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ANN ARBOR

university musical society

Winter 08

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

Cover: Urban Bush Women and Compagnie Jant-Bi perform *Les écailles de la mémoire* (The scales of memory) at the Power Center on Friday, March 28 and Saturday, March 29, 2008.

• FROM THE U-M PRESIDENT

Welcome to this performance of 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 that is distinctive nationally in several ways:

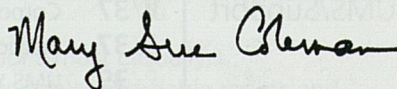
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String Quartet** on January 4 and Pulitzer Prize-winning **William Bolcom's** *Octet for Double Quartet* for the **Guarneri and Johannes String Quartets** on February 9.
- In the past three seasons, 54% of UMS presentations have featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55% have featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures. In conjunction with the University's ChinaNow Theme Year, UMS presents pianist **Yuja Wang** on January 20 and pipa player **Wu Man** on February 10, each in their UMS debut performance.
- 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. One of the most notable partnerships for UMS this season is with our School of Music, Theatre & Dance. Together they have brought the renowned contemporary chamber music ensemble

eighth blackbird to the campus on four occasions during which the group has worked with hundreds of students on campus and in the community. Their residency culminates in their UMS debut performance on April 10.

- UMS is the only university-related presenter in the nation to have been honored by both the **Wallace Foundation** with its Excellence Award and the **Doris Duke Charitable Foundation** with its Leading College and University Presenter Award in the inaugural year of both endowment programs, a measure of the esteem with which UMS is regarded in the presenting field.

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 and click on "Museums and Cultural Attractions."

Sincerely,



Mary Sue Coleman
President, University of Michigan



• FROM THE UMS PRESIDENT

Welcome! It's great to have you with us at this UMS performance. I hope you enjoy the experience and will come to more UMS events between now and May 10 when we close our 2007/08 season with our annual Ford Honors Program. This year's program features a recital by flutist James Galway followed by a wonderful dinner organized by our Advisory Committee. You'll find all of our performances listed on page 2 of your program insert.

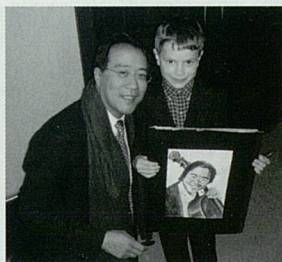
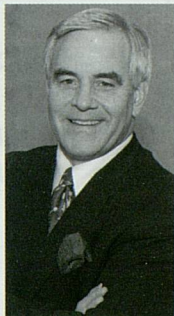
Our Fall Season included 31 performances featuring artists and ensembles representing 19 countries around the world. Wherever possible, we like to create opportunities for our audience members to meet the artists. Here is a sampling of photos from several of the events from the Fall Season:

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,

Ken Fischer

Kenneth C. Fischer
UMS President



Above: (Clockwise from top left)

Cellist Yo-Yo Ma backstage at Hill Auditorium with 8-year-old fan Forrest Flesher, whose mother Carol Gagliardi had painted a portrait of the cellist

Cambodian dancers from the Pamina Devi performance with a young fan at the Meet & Greet in the Power Center Lobby

Canadian tenor Ben Heppner with concert sponsors Maurice and Linda Binkow at the Filarmonica della Scala afterglow on the Hill Mezzanine

Singer Dianne Reeves at the NETWORK reception hosted by Habte Dadi and Almaz Lessanework at the Blue Nile restaurant

Hungarian pianist András Schiff in the Green Room at Rackham Auditorium with Ann Arbor piano teacher Natalie Matovinic and two of her students

Breakin' Curfew curators from Ann Arbor's teen center, The Neutral Zone, following a presentation to UMS staff

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• FROM UMS CHAIRMAN, CARL HERSTEIN

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

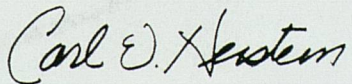
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all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

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

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

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

Sincerely,



Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

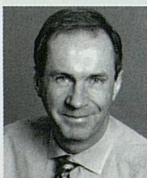
*President, Ford Motor Company Fund
and Community Services*



**Ford Motor Company Fund
and Community Services**

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free.

We are proud to support the University Musical Society and acknowledge the important role it plays in our community."



David Canter

Senior Vice President, Pfizer, Inc.



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



Robert P. Kelch

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

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





Douglass R. Fox

President, Ann Arbor Automotive

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



Laurel R. Champion

Publisher, The Ann Arbor News

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

THE
ANN ARBOR NEWS



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

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



Habte Dadi

Manager, Blue Nile Restaurant

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



George Jones

President and CEO, Borders Group, Inc.

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

BORDERS®



Claes Fornell

Chairman, CFI Group, Inc.

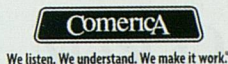
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



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."

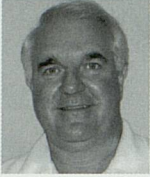


Leo Legatski

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**

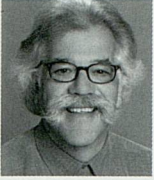


Bill Koehler

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
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Sharon J. Rothwell

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

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

MASCO


Erik H. Serr

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

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

**MILLER
CANFIELD**


John W. McManus

Regional President, National City Bank

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

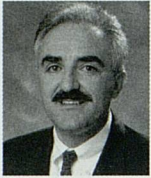
National City


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

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

Pepper Hamilton LLP
Attorneys at Law


Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

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


Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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


Robert R. Tisch

President, Tisch Investment Advisory

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


Tom Thompson

Owner, Tom Thompson Flowers

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


Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center

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





Robert K. Chapman

Chairman and Chief Executive Officer, United Bank & Trust

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



Jeff Trapp

President, University of Michigan Credit Union

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



Susan Bellinson

Director of Marketing and Community Relations, Whole Foods

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



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 or more

- Doris Duke Charitable Foundation
- 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

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- Arts Midwest Performing Arts Fund
- Issa Foundations

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- Eugene and Emily Grant Family Foundation
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- THE MOSAIC FOUNDATION (of R. & P. Heydon)
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*The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision*



University of Michigan
Kellogg Eye Center

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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.

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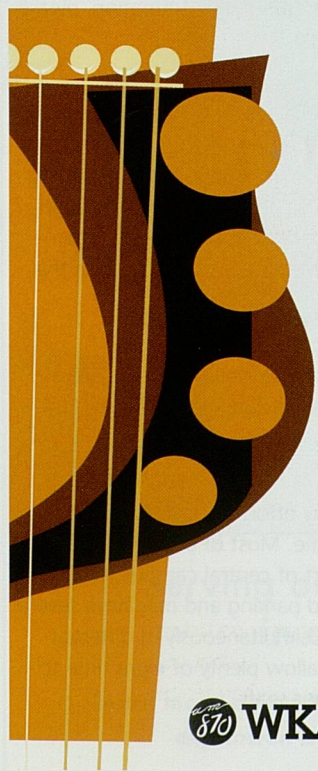
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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

- Reserving tickets before tickets go on sale to the general public
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- 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

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

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon-Fri: 9am-5pm
Sat: 10am-1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

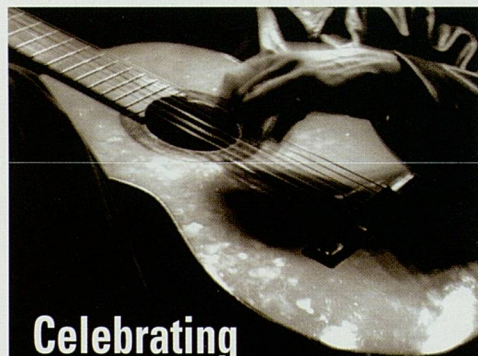
By Fax:

734.647.1171

By Mail:

**UMS Ticket Office
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• UMS HISTORY

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

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

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

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

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

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

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

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

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

Hill Auditorium seats 3,575.

Michigan Theater

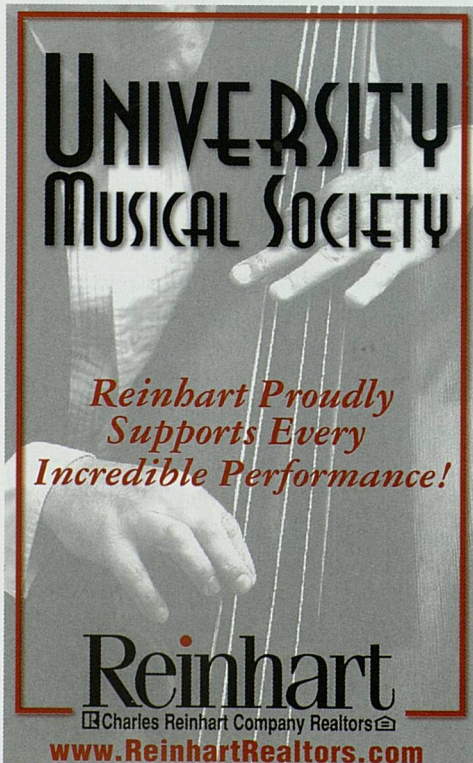
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a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

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

Power Center

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

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



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

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

The Power Center seats approximately 1,400 people.

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

Rackham Auditorium

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

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

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

St. Francis of Assisi Catholic Church

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

Burton Memorial Tower

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

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General Information

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

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

Event Program Book

Wednesday, January 16 through Sunday, January 27, 2008

Jazz at Lincoln Center Orchestra with Wynton Marsalis	5
Wednesday, January 16, 8:00 pm Hill Auditorium	
Yuja Wang	9
Sunday, January 20, 4:00 pm Hill Auditorium	
Mos Def Big Band	15
Monday, January 21, 7:30 pm Hill Auditorium	
Moiseyev Dance Company	19
Sunday, January 27, 6:00 pm Hill Auditorium	

THE 129TH UMS SEASON

Winter 2008

January

- 4 *Fri* – Emerson String Quartet
16 *Wed* – Jazz at Lincoln Center Orchestra
with Wynton Marsalis: *Ellington Love Songs*
20 *Sun* – Yuja Wang, piano
21 *Mon* – Mos Def Big Band: *Tribute to Detroit's J Dilla*
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* – Andrés Schiff: Beethoven Concert 3
22 *Tue* – Andrés Schiff: Beethoven Concert 4

May

- 10 *Sat* – Ford Honors Program:
Sir James Galway

129th UMS Season 2007|2008



NINA materialize sacrifice

Noism08

JO KANAMORI artistic director
FRI, FEB 15 | 8 PM
Power Center


One of the most talked-about personalities on the Japanese contemporary dance scene, the 31-year-old choreographer and dancer Jo Kanamori is at the vanguard of Japan's new generation of dancemakers. *NINA materialize sacrifice* showcases dancers of amazing virtuosity performing outrageously difficult choreography with machine-like precision.

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SFJAZZ Collective

JOE LOVANO artistic director and saxophones | DAVE DOUGLAS trumpet
STEFON HARRIS vibraphone and marimba | MIGUEL ZENÓN alto sax and flute
ANDRE HAYWARD trombone | RENEE ROSNES piano
MATT PENMAN bass | ERIC HARLAND drums

THU, MARCH 13 | 8 PM
Hill Auditorium

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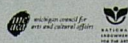
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Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
Sean Jones, *Trumpet*
Ryan Kisor, *Trumpet*
Marcus Printup, *Trumpet*
Vincent R. Gardner, *Trombone*
Christopher Crenshaw, *Trombone*
Elliot Mason, *Trombone*
Walter Blanding, *Tenor and Soprano Saxophones, Clarinet*
Victor Goines, *Tenor and Soprano Saxophones, Bb and Bass Clarinets*
Sherman Irby, *Saxophones*
Ted Nash, *Alto and Soprano Saxophones, Clarinet*
Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
Dan Nimmer, *Piano*
Carlos Henriquez, *Bass*
Ali Jackson, *Drums*

Program

Wednesday Evening, January 16, 2008 at 8:00
Hill Auditorium • Ann Arbor

ELLINGTON LOVE SONGS

Tonight's program will include love songs written and made famous by Duke Ellington. The band will also draw on other repertoire from the jazz canon including tunes by jazz luminaries and new and original music by members of the Jazz at Lincoln Center Orchestra.

Selections will be announced by the artists from the stage and will be performed with one intermission.

31st Performance of the
129th Annual Season

14th Annual
Jazz Series

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Tonight's 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 UMS.

Special thanks to Ellen Rowe, Associate Professor and Chair of Jazz Piano and Improvisation Studies, U-M School of Music, Theatre & Dance, for her participation in tonight's Prelude Dinner.

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, Ann Arbor's 107one, *Michigan Chronicle/Front Page*, and *Metro Times*.

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

The Jazz at Lincoln Center Orchestra appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

The Jazz at Lincoln Center Orchestra (JLCO), composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra for over 13 years. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile JLCO performs and leads educational events in New York, across the US, and around the world; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young PeopleSM family concert series, the *Essentially Ellington* High School Jazz Band Competition & Festival, the Jazz for Young PeopleTM Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 100,000 students, teachers, and general audience members.

Under Music Director Wynton Marsalis, the JLCO spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, and Benny Goodman, and new commissions by Joe Henderson, Wayne Shorter, Joe Lovano, Chico O'Farrill, Marcus Roberts, and Geri Allen, as well as current and former JLCO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray. Guest conductors have included Benny Carter, John Lewis, Ray Santos, Paquito D'Rivera, Gerald Wilson, and Loren Schoenberg.

Over the last few years, the JLCO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London Symphony Orchestras, and the Orchestra Esperimentale in São Paolo, Brazil.

Along with regular appearances on the Peabody Award-winning weekly radio show *Jazz at Lincoln Center Radio*, JLCO has appeared on sev-

eral XM Satellite Radio live broadcasts and seven *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; most recently on October 18, 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and on September 17, 2005 during *Jazz at Lincoln Center's Higher Ground Benefit Concert*. The benefit concert raised money for the Higher Ground Relief Fund, established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit New Orleans musicians and music industry-related enterprises impacted by Hurricane Katrina. JLCO was also featured an episode of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," and on a BET Jazz weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the JLCO around the world.

To date, 11 recordings featuring the JLCO with Wynton Marsalis have been released and internationally distributed, including the soon-to-be-released *Congo Square* (2007).

For more information on Jazz at Lincoln Center, please visit www.jlco.org.

WWynton Marsalis, Artistic Director of Jazz at Lincoln Center, was born in New Orleans in 1961. Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis has recorded more than 30 jazz and classical recordings which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*; *Jazz: Six Syncopated Movements*; *Jump Start*; *CitMovement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*; and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. Following Hurricane Katrina, Mr. Marsalis co-wrote a composition called *Congo Square* with Ghanaian drummer Yacub Addy and dedicated the piece to his native New Orleans. The Jazz at



Jazz at Lincoln Center Orchestra with Wynton Marsalis

Lincoln Center Orchestra, in collaboration with Yacub Addy's group Odadaa!, premièred *Congo Square* on April 23, 2006 in New Orleans and performed the piece on tour from Florida to New York. Mr. Marsalis is also an internationally-respected teacher and spokesman for music education and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People®* concerts produced by Jazz at Lincoln Center. He has also written four books, most recently *Jazz ABZ*, in collaboration with Phil Schapp, and illustrated by poster artist Paul Rogers.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the US by the US State Department through their Culture-Connect program. Mr. Marsalis serves on Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation, and Tourism, a national advisory board created to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, New Orleans Mayor C. Ray Nagin's initiative

to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. He helped lead the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

UMS ARCHIVES

This evening's performance marks the Jazz at Lincoln Center Orchestra's 11th UMS appearance since their debut in 1994.

Wynton Marsalis has appeared 12 times under UMS auspices, both with the Orchestra and in other ensemble configurations, including the presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, in February 1997 at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra.

University Musical Society thanks

Bonnie Ackley and the H. Gardner Ackley Endowment Fund

for sponsoring today's performance.

PROGRAM

Mozart Sonata No. 13 in B-Flat Major, K. 333 ("Linz") (1783-84)

Schumann Fantasy in C Major, Op. 17 (1836)

Six Traditional Chinese Works from Dragon Songs Album
(announced from stage)

Granados Goyescas, No. 1: Los Requebros, H. 64 (excerpt) (1911)

Liszt/Wagner Isoldens Liebestod (from *Tristan and Isolde*),
S. 447 (1867)

Liszt Hungarian Rhapsody, No. 6 in D-Flat Major,
S. 244/6 (1846-86)

129th UMS Season 2007|2008

Lang Lang piano

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presents

Yuja Wang

Piano

Program

Sunday Afternoon, January 20, 2008 at 4:00
Hill Auditorium • Ann Arbor

György Ligeti

Piano Étude No. 4 Piano Étude No. 10

Franz Liszt

Sonata in b minor, S. 178

Allegro
Andante
Fugato
Allegro–Prestissimo
Movements played attacca (without pause).

Béla Bartók

Sonata for Piano, Sz. 80-BB. 88

Allegro moderato
Sostenuto e pesante
Allegro molto

INTERMISSION

Alexander Scriabin

Sonata No. 2 in g-sharp minor, Op. 19

Andante
Presto

Maurice Ravel

La Valse

32nd Performance of the
129th Annual Season

This performance is supported in part by Dennis and Ellie Serras.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* newspapers, and WRCJ 90.9 FM.

129th Annual
Choral Union Series

Special thanks to Wei Shen, Tzy-Wen Gong, Ann Arbor Piano Teacher's Guild, Angela Wu, Don Mollock, Schoolcraft College, Chinese Women's Association, and U-M School of Music, Theatre & Dance for their participation in this residency.

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

The Steinway piano used in this afternoon's concert 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 this afternoon's concert.

Yuja Wang appears by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Piano Étude No. 4 ("Fanfares," 1985)**Piano Étude No. 10** ("The Sorcerer's Apprentice," 1994)

György Ligeti

Born May 28, 1923 in *Dicioșânmartin*
(now *Tirnaveni*), RomaniaDied June 12, 2006 in *Vienna*

Ligeti's 18 piano études are among the most exciting additions to the piano repertoire in the last 20 years. Here one of the greatest composers of the second half of the 20th century synthesized several decades of artistic evolution, from the Bartókian tradition through the avant-garde of the 1960s and finally back to his Hungarian roots. Along the way, Ligeti's art had been enriched by such important external stimuli as African music (especially Pygmy), polyphony, the player-piano music of Conlon Nancarrow, and the mathematical theory of fractals. Diverse as these sources may seem, they all share the idea of extreme complexity arising from extremely simple building blocks.

Ligeti was particularly interested in poly-rhythms, that is, the simultaneous presence of rhythmic patterns that evolve independently from one another. Needless to say, the realization of such multi-layered structures poses enormous challenges for the pianist; the reward lies in the order and unity that emerges from textures that may initially appear to be utterly chaotic.

The playful original title of the fourth étude had been "Bartoque"—in fact, Ligeti took a Bartókian idea as his point of departure and ran with it. The idea is the so-called "Bulgarian rhythm" as found, for example, in Bartók's *Six Bulgarian Dances*. What Bartók called Bulgarian rhythm involved the alternation of rhythmic groups of twos and threes in a very fast tempo. Ligeti set this quick "one-two-three one-two one-two-three" rhythm against other asymmetrical configurations, combining it all with a rapidly changing succession of chords. As Richard Steinitz remarks in his book on Ligeti, these chords are all triads, consonant in themselves, but generally unrelated to one another. At the rate of approximately 175 chords per minute, they create what Ligeti called "consonant atonality." According to Steinitz, the magical effect of the étude results from "the dance of upper partials [overtones] above so many triadic roots." Eventually, some fanfare-like figures crystallize from these "super-Bulgarian" rhythms and "su-

per-tonal" developments, inspiring the final title of the étude.

The étude "Der Zauberlehrling" (The Sorcerer's Apprentice) makes reference to the famous poem by Goethe that had earlier inspired the popular symphonic Scherzo by Paul Dukas. This time, however, the young magician seems in total control: the image has more to do with the playful sleight-of-hand of a prodigy in the occult sciences (*pre*-Harry Potter, of course). Initially a study in trill-like figurations, the piece gradually takes possession of the entire keyboard and expands in melodic range and textural diversity until the final virtuoso flourish which confirms the successful completion of the magic trick.

Sonata in b minor, S. 178 (1852-53)

Franz Liszt

Born October 22, 1811 in *Doborján, Hungary*
(now *Raiding, Austria*)Died July 31, 1886 in *Bayreuth*

Among the great composers of the 19th century, few were subject to such antagonistic impulses as Franz Liszt. Quite possibly the greatest virtuoso pianist of the century, Liszt also aspired to be a revolutionary composer and, if that were not enough, was compelled by his religious feelings to take holy orders and become an abbé (a priest without actual pastoral duties at a church). A native of Hungary who identified strongly with that country even though he did not speak its language, he remained a lifelong wanderer, sojourning at various times in Paris, Geneva, Weimar, Rome, and Budapest, at home everywhere and nowhere.

In his monumental sonata for piano, Liszt managed to reconcile many of these conflicting tendencies and create a work that was revolutionary in design, virtuosic in execution, and deeply spiritual in content. As in his cycle of symphonic poems written around the same time, Liszt united all the different characters of the multi-movement sonata or symphonic form in a single movement of extended proportions. The recurrence of a number of fundamental themes guaranteed organic unity while the contrasting tempi and characters provided diversity.

The sonata opens hesitatingly, with a slow descending scale that will become a constant element throughout the work. The heroic main

theme soon follows; its brilliant development leads into a melody marked “grandioso” (a hymn-like tune accompanied by massive blocks of chords). In the first of several dramatic shifts, the music turns from heroic to introspective and lyrical, yet the melodic material is the same as before (the difference is in tempo, dynamics, and accompaniment). These two fundamental characters continue to alternate, but they are continually enriched and developed with each new recurrence. On the dramatic side, we hear a set of brilliant variations on the main theme, interrupted by the powerful “grandioso” motive. A doleful recitative calls into question the heroism of the entire passage, and the music gradually calms down to an *andante sostenuto* with an aria-like new theme. The mood, however, soon becomes more passionate, and the heroic theme returns in the shape of a fugue, with a countersubject consisting of rapid, short notes that give it a slightly satirical edge. This section, which incorporates the descending scales of the introduction, leads to a re-statement of the “grandioso” motive, even more powerful than before. At the end of a breath-taking *stretta* (final section in a faster tempo), the “grandioso” theme returns yet another time, as the emotional high point of the entire work. But the final word belongs to the lyrical-introspective “personality” in this drama of characters: the *andante sostenuto* aria is recalled, followed by an extremely quiet re-statement of the main theme, as if to suggest that the conflict is over. The descending scales from the opening are heard again, followed by a few ethereal chords. After what seemed like a voyage through a whole pianistic and emotional universe, the last note is a single, barely audible, short “B” in the extreme low register of the piano.

Liszt dedicated his sonata to Robert Schumann, who many years earlier had dedicated his *Fantasy in C Major, Op. 17* to Liszt. By the time of this belated response, the relations of the two men had cooled, and the dedication, as one commentator put it, “was received with embarrassment.” Yet neither dedication was a coincidence: both works being crucially important in the respective composers’ oeuvres, it is understandable that they should have been chosen to honor a highly respected colleague.

Sonata for Piano, Sz. 80-BB. 88 (1926)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary (now Sînnicolau Mare, Romania)

Died September 26, 1945 in New York

For most of his life, Bartók pursued three parallel activities, each of which might have been enough for a full-time occupation: composition, piano performance and teaching, and folk-music research. The way these three activities cross-pollinated is evident in Bartók’s sonata for solo piano. The Beethovenian sonata idea, with which Bartók had grown up, is realized here through a musical idiom infused with elements of the folk music which the composer had been studying for almost 20 years at the time the piece was written.

The year 1926 marked the beginning of Bartók’s mature compositional period: he had written little in the preceding three years, but produced several major works that year, all of them involving his own instrument. In the *Piano Concerto No. 1*, the suite *Out of Doors*, and the present Sonata, Bartók explored the percussive qualities of the piano, developed his special brand of chromaticism (use of all 12 tones of the scale), and articulated an entire artistic philosophy born out of the spirit of folk music. Instead of quoting any specific folk songs, Bartók, who had analyzed and transcribed thousands of field recordings, extracted typical melodic turns from this vast corpus and placed them in new harmonic contexts. In so doing, he created a unique synthesis between the formerly disparate worlds of art and folk music.

The first movement opens with some powerful *ostinato* (stubbornly returning) rhythms and an extremely brief melody consisting of an ascending scale fragment of only three notes. By inverting, expanding, and contracting this simple motif, Bartók devised a new approach to sonata form in which the traditional succession of first and second theme, development section, and recapitulation are observed, yet everything is unified by a relentless pulse of eighth-notes and the three-note motif.

Similar ideas—repeated notes and ascending scale fragments—underlie the second movement as well, but the character of the music this time is predominantly heavy and static. Yet a slow evolutionary process does get gradually underway, culminating in a *fortissimo* restatement of the

three-note motif, after which the music subsides and returns to the desolate repeated notes of the beginning.

The main theme of the last movement follows the melodic outline typical of a particular group of Hungarian folksongs, but Bartók gave it a highly original rhythmic shape. This melody functions as a Rondo theme, but three of the Rondo's episodes are also derived from it as variations. These episodes significantly alter the character of the theme by introducing various new rhythmic and ornamental ideas, each evoking a different style of folk-music performance, in turn vocal and instrumental. (Originally, Bartók planned to include an extended bagpipe episode in this movement; this was later cut and became the "Musettes" movement of the piano suite *Out of Doors*.)

Sonata No. 2 in g-sharp minor, Op. 19

(1892-97)

Alexander Scriabin

Born January 6, 1872 in Moscow

Died April 27, 1915 in Moscow

A prodigious piano student at the Moscow Conservatory, Alexander Scriabin started composing as a teenager. His earliest works were preludes, études, and mazurkas strongly influenced by Chopin, but very soon he found his personal voice, stretching the boundaries of the Romantic idiom and arriving, before his untimely death at 43, at the very threshold of atonality.

The second of his 10 piano sonatas is also called "Sonata-Fantasy" as it opens with a dreamy "Andante" whose theme is interrupted by rests, creating the illusion of a free improvisation. The movement turns out to be in sonata form, but the thematic material has a loose, lyrical quality with extensive *rubato* (departures from a strict metric beat) and even polyrhythms where the accents of the right and left hands do not coincide—anticipating the much more complex use Ligeti would make of the same principle 100 years later. A further surprise is that the movement doesn't end in the same key in which it began: frequently modulating after the initial g-sharp minor, it reaches its final cadence in E Major.

It is left to the second and last movement, a "Presto" in perpetual motion, to restore the

tonal balance. To the rapid triplet figurations of the beginning, Scriabin added a soaring, passionate melody in the second half of the movement, approaching that state of ecstasy to which he would devote, a few years later, one of his most celebrated compositions (*The Poem of Ecstasy*).

La Valse (1920)

Maurice Ravel

Born March 7, 1875 in Ciboure,
Basses-Pyrénées, France

Died December 28, 1937 in Paris

Dance was always an important source of inspiration for Ravel. Works as different as *Pavane for a Dead Princess*, *Le Tombeau de Couperin*, *Menuet sur le nom d'Haydn*, *Habanera*, and of course *Boléro*, all incorporate dance rhythms of one sort or another.

Ravel was particularly fascinated by the waltz. In 1906, he started planning a large waltz-fantasy he wanted to call *Wien* (Vienna)—this is the work that, many years later, materialized as *La Valse*. As he wrote to his friend Jean Marnold in February 1906,

What I'm undertaking at the moment is not subtle: a grand waltz, a sort of homage to the memory of the great Strauss—not Richard, the other one, Johann. You know of my deep sympathy for these wonderful rhythms, and that I value the *joie de vivre* expressed by the dance far more deeply than the Franckist puritanism.

This project remained unfinished for a long time. During World War I, Ravel, an ardent French patriot voluntarily involved in military duties, could not bring himself to work on a composition named for an enemy capital. When he returned to it after war's end in 1920, the piece had become very different from the original conception. By that time, the Hapsburg Empire, whose old-world atmosphere Johann Strauss's great waltzes had symbolized, had collapsed. Therefore, Ravel's homage to the waltz took a decidedly tragic turn.

La Valse—as the piece was called in its final version—is unique among Ravel's dance-inspired

works by virtue of its larger proportions. It is much more than a dance; it is also a reflection about dance: the representation of its birth, its life, and its apotheosis, as Ravel himself had said.

Ravel had the following paragraph printed in the score:

At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers: the blaze of the chandeliers comes to full splendor. An Imperial court about 1855.

Like the great Strauss waltzes (*On the Beautiful Blue Danube*, for example), *La Valse* is really a whole set of waltzes, with a number of melodies following one another in close succession. Yet Ravel takes the waltz melodies on a dramatic journey Strauss never dreamt of. The sky darkens gradually and one of the tender little strains is stirred up to a state of hysteria. The tempo accelerates, the dissonances become harsher and harsher. The next-to-the-last measure contains four quarter-notes instead of three—that's how far we have gotten from the original idea of the waltz. As one commentator has written, "The final two measures....are surely meant to symbolize the destruction of the past represented by the waltz....Three-quarter time...had become a casualty, too."

La Valse is best known in the orchestral version; yet Ravel's own piano arrangement is no less effective, if only for the extreme virtuoso demands placed on the pianist.

At age 20, **Yuja Wang** has already established herself as one of the most significant artists of her generation. Born in Beijing in 1987, Ms. Wang was drawn to piano at the age of six when she began studying music in China. She eventually enrolled at the Central Conservatory of Music (Beijing) and won prizes in many regional competitions within China, as well as competitions in Spain and Germany. In 2001 she won first prize in the Junior Group of the Seiler International Piano Competition, and won third prize-winner and was the recipient of the Special



Yuja Wang

Jury Award at the First Japan Sendai International Music Competition.

Ms. Wang's first performances with major North American orchestras began in 2005. In February her career had a major leap forward when the National Arts Centre Orchestra asked her to replace Radu Lupu at the last moment and perform Beethoven's *Piano Concerto No. 4*, conducted by Pinchas Zukerman. Ms. Wang was immediately re-engaged to perform Chopin's *Piano Concerto No. 1*.

Her career entered a new phase in 2006 as she made her debut with the New York Philharmonic; the Houston, San Francisco, and Chicago Symphonies; and the NHK Symphony Orchestra in Japan. Ms. Wang first performed with New York at the Vail Festival in July 2006 and then again joined the orchestra in Tokyo with Lorin Maazel conducting, performing Liszt's *Piano Concerto No. 1*. In September, she performed Ravel's *Piano*

129th UMS Season 2007|2008

Ahmad Jamal

SAT, FEB 16 | 8 PM
Hill Auditorium

AHMAD JAMAL piano
JAMES CAMMACK bass
IDRIS MUHAMMAD drums

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Concerto in G Major with the San Francisco Symphony, Michael Tilson Thomas conducting, and returned in April 2007 to perform Beethoven's *Piano Concerto No. 2* with Charles Dutoit. Ms. Wang collaborated further with Dutoit at both the Chicago and NHK symphonies where she made her debuts performing Prokofiev's *Piano Concerto No. 2*.

In January 2007, Ms. Wang toured to Leeds, UK and the Netherlands with the St. Petersburg Philharmonic and Maestro Yuri Temirkanov performing Tchaikovsky's *Piano Concerto No. 1*. In May she returned to China to perform with both the China Philharmonic (Beijing) and the Guangzhou Symphony. She made her first recital tour in Germany in October 2006.

Ms. Wang has attended three Morningside Music Bridge summer programs (1999–2001) at Calgary's Mount Royal College. In the summers of 2002 and 2003 she worked with renowned piano pedagogue John Perry at the Aspen Music Festival, where she won the concerto competition in her first year of attendance. She is a regular participant at the Santa Fe Chamber Music Festival.

For the past four years Ms. Wang has attended The Curtis Institute of Music in Philadelphia as a student of Gary Graffman. In September 2005, she received the prestigious 2006 Gilmore Young Artist Award.

UMS ARCHIVES

This afternoon's recital marks Yuja Wang's UMS debut.

and the
U-M Office of
Multicultural Initiatives
present

Mos Def Big Band

Program

Monday Evening, January 21, 2007 at 7:30
Hill Auditorium • Ann Arbor

A TRIBUTE TO DETROIT'S J DILLA



Tonight's music will be announced by the artists from the stage and will be performed without intermission.

33rd Performance of the
129th Annual Season

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Tonight's performance is co-presented with the U-M Office of Academic Multicultural Initiatives. Special thanks to Dr. John Matlock and Theda Gibbs for their contributions to tonight's concert tribute.

Special thanks to Maureen Yancey and the entire Yancey family, and to Egon Alapat and Stones Throw Records for their participation in tonight's concert tribute to James Yancey.

Special thanks to all of the Detroit-based MCs and producers who continue to define Detroit hip-hop through their own music and through their collaborations with J Dilla during his lifetime.

Special thanks to the members of the J Dilla Tribute Planning Committee for their commitment and dedication to tonight's concert tribute.

A portion of the proceeds from tonight's concert tribute will be donated to the J Dilla Foundation.

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

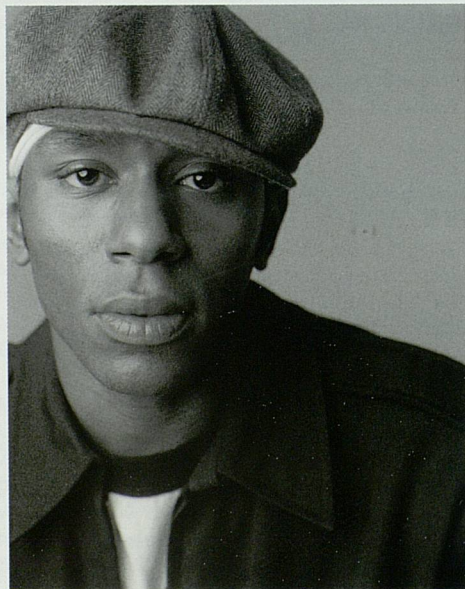
Mos Def Big Band appears by arrangement with Garden Grown Entertainment/Gold Medal Music.

Large print programs are available upon request.

Regarded as one of hip-hop's most introspective and insightful artists, **Mos Def** has shaped a career that transcends music genres and artistic media. A child of hip-hop's Golden Era, the native Brooklynite spent his childhood imbedded in the culture surrounding him as well as absorbing knowledge from across the artistic spectrum.

With the release of *Universal Magnetic* (1996) Mos became an underground favorite in the hip-hop world, leading to his legendary collaboration with Talib Kweli. The two formed Black Star whose debut album, *Mos Def and Talib Kweli Are...Black Star*, would become one of the most critically acclaimed hip-hop albums of all time. Mos followed that release with his 1999 solo debut, *Black On Both Sides*, which was certified gold and credited by critics as bringing hip-hop back to its soapbox roots.

As with his music, Mos has demonstrated insight and passion with his acting career, appearing in Spike Lee's *Bamboozled*, MTV's *Carmen: A Hip Hopera*, 2002's critically acclaimed *Monster's Ball*, *Showtime*, and the 2002 romantic comedy *Brown Sugar*, for which he received an NAACP Image Award nomination. In addition Mos has served as the host, music supervisor, and co-executive producer for the HBO series *Def Poetry*, which returned for its sixth season in 2007. He



Mos Def

has also served as a writer, producer, and actor on the MTV sketch-comedy series *Lyricist Lounge*. Mos completed his Broadway debut in 2002 in the Tony-nominated, Pulitzer Prize-winning, *Topdog/Underdog*. Mos re-teamed with *Topdog* playwright Suzan Lori Parks and director George Wolfe for the off-Broadway play, *Fucking A*, for which he was awarded an Obie Award.

In 2003, Mos Def starred in Paramount Pictures' *The Italian Job*, alongside Ed Norton, Mark Wahlberg, and Charlize Theron. Mos Def starred opposite Alan Rickman in the critically acclaimed HBO movie *Something the Lord Made*, for which he has received nominations for an Emmy, Golden Globe, NAACP, and Golden Satellite Award.

In 2004, Mos Def released his highly anticipated and critically acclaimed sophomore solo release, *The New Danger* (Geffen Records). The album was met with praise from both critics and fans alike, with *Rolling Stone* giving it 4 Stars and hailing the album as "Ghetto rock and righteous hip-hop from dazzlingly talented Def" and the *New York Daily News* proclaimed "No one is doing more to change our notion of how hip-hop can sound." The first single, "Sex, Love and Money" earned Def a 2005 Grammy nomination for "Best Alternative/Urban Performance." Mos Def's latest album, *True Magic* (Goodtree Media/Geffen Records), was released in December 2006.

Currently, Mos Def is working on an array of new film, book, and television projects. The artist recently completed filming *Be Kind, Rewind* directed by Michel Gondry in which he starred alongside Jack Black. The film was shot in New Jersey and is set to be released in 2008. Mos Def is also working on the production of a book called *Black, 2.0* by Mos Def. The work, a heavily illustrated and innovatively designed compendium of significant moments and movements, artifacts and icons of the past 35 years of black culture, is slated to be published in Fall 2008.

Frequently and rightly placed in the same context as DJ Premier, Pete Rock, and Kanye West, **Jay Dee (aka J Dilla)** built and sustained a high standing as a producer's producer while maintaining a low profile. When Pharrell Williams appeared on BET's *106 & Park* in 2004, he declared that Jay Dee was his favorite producer and told an audibly stumped crowd that



Jay Dee (aka J Dilla)

Photo by B-Plus

it had probably never heard of the man. At the time, Jay Dee had been active for well over a decade and had netted enough beats—including the Pharcyde's "Runnin'," De La Soul's "Stakes Is High," Common's "The Light," and several others with production teams the Ummah and the Soulquarians—to be considered an all-time great. Alternately known as J Dilla, or just Dilla, he never produced a mainstream smash and, in many cases, his presence has to be confirmed with a liner notes scan. (And even then, that might not help; he occasionally went uncredited.) He never marked his territory like Just Blaze or Jazze Pha, and he never hogged the mike like P. Diddy. He let his music—and its followers—do the talking. Rather than provide immediate (or fleeting) thrills, he was hooked on working the subconscious as much as the neck muscles. He was so focused on his work that it took a severe toll on his health.

Born and raised on the east side of Detroit, Dilla—James Yancey—was forced by his parents to become involved with music; he was a record fanatic at a young age, absorbing funk, rap singles, and jazz albums. He learned to play cello, keyboards, trumpet, and violin, but drums got to him like nothing else. He tried his hand at producing tracks on a tape deck by using the pause and record buttons, then took up MCing. In 1988, he formed Slum Village with Pershing High School friends Baatin and T3.

In 1992, Amp Fiddler, a session keyboardist who had worked with Prince, Parliament, and Enchantment, taught Dilla how to use the MPC drum machine. To say that Dilla was a quick study would be an understatement. Fiddler introduced his protégé to A Tribe Called Quest's Q-Tip, who heard some of Slum Village's material, liked it, and helped get the word out. In 1996 alone, he worked with Busta Rhymes, De La Soul, and the

Pharcyde, all the while playing a major role in the Ummah with Q-Tip and Ali Shaheed Muhammad. (He did extensive work on Tribe's last two albums.) Before long, hardcore hip-hop fans began to know Dilla for his steady wobble, which was unfailingly musical and rich in detail—shuffling high-hats, oddly placed handclaps, and spacious drum loops with drastically reshaped samples of tracks both obscure and obvious.

Through the remainder of the '90s, Dilla quietly racked up more output, including Janet Jackson's "Got 'til It's Gone" (for which he did not receive credit). During the producer's steady rise, Slum Village remained a priority; *Fantastic, Vol. 2* and *Best Kept Secret* were released within weeks of each other in 2000. However, the producer would only contribute a few tracks to the group from then on as his schedule became increasingly tight. As a core member of the Soulquarians, Dilla worked on Common's *Like Water for Chocolate*, D'Angelo's *Voodoo*, Erykah Badu's *Mama's Gun*, and Talib Kweli's *Quality*.

Amazingly, from 2001 on, Dilla was also a prolific solo artist. A couple of singles and the *Welcome 2 Detroit* album came out in 2001, and a number of low-key instrumental compilations and incidental 12" singles followed shortly thereafter. Around 2003, his health took a sharp decline. For over two years, he had to use a dialysis machine. Despite having to perform in a wheelchair, he was able to tour in Europe during late 2005. *Donuts*, an album of instrumentals that had been completed during one of his extended hospital stays, was released on February 7, 2006, his 32nd birthday. Three days later, while staying at his Los Angeles home with his mother, he passed away, a victim of cardiac arrest. Close associate Karriem Riggins put the final touches on another Dilla album, *The Shining*, which was released in August of 2007. Dilla beats also later surfaced on Phat Kat's *Carte Blanche*, Peanut Butter Wolf's *2K8: BBall Zombie War*, and Common's *Finding Forever*.

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J Dilla.org and the **J Dilla Foundation (JDF)** were created in May 2006 by Maureen Yancey, mother of world-renowned hip-hop producer James Yancey, aka J Dilla. The website was created to keep J Dilla's legacy alive and powerful, through partnerships, events, concerts, and fundraisers. The J Dilla Foundation raises funds to



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UMS ARCHIVES

Tonight's concert marks the UMS debut of Mos Def and the members of the Mos Def Big Band.

continue lupus research and provide quality arts training for underprivileged children, primarily in the field of music.

The Foundation's mission is to continue to spread J Dilla's passion for music throughout the world. From international benefit concerts to top hip-hop artists mentoring some of Detroit's inner-city children, the JDF ensures that James Yancey's genius lives on.

JDF Staff and Associates are made up of music business executives, recording artists, medical professionals, marketing experts, and various health organizations. Their expertise in such varied fields guides the Foundation in its pursuit of raising money to continue J Dilla's legacy, supporting lupus research, and helping underprivileged children in the arts.

UMS J Dilla Tribute Planning Committee:

Ben Alfaro, *The Neutral Zone*
Black Milk, *MC*
Kelly "K-Fresh" Frazier, *Renaissance Soul Detroit, RenSoul.com*
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Phat Kat, *MC*
T3, *Slum Village*
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Program

Sunday Evening, January 27, 2008 at 6:00
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All Choreography by Igor Moiseyev

Part I

Russian Dance: Summer

Kalmuk Dance

Tatarochka

Russian Dance: Polyanka

Suite of Moldavian Dances: Hora, Chyokirlie, Zhok

Suite of the Greek Dances: Sirtaki

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

Part II

Gypsies

Romanian Dance: Briul

Egyptian Dance

Aragonskaya: Khota

Venezuelan Dance: Khoropo

Dance of Argentinean Cowboys: Gaucho

Nanayan National Play: Two Boys in a Fight

Yablotchko (From the Naval Suite)

34th Performance of the
129th Annual Season

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The Moiseyev Dance Company appears by arrangement with Opus 3 Artists,
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Soloists

Larisa Aristova
Evgeniya Bakhareva
Ekaterina Kulikova
Natalia Matus-Marchuk
Natalia Ugrozova
Olga Volina
Anna Zinkova

Andrey Artamonov
Dmitry Diyakonov
Evgeny Chernyshkov
Oleg Chernasov
Ayrat Karimov
Rudiy Khodzhoyan
Dmitry Klokov
Kirill Kochubey
Sergey Kuznetsov
Konstantin Kostylev
Viacheslav Kozhin
Evgeniy Masalkov
Vladislav Ozeryanskiy
Dmitry Orlov
Denis Pankov
Sergey Rukavishnikov
Nikolay Rubtsov
Alexander Tikhonov

Artists

Ksenia Basova
Veronika Denisova
Irina Galushkina
Alsu Gayfullina
Ekaterina Guseva
Anna Glukhova
Elizaveta Filatova
Anastasia Kovaleva
Ekaterina Korobova
Victoria Mishukova
Maria Nikolaeva
Margarita Rebetskaya
Ekaterina Rozanova
Yulia Stebletsova
Irina Sibirtseva
Anna Shchukina
Yulia Shutova
Ksenia Teslya
Marina Vasilenko
Olga Voronkova
Anastasia Volkova

Yuriy Chernyshkov
Roman Ivashchenko
Daniil Kasatkin
Roman Kozyukov
Roman Kuznetsov
Ramil Mehdiev
Dmitry Mikhailin
Vladimir Mikhaleiko
Igor Okhlopkov
Vladimir Pavlyuchenko
Nikolay Postnov
Sergey Prohorov
Alexander Samarina
Nikolay Tarasov
Anatoliy Trofimov
Yury Vasin
Ilya Vlasov
Pavel Zinkov
Albert Yusupov

Notes on this Evening's Program

Part I

Russian Dance: Summer

Music by S. Galperin, V. Zhmykhov

In his many arrangements of traditional Russian folk songs, Moiseyev reflects on different aspects of the Russian national character. This dance from the suite *The Seasons* depicts the humor, mischief, romance, and lyricism so often ascribed to the people of the countryside. The setting is a harvest festival, and villagers of all ages have gathered to cheer on a young couple.

Kalmuk Dance

Music by P. Rybakov

Accompaniment by Mikhail Drovok

Until very recently, the Kalmuks lived as nomads, wandering with their herds on the vast Nogai Steppes near the mouth of the Volga River. They are thought to have migrated from Central Asia, but few details of their history or culture are known. The dancers of the Kalmuks suggest a deep connection to the animals and birds that provided them with their livelihood. In this piece, one can recognize the flight of eagles, the running of horses, and the contest of bulls in mating season.

Tatarochka

Music by E. Avksentiev

Unlike their ancestors who concentrated on behaving very unpleasantly towards their neighbors from the 12th to the 16th centuries, today's Tartars are noted for their vitality at work, their athletic prowess and, above all, their broad sense of humor, especially about themselves. These dances grew out of Moiseyev's observations of life in the villages of the Tartars in Crimea, and out of traditional Tartar dance forms. It is the later of two Tartar dances he created for the repertoire and it is having its North American première on this tour.

Russian Dance: Polyanka

Music by E. Avksentiev

This Russian dance takes place in a *polyanka* (small clearing or meadow). During the spring and summer seasons, young people gather here to amuse themselves with song and dance. Their initial shyness and formality towards each other gradually gives way to the high spirits of youth. The dance

grows faster and faster until it explodes in a climactic round, with the accompaniment of tambourines and balalaikas. The music is based on a Russian folk song.

Suite of Moldavian Dances:

Hora, Chyokirlie, Zhok

Music by D. Fedov

In Moldavia, *Zhok* means a dance, but it can also be interpreted as a musical promenade. The ebullience, color, and speed of this dance have made it one of the most popular folk dances in Russia. The Moiseyev version of this dance consists of three parts:

"Hora"—A lyrical female round dance.

"Chyokirlie"—The Lark. A series of individual and group dances, which ends with a general boisterous round dance, based on a popular Moldavian melody.

"Zhok"—A mass dance characterized by impetuosity and diversity of pattern.

Suite of the Greek Dances: Sirtaki

Traditional Music

This piece is based on local folk dances observed by the choreographer when he attended a village wedding during a tour of Greece.

Part II

Gypsies

Music by S. Galperin

In Bessarabia, somewhere near the Romanian border, a band of gypsies rests in the vineyards that line the road. Suddenly the women begin to move languorously. The men, with shadows, are stirred to action and a frenzy of dancing begins.

Romanian Dance: Briul

Music by S. Galperin

A Romanian joke dance.

Egyptian Dance

Traditional Music

This dance for women is based on the sinuous movements of hands, feet, and hips that are characteristic of Middle Eastern dance.

Aragonskaya: Khota*Music by M. Glinka*

A national Spanish dance from the Aragon Region.

Venezuelan Dance: Khoropo*Music by A. Gus*

A national Venezuelan dance.

Dance of Argentinean Cowboys: Gaucho*Music by N. Nekrasov*

This is a dance of Argentinean cowboys in which they have a skill competition. It is danced by three male soloists.

Nanayan National Play: Two Boys In A Fight

Wrestling is a favorite sport of the Nanayan people who inhabit the frigid Northern region of Russia. Moiseyev conceives it as a pastime that is also full of surprises.

Yablotchko (From the Naval Suite)*Traditional Music*

There are many hardships in the life of the sailors, but they are always in good spirit.

The 70-year-old **Moiseyev Dance Company** is consistently acclaimed throughout the world as the greatest of all folk dance groups. The ensemble, honored as Russia's official State Academic Ensemble of Popular Dance, has captivated international audiences for decades with its peerless technical brilliance and exuberant evocations of traditional dances. At the heart of the group's success is the genius of its visionary artistic director, choreographer, and founder, the late Igor Moiseyev. Today, the Company's fame is so widespread it is often identified merely by its legendary founder's surname: Moiseyev.

The Company's origin can be traced back to 1936, when Igor Moiseyev, the then current Ballet Master and former Principal Dancer and Choreographer of the Bolshoi Ballet, was asked by the Soviet government to organize the first Festival of National Dance. As a student, Mr. Moiseyev had traversed the country on foot during his free time, immersing himself in the study of Russian folklore and in the treasury of songs, dances, customs, traditions, and festivals belonging to the 180 national cultures that comprised the Soviet Union. Fascinated by what he found, he embraced this unprecedented task of bringing traditional dances to national attention. The festival's subsequent



success convinced Moiseyev that the formation of a professional company was necessary to preserve and develop the best traditions of folk dancing.

On February 10, 1937 in Moscow, Mr. Moiseyev gathered together a core of approximately 40 of the best dancers from amateur companies across the country, and a handful of professional ballet dancers from the Bolshoi School and other classical companies. Mr. Moiseyev's intent was not to reproduce precisely the more than 3000 existing national dances, but to raise the skill of performance to the highest artistic level in order to influence the creation of new national dances. His strong background in classical ballet would provide the basic training for his company, and his keen powers of observation and thorough knowledge of folklore would lead him to establish a unique choreographic style.

Six months after that first gathering, the Moiseyev Dance Company gave its first performance at Moscow's Green Theatre. The inaugural program contained dances from the Ukraine, Armenia, Belorussia, the Far North, and Azerbaijan. The public acclaim was immediate and overwhelming.

Within a few years of this initial triumph, Mr. Moiseyev had molded the first professional ensemble of popular dance into a superb company of 100 dancers. They toured throughout the Soviet Union, constantly adding dances from other, more remote regions, including Georgia, the Caucasus, Mongolia, Uzbekistan, the Gobi desert, and the far reaches of Siberia. Moiseyev also created new works based on current themes, such as the desperate struggle of the Russian people during World War II.

When the Cold War first eased in 1955, the Moiseyev Dance Company began to tour the world. It has since appeared in and returned to more than 60 countries, covering all continents. Its ever-growing repertoire now includes dances of Spain, Japan, China, Bulgaria, Argentina, Mexico, Poland, Hungary, and, of course, American jazz and rock-and-roll. The company now numbers more than 200, has its own orchestra and school, and possesses a repertoire in excess of 200 dances.

America's love affair with the Moiseyev Dance Company began in 1958 when the impresario Sol Hurok brought it to New York's old Metropolitan Opera House on 39th Street. The explosive 25-minute ovation it received then has

not abated in the succeeding visits of the company to these shores, made in 1961, 1965, 1970, 1974, 1986, 1989, 1991, 1995, 1999, 2002, and 2005.

The Moiseyev Dance Company returned to North America for an unprecedented second visit in 2005 to appear with the Hollywood Bowl Orchestra, conducted by John Mauceri. Their three performances in Los Angeles marked the first time that the company has performed in the United States with a symphony orchestra. In 2008 the Moiseyev Dance Company will return to North America for a tour commemorating the life and work of Mr. Moiseyev as well as the 50th anniversary of their first US tour and the 70th anniversary of the Company.

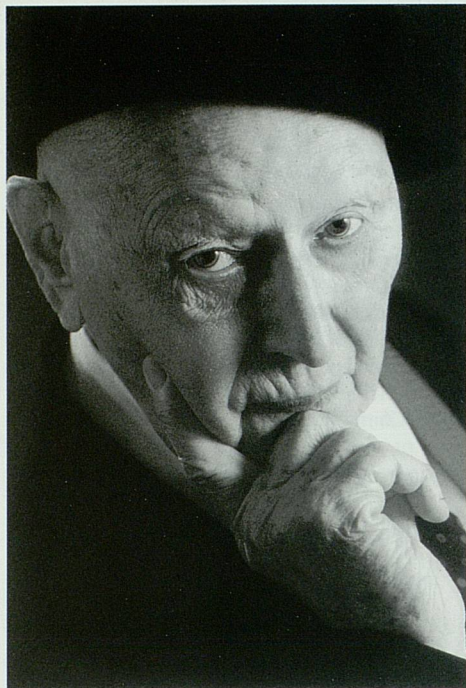
UMS ARCHIVES

This evening's performance marks the Moiseyev Dance Company's UMS debut.

Igor Alexandrovich Moiseyev —“one of the greatest choreographers in 20th-century dance” (Anna Kisselgoff, *The New York Times*)—was born of Ukrainian parentage in Kiev in 1906. A few months later Mr. Moiseyev's father, an attorney, moved the family to Paris where the boy passed the first seven years of his life, becoming bilingual.

He and his family returned to the Soviet Union in 1914, living first in Poltava in the Ukraine. There, the legendary villages of Dikanka and Sorochinsty became real to the young Moiseyev, and the festivals, fairs, and dances he witnessed became vivid, indelible images. Mr. Moiseyev later described it as “a kind of unconscious gravitation I felt all throughout my life.”

A year later the Moiseyev family settled in Moscow. There, Moiseyev enrolled in a Gymnasium where he concentrated on painting, poetry and sports. At age 12 he began his ballet training at a well known private school headed by Vera Moslova. After seeing his first Bolshoi Ballet performance two years later, his career was determined. Moslova recognized his talent and



Igor Alexandrovich Moiseyev

brought him to the Bolshoi School where, out of 100 applicants, only he and Asaf Messerer (who was destined to glorify his own name in Russian ballet) were chosen.

At 18, Mr. Moiseyev graduated from the Bolshoi School of Choreography, joined the Bolshoi Ballet, and gradually rose to become a Principal Dancer. His most famous roles included Raoul in *The Holinde*, Joseph in *Joseph the Beautiful*, the Phoenix in *The Red Poppy* and leading roles in the standard classical repertoire. But choreography had become his chief passion. He created new productions for the Bolshoi, among them *Salambo*, in which he danced the leading role of Matho, *Three Fat Men*, and *Football Players*. Even the most conservative members of the dance world, opponents of his departures from the strict programming of classical ballet, hailed him for his great choreographic inventiveness and his dazzling theatrical form. It was during this period also that he established his reputation as a scholar of all aspects of Russian folklore.

In 1936, Mr. Moiseyev was appointed Ballet Master at the Bolshoi Theatre. Shortly after, he was asked to organize a festival of national dance, and he thus began the work that would ultimately be recognized as one of the greatest artistic contributions to the dance world. He was the recipient of UNESCO's Mozart Medal for "outstanding contribution to world music culture," the Government of Moscow Award for "Legend of the Century," and the award for "outstanding contribution to the development of cultural relations between the US and Russia"—an honor only accorded to two others: pianist Van Cliburn and cellist Mstislav Rostropovich. On the occasion of his 100th birthday, a gala performance took place at the Kremlin Palace Theater in Moscow honoring his great contribution to the world of dance. Mr. Moiseyev was presented with Russia's top civilian honor for service to the nation from President Vladimir Putin. Mr. Moiseyev died in Moscow in November 2007 at the age of 101.

Staff for the Moiseyev Dance Company

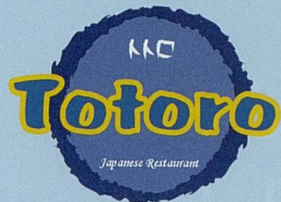
Elena Shcherbakova, *Director Of The Company*
 Aleksey Gladyshev, *Manager*
 Antonida Marnopolskaya, *Master of Ballet*
 Sergey Cherepanov, *Master of Properties*
 Alexander Radzetskiy, *Sound Engineer*
 Tamara Timohina, *Wardrobe Supervisor*
 Nonna Karytkina, *Wardrobe Assistant*
 Pavel Chekunov, *Bootmaker*
 Lubov Tuleninova, *Make-Up Supervisor*
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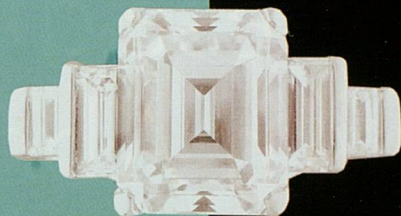
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• UMS EDUCATION PROGRAMS

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 information, 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, Asian, 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.



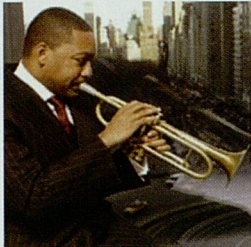
The NETWORK: UMS African American Arts Advocacy Committee

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734.615.0122 | www.ums.org/network

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

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UMS Performance Calendar



◀ Sep 2007 ▶

S	M	T	W	T	F	S
						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

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Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

07/08 WINTER NETWORK PERFORMANCES

- 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 memories)
- 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 Bay Area 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!

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.

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Teacher Advisory Committee

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

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

UMS Teen Programs

Teen Tickets

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

Breakin' Curfew

Saturday, May 3, 8 PM

Power Center

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers.

UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of www.ums.org for a list of family-friendly performance opportunities.

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

Family Days

Saturday, March 8 and Sunday, March 9, 2008

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 at

<http://www.annarbor.org/familydays/>.

Classical Kids Club

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

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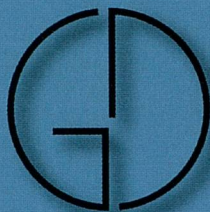
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• UMS STUDENT PROGRAMS

www.ums.org/students

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.

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Rush Tickets

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

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students 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:

- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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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.

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.



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

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

Student Advisory Committee

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

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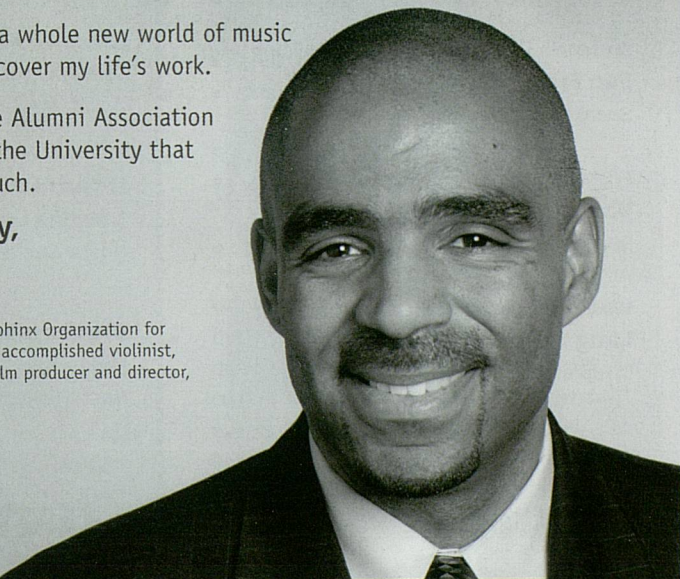
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Wed, Jan 16, 5:30 pm, Hill Auditorium
Jazz at Lincoln Center Orchestra
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Sat, Feb 2, 5:30 pm, Rackham Building
A Celebration of the Keyboard
Speaker: Arthur Greene

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 Shippo

Fri, March 14, 5:30 pm, Rackham Building
San Francisco Symphony
Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building
Bach's St. Matthew Passion
Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building
Lang Lang
Speaker: Kenneth C. Fischer



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Join us for dinner ...or wine and *hors d'oeuvres* ...or any of these 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

**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:

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• INDIVIDUAL DONATIONS

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

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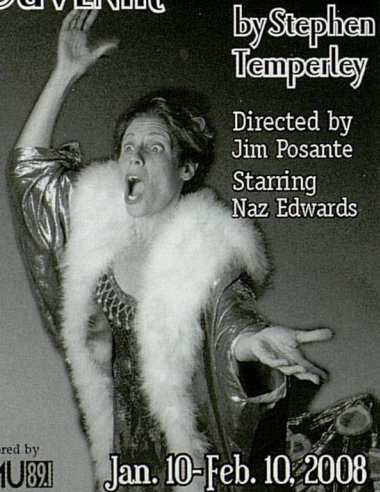
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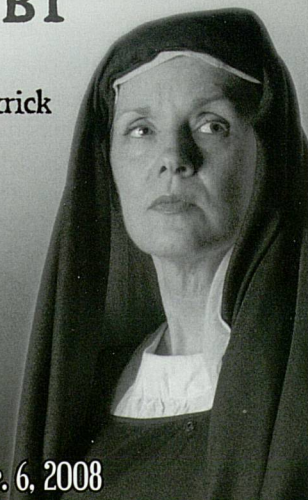
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• UMS VOLUNTEERS

UMS Advisory Committee

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

Delicious Experiences

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

Ford Honors Program and Gala

May 10, 2008

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

On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs.

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.



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

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

Contact us for details on the specific benefits of each level

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September 1, 2006–November 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 September 1, 2006 and November 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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1.26 **Mozart's Birthday Bash**



1.27 **Babar (Family Concert)**
featuring the premiere of Sweet Music in Harlem



3.8 **Latin Fire**
featuring Peter Sparing Dance Studio

3.9 **Carnival of the Animals (Family Concert)**

4.18 **La Traviata**

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Miles of Golf

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Washtenaw Intermediate
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Waterscape
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Abracadabra Jewelry - 25
Alumni Association of the University
of Michigan - 35
Americans for the Arts PSA - 28
Ann Arbor Public Schools
Educational Foundation - 26
Ann Arbor Symphony Orchestra - 42
Bank of Ann Arbor - 26
Borders Downtown - 32
Charles Reinhart - 22

Donaldson and Gunther, DDS - 32
Edward Surovell Realtors - 25
Edwards Brothers - 25
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 &
Butteview 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
WGTE - 4
WKAR - 18
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WUOM - 18
Zanzibar - 30

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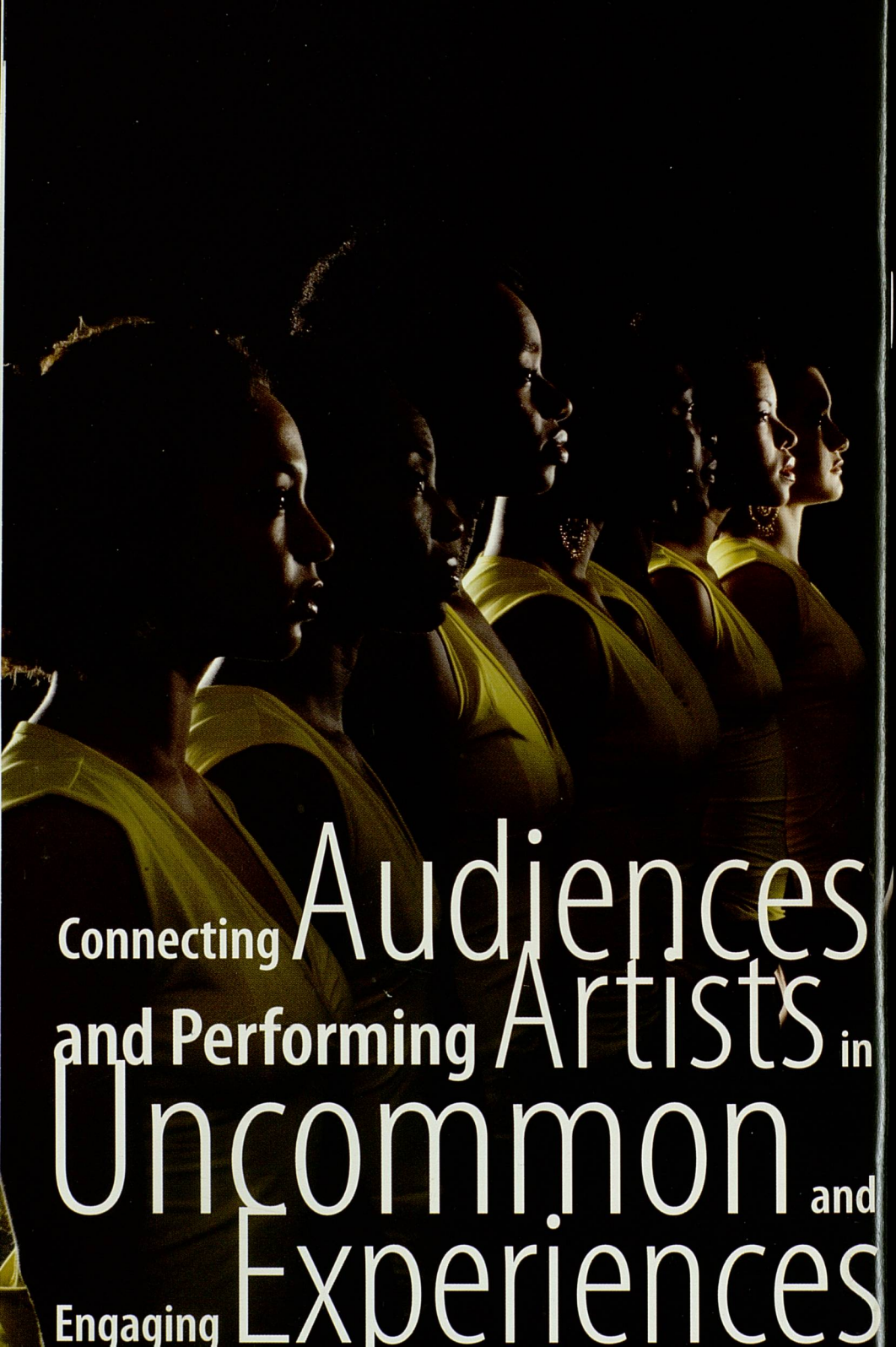
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