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ums

FALL 2008 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR



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university musical society

Fall 08

University of Michigan • Ann Arbor

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Cover: (R-L) Andrés Schiff (photo: Roberto Masotti/ECM Records), *Complicite: A Disappearing Number* (Joris-Jan Bos), Sulayman Al-Bassam Theatre: *Richard III—An Arab Tragedy*, Sabine Meyer (Thomas Rabsch), Batsheva Dance Company, Hill Auditorium audience (Spencer & Wyckoff)

• FROM THE U-M PRESIDENT

Welcome to the 130th season of the University Musical Society (UMS). There is so much to look forward to as UMS once again brings to the University and our regional community renowned artists from all over the world. UMS artists engage with us not only from the stage, but in the classrooms, libraries, community centers, and other places throughout the region where we gather to learn and grow.

When I consider which UMS events best exemplify the coming together of artistic performance and education, I point to the three-week residencies of the Royal Shakespeare Company (RSC) that we have enjoyed in 2001, 2003, and 2006. The most recent residency offered 21 performances of three great Shakespeare titles at the Power Center, featuring award-winning actors Patrick Stewart and Harriet Walter, and more than 140 related educational programs, including 13 for-credit courses at the University.



I am particularly pleased, then, that UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's 14th Ford Honors Program. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and U-M's beloved Professor Ralph Williams, both of whom will be honored at the program. This year's Ford Honors Program, usually held in May, will take place Saturday, January 24, 2009, so that students who have participated in the RSC residencies or who have had Dr. Williams in class will be able to attend. Professor Williams will retire from U-M at the end of this academic year, and I hope you will join me at this very special event.

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, including information about the grand re-opening of the renovated and expanded U-M Museum of Art in 2009, please visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome to this UMS performance, and thank you for supporting UMS through your attendance. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers hope that you enjoy the experience and will frequent more UMS events during our exciting 130th season. You'll find all of our performances listed on page 2 of your program insert.

At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's Complicite Theatre's *A Disappearing Number*; Compagnie Heddy Maalem's *The Rite of Spring*; the Guarneri Quartet's Farewell Tour concert; or our 2009 Ford Honors Program celebrating the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams, we hope you'll find meaning and value as we connect you with our artists for uncommon and engaging experiences.

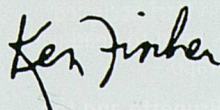
Please mark **Sunday, November 16** in your calendar. On this day, UMS will celebrate the successful completion of our first major fundraising campaign, which has been part of *The Michigan Difference*, the campaign of the University of Michigan. The University is devoting the weekend of November 13–16 to celebrate the campaign's successful completion, and UMS is proud to be a part of it. We invite you to join us on November 16 for the 4 pm performance of the Jerusalem Symphony Orchestra in Hill Auditorium followed by a 6 pm reception and dinner in the Ballroom of the Michigan League. We have so much to be thankful for as the UMS family has responded magnificently to helping us achieve our \$25 million goal. There is still time to be part of this historic campaign. For more information, call the UMS Development Office at 734.764.8489. Watch for your invitation in the mail in early October for these events.

There have been some transitions since last season. After 13 years of outstanding service as our Director of Education and Audience Development, **Ben Johnson** left UMS to become Director of Concerts and Lectures at the University of Minnesota. We also said farewell to UMS Board members **Hal Davis**, **Sally Stegeman DiCarlo**, and **Philip Power**, who now become members of the UMS Senate. Joining the UMS Board are **Martha Darling**, **Junia Doan**, **Chris Genteel**, and **Robert Macek**. We thank all of them for their contributions to UMS.

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.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President



HONIGMAN

Honigman and our Ann Arbor attorneys are pleased to support the University Musical Society and congratulate UMS on celebrating its 130th Season

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Maurice Binkow
Sean Crotty
Audrey DiMarzo
Thomas Forster*

*Carl Herstein
Richard Hoeg
Ann Hollenbeck
Barbara Kaye
Adam Keith*

*Kristopher Korvun
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For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com

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2008 - 2009 SEASON

Subscriptions now on sale!

- Sep. 18 - Oct. 26 Heather Raffo's 9 Parts of Desire**
A portrait of the extraordinary lives of Iraqi women
- Nov. 6 - Dec. 28 Geoffrey & Jeffrey** • Follows an older gay couple and what happens when one of them finds out he has a daughter
- Jan. 8 - Feb. 22 Rozenkrantz & Guildenstern Are Dead**
Two minor characters from Shakespeare's *Hamlet* take center stage in this classic comedy
- Mar. 5 - Apr. 12 A Feminine Ending** • An offbeat tale for anyone who's dreamed of having it all
- Apr. 23 - May 31 Fences** • A powerful drama about a 1950s African- American family
- Jun. 11 - Jul. 19 A Picasso** • Set in Nazi occupied Paris, 1941, Pablo Picasso goes head to head with the German Gestapo
- Jul. 30 - Aug. 30 The Blonde, The Brunette and the Vengeful Redhead**
A one-woman play about a very desperate housewife



• FROM UMS CHAIRMAN, CARL HERSTEIN

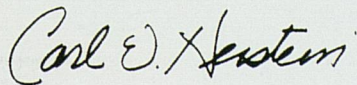
Welcome to UMS, and thank you for becoming part of one of the most extraordinary communities in the world: a small, Midwestern town in the heart of metro-Detroit that regularly presents the finest artists of our time in outstanding venues. Great artists come to Ann Arbor because we provide the freedom to perform interesting and adventuresome repertoire in an environment that welcomes both old and new, classical and modern. They also come because our audiences reflect the community, which has one of the nation's finest traditions in providing support for the arts.

You have shown your interest in participating in this community by your presence at this performance. Perhaps you have been coming for a lifetime; perhaps you are a student participating in our "Arts & Eats" program, or as part of our K-12 partnership with Ann Arbor, Detroit, and other area schools. You may be an expert who can compare a performance with dozens past or you may be experiencing something new. What each of you has in common is the desire to be a part of a community that is open to the best in our artistic tradition. You create an audience that is both welcoming and discerning. The resulting connection with our artists brings out the absolute best in their performances, and I strongly suspect that today will bring a stirring and meaningful experience for you.

Now that you have joined us, we invite you to become an active part of the UMS community. The task before us is to add to our wonderful tradition: to maintain that which is special and distinctive, and to add our own contributions. We are still small. We still offer a warm Midwestern welcome. We seek the contributions of all who are willing to embrace the arts and the values they represent. Your attendance, your contributions, your participation in our many endeavors, and your advocacy on our behalf, will enrich our efforts by continuing the special community tradition that we were extraordinarily fortunate to inherit.

After you have experienced this performance, we are confident that you will agree that we have an obligation to pass on this artistic tradition to the next generation. UMS has prospered because the power of the arts has motivated our audiences to contribute their time and money to sustain it, including keeping prices affordable, providing educational experiences for the young, opportunities for new artists, and the commissioning of new work. People like you allow our community to thrive. Please come often and bring your friends. Reflect on what we have in southeastern Michigan through UMS and help keep our community vibrant through the power of the arts with your gifts of participation and your critically important financial support.

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."



Douglas L. LaFleur

Managing Director, Global Power Group

"We at TAQA New World, Inc. are proud to lend our support to the UMS, and are extremely honored to be involved with the performing arts community. Truly, human potential is the most valuable commodity on earth. In joining with other Corporate and Foundation leaders supporting UMS, we find ourselves renewed and inspired."



TAQA

TAQA New World, Inc.



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 08/09 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

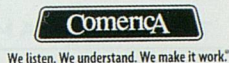
Chairman, CFI Group, Inc.

"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."



Comerica Bank

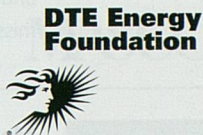
"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



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."

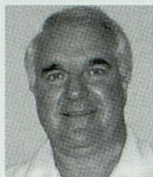


Leo Legatski

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 130th 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



Mark A. Davis

President and CEO, Howard & Howard

"At Howard & Howard, we are as committed to enriching the communities in which we live and work as we are to providing sophisticated legal services to businesses in the Ann Arbor area. The performing arts benefit us all, and we are proud that our employees have chosen to support the cultural enrichment provided by the University Musical Society."

Howard & Howard
law for business™



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!"


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."


Sharon J. Rothwell

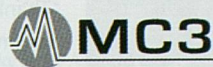
*Vice President, Corporate Affairs and Chair,
Masco Corporation Foundation*

"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."


Scott Merz

CEO, Michigan Critical Care Consultants, Inc. (MC3)

"MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."


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."





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."



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."





Shigeki Terashi

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."

TOYOTA



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."

UM CREDIT UNION



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!"

WHOLE FOODS MARKET

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\$100,000 or more

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W.K. Kellogg Foundation
Michigan Council for Arts and Cultural Affairs
The Power Foundation

\$50,000–\$99,999

Anonymous
DTE Energy Foundation
Esperance Family Foundation
National Endowment for the Arts

\$20,000–\$49,999

Cairn Foundation
Maxine and Stuart Frankel Foundation
The Mosaic Foundation, Washington D.C.
National Dance Project of the New England Foundation for the Arts

\$10,000–\$19,999

Bustan al-Funun Foundation for Arab Arts
Community Foundation for Southeast Michigan
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Martin Family Foundation
Performing Arts Fund

\$1,000–\$4,999

THE MOSAIC FOUNDATION (of R. & P. Heydon)
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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 08/09 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 members at the Concertmaster level and above 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 Willliam and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit www.ums.org/parking.

Refreshments

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

Smoking Areas

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

Start Time

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

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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

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

For more information, please contact 734.763.3100 or e-mail umsgroupsales@umich.edu.

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/33.

NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/29.

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/34. Teen Ticket information can be found on page P/31.

Gift Certificates

Available in any amount and redeemable for any of more than 60 events throughout our season, 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. 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 (by mail or in person) at least 48 hours prior to the performance. The value of the tickets

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Sunday, May 31, 2009
Ann Arbor

See our web site for audition information and the latest concert details



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Info

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 April 26, 2009

HOW DO I BUY TICKETS?

In Person:

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Hours:

Mon-Fri: 9am-5pm

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By Phone:

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Outside the 734 area code,
call toll-free 800.221.1229

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

On-site ticket offices at performance venues open 90 minutes before each performance.

UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 129 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 many 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 eight different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 129-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006).

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 FALL 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, new seats 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 University priorities "a new theater" was

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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 08/09 season.

Rackham Auditorium

Sixty 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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Fall 2008 Season • 130th Annual Season

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, September 10 through Saturday, September 27, 2008

Complicite: <i>A Disappearing Number</i>	5
Wednesday, September 10, 8:00 pm	
Thursday, September 11, 8:00 pm	
Friday, September 12, 8:00 pm	
Saturday, September 13, 2:00 pm	
Saturday, September 13, 8:00 pm	
Sunday, September 14, 2:00 pm	
Power Center	
Mark Morris Dance Group	
Friday, September 19, 8:00 pm	15
Saturday, September 20, 8:00 pm	19
Power Center	
Wayne Shorter Quartet with the Imani Winds	27
Saturday, September 27, 8:00 pm	
Hill Auditorium	

THE 130TH UMS SEASON

Fall 2008

September

- 10-14 *Wed-Sun* – Complicite: *A Disappearing Number*
19-20 *Fri-Sat* – Mark Morris Dance Group
27 *Sat* – Wayne Shorter Quartet and the Imani Winds

October

- 4 *Sat* – The Art of the Oud with Omar Bashir, Farida
and the Iraqi Maqam Ensemble, and Rahim AlHaj
12 *Sun* – Sphinx Orchestra
12 *Sun* – Tokyo String Quartet with
Sabine Meyer, clarinet
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*
17 *Fri* – Soweto Gospel Choir
18 *Sat* – Milton Nascimento and the Jobim Trio
19 *Sun* – Camerata Salzburg with
Anne-Sophie Mutter, violin
24 *Fri* – András Schiff: Beethoven Concert 5
26 *Sun* – András Schiff: Beethoven Concert 6
27 *Mon* – Michigan Chamber Players

November

- 7 *Fri* – Joe Lovano “Us Five” Quintet and Jason Moran
8 *Sat* – Emanuel Ax and Yefim Bronfman, pianos
13 *Thu* – Estonian Philharmonic Chamber Choir
16 *Sun* – Jerusalem Symphony Orchestra with Robert
McDuffie, violin

December

- 6-7 *Sat-Sun* – Handel’s *Messiah*

Winter 2009

January

- 9-10 *Fri-Sat* – Rubberbandage Group
11 *Sun* – Guarneri String Quartet
16 *Fri* – Tord Gustavsen Trio
19 *Mon* – Rev. Dr. Martin Luther King, Jr. Day Event, TBA
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and
Kevoork Mourad, MaxMSP
24 *Sat* – Ford Honors Program honoring the Royal
Shakespeare Company, Michael Boyd, and
Ralph Williams
25 *Sun* – Richard Goode, piano
29 *Thu* – Chanticleer
31 *Sat* – Michigan Chamber Players

February

- 7 *Sat* – Lawrence Brownlee, tenor with
Martin Katz, piano
12 *Thu* – Sweet Honey in the Rock
13 *Fri* – Kodo
14-15 *Sat-Sun* – Batsheva Dance Company

March

- 7-8 *Sat-Sun* – New York Philharmonic
10 *Tue* – Wynton Marsalis and Jazz at Lincoln Center
Orchestra
11 *Wed* – Brentano String Quartet with Peter Serkin,
piano and Richard Lalli, baritone
12 *Thu* – Aswat: Celebrating the Golden Age of Arab
Music with Simon Shaheen and the Golden Age
Orchestra
13-14 *Fri-Sat* – The Silk Road Ensemble with
Yo-Yo Ma, cello
18 *Wed* – Altenberg Trio Vienna
19-22 *Thu-Sun* – Sulayman Al-Bassam Theatre:
Richard III – An Arab Tragedy
22 *Sun* – Zakir Hussain, tabla with
Pandit Shivkumar Sharma, santoor
26 *Thu* – The Romeros
29 *Sun* – Dan Zanes & Friends

April

- 1 *Wed* – John Williams, guitar
2 *Thu* – St. Louis Symphony Orchestra with
Anssi Karttunen, cello
4 *Sat* – Chick Corea and John McLaughlin:
Five Peace Band
9 *Thu* – András Schiff: Beethoven Concert 7
11 *Sat* – András Schiff: Beethoven Concert 8
16 *Thu* – Kurt Elling Sings the Coltrane/Hartman
Songbook
17 *Fri* – Takács Quartet with Marc-André Hamelin, piano
18-19 *Sat-Sun* – Mohammed Bennis and the Hmadcha
Ensemble (from the Fez Festival of Sufi Culture)
23 *Thu* – UMS Choral Union
24 *Fri* – Julia Fischer, violin with Milana Chernyavska, piano
25-26 *Sat-Sun* – Compagnie Marie Chouinard

UMS Educational Events

through Saturday, September 27, 2008

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

Complicite: *A Disappearing Number*

Behind-the-Scenes with Complicite and *A Disappearing Number*

Friday, September 12, 3:00 pm
Power Center Stage, 121 Fletcher St.

Simon McBurney, artistic director of Complicite has said "the space of theater is in the minds of the audience" (*Financial Times*). In the case of *A Disappearing Number*, the space of the theater is also made by the superb technology and breathtaking visual images of the production. In this special behind-the-scenes look with the production team of *A Disappearing Number*, audiences will have a chance to see how the show is created and what it takes backstage to make this work so spectacular.

A collaboration with the Penny W. Stamps Distinguished Visitors Program.

Saturday Morning Physics: A Discussion of Complicite's *A Disappearing Number*

Saturday, September 13, 10:00 am
Power Center Stage, 121 Fletcher St.

London theater company Complicite's production *A Disappearing Number* has sold out performances all over England. UMS will open its season with this stunning work in an exclusive US appearance. The play weaves together the past, present, and future in an exploration of mathematics, patterns, beauty, and our relentless compulsion to understand. UMS and the Saturday Morning Physics program are convening a panel of math, science, theater, and humanities professors to discuss the major themes of the play. Audiences are invited to participate in the dialogue with a Q&A session.

A collaboration with the U-M Department of Physics.


Wayne Shorter Quartet

Artist Interview: Wayne Shorter

Please visit www.ums.org for complete event details.

American jazz composer and saxophonist Wayne Shorter is best known for his work as a composer for such illustrious groups as Art Blakely's Jazz Messengers, Miles Davis's famous quintet from the 1960s, and the fusion group Weather Report. Interviewed by journalist Michelle Mercer, author of the Wayne Shorter biography *Footprints*, audience members will gain insight into the life, thoughts, and work of Mr. Shorter in this rare public interview of one of today's jazz greats.

A collaboration with the U-M School of Music, Theatre, and Dance.



University Musical Society thanks
the following donors for sponsoring
A Disappearing Number

The Maxine and Stuart Frankel Foundation

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Michael Allemang and Janis Bobrin

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The Ann Arbor News

Sponsor of Friday evening performance

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The Marauders:

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A Disappearing Number

A production of

Complicite/Simon McBurney

Conceived and Directed by **Simon McBurney**
Devised by **The Company**

Original Music Nitin Sawhney
Design Michael Levine
Lighting Paul Anderson
Sound Christopher Shutt
Projection Sven Ortel for mesmer
Costumes Christina Cunningham
Associate Director for the Revival Douglas Rintoul

Cast

David Annen – *G.H. Hardy*
Firdous Bamji – *Al Cooper*
Paul Bhattacharjee – *Aninda Rao*
Hiren Chate – *Tabla player*
Divya Kasturi – *Ramanujan's mother*
Chetna Pandya – *Surita Bhogaital/Barbara Jones*
Saskia Reeves – *Ruth Minnen*
Shane Shambhu – *Srinivasa Ramanujan*

Other parts played by members of the company.

A Disappearing Number is a Complicite co-production with barbicanbite07, Ruhrfestspiele, Wiener Festwochen, Holland Festival, in association with Theatre Royal Plymouth.

Program

Wednesday Evening, September 10, 2008 at 8:00
Thursday Evening, September 11, 2008 at 8:00
Friday Evening, September 12, 2008 at 8:00
Saturday Afternoon, September 13, 2008 at 2:00
Saturday Evening, September 13, 2008 at 8:00
Sunday Afternoon, September 14, 2008 at 2:00
Power Center • Ann Arbor

This performance is approximately 110 minutes in length and is performed without intermission.

First, Second, Third,
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of this performance or
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prohibited.*

This production is sponsored by the Maxine and Stuart Frankel Foundation.

The Wednesday evening performance is sponsored by Michael Allemang and Janis Bobrin.

The Friday evening performance is sponsored by the *Ann Arbor News*.

The Saturday evening performance is sponsored by the University of Michigan Health System.

Additional support for Saturday evening's performance provided by the Marauders (participants in the 2002 RSC trip): Emily Bandera and Richard Shackson, Marilou and Tom Capo, Ken and Penny Fischer, Sara and Michael Frank, Debbie and Norman Herbert, Carl and Charlene Herstein, Robert and Pearson Macek, Ann Meredith, Joanne Navarre, Loretta Skewes, and Dody Viola.

Funded in part by the Wallace Foundation.

Special thanks to Enoch Brater, Kenneth T. Rowe Collegiate Professor of Dramatic Literature, U-M College of Literature, Science, and the Arts.

Made possible in part by the U-M Institute for the Humanities.

Media partnership provided by *Metro Times*, *Between the Lines*, and Ann Arbor's 107one.

Special thanks to the Ann Arbor Library, U-M Department of Physics, U-M Saturday Morning Physics program, Carol Rabuck, Myron Campbell, Fred Adams, Greg Poggi, Barbara Hodgdon, Bhramar Mukherjee, Hyman Bass, Daniel Herwitz, Eliza Woodford, U-M Institute for the Humanities, David Burkam, and Arts at Michigan for their participation in this residency.

***A Disappearing Number* is in part inspired by G.H. Hardy's *A Mathematician's Apology* with foreword by CP Snow. Complicite would like to thank Cambridge University Press for granting permission to use material from these texts in the production.**

The playtext of *A Disappearing Number* published by Oberon is available in the lobby or directly from Complicite at email@complicite.org

Large print programs are available upon request.

A Disappearing Number

I look out of the window into the dark. I am flying to Chennai. Madras. Below me is darkness too. I wonder if it is desert and realize I have no idea where we are. I sometimes like the way flying anaesthetises all sense of place. No one can contact you; you do not belong in the air, and strangely you sense you do not belong anywhere. As a result flying is a time of remembering and imagining. So I lean back and wonder where to begin with this show. Where do I start? When Ramanujan wrote to Hardy from Madras in 1913 he was forbidden to make the *reverse* journey I am making now. His Brahmin caste wouldn't allow it. And so, the story goes, he went to the great temple at Namakkal, south of his home town Kombakonam, and waited for a sign. The story is nothing without the mathematical ideas, I'm thinking, and I am no mathematician. "Mathematicians are only makers of patterns, like poets or painters", said Hardy in *A Mathematician's Apology*. So perhaps I should simply make a set of patterns. But even a mathematician's patterns are made of ideas and so far I have none.

I know that many artists work in the dark not knowing where to begin until they do. There is always a leap into the unknown not yet taken and we wait for an idea to come, for a sense of the structure of the story or drama, any sign would do, for someone to tell you something.

"There are countable infinities and uncountable infinities," said Marcus du Sautoy, the mathematician who is collaborating with us for this piece, and I thought he was joking. "And some infinities are bigger than others," added Victoria Gould, our other mathematician who is also an actress.

What are you talking about? Surely that is just an unproven idea. How can some infinities be bigger than others?

They can.

I look at Marcus's blue eyes and believe him as he begins to show us how.

On hot summer evenings when I was about six, my parents would lay out an ancient canvas groundsheet in the garden. My brother, sister and I would run to get our sleeping bags, lie on our backs, and gaze up at the night sky waiting for sleep to come. The infinite became apparent in the stars. An unknown at once alarming and comforting. Alarming because there were no answers.

Comforting because anything seemed possible in that mighty blackness.

Arriving at Chennai airport at 4:00 am I was still dreaming. Out through the mass of people a man was waiting with a sign.

"I am Ragu," he said.

We go to an old van. I sit up front as we chug out of town. People wailing everywhere, carrying branches, food, water, and trays of tea, bicycles with churns tied to the back, carts, motorcycles, we drive round a cow and the holes. Flowers line the roadside like a sign saying "this way please". It goes on for miles, then a straggling line of people, and finally a cart being pushed.

"Funeral," says Ragu.

On the cart, wrapped in white, lies a corpse. I look into its face as we pass. The flowers were marking the way to another world.

So the square root of four is two or minus two. And the square root of two is irrational. Does that mean it is mad? No, simply that you cannot express it as a fraction. The first 25 decimal places are 1.41421 35623 73095 04880 16887... and so it goes on, into infinity. But what is the square root of minus one?

"Minus one," someone tentatively suggests.

"Minus one times minus one is plus one."

Ah yes.

Well maybe there is no square root of minus one. This absolutely infuriated mathematicians because without it there were equations they could not solve. So one day some mathematician simply said "Fuck it. We need a square root of minus one, and if we imagine it, it will exist." And so they did. It was a leap of the imagination and they called it 'i', the imaginary number. And this "leap" gave us complex numbers. And without complex numbers we would not be able to describe electromagnetic behavior or create digital technology in the way that we have. We would have no radio, no television, nor the mobile phone that you are holding in your hand. I look at my mobile. A leap of the imagination.

Waking in the garden my heart would sink. Time for school, where I would understand nothing about maths except that I got the wrong answer. Nothing to do with the imagination. That would have to wait until art class. At no time did I make a connection between what I saw at night and the blackboard I would be staring at so soon.

Ten hours later I wake in another country. Gigantic red rocks dot the landscape. Palm trees

everywhere. We are in Trichy. A small town of some seven and a half million inhabitants. I take a hotel room for a few hours and sleep. Then wake when the others arrive, my designer Michael Levine and assistant producer Polly Stokes. We cram into an ancient four-wheel drive to get to Namakkal before nightfall. We stop on the banks of the Cauvery. We stand looking out at this 'Ganges' of the south. Somewhere there is supposed to be an underground link between the two rivers. All who bathe in her are cleansed of their sins.

Two men are slowly making their way to the water. They lay out their washing things on the stones beside the river, soap, leaves, a clean dhoti. With three deft movements they change their dhotis with their backs to us, then stand one foot in, one out of the water and wash the other cloth in the river. Having wrung them out, they leisurely swing them against the rocks lining the bank. Then they both slowly, very slowly, slide into the water and immerse themselves up to their necks.

When we enter Namakkal all is dark, lit by candle and oil.

"A black out," says our driver.

The name Namakkal derives from Namagiri, which is the name of the single rock formation at the center of the town. It is enormous, of granite, 65 meters high and more than a kilometer in circumference. Over it is a fort. It is called Tippu Sultan's fort. The front gates are five meters high and four across. Closing time is near and we slip in past three kneeling women on the steps, our hands sliding over the carvings of the thick wooden door, leave our shoes at the entrance and walk inside. A wide, open space, there are pillars and rectangular temples. The residual heat from the day warms our palms as we press them against the walls. It creeps up from the rough stone ground under our soles.

Here Ramanujan slept for three days and nights in 1913. "Normally all leave at dusk, but he was allowed to sleep here," said our guide. I try to see him there in the soft dark. The air here embraces you like a blanket.

We turn into the temple. We walk up beside a sacred walkway. Suddenly there are priests. We are given water, a mark is pressed onto our foreheads and a bell-like object briefly placed on

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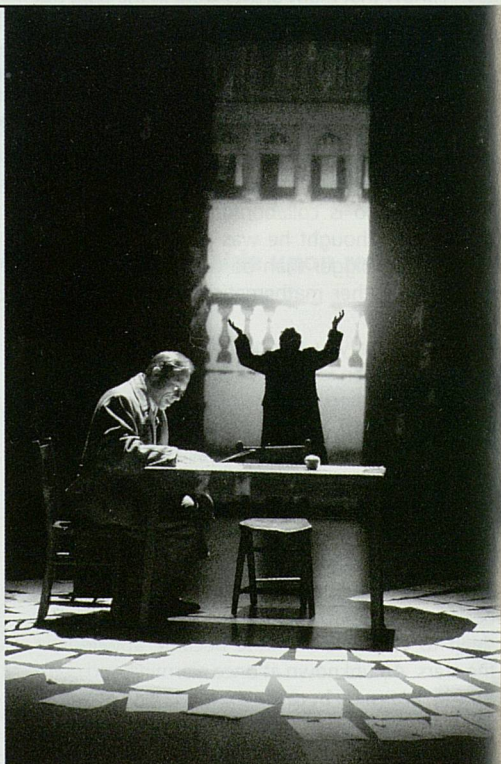
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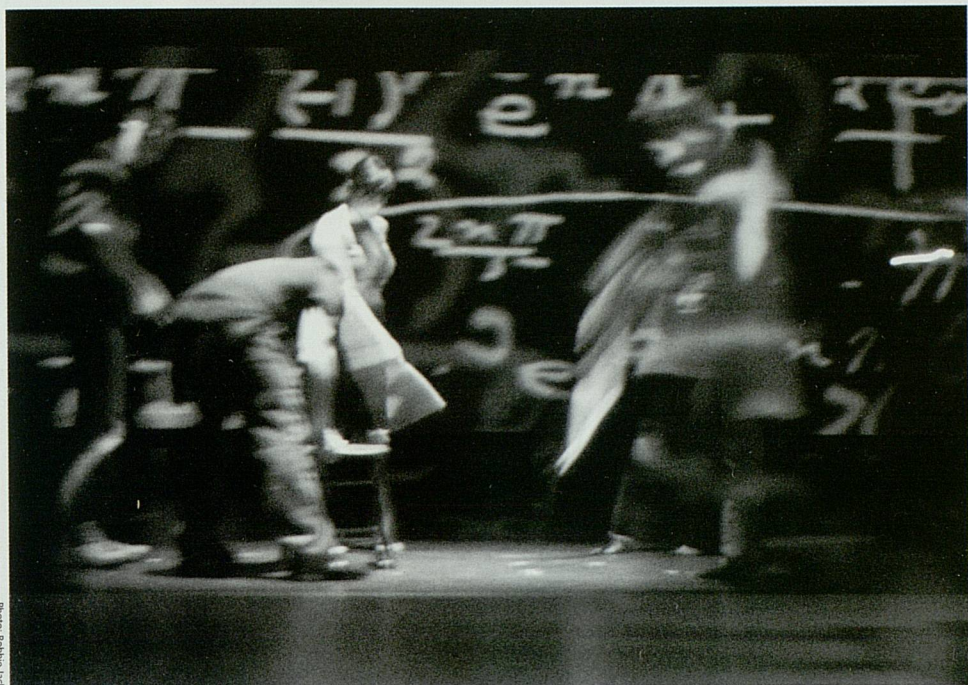


Photo: Robbie Jack

our heads. There are flowers floating in wooden bowls of water, and somewhere someone is singing softly. The air is heavy with incense. A bell rings, people talk, children are playing. A priest is eating his dinner while another prays.

The heat is stifling. Perhaps hotter than outside where it is still 95 degrees though night. The chanting becomes more intense, and my eyes wander to the carvings of Vishnu on the walls. In one he has taken on his multi-armed form and is ripping open the stomach of a prone woman. A child pats her leg and smiles at me as he pops something into his mouth. I smile back and wander out into the night. I find a corner of the temple where it is calm. Everything here is mysterious, but not mystical. The mysterious is part of the everyday. The unknown feels familiar.

My hands touch the rock. I put my back against it, squat, and feel reassured. I have been travelling for nearly 30 hours. I gaze up at the night sky. No answer comes to me, no vision, no sign. But it is warm. And I feel more at home than I have done for ages. Suddenly it seems clear that it is here where Ramanujan should have found the courage to look beyond the strictures of Brahmin

law—knowing he would suffer total rejection from his caste, his friends, neighbors, family—and decide to travel to England. Here where the unknown is so recognizable. And all he did was wait. For the courage to emerge out of the warm rock. So I look at the stars and wait.

"Where did it all begin? How big is it? Surely it must have an end, an edge?" I would ask my brother, leaning over as I was going to sleep, so he would talk and I could drift away on the back of his voice.

"So what was there before the beginning?" I ask.

"What?"

"When did it all really begin?"

My brother sighs. He is only nine but he sighs.

I roll onto my back and wait for the answer. I gaze at the stars. And wait. And the black between the stars. And wait.

© Simon McBurney, August 2007, London



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AMAZED BY HINDU GENIUS.

Cambridge Mathematician Tells of Achievements of Ramanujan.

By Marconi Transatlantic Wireless Telegraph to The New York Times.

LONDON, April 20.—Ramanujan, the young mathematical genius discovered by the Indian Government and sent by it to Cambridge University, is now in residence at Trinity College, Cambridge.

Mr. Hardy, the Fellow of Trinity College who is examining the work that Ramanujan has already done, says:

"He received an ordinary Indian school education, was never connected with the University of Madras, and never passed an examination of any kind. Until little more than a year ago he was a clerk in Madras. His mathematical education is rather a mystery. He is not learned in any other subject.

"He sent me a large number of mathematical theorems in which he had proved a great many very remarkable results. His theorems were all in pure mathematics, particularly in the theory of numbers and the theory of elliptic functions. While many of them were quite new, others had been anticipated by writers of whom he had never heard, of whose work he was quite ignorant.

"It is wonderful that he discovered for himself a great number of things which leading mathematicians of the last hundred years, such as Cauchy and Jacobi added to the knowledge of schoolmen. He has very little knowledge of modern mathematics.

"He is a man of quite extraordinary powers, but very imperfect training. If he were sent in for the mathematical Tripos now he would find himself ignorant of things with which the ordinary undergraduate is quite familiar; yet he is an infinitely finer mathematician than many men who have become senior wranglers."

The New York Times

Published: April 21, 1914

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A Most Romantic Collaboration

by Marcus du Sautoy

In January 1913, the Cambridge mathematician Godfrey Harold Hardy received a strange letter in the morning post. It contained wild, fantastic theorems about prime numbers, one of the great mysteries of mathematics. Hardy nearly threw the letter in the bin—math attracts its fair share of cranks—but by the evening the theorems were beginning to work their magic. Hardy could see that the letter was the work of a genius. What was even more intriguing was that it had come from the other side of the world. The author was a 26-year-old clerk earning 20 rupees a month in the Madras Port Authority, India. His name was Srinivasa Ramanujan.

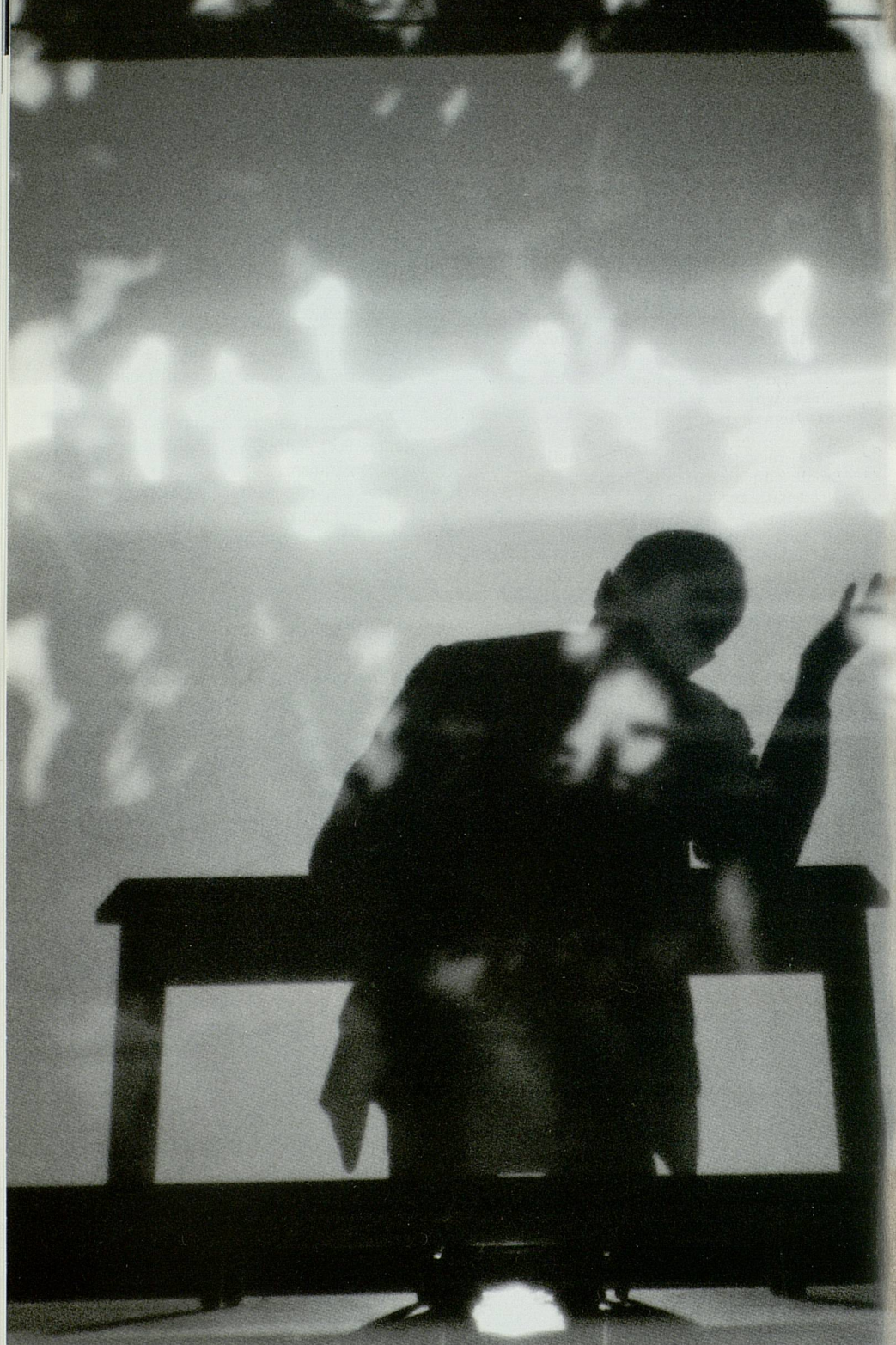
There was one formula in particular that struck a chord with Hardy. To the uninitiated it seemed to make no sense at all:

$$1+2+3+4+5+\dots = -1/12$$

Indeed, Ramanujan had already sent his letter to a number of mathematicians, who had rejected the Indian's ideas as the work of a madman. But it was this very formula that provided Hardy with his first inkling that Ramanujan was far from a crank. Hardy knew that there were sophisticated mathematical techniques developed in Germany that had once made sense of these infinite sums but they were not ideas that had spread widely. Hardy realized that Ramanujan must have single-handedly reconstructed them.

It is this same formula that has provided a catalyst for Complicite's investigation of Ramanujan's relationship with Hardy and, more generally, the company's exploration of the mathematical world. What is the mysterious journey behind adding up all the whole numbers and getting the answer minus one twelfth? How does one make sense of the concept of infinity? What does it mean to say there are many different types of infinity? Why are the primes fundamental yet so deeply mysterious to mathematicians? What constitutes a mathematical pattern against the chaos that pervades so much of the physical world? What is mathematical proof?

This last concept of proof is especially relevant to the relationship between the two mathematicians. Hardy persuaded Ramanujan to break with his Brahmin beliefs, which forbade travel



across the seas, and to join him in Cambridge. Together they journeyed like Edmund Hillary and Tenzing Norgay across the mathematical wilds. It was not an easy collaboration, however. While Hardy insisted on the rigors of western ideas of proof, Ramanujan's theorems were spilling from his mind thanks, he claimed, to the inspiration of his goddess Namagiri.

Ramanujan relied on an extraordinary mathematical intuition to make connections between seemingly unrelated ideas. Hardy noted: "It seemed ridiculous to worry him about how he had found this or that known theorem, when he was showing me half a dozen new ones almost every day." It was often up to Hardy to supply the rigorous proofs that would be expected by the western journals to which they submitted their papers. It was a real culture clash, like trying to marry the traditions of western classical music with the ragas and talas of India.

This tension between east and west is one that runs throughout much of mathematical history. For many like Hardy, mathematics was regarded as a European endeavour dating back to the traditions of Ancient Greece. The influence of other cultures has received little recognition. But many of the great mathematical ideas, such as the concept of zero and the potency of infinite sums, have their origins in India. This confrontation is at the heart of Complicite's production.

Ramanujan returned to India after the end of the First World War. Tragically he died shortly after his arrival from a parasitic infection of the liver. Hardy was devastated. He regarded their collaboration as the one romantic incident of his life. But perhaps more remarkable was the mathematics contained in the last letter that Ramanujan sent to Hardy in 1920.

It was full of talk of a new mathematical idea he called a mock theta function and it was way ahead of its time. Only in the past few years has a full understanding of Ramanujan's functions become clear; Kathrin Bringmann and Ken Ono of the University of Wisconsin have given the first complete explanation of the ideas contained in that last letter.

It is striking in a world dominated by men that a woman has been a key character in illuminating Ramanujan's work. Complicite's production also places a woman at the center of its fascinating mathematical story.

But the mock theta function is not the only idea to live on long after Ramanujan's death. His work on modular forms, for example, has become key to making sense of string theory, currently being proposed by physicists to explain the universe. As Hardy once wrote: "Immortality may be a silly word, but probably a mathematician has the best chance of whatever it may mean." Ramanujan's work during the three decades he was alive seems to straddle generations of mathematical ideas. His first letter to Hardy reconstructed the mathematics of 19th-century Germany. His last letter was the catalyst for ideas that still resonate today. Like two bookends, these letters encompass three centuries of modern mathematics.

Marcus du Sautoy is a professor of mathematics at Wadham College, Oxford. His book The Music of the Primes (HarperPerennial) describes Ramanujan's and Hardy's impact on the story of prime numbers.

Complicite was founded in 1983 and under the Artistic Directorship of Simon McBurney has become one of the most influential theater companies working in the world today.

Complicite's latest production is *Shun-kin*, a co-production with the Setagaya Public Theatre, Tokyo which will be seen at the Barbican London and Tokyo in Spring 2009.

Complicite's recent work includes a world tour of *Measure for Measure* (co-production with the National Theatre, London), a revival of *A Minute Too Late* (National Theatre, London) and *The Elephant Vanishes* (co-production with the Setagaya Public Theatre, Tokyo).

The company is currently developing its first original screenplay with the American writer Jonathan Safran Foer.

Simon McBurney (Director) is an actor, writer, director, and the co-founder of Complicite. For Complicite, he has devised, directed, and performed in over 30 productions, most recently *Shun-kin* (co-produced with Setagaya Public Theatre, Tokyo), *Measure for Measure* (co-produced with National Theatre, London), *A Minute Too Late* (revived for the National Theatre, London), *The Elephant Vanishes* (co-produced

with Setagaya Public Theatre, Tokyo), *Pet Shop Boys meet Eisenstein* (Trafalgar Square, London), and *Strange Poetry* (with the Los Angeles Philharmonic Orchestra in the Walt Disney Concert Hall). Other Complicite productions directed by Mr. McBurney that have been seen in the US include *The Street of Crocodiles*, *The Chairs*, *Mnemonic*, *The Noise of Time*, *The Three Lives of Lucie Cabrol*, and *The Elephant Vanishes*.

Other directing includes *The Resistible Rise of Arturo Ui* (with Al Pacino in New York) and *Henry's So Much Things To Say*.

As a film actor he has appeared in numerous movies including *The Golden Compass*, *The Last King of Scotland*, *Friends with Money*, *Bright Young Things*, *Eisenstein*, *Onegin*, and the soon-to-be released *The Duchess* with Keira Knightley. He is currently directing *All My Sons* (with Katie Holmes, John Lithgow, and Diane Wiest) on Broadway.

UMS ARCHIVES

This week's performances mark Complicite's second presentation in Ann Arbor under UMS auspices. Complicite made their UMS debut with their performances of *The Elephant Vanishes* in October 2004, a co-production with the Setagaya Public Theater, Tokyo.

Production Credits

Katrina Gilroy & Jo Hornsby, *Production Management*
Cath Binks, *Company Stage Manager*
Rod Wilson, *Technical Stage Manager*
Emma Cameron, *Deputy Stage Manager*
Ian Andlaw, *Assistant Stage Manager*
Kay Basson, *Associate Sound*
Finn Ross, *Associate Projection*
Tim Perrett, *Projection Operator*
Dan Lloyd, *Relights & Operator*
Matt Haskins, *Production Electrician*
Donna Richards, *Wardrobe Mistress*
Nick Campbell for Principal Projects, *Rigging and Automation*
Nigel Shilton, *Automation Technician*
Catherine Alexander, *Associate Director*
Ben Power, *Literary Associate*
Victoria Gould, *Artistic Collaborator*
Annie Castledine, *Artistic Associate*
James Humphrey, *Assistant Design*
Jess Gormley, *Research*
Marcus du Sautoy, *Mathematics Consultant*
Robbie Jack and Joris-Jan Bos, *Production Photography*

Music Credits

Original music by Nitin Sawhney.
Other music in this production includes:
John Adams: *Loops and Verses*, Nonesuch Records
William Basinski and Richard Chartier: *Untitled 2*, Spekk
John Cage: *Seventy-Four*, ECM
Jan Garbarek: *Tongue of Secrets*, ECM
Ryoji Ikeda: *I, op.2* [for string quartet], Touch
Victor Silvester: *Cha-Cha-Cha: In a little Spanish town*, EMI
Peteris Vasks: *Cantabile*, Catalyst /BMG Classics
Kronos Quartet and Asha Bhosle:
Rishte Bante Hain, Nonesuch Records
Extract from Gilli Salvat interview – Century in Sound CD,
National Life Stories, British Library Sound Archive

For Complicite

Judith Dimant, *Producer*
Anita Ashwick, *Administrator*
Chip Horne, *Assistant to the Producer*
Declan Pollock, *Finance Manager*
Hyun-Ho Khang, *Education and Marketing*
Fiona Stewart, *Administrative Coordinator*
Poppy Keeling, *Administrative Assistant*

A Disappearing Number on tour in 2008

Grec Festival, Barcelona, Spain, 17 – 20 July
Plymouth Theatre Royal, UK, 7 – 9 August
UMS, Ann Arbor, USA, 10-14 September
Festival d'Automne, Paris, France, 27 September – 3 October
Barbican, London, UK, 10 October – 1 November
Teatro Piccolo, Milan, Italy, 7-9 November

Complicite is funded by Arts Council England and internationally by the British Council.

Complicite
14 Anglers Lane. London NW5 3DE, UK
www.complicite.org

Mark Morris Dance Group

Artistic Director, Mark Morris

Executive Director, Nancy Umanoff

Dancers

Craig Biesecker	David Leventhal
Samuel Black	Laurel Lynch
Joe Bowie	Bradon McDonald
Elisa Clark	Dallas McMurray
Amber Darragh	Maile Okamura
Rita Donahue	Noah Vinson
Domingo Estrada, Jr.*	Jenn Weddel
Lauren Grant	Julie Worden
John Heginbotham	Michelle Yard

* indicates MMDG Apprentice

MMDG Music Ensemble

Leena Chopra
Colin Fowler
Katherine Growdon
Christopher Johnstone
Glen Thomas Rideout
Joseph Roberts
Georgy Valtchev
Zachary Wilder
Zhenya Yesmanovich

Program

Friday Evening, September 19, 2008 at 8:00
Power Center • Ann Arbor

New Love Song Waltzes

P A U S E

Love Song Waltzes

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

Grand Duo

Seventh Performance of
the 130th Annual Season

18th Annual
Dance Series

*The photographing or
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of this performance or
possession of any device
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Funded in part by the American Masterpieces—Presenting program of the National Endowment for the Arts, which believes that a great nation deserves great art.

Media partnership provided by *Metro Times*, *Between the Lines*, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

The piano used in this evening's performance is provided by Steinway & Sons.

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The Untitled Foundation, The Shelby and Frederick Gans Fund, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the New York City Department of Cultural Affairs; the New York State Council on the Arts, a State Agency; and the National Endowment for the Arts Dance Program.

Large print programs are available upon request.

New Love Song Waltzes

Music by Johannes Brahms, Neue Liebesliederwalzer, Op. 65

Lighting Design by James F. Ingalls

Leena Chopra, *Soprano*

Katherine Growdon, *Alto*

Zachary Wilder, *Tenor*

Christopher Johnstone, *Baritone*

Colin Fowler, Zhenya Yesmanovich, *Piano*

Joe Bowie

David Leventhal

Dallas McMurray

Michelle Yard

Amber Darragh

Laurel Lynch

Maile Okamura

John Heginbotham

Bradon McDonald

Julie Worden

Première: November 4, 1982 – Bessie Schoenberg Theater, Dance Theater Workshop, New York, NY

Love Song Waltzes

Music by Johannes Brahms, Liebesliederwalzer, Op. 52

Lighting Design by James F. Ingalls

Leena Chopra, *Soprano*

Katherine Growdon, *Alto*

Zachary Wilder, *Tenor*

Christopher Johnstone, *Baritone*

Colin Fowler, Zhenya Yesmanovich, *Piano*

Craig Biesecker

Elisa Clark

John Heginbotham

Noah Vinson

Samuel Black

Rita Donahue

Bradon McDonald

Jenn Weddel

Joe Bowie

Lauren Grant

Maile Okamura

Michelle Yard

Première: November 11, 1989 – Théâtre Royal de la Monnaie, Brussels, Belgium

Grand Duo

Music by Lou Harrison, Grand Duo for Violin & Piano

Costume Design by Susan Ruddle

Lighting Design by Michael Chybowski

Prelude

Stampede

A Round

Polka

Georgy Valtchev, *Violin*

Colin Fowler, *Piano*

Craig Biesecker

Rita Donahue

Bradon McDonald

Julie Worden

Samuel Black

Lauren Grant

Dallas McMurray

Michelle Yard

Elisa Clark

John Heginbotham

Maile Okamura

Amber Darragh

David Leventhal

Noah Vinson

Première: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, MA

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Heddy Maalem artistic director
WED, OCT 15 | 8 PM
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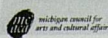
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with
Dennis and Ellie Serras
present

Mark Morris Dance Group

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Leena Chopra
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Georgy Valtchev
Zachary Wilder
Zhenya Yesmanovich

Program

Saturday Evening, September 20, 2008 at 8:00
Power Center • Ann Arbor

Italian Concerto

P A U S E

Candleflowerdance

P A U S E

Bedtime

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

Grand Duo

Eighth Performance of the
130th Annual Season

18th Annual
Dance Series

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Large print programs are available upon request.

Italian Concerto

Music by J.S. Bach, Italian Concerto in F Major, BWV 971

Lighting Design by Paul Palazzo

Allegro
Andante
Presto

Zhenya Yesmanovich, *Piano*

Joe Bowie
Amber Darragh
David Leventhal
Dallas McMurray
Julie Worden

Première: January 17, 2007 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, NY

Candleflowerdance

Music by Igor Stravinsky, Serenade in A

Costume Design by Katherine M. Patterson

Lighting Design by Nicole Pearce

Colin Fowler, *Piano*

Craig Biesecker
Rita Donahue
Lauren Grant
John Heginbotham
Bradon McDonald
Julie Worden

For Susan Sontag

Commissioned in part by Cal Performances

Première: September 22, 2005 – Cal Performances, Zellerbach Hall, Berkeley, CA

Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Bedtime

Music by Franz Schubert, "Wiegenlied," "Ständchen," "Erk König"

Costume Design by Susan Ruddle

Lighting Design by James F. Ingalls

Katherine Growdon, *Mezzo-soprano*

Zachary Wilder, *Tenor*

Joseph Roberts, *Tenor*

Christopher Johnstone, *Baritone*

Glen Thomas Rideout, *Baritone*

Zhenya Yesmanovich, *Piano*

Joe Bowie

Elisa Clark

Amber Darragh

Rita Donahue

Lauren Grant

David Leventhal

Laurel Lynch

Bradon McDonald

Maile Okamura

Jenn Weddel

Julie Worden

Michelle Yard

Commissioned, in part, by Dance Umbrella, Boston

Première: June 2, 1992 – Emerson Majestic Theatre, Boston, MA

Grand Duo

Music by Lou Harrison, Grand Duo for Violin & Piano

Costume Design by Susan Ruddle

Lighting Design by Michael Chybowski

Prelude

Stampede

A Round

Polka

Georgy Valtchev, *Violin*

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Rita Donahue

Lauren Grant

John Heginbotham

David Leventhal

Bradon McDonald

Dallas McMurray

Maile Okamura

Noah Vinson

Julie Worden

Michelle Yard

Première: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, MA

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-91, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Mr. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden. He was named a Fellow of the MacArthur Foundation in 1991, and has received eight honorary doctorates to date. In 2006, he received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acoella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

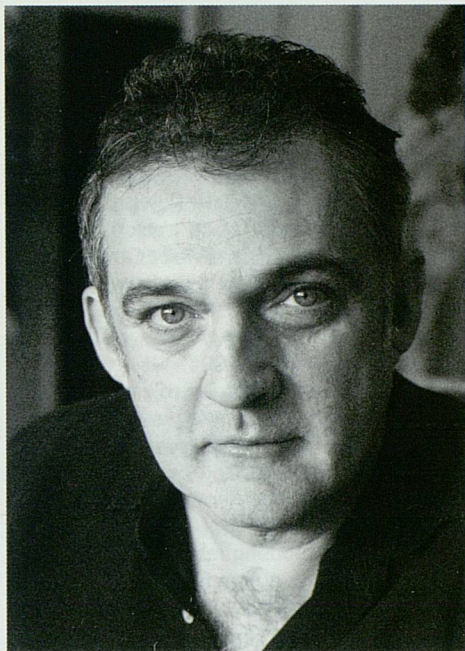


Photo: Amber Damagh

Mark Morris

The **Mark Morris Dance Group** (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the US in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. Based in Brooklyn, MMDG has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City, NY; Boston, MA; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been

invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. They collaborate with leading orchestras, opera companies, and musicians in dance projects including Indian composer Zakir Hussain, Yo Yo Ma, cellist, and jazz pianist Ethan Iverson in the *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG's film and television projects include a collaboration with cellist Mr. Ma in the Emmy Award-winning film *Falling Down Stairs* (1997), as well as *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's South Bank Show. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

The **MMDG Music Ensemble**, formed in 1996, performs with the MMDG at home and on tour and has become integral to the company's creative life. The core ensemble, supplemented by musicians from a large roster of regular guests, has helped MMDG achieve an unprecedented streak of close to 800 performances with live music. Their repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The Ensemble also presents concerts at the Mark Morris Dance Center and other venues, and participates in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.

Dancers

Craig Biesecker, from Waynesboro, PA, received a BS in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York he has worked with Pascal Rioult, Carolyn Dorfman,

New York Theater Ballet, Mark Dendy, and Gerald Casel. Mr. Biesecker joined MMDG in 2003.

Samuel Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Mr. Black first appeared with MMDG in 2005, and became a company member in 2007.

Joe Bowie was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove. Mr. Bowie danced with the Paul Taylor Dance Company for two years before beginning work with Mark Morris in Belgium in 1989.

Elisa Clark received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland at various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

Amber Darragh is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then worked with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Ms. Darragh joined MMDG in 2001.

Rita Donahue was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

Domingo Estrada, Jr., a native of Victoria, TX, has recently acquired a BFA in Ballet and Modern Dance at Texas Christian University. He also works with choreographers Leslie Scott of BODYart Dance, Mary Seidman of Mary Seidman & Dancers, and Christian von Howard of Von Howard Project. Mr. Estrada, Jr. made his debut with MMDG during this season's *The Hard Nut* at Cal Performances, Berkeley.

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. She has appeared in 40 of Mr. Morris' works and performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the recently-published book *Meet The Dancers*, and in a photograph by Annie Leibovitz. She holds a BFA from NYU's Tisch School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.

John Heginbotham is from Anchorage, AK, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall, John Jasperse, and Ben Munisteri, and was a guest artist with Pilobolus Dance Theater. Mr. Heginbotham's choreography is featured in work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, he works regularly with members of the Brooklyn Parkinson Group. Mr. Heginbotham joined MMDG in 1998.

David Leventhal, raised in Newton, MA, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre as well as the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He teaches masterclasses in technique and repertory at MMDG's school and colleges around the country, including a class for people with Parkinson's disease. Mr. Leventhal graduated with honors in English Literature from Brown University in 1995, and is married to fellow dancer Lauren Grant.

Laurel Lynch began her dance training in Petaluma, CA. After a few too many Nutcrackers she moved to New York to attend The Juilliard School where she performed works by Robert Battle,

Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Kopolowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch first appeared with MMDG in 2006.

Bradon McDonald received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.

Dallas McMurray, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a BFA in Dance from the California Institute of the Arts. Mr. McMurray performed with the Limón Dance Company, and in works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. He first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

Maile Okamura is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.

Noah Vinson received his BA in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

Jenn Weddel grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a BFA from Southern Methodist

University and also studied at The Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theatre, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in New York and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Ms. Weddel first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

Julie Worden, from Naples, FL, graduated from the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. Ms. Worden joined MMDG in 1994.

Michelle Yard was born in Brooklyn and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA. Ms. Yard joined MMDG in 1997.

UMS ARCHIVES

This weekend's performances mark the Mark Morris Dance Group's 11th and 12th performances under UMS auspices. The company made its UMS debut in March 1993 with two repertory programs at the Power Center, followed three seasons later with performances of Mr. Morris's staging of Purcell's opera *Dido and Aeneas* in the Michigan Theater. Other Power Center performances have included Brahms's *New Love Song Waltzes* and *Love Song Waltzes* in October 1996, and repertory programs in April 2001 and September 2005.

Mark Morris Dance Group Staff

Production

Johan Henckens, *Technical Director*
Matthew Rose, *Rehearsal Director*
Leo Janks, *Lighting Supervisor*
Katherine M. Patterson, *Wardrobe Supervisor*
Jim Abdou, *Sound Supervisor*

Administration

Aaron Mattocks, *General Manager*
Adrienne Bryant, *Company Manager*
Elizabeth Fox, *Director of Finance*
Victoria Gintautiene, *Finance Associate*

Marketing/Development

Lauren Cherubini, *Director of Marketing and Development*
Alexandro Pacheco, *Special Projects Manager*
Christy Bolingbroke, *Marketing Manager*
Moss Allen, *Development Assistant*
Jay Selinger, *Office Assistant*

Education

Eva Nichols, *Director of Education*
Diane Ogunusi, *School Administrator*
Marc Castelli, *School Bursar*

Dance Center Operations

Karyn Treadwell, *Studio Manager*
Hilary Tanabe, *Administrative Assistant*
Matthew Eggleton, *Production Manager*
Bruce Lazarus, *Music Coordinator*
Joseph Tsiporin, *Facility Manager*
Ray Calderon, *Gustavo Chaguay, Maintenance*

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David S. Weiss, M.D., *NYU-HJD Department of Orthopedic Surgery*

Hilot Therapist

Jeffrey Cohen

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

Additional funding has been received from the Altman Foundation; The Capezio/Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Dance Heritage Coalition; Google, Inc.; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The Edith Glick Shoolman Children's Foundation; USArtists International; The Vilcek Foundation; and the Friends of the Mark Morris Dance Group.

For more information on MMDG please see www.mmdg.org

presents

Wayne Shorter Quartet

Wayne Shorter, *Saxophone*
Brian Blade, *Drums*
John Patitucci, *Bass*
Danilo Pérez, *Piano*

with the

Imani Winds

Valerie Coleman, *Flute*
Toyin Spellman-Diaz, *Oboe*
Mariam Adam, *Clarinet*
Jeff Scott, *French Horn*
Monica Ellis, *Bassoon*

Program

Saturday Evening, September 27, 2008 at 8:00
Hill Auditorium • Ann Arbor

This performance is approximately 110 minutes and is performed without intermission.

Ninth Performance of the
130th Annual Season

15th Annual Jazz Series

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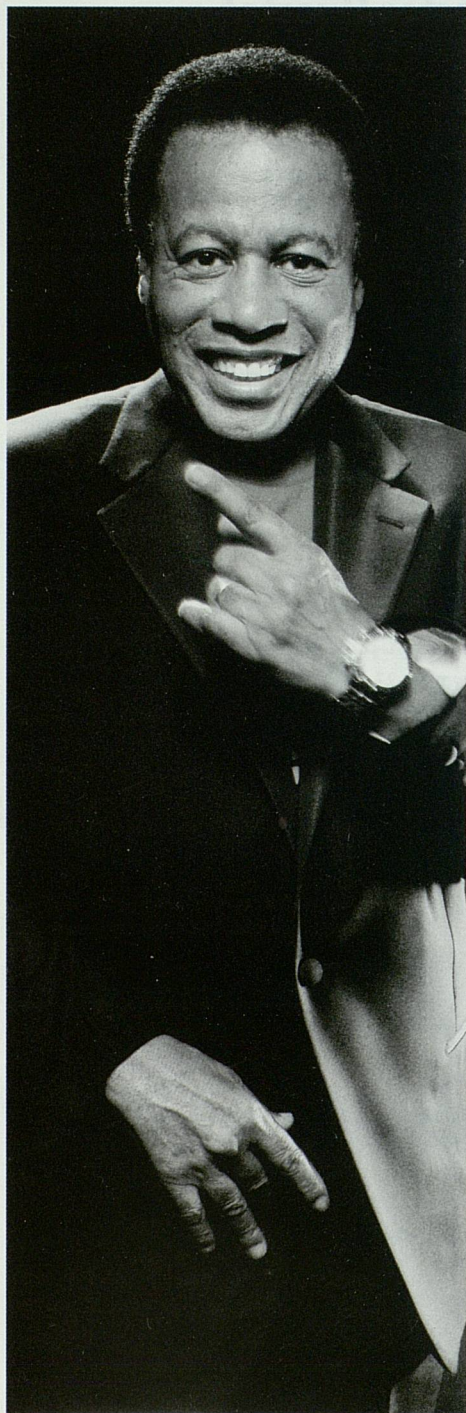
Special thanks to U-M School of Music, Theatre, and Dance and Ellen Rowe for
their participation in this residency.

The Steinway piano used in this evening's concert is made possible by William
and Mary Palmer.

The Wayne Shorter Quartet appears by arrangement with International Music
Network, Gloucester, MA.

The Imani Winds appear by arrangement with Alliance Artists Management,
New York, NY.

Large print programs are available upon request.



Wayne Shorter

Regarded as one of the most significant and prolific performers and composers in jazz and modern music; **Wayne Shorter** (saxophone) has an outstanding record of professional achievement in his historic career as a musician. He has received substantial recognition from his peers, including six Grammy Awards and 13 other Grammy nominations to date.

Born August 25, 1933 in Newark, NJ, he attended Art's High School and later graduated from New York University. He served in the US Army from 1956 to 1958, after which he joined Art Blakey's Jazz Messengers, where he won the "New Star Saxophonist" Downbeat poll for 1962. He also came in second place for "Best Composer" while Duke Ellington came in first.

In 1964 Miles Davis invited Mr. Shorter to go on the road with his band which included Herbie Hancock, Tony Williams, and Ron Carter. In his autobiography, the late Miles Davis had this to say about the years Mr. Shorter was in his band... "Wayne is a real composer...he knew that freedom in music was the ability to know the rules in order to bend them to your satisfaction and taste..."

In 1970 he formed Weather Report with Joe Zawinul and Miroslav Vitous. Through his solo career and his work with Weather Report, he helped to redefine the new hybrid of music, which came to be known as fusion or progressive music. Mr. Shorter went on to win the Downbeat poll on soprano sax after 1969 for 15 years consecutively. With the 1985 release of his solo album *Atlantis*, the *New York Times* called him "one of the most significant composers and individual saxophonists in jazz."

He has received credit for saxophone performances in the motion picture soundtracks *Glengarry Glen Ross* (1983), *The Fugitive* (1993), and *Losing Isaiah* (1995). Mr. Shorter received the National Endowment for the Arts "American Jazz Master Award" in 1998, and an Honorary Doctorate Degree from the Berklee College of Music in 1999. In 2000, he was commissioned to write a piece for the Detroit Symphony Orchestra's Millennium Concert.

During **Brian Blade's** (drums) numerous sessions, his intense musicianship has touched many. Joshua Redman has called him "The drummer of the future," while Pat Metheny has said, "Brian has a quality only the really great guys have, and the ultimate commodity in a rhythm section player, he can create a vibe. He has his own thing." Kenny

Garrett sums it up well, saying, "Brian is very spiritual and that is reflected in his music."

As a youngster growing up in Shreveport, Louisiana, Mr. Blade distilled the unique drumming styles and musical heritage of the nation's spiritual underbelly into a powerfully swinging percussive trademark. Playing drums in his father's church after an initial interest in the violin, he immersed himself in the work of Elvin Jones, Tony Williams, Jeff Porcaro, Levon Helm, Roy Haynes, Paul Motian, Sam Woodyard, even Keith Moon. Moving to New Orleans when he was 17, Mr. Blade's perspective became broader and deeper. When not gigging with Christopher Thomas and Nicholas Payton, he studied with David Lee Jr. and Johnny Vidacovich, and came under the tutelage of Ellis Marsalis, who took him to England where they toured with saxophonist Courtney Pine. Mr. Blade also dipped into New Orleans culture, playing in street parades, clubs, and coffehouses throughout the crescent city.

With word spreading as fast as his scorching cymbal rhythms, he recorded with saxophonist Victor Goines, Ellis Marsalis, King Midas & The Golden Touch (with Yo-Yo Ma on cello), and also played live with Jimmy Witherspoon, Steve Masakowski, Tony DaGradi, and Martha Reeves. It was while playing with Delfeayo Marsalis that Mr. Blade met Joshua Redman and thus began a fruitful recording/touring association. Mr. Blade also recorded and toured with alto saxophonist Kenny Garrett. And just as jazz seemed his lone calling, Mr. Blade's love for all kinds of music found him recording with Joni Mitchell, Daniel Lanois (*Sling Blade*), Emmylou Harris, (*Wrecking Ball*) and Bob Dylan (*Time Out Of Mind*).

Born in 1959 in Brooklyn, New York, **John Patitucci** (bass) began playing the electric bass at age 10. He quickly moved from playing soul and rock to blues, jazz, and classical music. Mr. Patitucci began composing and performing at age 12. At age 15, he began to play the acoustic bass and at age 16 began the piano. His eclectic tastes caused him to explore all types of music as a player and a composer.

Mr. Patitucci studied classical bass at San Francisco State University and Long Beach State University. In 1980, he continued his career in Los Angeles as a studio musician and a jazz artist.

As a studio musician, he has played on countless albums with artists such as B.B. King, Bonnie Raitt, Chick Corea, Wayne Shorter, George Ben-

son, Dizzy Gillespie, Was Not Was, Dave Grusin, Natalie Cole, and Bon Jovi. In 1986, he was voted, by his peers in the studios, as the National Academy of Recording Arts and Sciences "MVP" on acoustic bass. As a performer, he has played throughout the world with his own band, and with jazz luminaries Chick Corea, Herbie Hancock, Wayne Shorter, Stan Getz, Wynton Marsalis, Joshua Redman, Mulgrew Miller, and James Williams. Some of the many pop and Brazilian artists he has played with include Sting, Milton Nascimento, Astrud and Joao Gilberto, Airtó and Flora Purim, Ivan Lins, Joao Bosco, and Dori Caymmi.

His many recordings with Chick Corea's Electric Band and Akoustic Band, and his six solo recordings for GRP Records have brought him two Grammy Awards (one for playing and one for composing) and eight Grammy nominations. In addition, his first solo recording, *John Patitucci*, went to number one on the Billboard Jazz charts. His latest CD is entitled *Communion* and features Joe Lovano, Branford Marsalis, Chris Potter, Brad Mehldau, Brian Blade, and Horacio "El Negro" Hernandez. It includes a piece with string quartet, jazz, Brazilian, and Afro-Cuban music.

Mr. Patitucci has won many magazine polls for his electric and acoustic bass playing, including "Best Jazz Bassist" in *Guitar Player Magazine's* 1992, 1994, and 1995 Readers' Poll and "Best Jazz Bassist" in *Bass Player Magazine's* 1993, 1994, 1995, and 1996 Readers' Poll. He is currently the Artistic Director of the Bass Collective, a new and comprehensive school for bassists in New York City. Mr. Patitucci is also regularly involved with The Thelonius Monk Institute of Jazz and taught at the Betty Carter Jazz Ahead program in Washington, DC in 2000.

The extraordinary Panamanian pianist and composer **Danilo Pérez** (*piano*) is among the most influential and dynamic musicians of our time. In just over a decade, his distinctive blend of Pan-American jazz (covering the music of the Americas, Latin and Afro-Cuban rhythms, and folkloric and world music) has attracted critical acclaim and loyal audiences. Whether leading his own ensembles or touring with renowned jazz masters (Wayne Shorter, Roy Haynes, Steve Lacy), Mr. Pérez is making a decidedly fresh imprint on contemporary music, guided, as always, by his love for jazz. As a bandleader, he has earned three Grammy Award nominations for his ebullient and innovative recordings.

Born in Panama in 1966, Mr. Pérez started musical studies at just three years of age with his father, a bandleader and singer. By age 10, he was studying the European classical piano repertoire at the National Conservatory in Panama. After receiving his bachelor's degree in electronics, he moved to the US to enroll in the Indiana University of Pennsylvania and, after changing his major to music, transferred to the prestigious Berklee College of Music. From 1985-88, while completing his degree in jazz composition, he performed with Jon Hendricks, Claudio Roditi, and Paquito D'Rivera, and produced the critically-acclaimed *Reunion* album (Messidor) featuring D'Rivera and Arturo Sandoval. In 1994, he also appeared on Sandoval's Grammy Award-winning album, *Danzon*. Since the late 1980s, he has toured and/or recorded with Jack DeJohnette, Charlie Haden, Michael Brecker, Joe Lovano, Tito Puente, Wynton Marsalis, John Patitucci, Tom Harrell, Gary Burton, Wayne Shorter, and Roy Haynes.

Mr. Shorter invited Mr. Pérez to join his first all-acoustic group after hearing him play. "It was adventurous and fresh," Mr. Shorter observes (*Jazz Times*, 2002). "He wasn't playing to show off his technique. He was interested in telling stories." Favorably compared to the 1960s Miles Davis group that featured Mr. Shorter, the new quartet displays a remarkable freedom. "The music we're making is music with no boundaries, there's a lot of light," says Mr. Pérez, "and something has awakened in me as a result. It's like wanting to see what's behind the mountain. Everything I've done before this was preparation for this moment. I feel like I'm getting a post-graduate degree. The telepathic levels we've reached have changed my life. I feel like I'm flying!"

Imani Winds has established itself as more than a wind quintet. Since 1997, the Grammy-nominated ensemble has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally-poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin American traditions.

The group is in the midst of its Legacy Commissioning Project, an ambitious five-year endeavor

or launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering, and touring 10 new works for woodwind quintet written by established and emerging composers of various musical backgrounds. The select composers originate from different points of the globe bringing experience not only in classical music, but jazz, Middle Eastern, Latin, and harder to define sounds. The Legacy Project kicked off in 2008 with world premières by Alvin Singleton and Roberto Sierra. In 08/09, Jason Moran's *Cane* will premiere at the Kimmel Center for the Arts in Philadelphia, followed by a performance at Carnegie Hall's Zankel Hall.

In 07/08, Imani Winds performed extensively with jazz icon Wayne Shorter, culminating in a summer European tour of jazz festivals across the continent. In 08/09, the group will play several engagements with the Shorter Quartet, including dates at Carnegie Hall, Walt Disney Concert Hall in Los Angeles, and Is Sanat Art and Culture Centre in Istanbul.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the wind quintet repertoire and diversify sources of new music. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio, to Astor Piazzolla, Elliott Carter, and John Harbison; to the unexpected ranks of Paquito D'Rivera and Wayne Shorter, Imani Winds actively seek to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble's expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Through commissions and performance the quintet regularly collaborates with other artists. *Josephine Baker: A Life of Le Jazz Hot!*, a collaboration with chanteuse René Marie and choreographer Christopher Huggins, has been performed in New York, San Francisco, and Los Angeles to great acclaim. Imani Winds performed the world premiere of *Terra Incognita*, the first-ever commission for classical artists by jazz composer, performer, and legend Wayne Shorter, and have shared the stage with Yo-Yo Ma for a rousing performance of Jeff Scott's arrangement of Piazzolla's *Libertango*. In 2007 the ensemble collaborated with bassist/trombonist Chris Brubeck of the famed Brubeck family for a performance and recording of music written especially for wind quintet and jazz quartet (released by Koch in 2008). The group's Cham-



Photo: Jeff Fasano

Imani Winds

ber Music Society of Lincoln Center residency culminated in a recital in New York's Alice Tully Hall with renowned clarinetist/saxophonist/composer Paquito D'Rivera. The ensemble has also worked with luminaries such as bandoneonist Daniel Binelli, saxophonist Steve Coleman, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai Wosner. Future collaborations include Stefon Harris and David Krakauer.

Imani Winds enjoy frequent national exposure in all forms of media, including two features on NPR's *All Things Considered*, appearances on APM's *Saint Paul Sunday*, NPR's *Performance Today* and *News and Notes with Ed Gordon*, the *Bob Edwards Show* on XM Satellite Radio, BBC's *The World*, and frequent coverage in major music magazines and newspapers.

They have received numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released CD *Umoja*. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble in recognition of their tremendous musical abilities and innovative programming.

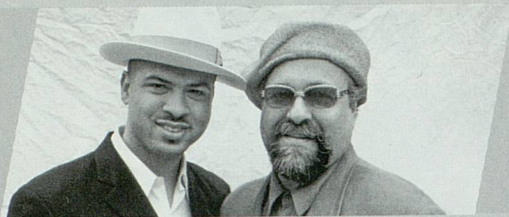
Imani Winds have three releases on Koch International Classics, including their 2006 Grammy Award-nominated recording entitled *The Classical Underground*. A fourth release, *This Christmas*, is due out in 2008.

UMS ARCHIVES

This evening's concert marks the third appearances of both Wayne Shorter and John Patitucci. Mr. Shorter made his UMS debut in November 2000 in a duet performance with Herbie Hancock at the Michigan Theater. Mr. Patitucci's UMS debut was an October 1994 concert with the Chick Corea Quartet at the Power Center. Tonight marks the second UMS performances for both Brian Blade and Danilo Pérez, who together made their UMS debuts in April 2002 with the Wayne Shorter Quartet with Mr. Shorter and Mr. Patitucci.

Tonight's concert marks the Imani Winds' UMS debut.

130th Season **2008**
09 UMS



Joe Lovano "Us Five" Quintet and Jason Moran

Joe Lovano saxophones

Esperanza Spalding bass | **James Weidman** piano

Francisco Mela drums | **Otis Brown III** drums

FRI, NOV 7 | 8 PM

Michigan Theater

Funded in part by the **National Endowment for the Arts** as part of
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Tord Gustavsen Trio

Tord Gustavsen piano

Harald Johnsen bass | **Jarle Vespestad** drums

FRI, JAN 16 | 8 PM

Lydia Mendelssohn Theatre

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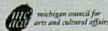
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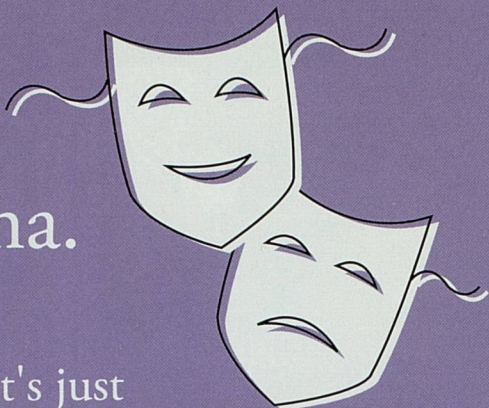
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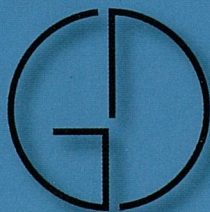


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UMS/Experience

• UMS EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

www.ums.org/education

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email umsed@umich.edu, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

Please call 734.647.6712 or email umsed@umich.edu for more information.

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African,

Mexican/Latino, Asian/Chinese, and African-American audiences. Among the initiatives is the creation of the NETWORK: UMS African American Arts Advocacy Committee, 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

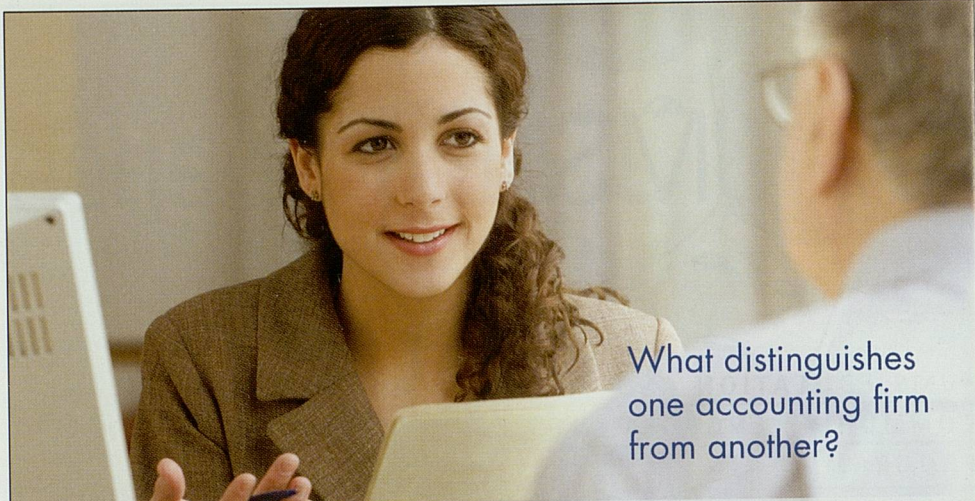
UMS hosts a wide variety of educational events to inform the public about arts and culture.

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
- **Book Clubs** – Discussions on UMS-related literature

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 08/09 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.





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Season



» Silk Road Ensemble with Yo-Yo Ma «

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UMS Performance
Calendar



Aug 2008						
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	30

Visit our website: www.ums.org

The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.
734.615.0122 | www.ums.org/network

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

08/09 NETWORK PERFORMANCES

- Wayne Shorter Quartet with the Imani Winds
- Compagnie Hedy Maalem
- Soweto Gospel Choir
- Rubberbandance Group
- Lawrence Brownlee
- Sweet Honey In The Rock
- Jazz at Lincoln Center Orchestra with Wynton Marsalis

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

08/09 Youth Performance Series

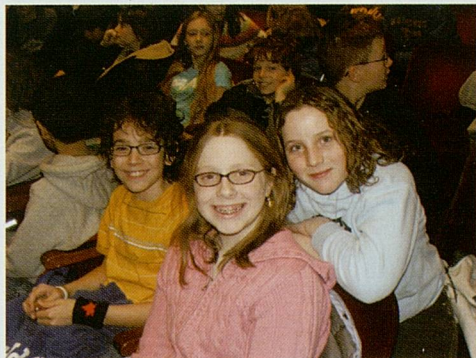
These world-class daytime performances serve pre-K through high school students. The 08/09 season features special youth presentations of Compagnie Hedy Maalem, Soweto Gospel Choir, Rubberbandance Group, Sweet Honey In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes and Friends. Tickets range from \$3–6 depending on the performance; 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.



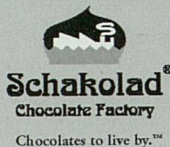


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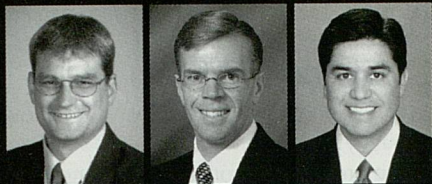
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Teacher Appreciation Month!

March 2009 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.

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

Teen Tickets

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

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring 2009.

I am Michigan.

I am proof that the University of Michigan changes lives.

When I first came to campus, I didn't know of any black composers and didn't see many minorities attending classical concerts. With the support of professors at the School of Music, I established an organization to encourage diversity in the classical arts—and I did it while still a student. U-M introduced me to a whole new world of music and allowed me to discover my life's work.

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

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



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

www.umalumni.com

UMS Family

The 08/09 season features family performances of Rubberbandance Group and Dan Zanes and Friends. Family-friendly performances also include Soweto Gospel Choir, Silk Road Ensemble, and Kodo. Please visit www.ums.org for a complete list of family-friendly performances.

The 08/09 Family Series is sponsored by **TOYOTA**

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 UMS E-News and check the box for Classical Kids Club.

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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers four programs designed to fit students' lifestyles and save students money. Each year, 18,000 students attend UMS events and collectively save over \$350,000 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 11, 2009 at 8 pm and ends Tuesday, January 13 at 5 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.

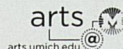
Arts & Eats

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 someone knowledgeable about the performance. Tickets go on sale approximately two weeks before the concert.

08/09 Arts & Eats Events:

- Complicite: *A Disappearing Number*, Thurs. 9/11
- Compagnie Heddy Maalem, Wed. 10/15
- Joe Lovano "Us Five" Quintet and Jason Moran, Fri. 11/7
- Handel's *Messiah*, Sat. 12/6
- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- *Richard III: An Arab Tragedy*, Thurs. 3/19
- St. Louis Symphony Orchestra, Thurs. 4/2

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Internships and College Work-Study

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

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts

programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

Student Advisory Committee

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



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09 season

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Folk music, folk lore
- OCT 18** **Music of the Northern Lights**
Scandinavian fantasy
- NOV 15** **Dances Sacred & Profane**
Magic of the harp
- JAN 24** **Magic Flute**
Mozart's birthday bash
- MAR 21** **Midsummer in March**
Mendelssohn's 200th birthday
- APR 18** **A Grand Affair**
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Wednesday, September 10, 5:30 pm at the Rackham Building (4th Floor)

Complicite: A Disappearing Number

Speaker: **Enoch Brater**, Kenneth T. Rowe Collegiate Professor of Dramatic Literature, U-M College of Literature, Science, and the Arts

Saturday, October 4, 5:30 pm at the Rackham Building (4th floor)

A Tribute to Munir Bashir and the Baghdad Conservatory of Music

Speaker: **Rahim AlHaj**, oud player for tonight's performance interviewed by Ben Johnson, Director of Concerts and Lectures, University of Minnesota and Curator, UMS Performing Arts of the Arab World Series

Sunday, October 19, 5 pm (Note Time) at the Rackham Building (4th floor)

Anne-Sophie Mutter and Camerata Salzburg

Speaker: **Stephen Shipps**, Professor of Violin, U-M School of Music, Theatre and Dance

Friday, October 24, 5:30 pm at the Rackham Building (4th floor)

Andr as Schiff

Speaker: **Steven Whiting**, Associate Dean for Graduate Studies and Associate Professor of Musicology, U-M School of Music, Theatre & Dance

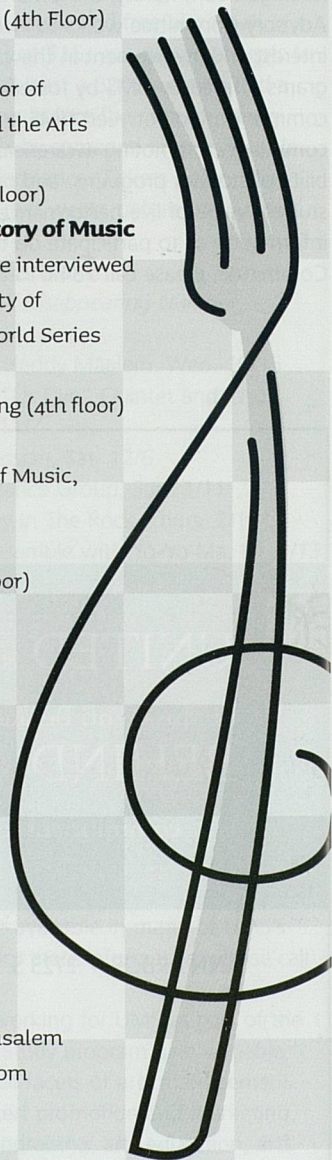
Saturday, November 8, 5:30 pm at the Alumni Center

Emanuel Ax and Yefim Bronfman

Speaker: **Logan Skelton**, Associate Professor of Piano, U-M School of Music, Theatre & Dance

Special Celebration! Join us to celebrate the successful completion of the Campaign for UMS

Sunday, November 16, 6 pm, immediately following the Jerusalem Symphony Orchestra performance, Michigan League Ballroom



UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

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

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

For more information, please call 734.647.1176.

• INDIVIDUAL DONATIONS

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

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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 January 24, 2009

This year's program will honor the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artist awards. Following the program and award presentation, the UMS Advisory Committee will host a festive reception and dinner to benefit UMS Education programs. Please call 734.764.8489 for more information.

On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. This year's event will be held on Friday, September 26. Please visit www.ums.org for further information and details.

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 UMS Front-of-House Coordinator 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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• ANNUAL FUND SUPPORT

July 1, 2007–June 30, 2008

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2007 and June 30, 2008. 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/45.**

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