Benefactor
- \$250 Associate
- \$100 Advocate

Please check your desired giving level above and complete the form below or visit us online at www.ums.org.

Name(s)

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

Address

City

State

Zip

Day Phone

Eve. Phone

E-mail

Comments or Questions

Please make checks payable to **University Musical Society**

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

Account #

Expiration Date

Signature

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

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

• ANNUAL FUND SUPPORT

July 1, 2006–August 1, 2007

Thank 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.**

DIRECTOR

\$100,000 or more

Doris Duke Charitable Foundation
Ford Motor Company Fund
Michigan Council for Arts and Cultural Affairs
Michigan Economic Development Corporation
Pfizer Global Research & Development:
Ann Arbor Laboratories
University of Michigan Health System

SOLOIST

\$50,000–\$99,999

DTE Energy
DTE Energy Foundation
Esperance Family Foundation
Northwest Airlines
The Power Foundation

MAESTRO

\$20,000–\$49,999

Anonymous
Borders Group
Cairn Foundation
Brian and Mary Campbell
CFI Group, Inc.
Charles H. Gershenson Trust
Detroit Auto Dealers Association Charitable
Foundation Fund
Maxine and Stuart Frankel Foundation
Kaydon Corporation
KeyBank
Robert and Pearson Macek

Masco Corporation
National Dance Project of the New England
Foundation for the Arts
National Endowment for the Arts
Gilbert Omenn and Martha Darling
Larry and Beverly Price
ProQuest
Dennis and Ellie Serras
Toyota Technical Center
The Whitney Fund at the Community
Foundation for Southeastern Michigan
Ann and Clayton Wilhite

VIRTUOSO

\$10,000–\$19,999

Michael Allemang and Janis Bobrin
AMGEN Foundation, Inc.
The Ann Arbor News
Arts at Michigan
Arts Presenters/MetLife Foundation Award for Arts
Access in Underserved Communities
Bank of Ann Arbor
Linda and Maurice Binkow Philanthropic Fund
Carl and Isabelle Brauer Fund
Chamber Music America
Charter One Bank
Concord Music
GlaxoSmithKline Foundation
David and Phyllis Herzig
LaSalle Bank
Charlotte McGeoch
Mrs. Robert E. Meredith
Donald L. Morelock
THE MOSAIC FOUNDATION (of R. & P. Heydon)
NEA Jazz Masters on Tour

Ann Arbor Symphony Orchestra

Music in the Key of A²

Sept. 29 > The Ring

Selections from Wagner's *Ring Cycle* and Rachmaninoff *Piano Concerto No. 2*.

Oct. 20 > Bird's Eye View

Swan Lake, *Firebird* and Fetler *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*

Actors, humor & music. Crafts & more before the concert.

Dec. 1 > Sing-Along with Santa

Songs, storytelling and pictures of the kids with Santa.

Jan. 27 > Babar

Narrated concert of the elephant Babar and *Sweet Music in Harlem* based on Ann Arborite Debbie Taylor's book.

www.a2so.com 734/994-4801

1301 South University
at South Forest. **Photography.**

Film. Video. A temporary gallery space open during the expansion and restoration of the University of Michigan **Museum of Art.**

www.umma.umich.edu

734.763.UMMA

umma OFF/SITE

Professional Investment Management



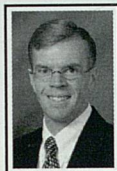
Robert R. Tisch
MSFS, CFP, CIMA
President



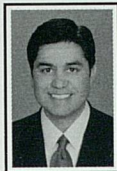
Laurie Stegenga
CPA
Corporate Retirement Plans



Kent Bartell
MBA, ASA
Investment Management



Paul Messiter
MBA, CFP
Wealth Management



Fernando Ortiz
CFP
University Retirement Plans

SEC Registered Investment Advisor since 1983

■ No commissions or product sales

■ Satisfied clients — 96% retention

■ Wealth management and planning

■ Excellent investment results earned by a repeatable, proven process

■ 401 (k) and other retirement plan services

■ No minimum account size

■ Five Risk Management Procedures

UNIVERSITY RETIREMENT PLAN PROFESSIONAL MANAGEMENT

Call Fernando Ortiz for your free guide at 994-1188 or order via www.etisch.com

FREE INITIAL CONSULTATION

TISCH

INVESTMENT ADVISORY INCORPORATED

WE WORK ONLY FOR YOU.

216 E. Washington, Ann Arbor, MI 48104
734-994-1188 or 877-TISCHINC • www.etisch.com

Jane and Edward Schulak
Barbara Furin Sloat
TIAA-CREF
University of Michigan Credit Union
Universal Classics Group
Marina and Bob Whitman

CONCERTMASTER

\$7,500–\$9,999

Anonymous
Paulett Banks
Edward Surovell Realtors/Ed and
Natalie Surovell
Carl and Charlene Herstein
Miller Canfield Paddock and Stone P.L.C.
M. Haskell and Jan Barney Newman
Performing Arts Fund
A. Douglas and Sharon J. Rothwell
James and Nancy Stanley

PRODUCER

\$5,000–\$7,499

Mrs. Bonnie Ackley
Herb and Carol Amster
Ann Arbor Automotive
Janet and Arnold Aronoff
Emily Bandera and Richard Shackson
Blue Nile Restaurant
Mr. and Mrs. Thomas P. Capo
Comerica Bank
Al and Kendra Dodds
Jim and Patsy Donahey
Leo and Kathy Legatski
Ken and Penny Fischer
Ilene H. Forsyth
Sue and Carl Gingles
Paul and Anne Glendon
Tom and Katherine Goldberg
Linda and Richard Greene
David W. and Kathryn Moore Heleniak
Debbie and Norman Herbert
Honigman Miller Schwartz and Cohn LLP
Mohamad and Hayat Issa/
Issa Foundations
David and Sally Kennedy
Jill Latta and David Bach
Richard and Carolyn Lineback
Mainstreet Ventures, Inc.
Sally and Bill Martin
Susan McClanahan and Bill Zimmerman
Merrill Lynch
National City
Tom, Meghan, Mary and T.J. O'Keefe
Pepper Hamilton LLP
Philip and Kathy Power
Red Hawk Bar & Grill/Zanzibar Restaurant
Herbert and Ernestine Ruben
Don and Judy Dow Rumelhart
Alan and Swanna Saltiel
Sesi Lincoln Mercury Volvo Mazda
Craig and Susan Sincoc
Nancy and Brooks Sitterley
Tom and Debby McMullen

Tisch Investment Advisory
United Bank and Trust
Whole Foods Market
Marion T. Wirick and James N. Morgan
Gerald B. and Mary Kate Zelenock

LEADER

\$3,500–\$4,999

Jerry and Gloria Abrams
Bernard and Raquel Agranoff
Raymond and Janet Bernreuter
Suzanne A. and Frederick J. Beutler
Joan Akers Binkow
Edward and Mary Cady
Mary Sue and Kenneth Coleman
Mr. and Mrs. George W. Ford
Sara and Michael Frank
General Motors Powertrain–
Willow Run Plant
Susan and Richard Gutow
Dr. H. David and Dolores Humes
Keki and Alice Irani
Martin Neuliep and Patricia Pancioli
Noir Homes
Virginia and Gordon Nordby
Mrs. Charles Overberger (Betty)
Eleanor and Peter Pollack
Rosebud Solutions
Lois A. Theis
Dody Viola
Max Wicha and Sheila Crowley

PRINCIPAL

\$2,500–\$3,499

Jim and Barbara Adams
Susan and Alan Aldworth
Anonymous
Bob and Martha Ause
Essel and Menakka Bailey
Robert and Wanda Bartlett
Charles and Linda Borgsdorf
Elizabeth Brien and Bruce Conybeare
Jeannine and Robert Buchanan
Barbara and Al Cain
Jean and Ken Casey
Dave and Pat Clyde
Anne and Howard Cooper
Beverley and Gerson Geltner
General Motors Corporation
William and Ruth Gilkey
Dr. Sid Gilman and Dr. Carol Barbour
John and Helen Griffith
Janet Woods Hoobler
Herbert Katz
Shirley Y. and Thomas E. Kauper
Gloria and Bob Kerry
Samuel and Marilyn Krimm
Amy Sheon and Marvin Krislov
Donald J. and Carolyn Dana Lewis
Jeff Mason and Janet Netz
Ernest and Adèle McCarus
William C. Parkinson
Richard and Lauren Prager
Jim and Bonnie Reece
John and Dot Reed
Duane and Katie Renken
Barbara A. Anderson and John H. Romani
Corliss and Dr. J.C. Rosenberg
Prudence and Amnon Rosenthal
Dr. Nathaniel H. Rowe
John J. H. Schwarz, MD
Muaiaad and Aida Shihadeh
Loretta Skewes

TCF Bank
Jim Toy
Don and Carol Van Curler
Don and Toni Walker
Elise Weisbach
Ronald and Eileen Weiser
Robert O. and Darragh H. Weisman
Roy and JoAn Wetzel
Keith and Karlene Yohn

PATRON

\$1,000–\$2,499

Anastasios Alexiou
Robert and Katherine Aldrich
Michael and Suzan Alexander
Dr. and Mrs. David G. Anderson
Anonymous
Jonathan Ayers and Teresa Gallagher
Lesli and Christopher Ballard
Walter and Mary Ballinger
Bradford and Lydia Bates
Beacon Investment Company
Astrid B. Beck and David Noel Freedman
Frederick W. Becker
Rachel Bendit and Mark Bernstein
Kathy Benton and Robert Brown
James K. and Lynda W. Berg
Jim Bergman and Penny Hommel
Ruth Ann and Stuart J. Bergstein
Anne Beaubien and Phil Berry
John Blankley and Maureen Foley
Howard and Margaret Bond
Gary Boren
Laurence and Grace Boxer
Dr. Ralph and Mrs. Mary W. Bozell
Jacquelyn A. Brewer
Dale E. and Nancy M. Briggs
Barbara Everitt Bryant
Robert and Victoria Buckler
Lawrence and Valerie Bullen
Charles and Joan Burleigh
Letitia J. Byrd
Amy and Jim Byrne
Betty Byrne
Jean W. Campbell
Patricia and Michael Campbell
Bruce and Jean Carlson
Carolyn M. Carty and Thomas H. Haug
Janet and Bill Cassebaum
Anne Chase
Pat and George Chatas
James S. Chen
Leon S. Cohan
Hubert and Ellen Cohen
Lois and Avern Cohn
Cynthia and Jeffrey Colton
William J. and Ellen A. Conlin
Pheps and Jean Connell
Jim and Connie Cook
Jane Wilson Coon and A. Rees Midgley
Kathleen Crispell and Tom Porter
Judy and Bill Crookes
Patricia Garcia and Dennis A. Dahlmann
Julia Donovan Darlow and John O'Meara
Susan T. Darrow
Charles W. and Kathleen P. Davenport
Hal and Ann Davis
Sally and Larry DiCarlo
Andrzej and Cynthia Dlugosz
Jack and Alice Dobson
Molly Dobson
Heather and Stuart Dombey
John Dryden and Diana Raimi
Aaron Dworkin and Afa Sadyklyh
Jack and Betty Adfa
Joan and Emil Engel
David and Jo-Anna Featherman
Dede and Oscar Feldman
Yi-Tsi M. and Albert Feuerwerker
Susan A. Fisher
Susan Fisher and John Waidley

Robben Fleming
 Esther Floyd
 James W. and Phyllis Ford
 Forrest Family Fund
 Dan and Jill Francis
 Leon and Marcia Friedman
 Enid H. Galler
 Prof. David M. Gates
 Thomas and Barbara Gelehrter
 Karl and Karen Gotting
 Cozette T. Grabb
 Elizabeth Needham Graham
 Walter Z. Graves
 Bob Green
 Leslie and Mary Ellen Guinn
 Helen C. Hall
 Jeanne Harrison and Paul Hysen
 Sivana Heller
 Paul Herstein
 Diane S. Hoff
 Carolyn B. Houston
 Robert M. and Joan F. Howe
 John and Patricia Huntington
 Eileen and Saul Hymans
 Perry Irish
 Jean Jacobson
 Rebecca Jahn
 Wallie and Janet Jeffries
 Timothy and Jo Wiese Johnson
 Robert L. and Beatrice H. Kahn
 Robert and Jeri Kelch
 David and Gretchen Kennard
 Diane Kirkpatrick
 Philip and Kathryn Klintworth
 Carolyn and Jim Knake
 Charles and Linda Koopmann
 Dr. Howard Hu and
 Ms. Rani Kotha
 Bud and Justine Kulka
 Ted and Wendy Lawrence
 Melvin A. Lester MD
 Carolyn and Paul Lichter
 Jean E. Long
 John and Cheryl MacKrell
 Cathy and Edwin Marcus
 Ann W. Martin and Russ Larson
 Marilyn Mason
 Natalie Matovinovic
 Mary and Chandler Matthews
 Judythe and Roger Maugh
 Carole J. Mayer
 Raven McCroy
 W. Joseph McCune and
 Georgiana M. Sanders
 Griff and Pat McDonald
 Mercantile Bank of Michigan
 Merrill Lynch
 Henry D. Messer and Carl A. House
 Paul Morel
 Alan and Sheila Morgan
 Melinda and Bob Morris
 Cyril Moscow
 Nustep, Inc.
 Marys S. Oberman
 Marilyn Ostafin and George Smillie
 Mohammad and
 J. Elizabeth Othman
 Donna Parmelee and
 William Nolting
 Bertram and Elaine Pitt
 Peter and Carol Polverini
 Richard and Mary Price
 Produce Station
 Mrs. Gardner C. Quarton
 Donald Regan and
 Elizabeth Axelson
 Maria and Rusty Restuccia
 Kenneth J. Robinson
 Nancy and Doug Roosa
 Rosalie Edwards
 Vibrant Ann Arbor Fund
 Doris E. Rowan
 Craig and Jan Ruff

Norma and Dick Sarns
 Maya Savarino
 Schokolad Chocolate Factory
 Erik and Carol Serr
 Janet and Michael Shatusky
 Loretta M. Skeves
 Frances U. and Scott K. Simonds
 Dr. Bernard Sivak and
 Dr. Loretta Polish
 Jim Skupski and Dianne Widzinski
 Dr. Rodney Smith
 Susan M. Smith and Robert H. Gray
 Kate and Philip Soper
 Michael B. Staebler
 Lloyd and Ted St. Antoine
 Victor and Marlene Stoeffler
 Dr. and Mrs. Stanley Strasius
 David and Karen Stutz
 Charlotte B. Sundelson
 Judy and Lewis Tann
 Target
 Mrs. Robert M. Teeter
 Brad and Karen Thompson
 Louise Townley
 Jack and Marilyn van der Velde
 Bruce and Betsy Wagner
 Florence S. Wagner
 Robert D. and Liina M. Wallin
 Harvey and Robin Wax
 W. Scott Westernman, Jr.
 Dr. and Mrs. Max V. Wisgerhof II
 Charles Witke and Aileen Gatten
 Jeanne and Paul Yhousel
 Edwin H. and Signe Young
 Maria Zampierolo and Brian Partin

BENEFACTOR

\$500-\$999

3Point Machine, Inc.
 Wadad Abed
 Roger Albin and Nili Tannenbaum
 Christine W. Alvey
 Catherine M. Andrea
 Anonymous
 Dr. and Mrs. Rudi Ansbacher
 Harlene and Henry Appelman
 Ralph Lydic and Helen Baghdoyan
 Mary and Al Bailey
 Robert L. Baird
 Laurence R. and Barbara K. Baker
 Reg and Pat Baker
 Nan Barbas and Jonathan Sugar
 David and Monika Barera
 Norman E. Barnett
 Frank and Lindsay Tyas Bateman
 Harry Benford
 Linda and Ronald Benson
 L. S. Berlin
 Naren K. and Nishta G. Bhatia
 Seth Bonder
 Bob and Sharon Bordeau
 Catherine Brandon MD
 David and Dr. Sharon Brooks
 Donald R. and June G. Brown
 Morton B. and Raya Brown
 Dr. Frances E. Bull
 H. D. Cameron
 Susan and Oliver Cameron
 Margot Campos
 Carlisle Wortman Associates, Inc.
 Jack and Wendy Carman
 John and Patricia Carver
 Drs. Andrew Caughey and
 Shelly Neitzel
 Tsun and Siu Ying Chang
 John and Camilla Chiapuris
 Dr. Kyung and Young Cho
 Janice A. Clark
 Brian and Cheryl Clarkson
 Tris and Edna Coffin
 Jeanne Raisler and Jonathan Cohn
 Wayne and Melinda Colquitt
 Arnold and Susan Conran

Joan S. Crawford
 Peter C. and Lindy M. Cubba
 John G. and Mary R. Curtis
 Roderick and Mary Ann Daane
 Robert and Joyce Damschroder
 Norma and Peter Davis
 Ellwood and Michele Derr
 Linda Dintenfass and Ken Wisinski
 Cynthia M. Dodd
 Robert J. and Kathleen Dolan
 Dallas C. Dorr
 Gavin Eadie and Barbara Murphy
 James Eng and Patricia Randle
 Stefan and Ruth Fajans
 Elly and Harvey Falit
 Irene Fast
 Margaret and John Faulkner
 Sidney and Jean Fine
 Carol Finerman
 Clare M. Fingerle
 Herschel and Adrienne Fink
 C. Peter and Beverly A. Fischer
 John and Karen Fischer
 Ray and Patricia Fitzgerald
 Howard and Margaret Fox
 Jason I. Fox
 Ann Friedman
 William Fulton
 Tom Gasloli
 Beverly Gershowitz
 Ronald Gibala and Janice Grichor
 Paul and Suzanne Gikas
 Zita and Wayne Gillis
 Amy and Glenn Gottfried
 Dr. John and Renee M. Greden
 Anna and Robert Greenstone
 Ingrid and Sam Gregg
 Arthur W. Gulick, MD
 Don P. Haefner and
 Cynthia J. Stewart
 Tom Hammond
 Martin D. and Connie D. Harris
 Susan Harris
 Alfred and Therese Hero
 Herb and Dee Hildebrandt
 Peter Hinman and Elizabeth Young
 Sun-Chien and Betty Hsiao
 Ralph and Del Hulett
 Ann D. Hungerman
 Thomas and Kathryn Huntzicker
 Eugene and Margaret Ingram
 INVIA Medical Imaging Solutions
 Stuart and Maureen Isaac
 Mark S. and Madolyn Kaminski
 Christopher Kendall and
 Susan Schilperpoort
 Rhea K. Kish
 Paul and Dana Kissner
 Hermine Roby Klingler
 Regan Knapp and John Scudder
 Michael J. Kondziolka and Mathias-
 Philippe Florent Badin
 Dr. and Mrs. Melvyn Korobkin
 Rebecca and Adam Kozma
 Barbara and Ronald Kramer
 Dr. and Mrs. Gerald Krause
 Jane Laird
 Marilyn and Dale Larson
 John K. Lawrence and
 Jeanine A. De Lay
 Mary Rabaut LeFauve
 Richard LeSueur
 Myron and Bobbie Levine
 Ken and Jane Lieberthal
 Marilyn and Martin Lindenauer
 E. Daniel and Kay M. Long
 Frances Lyman
 Brigitte and Paul Maassen
 Pam MacKintosh
 Nancy and Philip Margolis
 Susan E. Martin and Randy Walker
 Olivia Maynard and Olaf Karlstrom
 Margaret E. McCarthy
 Margaret and Harris McClamroch
 Dr. Paul W. McCracken
 Joanna McNamara and Melvin Guyer

James M. Miller and
 Rebecca H. Lehto
 Myrna and Newell Miller
 Bert and Kathy Moberg
 Jeanne and Lester Monts
 Frieda H. Morgenstern
 Lewis and Kara Morgenstern
 Elizabeth and Robert Oneal
 Mark and Susan Orringer
 Constance and David Osler
 Marie L. Panchuk
 Zoe and Joe Pearson
 Jean and Jack Peirce
 Margaret and Jack Petersen
 Elaine Piasecki
 Evelyn Pickard
 Juliet S. Pierson
 Wallace and Barbara Prince
 Anthony L. Reffells and
 Elaine A. Bennett
 R. E. Reichert
 Marc and Stacy Renouf
 Retirement Income Solutions
 Timothy and Teresa Rhoades
 Richner & Richner
 Jeffrey and Huda Karaman Rosen
 Richard and Edie Rosenfeld
 Margaret and Haskell Rothstein
 Miriam Sandweiss
 Diane and Joseph Savin
 Tom Wieder and Susan Schooner
 Ann and Thomas J. Scriber
 Drs. David E. and
 Monica S. Schteingart
 Julie and Mike Shea
 Howard and Aliza Shevrin
 George and Gladys Shirley
 Sandy and Dick Simon
 Carl P. Simon and Bobbi Low
 Elaine and Robert Sims
 Don and Sue Sinta
 Irma J. Sklenar
 Andrea and William Smith
 David and Renate Smith
 Mrs. Gretchen Spockak
 Joseph H. Spiegel
 Andrea and Gus Stager
 Mr. and Mrs. Gary R. Stahle
 James and Naomi Starr
 Lois and Jack Stegeman
 Virginia and Eric Stein
 Eric and Ines Storchok
 Cynthia Straub
 Brian and Jeffrey Stross
 Ellen and Lee Talbot
 Roger Albin and Nili Tannenbaum
 Paul and Jane Thielking
 Fr. Lewis W. Towler
 Jeff and Lisa Tulin-Silver
 Dr. Sheryl S. Ulin and
 Dr. Lynn T. Schachinger
 Steven and Christina Vantrese
 Shirley Verrett
 Drs. Bill Lee and Wendy Wahl
 Elizabeth and David Walker
 Enid Wasserman
 Carol Weber
 Angela Welch and Lyndon Welch
 Iris and Fred Whitehouse
 Leslie C. Whitfield
 Sally M. Whiting
 Reverend Francis E. Williams
 Robert J. and Anne Marie Willis
 Lawrence and Mary Wise
 James and Gail Woods
 Dr. and Mrs. Clyde Wu
 Mayer and Joan Zald

ASSOCIATES

\$250-\$499

Dorit Adler
 Thomas and Joann Adler
 Family Foundation
 Helen and David Aminoff
 Anonymous

- Bert and Pat Armstrong
Jack and Jill Arnold
Frank and Nancy Ascione
Penny and Arthur Ashe
AT&T Foundation
Drs. John and Lillian Back
Marian K. Bailey
Bruce Baker and Genie Wolfson
Daniel and Barbara Balbach
John and Ginny Bareham
Frank and Gail Beaver
Prof. & Mrs. Erling Blöndal
Bengtsson
Rodney and Joan Bentz
Dr. Rosemary R. Berardi
Sandra L. and Stanley Bies
Irene and William Birge
Beverly J. Bole
Amanda and Stephen Borgsdorf
Victoria C. Botek and
William M. Edwards
Susan Bozell
Dr. Robert M. Bradley and Dr.
Charlotte M. Mistretta
William R. Brashear
Joel Bregman and Elaine Pomeranz
Alexander and Constance Bridges
Pamela Brown
Trudy and Jonathan Bulkley
Tony and Jane Burton
Heather Byrne
Nathan and Laura Caplan
Brent and Valerie Carey
Thomas and Colleen Carey
James and Mary Lou Carras
Dennis J. Carter
Margaret and William Cavenny
J. Wehrley and Patricia Chapman
Charles Reinhart Company Realtors
Lizless Stewart Mott Foundation
John and Christine Chatas
Linda Chatters and
Robert Joseph Taylor
Andy and Dawn Chien
Kwang and Soon Cho
Reginald and Beverly Cioakajo
Theodore and Jean Cohn
Edward and Anne Comeau
Minor J. Coon
Cliff and Kathy Cox
Malcolm and Juanita Cox
Lloyd and Lois Crabtree
Clifford and Laura Craig
Merle and Mary Ann Crawford
Mary C. Crichton
Connie D'Amato
Timothy and Robin Damschroder
Sunil and Merial Das
Art and Lyn Powrie Davidge
Ed and Ellie Davidson
Alice and Ken Davis
John and Jean Debbink
Nicholas and Elena Delbanco
Elizabeth Dexter
Judy and Steve Dobson
Elizabeth A. Doman
Michael and Elizabeth Drake
Mary P. DuBois
Elizabeth Duell
Bill and Marg Dunifon
Peter and Grace Duren
Swati Dutta
Jane E. Dutton
Eva and Wolf Duvernoy
Bradley Dyer
Dr. Alan S. Eiser
Mary Ann Faeth
Mark and Karen Falahee
Dr. and Mrs. S. M. Farhat
Phil and Phyllis Fellin
James and Flora Ferrara
Dr. James F. Filgas
David Fink and Marina Mata
Dr. Lydia Fischer
- Jessica Fogel and Lawrence Weiner
Paula L. Bockenstedt and
David A. Fox
Hyman H. Frank
Jerold A. and Nancy M. Frost
Philip and Renée Frost
Carol Giagliardi and Dave Flesher
Barbara and James Garavaglia
Allan and Harriet Gelfond
Beth Genne and Allan Gibbard
Deborah and Henry Gerst
Elmer G. Gilbert and
Lois M. Verbrugge
J. Martin Gillespie and Tara Gillespie
Beverly Jeanne Giltrou
Joyce L. Ginsberg
David and Maureen Ginsburg
Irwin Goldstein and Martha Mayo
Eszter Gomboosi
Mitchell and Barbara Goodkin
Enid M. Gosling and
Wendy Comstock
Mr. and Mrs. Charles and Janet Goss
James W. and Marla J. Gousseff
Michael Gowing
Mr. and Mrs. Christopher L. Graham
Martha and Larry Gray
Jeffrey B. Green
Daphne and Raymond Grew
Mark and Susan Griffin
Werner H. Grlik
Bob and Jane Grover
Robin and Stephen Gruber
Anna Grzymala-Busse and
Joshua Berke
Ken and Margaret Guire
H&R Block Foundation
George and Mary Haddad
M. Peter and Anne Hagiwara
Walt and Charlene Hancock
Naomi Gottlieb Harrison and
Theodore Harrison DDS
Tricia and Steve Hayes
Anne Heacock
J. Lawrence and
Jacqueline Stearns Henkel
Keith and Marcelle Henley
Kathy and Rudi Hentschel
James and Ann Marie Hitchcock
Mary Ann and Don Hitt
Ronald and Ann Holz
Robert and Barbara Hooberman
Linda Samuelson and Joel Howell
Mabelle Hsueh
Harry and Ruth Huff
Heather Hurlburt and Darius Sivin
Robert B. Ingling
John H. and Joan L. Jackson
Beverly P. Jahn
Dr. David and Tina Jahn
Mark and Linda Johnson
Mary and Kent Johnson
Paul and Olga Johnson
Jack and Sharon Kalbfleisch
Mr. and Mrs. Irving Kao
Arthur A. Kaselemas MD
Penny Kennedy
Roland and Jeanette Kibler
Don and Mary Keil
Fred and Sara King
Richard and Patricia King
James and Jane Kister
Dr. David E. and
Heidi Castleman Klein
Steve and Shira Klein
Anne F. Kloack
Joseph and Marilyn Kokoszka
Alan and Sandra Kortesia
Barbara and Michael Kraichman
Doris and Don Kraushaar
Gary and Barbara Krenz
Charles and Mary Krieger
Bert and Geraldine Kruse
Donald John Lachowicz
- Kathy and Timothy Laing
Neal and Anne Laurance
Laurie and Robert LaZebnik
David Lebenbon
John and Theresa Lee
Sue Leong
Melyun and Joan Levitsky
Jacqueline H. Lewis
Don and Erica Lindow
Michael and Debra Lisull
Michael Charles Litt
Dr. Daniel Little and
Dr. Bernadette Lintz
Rod and Robin Little
Dr. and Mrs. Lennart H. Lofstrom
Julie M. Loftin
Naomi E. Lohr
Stephanie and Richard Lord
Charles P. and Judy B. Lucas
Martin and Jane Maehr
Melvin and Jean Manis
Manpower, Inc. of Southeastern
Michigan
Ken and Lynn Marko
W. Harry Marsden
Laurie McCauley and Jessy Grizzle
Peggy McCracken and
Doug Anderson
Liam T. McDonald
James A. McIntosh
James H. McIntosh and
Elaine K. Gazda
Bill and Ginny McKeachie
McNaughton & Gunn, Inc.
Frances McSparran
Nancy A. and Robert E. Meader
Gerlinda S. Melchiori PhD
Warren and Hilda Merchant
Sara Meredith and James Chavey
Liz and Art Messiter
John and Fei Fei Metzler
Don and Lee Meyer
Shirley and Bill Meyers
Joetta Mial
Leo and Sally Miedler
Kitty and Bill Moeller
Olga Moir
Jean Marie Moran and
Stefan V. Chmielewski
Patricia and Michael Morgan
Mark and Lesley Mozola
Roy and Susan Muir
Thomas and Hedi Mulford
Terence and Patricia Murphy
Lisa Murray and Mike Gatti
Drs. Louis and Julie Jaffee Nagel
Gerry and Joanne Navarre
Frederick C. Neidhardt
Gayl and Kay Ness
Eugene W. Nissen
Laura Nitzberg
Arthur S. Nusbaum
John and Gwen Nystuen
Mrs. Elizabeth Ong
Kathleen I. Opherhall
David and Andrea Page
William C. Panzer
Karen Park and John Beranek
Frank and Arlene Pasley
Shirley and Ara Paul
Donald and Evonne Plantinga
Susan Pollans and Alan Levy
Bill and Diana Pratt
Ann Preuss
Elisabeth and Michael Psarouthakis
Maxwell and Marjorie Reade
Stephen and Agnes Reading
Michael J. Redmond
Marnie Reid and Family
Alice Rhodes
Betty Richard
Constance Rinehart
Riverbend Condominium
Jack and Aviva Robinson
- Jonathan and Anala Rodgers
Dr. Susan M. Rose
Jean P. Rowan
Bob and Susan Rowe
Rosemarie Rowney
Carol D. Rugg and
Richard K. Montmorency
Michael and Kimm Sarosi
Stephen J. and Kim Rosner Saxe
Jochen and Helga Schacht
Frank J. Schauer
David and Marcia Schmidt
Leonard Segel
Harriet Selin
Robert D. Shannon
Matthew Shapiro and Susan Garetz
David and Elvera Shappirio
Jean and Thomas Shope
Patricia Shure
Edward and Kathy Silver
Dr. Terry M. Silver
Gene and Alida Silverman
Scott and Joan Singer
Nancy and Brooks Sitterley, MD
Tim and Marie Slottow
Greg and Meg Smith
Robert W. Smith
Ralph and Anita Sosin
Mr. and Mrs. Lawrence Sperring
Jim Spevak
Jeff Spindler
Judy and Paul Spradlin
David and Ann Staiger
Rick and Lia Stevens
James L. Stoddard
Ellen M. Strand and
Dennis C. Regan
Barbara and Donald Sugerman
Sam and Eva Taylor
Steve and Diane Telian
Mark and Patricia Tessler
Textron
Mary H. Thieme
Edwin J. Thomas
Nigel and Jane Thompson
Claire and Jeremiah Turcotte
Alvan and Katharine Uhle
Susan B. Ullrich
Dr. Samuel C. and Evelyn Ursu
Hugo and Karla Vandersypen
Mary Vandewiele
Andrea and Douglas Van Houweling
Michael Van Tassel
Dr. and Mrs. Edward P. Van Wesep
Drs. Harue and Tsuguyasu Wada
Jack Wagoner
Virginia Wait
Thomas and Mary Wakefield
Charles R. and Barbara H. Wallgren
Shaomeng Wang and Ju-Yun Li
Jo Ann Ward
John M. Weber
Deborah Webster and
George Miller
Mr. and Mrs. Larry Webster
Jack and Jerry Weidenbach
Lisa and Steve Weiss
John, Carol and Ian Welsh
Mary Ann Whipple
Katherine E. White
Nancy Wiernik
I. W. and Beth Winsten
Charlotte A. Wolfe
Brian Woodcock
Pris and Stan Woollams
Phyllis B. Wright
Bryant Wu
John and Mary Yablonky
MaryGrace and Tom York
Gail and David Zuk

• ANNUAL ENDOWMENT SUPPORT

July 1, 2006–August 1, 2007

The University Musical Society is grateful to those who made endowment fund gifts, which will generate income for UMS in perpetuity and benefit UMS audiences in the future. These gifts were matched by challenge grants from the Wallace Foundation and the Doris Duke Charitable Foundation.

\$50,000 or more

Anonymous
Estate of Douglas Cray
Doris Duke Charitable Foundation
Estate of Dr. Eva L. Mueller

\$20,000–\$49,999

Anonymous
Bernard and Raquel Agranoff
Mr. and Mrs. Robert R. Gamble
David and Phyllis Herzig
Verne and Judy Istock
Sesi Investment
Herbert Sloan

\$10,000–\$19,999

Kathy Benton and Robert Brown
Robert and Pearson Macek
Estate of Melanie McCray
THE MOSAIC FOUNDATION (of R. & P. Heydon)
James and Nancy Stanley
Mary Vanden Belt

\$5,000–\$9,999

Herb and Carol Amster
Joan Akers Binkow
CFI Group, Inc.
Richard and Carolyn Lineback
Susan B. Ullrich
Mrs. Robert E. Meredith
Marina and Bob Whitman
Ann and Clayton Wilhite

\$1,000–\$4,999

Michael Allemang and Janis Bobrin
Anonymous
Essel and Menakka Bailey
Charles and Linda Borgsdorf
Jean W. Campbell
Barbara Mattison Carr
Jean and Ken Casey
Jane Wilson Coon and A. Rees Midgley
Patricia Garcia and Dennis Dahlmann

Macdonald and Carolin Dick
Molly Dobson
Jack and Betty Edman
Charles and Julia Eisendrath
Dede and Oscar Feldman
James and Chris Froehlich
Dr. Sid Gilman and Dr. Carol Barbour
Paul and Anne Glendon
Susan and Richard Gutow
David W. and Kathryn Moore Heleniak
Debbie and Norman Herbert
Carl and Charlene Herstein
Gloria and Bob Kerry
Jill Latta and David Bach
Lawrence and Rebecca Lohr
Nancy and Philip Margolis
Natalie Matovinovic
W. Joseph McCune and Georgiana M. Sanders
Melinda and Bob Morris
Elizabeth and Robert Oneal
Mark and Susan Orringer
Mrs. Charles Overberger (Betty)
Steve and Tina Pollock
Jeffrey and Huda Karaman Rosen
Corliss and Dr. J.C. Rosenberg
Prudence and Amnon Rosenthal
Nancy W. Rugani
Frances U. and Scott K. Simonds
Mac and Rosanne Whitehouse
Jeanne and Paul Yhouse
Jay and Mary Kate Zelenock

\$100–\$999

Jerry and Gloria Abrams
Mrs. Bonnie Ackley
Bernard and Raquel Agranoff
Barbara A. Anderson and John H. Romani
Lynne A. Aspnes
John U. Bacon
Daniel and Barbara Balbach
Gary Beckman and Karla Taylor
Jack Billi and Sheryl Hirsch
David and Martha Bloom
Mimi and Ron Bogdasarian
Paul Boylan
Carl A. Brauer, Jr.
Robert and Victoria Buckler
John and Janis Burkhardt
Letitia J. Byrd

Carolyn M. Carty and Thomas H. Haug
Jack Cederquist and Meg Kennedy Shaw
Dr. Kyung and Young Cho
Donald and Astrid Cleveland
Katharine Cosovich
George and Connie Cress
Mary C. Crichton
Neeta Delaney and Ken Stevens
Nicholas and Elena Delbanco
Macdonald and Carolin Dick
Judy and Steve Dobson
Hal and Ann Doster
Michele Eickholt and Lee Green
Charles N. and Julie G. Ellis
Stefan and Ruth Fajans
Gerald B. and Catherine L. Fischer
Jeanne and Norman Fischer
Esther Floyd
Lucia and Doug Freeth
Marilyn L. Friedman
Bart and Cheryl Frueh
Tavi Fulkerson
Joyce and Steve Gerber
Jack and Kathleen Glezen
Tom and Katherine Goldberg
Bob Green
Lewis R. and Mary A. Green
Linda and Richard Greene
Walt and Charlene Hancock
Carol I. Harrison
Alice and Clifford Hart
Joyce and John Henderson
J. Lawrence and Jacqueline Stearns Henkel
Bob and Barbara Hensinger
Ann D. Hungerman
IATSE Local 395 Stagehands
Keki and Alice Irani
Mel and Myra Jacobs
Ben M. Johnson
Harold R. Johnson
Robert L. and Beatrice H. Kahn
Perry and Denise Kantner
John B. Kennard
Nancy Keppelman and Michael Smerza
Robert and Bonnie Kidd
Gary and Barbara Krenz
Amy Sheon and Marvin Krislov
Leo and Kathy Legatski
Melvin A. Lester MD
Ken and Jane Lieberthal

William and Lois Lovejoy
John and Kathy Loveless
Ted and Teresa Marchese
Mary and Chandler Matthews
Susan McClanahan and
Bill Zimmerman
Bill and Ginny McKeachie
Joanna McNamara and
Melvin Guyer
John and Carla Michaud
Patricia Mooradian
Mary Morse
Michael Gatti and Lisa Murray
Gerry and Joanne Navarre
Frederick C. Neidhardt
Gayl and Kay Ness
Susan and Richard Nisbett
Constance K. and

Charles E. Olson, Jr.

Anne Parsons and Donald Dietz
Marv Peterson
Nancy S. Pickus
Julian and Evelyn Prince
Steve and Ellen Ramsburgh
Stephen and Agnes Reading
John and Dot Reed
Dr. Riley Rees and

Ms. Elly Wagner

Marnie Reid
Theresa Reid and
Marc Hershenson
Sam and Janice Richards
Kenneth J. Robinson and
Marcia Gershenson
Ann and Thomas J. Schriber
Ruth Scodel
Ingrid and Cliff Sheldon
Don and Sue Sinta
Jim Skupski and

Dianne Widzinski

Carl and Jari Smith
Scott and Amy Spooner
Lois and Jack Stegeman
Doug Laycock and

Teresa A. Sullivan

Mark and Patricia Tessler
Denise Thal and David Scobey
Carrie and Peter Throm
John and Geraldine Topliss
Jonathan Trobe and
Joan Lowenstein

Claire and Jeremiah Turcotte
Thomas and Mary Wakefield
Richard and Madelon Weber
W. Scott Westerman, Jr.

Sally M. Whiting
Max Wicha and Sheila Crowley
Frances A. Wright
Betty and Bob Wurtz

\$1-\$99

Anonymous

Arts Alliance of the
Ann Arbor Area
Barbara B. Bach
Barbara Everitt Bryant
Mark Clague
Hugh and Elly Cooper
Jill Crane

Sally Cushing
Ken and Joyce Holmes
Dr. Nancy Houk
John and Patricia Huntington
Mika and Danielle LaVaque-Manty
Judie and Jerry Lax
Rod and Robin Little
Beth McNally
Ronald G. Miller
Shelley and Dan Morham
Eileen Pollack
Margaret and Glen Rutila
Linda Tubbs

Endowed Funds

The future success of the University Musical Society is secured in part by income from UMS's endowment. UMS extends its deepest appreciation to the many donors who have established and/or contributed to the following funds:

H. Gardner and Bonnie Ackley
Endowment Fund
Herbert S. and Carol Amster Fund
Catherine S. Arcure Endowment
Fund

Carl and Isabelle Brauer
Endowment Fund

Choral Union Fund
Hal and Ann Davis Endowment
Fund

Doris Duke Charitable
Foundation Endowment Fund
Ottmar Eberbach Funds
Epstein Endowment Fund
JazzNet Endowment Fund

William R. Kinney Endowment
Fund

Natalie Matovinovic Endowment
Fund

NEA Matching Fund
Palmer Endowment Fund

Mary R. Romig-deYoung Music
Appreciation Fund

Prudence and Amnon Rosenthal
K-12 Education

Endowment Fund
Charles A. Sink Endowment Fund

Catherine S. Arcure/Herbert E.
Sloan Endowment Fund

University Musical Society
Endowment Fund

The Wallace Endowment Fund

Burton Tower Society

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

artistic excellence, educational opportunities, and community partnerships in future years.

Bernard and Raquel Agranoff
Carol and Herb Amster
Mr. Neil P. Anderson
Dr. and Mrs. David G. Anderson
Catherine S. Arcure
Linda and Maurice Binkow
Elizabeth S. Bishop
Mr. and Mrs. W. Howard Bond
Mr. and Mrs. Pal E. Borondy
Carl and Isabelle Brauer
Barbara Everitt Bryant
Pat and George Chatas
Mr. and Mrs. John Alden Clark
H. Michael and Judith L. Endres
Dr. James F. Filgas

Ken and Penny Fischer
Ms. Susan Ruth Fischer

Beverley and Gerson Geltner
Paul and Anne Glendon

John and Martha Hicks
Mr. and Mrs. Richard Ives

Marilyn G. Jeffs
Thomas C. and

Constance M. Kinnear
Diane Kirkpatrick

Charlotte McGeoch
Michael G. McGuire

M. Haskell and
Jan Barney Newman

Len Niehoff
Dr. and Mrs. Frederick C. O'Dell

Mr. and Mrs. Dennis M. Powers
Mr. and Mrs. Michael Radock

Mr. and Mrs. Jack Ricketts
Mr. and Mrs. Willard L. Rodgers

Prudence and Amnon Rosenthal
Margaret and Haskell Rothstein

Irma J. Sklenar
Herbert Sloan

Art and Elizabeth Solomon
Roy and JoAn Wetzel

Ann and Clayton Wilhite
Mr. and Mrs. Ronald G. Zollars

Holmes E. and Susan E. Newton
Gwen and Emerson Powrie
Gail W. Rector
Claire Rice
Margaret E. Rothstein
Eric H. Rothstein
Nona R. Schneider
William J. Scott
Marvin Sellin
Marjorie Merker Sell '39
George E. Smith
Charles R. Tieman
Francis V. Viola III
George and Allie Wappala
Edward C. Weber
Dr. Jan Winkelman
Peter Holderness Woods
Barbara E. Young

In-Kind Gifts

16 Hands
4 Seasons Perfume and
Lingerie/Allure Boutique
Wadad Abed
Abracadabra Jewelry/Gem Gallery
Acme Mercantile
Benjamin Acosta-Hughes
Bernie and Ricky Agranoff
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
Avanti Hair Designers
Ayla & Company
John U. Bacon
Bailey, Banks & Biddle
Bana Salon and Spa
Bob and Wanda Bartlett
Joseph W. Becker
Gary Beckman
Bellamina Day Spa
Kathy Benton and Robert Brown
Yehonatan Berk
Lynda Berg
Berry Goldsmiths
The Betty Brigade
Nishta Bhatia
Maurice and Linda Binkow
Jerry Blackstone
Bloomfield Gourmet Shoppe
Blue Nile
Boychor of Ann Arbor
Enoch Brater
Beth Bruce/The Carlisle Collection
Bob Buckler
Jim Burnstein
Patty Butzke/Orbit Hair Design
Café Zola
Café Nouveau
Lou and Janet Callaway
Camp Michiganiana
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

Tribute Gifts

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

H. Gardner Ackley
Wendy Bethune and

Roland Pender
Carl and Isabelle Brauer

Cheryl Clarkson
Jon Cosovich

Arthur F. Cox, Jr.
John S. Dobson

Janel Fain
Ken and Penny Fischer
Lila Green

Lisbeth Louise Hildebrandt
Johnson Harbeck

Harold Haugh
Dr. Sidney S. Hertz

Kenyatta Martin
Marilyn Mason
James D. Moore

Community High School Dance Program
 Complete Chiropractic and Bodywork Therapy
 Howard Cooper/Howard Cooper Import Center
 Liz Copeland
 James Corbett and Mary Dempsey Curves
 Habte Dad
 Gary Decker
 Judith DeWoskin
 Sally and Larry DiCarlo
 Andrew S. Dixon/Personal Computer Advisor
 Heather Dombey
 Downtown Home & Garden
 DTE Energy
 Duggan Place Bed and Breakfast
 Aaron Dworkin
 The Earle Restaurant
 Eastern Michigan University Dance Department
 Eastern Michigan University Department of Theater Education
 Gillian Eaton
 Jack and Betty Edman
 Lisa and Jim Edwards
 El Bistan 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
 Traianos Gagos
 Deborah Gabriel
 Zvi Gitelman
 Glass Academy LLC
 Anne Glendon
 Kathy and Tom Goldberg
 The Golden Apple
 Larry Greene
 Greenstone's Fine Jewelry
 Linda Gregerson
 Tim Grimes
 Groom & Go
 Susan Guiheen
 Susan and Richard Gutow
 Walt and Charlene Hancock
 Lavinia Hart
 Heather's Place
 David W. and Kathryn Moore Heleniak
 Carl and Charlene Herstein
 Hill Top Greenhouse and Farms

Barbara Hodgdon
 The Homestead Bed and Breakfast
 Hong Hua
 Howell Nature Center
 Carol and Dan Huntsberger/
 The Moveable Feast
 Iguanaworks
 Integrated Architecture
 Inward Bound Yoga
 Julie's Music
 Imagining America
 Mohammad Issa
 Andrew Jennings
 Mercy and Stephen Kaskie
 Meg Kennedy Shaw
 Ken's Flower Shops
 Kerrytown Concert House
 Patty and David Kersch
 Iman Khagani
 Kenneth Kiesler
 Tom and Liz Knight
 Knit A Round Yarn Shop
 Knit Pickers
 Joan Knoetzer
 Gayle LaVictoire
 Lynnae Lehfeldt
 Lori Lentini-Wilbur
 Richard LeSeuer
 Bobbie and Myron Levine
 Lewis Jewelers
 Karen Lindenbergl
 Logan - An American Restaurant
 Eleanor Lord
 Stephanie Lord
 Martin and Jane Maehr
 Mariachi Especial de Alma
 Martha Cook Residence Hall
 Marygrove College Dance Department
 Chandler and Mary Matthews
 Marilyn McCormick
 Zarin Mehta
 Kate Mendeloff
 The Metro Café
 MFit Culinary Team
 MFit Fitness Center
 Michigan Theater
 Carla Milarch
 Miles of Golf
 Jeff More/Ashley's Restaurant
 Morgan and York
 Mosaic Youth Theater
 Motawi Tileworks
 Vince Mountain
 Louis Nagel
 The Neutral Zone
 John Neville-Andrews
 M. Haskell and Jan Barney Newman
 Sarah and Dan Nicoli
 Tom Ogar/Merrill Lynch
 Opus One
 Marysia Ostafin
 Pacific Rim by Kana
 Paesano's Restaurant

Kimberly Pearsall
 Penny Stamps Visiting Distinguished Visitors Series
 Performance Network
 Peter's Palate Pleaser
 Pierre Paul Art Gallery
 Gregory and Allison Poggi
 The Polo Fields Golf and Country Club
 David Potter
 Phil and Kathy Power
 Yopie Prins
 Purple Rose Theater
 Putterz Golf & Games
 The Quarter Bistro and Tavern
 Ingrid Racine
 Paula Rand/Juliana Collezione
 Marnie Reid
 Huda Rosen
 Steve Rossif
 Ellen Rowe
 Russell S. Bashaw Faux Finish Studio, LLC
 Afa Sadykhly
 Sam's Clothing Store
 Agnes and David Sarns
 Jamie Saville and Rusty Fuller
 Schokolad Chocolate Factory
 Michael Schoenfeldt
 Penny Schreiber
 Ruth Scodel
 Selo/Shevel Gallery
 Sesil Lincoln Mercury Volvo Mazda
 Seva Restaurant
 Rabia Shafie
 Shaman Drum Bookshop
 Nelson Shantz Piano Service
 Bright Sheng
 George Shirley
 John Shultz Photography
 Silkmoons
 Susan Silver-Fink
 Loretta Skewes
 Tim and Marie Slottow
 Andrea Smith
 Mandisa Smith
 Elizabeth Southwick
 Cynthia Sowers
 The Spa at Liberty
 Peter Sparling
 Rick Sperling
 Sphinx Organization
 Jim and Nancy Stanley
 St. Anne's Church in Detroit
 Bennett Stein
 Stonebridge Golf Club
 Cindy Straub
 Ed and Natalie Surovell/
 Edward Surovell Realtors
 Sweet Gem Confections
 Swing City Dance Studio
 Ten Thousand Villages
 Tom Thompson Flowers
 Liz Toman
 Trader Joe's

Travis Pointe Country Club
 Sue Ulrich
 U-M Alumni Association
 U-M Arts of Citizenship
 U-M Arts on Earth
 U-M Arts at Michigan
 U-M Black Arts Council
 U-M Center for Afroamerican and African Studies
 U-M Center for Chinese Studies
 U-M Center for Latin American and Caribbean Studies
 U-M Center for Middle Eastern and North African Studies
 U-M Center for Russian and East European Studies
 U-M Department of Dance
 U-M Department of Internal Medicine
 U-M Department of Musical Theatre
 U-M Gifts of Art
 U-M Golf Course
 U-M Hatcher Graduate Library
 U-M Honors Program
 U-M Institute for the Humanities
 U-M International Institute
 U-M Museum of Art
 U-M Office of New Student Programs
 U-M Residential College
 U-M School of Art and Design
 U-M School of Education
 U-M School of Law
 U-M School of Music, Theater and Dance
 Urban Jewelers
 Van Boven Shoes
 Arthur Verhoogt
 Vie Fitness and Spa
 Viking Sewing Center
 VOLUME Youth Poetry Project
 Martin Walsh
 Washtenaw Community College
 Washtenaw Intermediate School District
 Enid Wasserman
 Waterscape
 Wayne State University Dance Department
 Weber's Inn and Hotel
 The West End Grill
 Steven Whiting
 Ann and Clayton Wilhite
 Cassie Williams
 Ralph Williams
 Debbie Williams-Hoak
 Yolles-Samraah Wealth Management, LLC
 Yotsuba Japanese Restaurant & Bar
 Tom Zimmerman
 Zingerman's Bakehouse
 Zingerman's Delicatessen

• UMS ADVERTISERS

Abacadabra Jewelry - 25
 Alumni Association of the University of Michigan - 35
 Americans for the Arts - 28
 Ann Arbor Public Schools
 Educational Foundation - 26
 Ann Arbor Symphony Orchestra - 42
 Bank of Ann Arbor - 26
 Borders Downtown - 32
 Charles Reinhart Realtors - 25
 Donaldson and Gunther, DDS - 32
 Edward Surovell Realtors - 25
 Edwards Brothers - 22
 Gilmore Festival - 30
 Honigman Miller Schwartz and Cohn LLP - 34
 Howard Cooper Imports - 4
 IATSE - 20
 Iris Cleaners - 39
 Jaffe Raitt Heuer and Weiss - 20
 Kellogg Eye Center - 16
 Kensington Court - inside front cover
 Nicols Sacks Slank Sendelbach & Buiteweg PC - 30
 Performance Network - 38
 Red Hawk - 30

The Nature Conservancy - 24
 Tisch Investments - 42
 Totoro Japanese Restaurant - 25
 UMMA - 42
 United Bank and Trust - 34
 WDET - 38
 WEMU - inside back cover
 WGTG - 4
 WKAR - 18
 Wright Griffen Davis - 24
 WUOM - 18
 Zanzibar - 30

• MEMBER

ORGANIZATIONS

UMS is proud to be a member of the following organizations:

Ann Arbor Area Convention & Visitors Bureau
 Ann Arbor Chamber of Commerce
 Arts Alliance of the Ann Arbor Area
 ArtServe Michigan
 Association of Performing Arts Presenters
 Chamber Music America
 International Society for the Performing Arts
 Main Street Area Association
 Michigan Association of Community Arts Agencies
 National Center for Nonprofit Boards
 State Street Association
 Think Local First

National Public Radio mixed with local public knowledge.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

89.1

Public radio from Eastern Michigan University

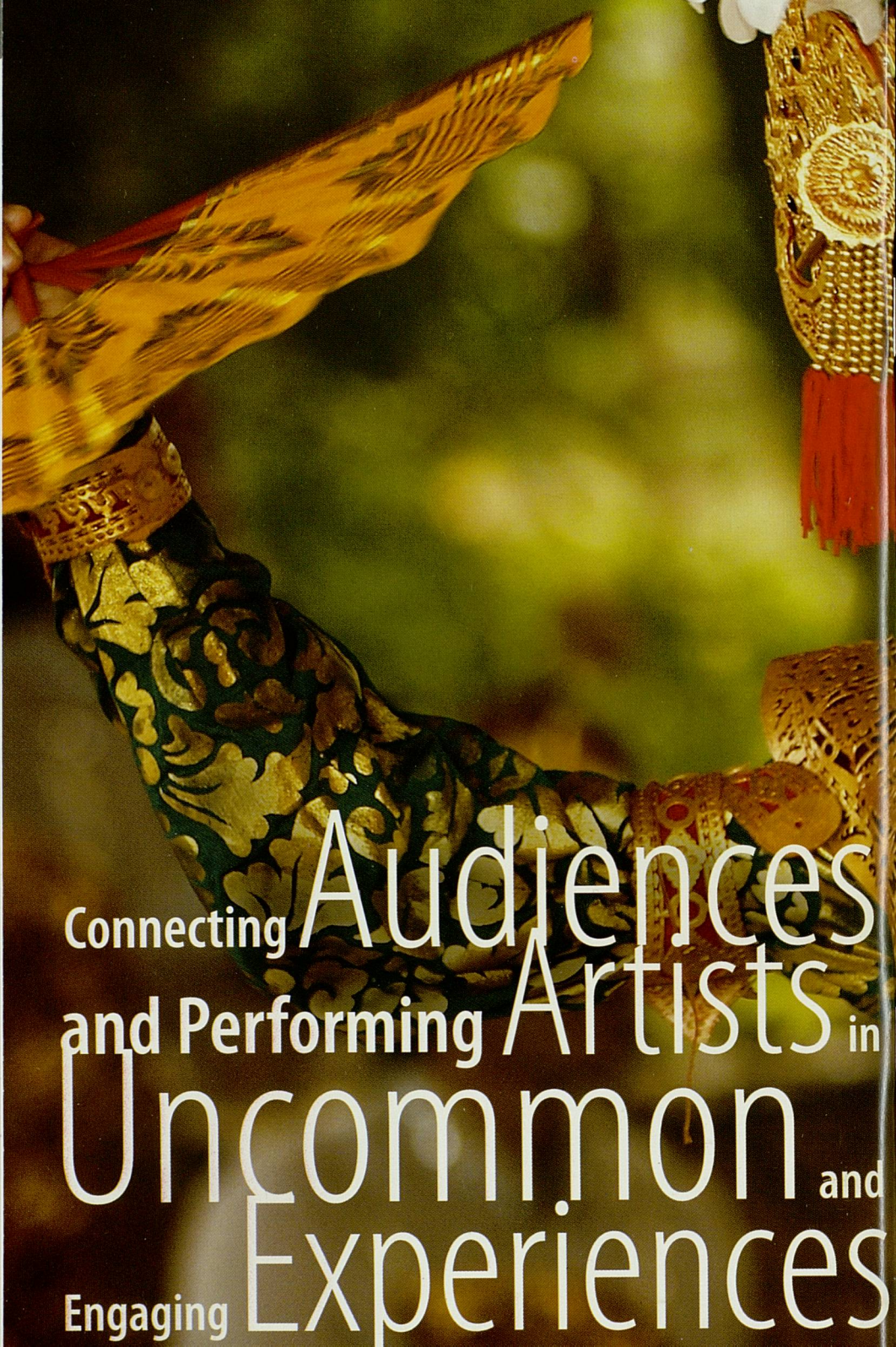
npr + jazz + blues + local news wemu.org

What crosstown rivalry?

89.1

Proud to be UMS' s media partner for the 2007-08 season

wemu.org



Connecting Audiences
and Performing Artists in
Uncommon and
Engaging Experiences