

UNIVERSITY
ums
MUSICAL SOCIETY

WINTER 2009 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR

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



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

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

We exceed. You succeed.



Kensington Court
ANN ARBOR

university musical society

Winter 09

University of Michigan • Ann Arbor

P/**2** Letters from the Presidents

P/**5** Letter from the Chair

UMS/Leadership

P/**7** UMS Corporate and Foundation Leaders

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

P/**15** UMS Staff/Corporate Council/
Teacher Advisory Committee

UMS/Info

P/**17** General Information

P/**19** UMS Tickets

UMS/Annals

P/**21** UMS History

P/**22** UMS Venues and Burton Memorial Tower

Event Program

P/**24** Your Event Program Book follows page P/**24**

UMS/Experience

P/**27** UMS Education and Community
Engagement Programs

P/**34** UMS Student Programs

UMS/Support

P/**37** Corporate Sponsorship and Advertising

P/**37** Individual Donations

P/**39** UMS Volunteers

P/**41** Annual Fund Support

P/**45** Endowment Fund Support

P/**48** UMS Advertisers/Member Organizations

Cover: (R-L) Compagnie Marie Chouinard (photo: Michael Slobodian), Lorin Maazel and the New York Philharmonic (Chris Lee), Wynton Marsalis (Clay McBride), Batsheva Dance Company, Julia Fischer, Hill Auditorium audience (Spencer & Wycoff)

• FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. We at the University of Michigan are proud of UMS and of the world-class artists and ensembles that it brings each season to the University and southeast Michigan. As UMS marks its 130th continuous season, making it the oldest university-related presenter in the United States, we are also celebrating the outstanding educational programs it offers to people of all ages and the new works in dance, theater, and music it commissions.

When I consider which UMS events best exemplify the melding 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, two of which were US exclusive presentations attracting audiences from 39 states and five countries.

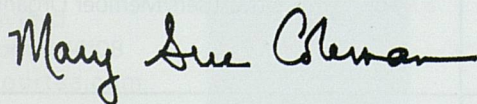
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and 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 Professor 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.

This UMS winter season also brings us multi-day performances combined with numerous educational opportunities when the **New York Philharmonic** visits on March 7 and 8, and when **Yo-Yo Ma** brings his Silk Road Project to campus March 13 and 14.

Audience members also have a chance to delve into the rich diversity of cultural expressions from the Arab world, as UMS completes its **Performing Arts of the Arab World** series this term. I encourage you to attend **Gilgamesh** in January, **Aswat: Celebrating the Golden Age of Arab Music** in March, and **Mohammed Bennis and the Hmadcha Ensemble** in April along with the educational programs surrounding them.

There are many other UMS events as well as performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many other units. To learn more about arts and culture at Michigan, including the March 21 performance commemorating the 25th anniversary of U-M's acclaimed musical theater program and the March 28 grand re-opening of the restored and expanded U-M Museum of Art, 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. Thank you for supporting UMS through your attendance, especially during these challenging times. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers are grateful that you're here and hope that you'll enjoy the experience and attend more UMS events during this second half of our 130th season. You'll find all of our remaining performances listed on page 2 of your program insert.

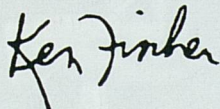
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's the **Guarneri Quartet's Farewell Tour** concert; the **New York Philharmonic's** residency; **Simon Shaheen's Aswat** production; **Yo-Yo Ma's** two Silk Road events; **Chick Corea and John McLaughlin's** reunion; 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.

I have had the pleasure over the past two years of working in partnership with UMS Board Chair Carl Herstein, who has provided outstanding lay leadership to UMS. His term comes to an end in June. Be sure to read his letter on P/5 of this program book, and you'll get a sense of how we've benefited from his knowledge of our history, his understanding of the power of the arts, and his deep appreciation of each member of the UMS family who attends our performances, donates to our organization, or volunteers their services. Thanks for your dedicated service, Carl.

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

*Jennifer Anderson
Maurice Binkow
Sean Crotty
Audrey DiMarzo
Thomas Forster*

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

*Kristopher Korvun
David Parsigian
Adam Smith
Shawn Strand
I. W. Winsten*

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

HONIGMAN MILLER SCHWARTZ AND COHN LLP
DETROIT • ANN ARBOR • LANSING • OAKLAND COUNTY
www.honigman.com



UNITED is proud to be a part
of this event. Because we believe that
BEHIND every great community
is its commitment to **THE ARTS.**



ANN ARBOR • 2723 S. STATE ST. • 734.214.3700

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



UNITED
BANK & TRUST

United behind you.

• FROM UMS CHAIRMAN, CARL HERSTEIN

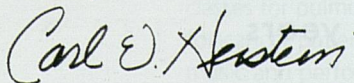
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that time, great artists performing important works helped the UMS community come to grips with the world. In some cases this occurred because the performance of a classic work brought a sense of reassurance, harmony, and peace. In others, a modern work challenged the audience to come to terms with unsettling new realities. The best of these performances were transformative events, helping to shape the emotional and intellectual response of each audience member to contemporary events.

We are immensely fortunate that an appreciation of this powerful legacy led these audiences to steward UMS safely through the vicissitudes of world wars, global depression, demographic and cultural changes, and intellectual and scientific revolutions. The arts which UMS has presented and fostered have remained an indispensable part of our common ability to make sense of a world that never ceases to amaze, surprise, and sometimes frighten us. Succeeding generations have bequeathed to us a legacy of involvement and support so that we too are able to enjoy the sustenance and inspiration that is the gift of great art.

It is, therefore, critically important that we do our part to cherish and preserve the legacy that our community is so fortunate to enjoy. By bringing friends to performances, becoming involved with the UMS Advisory Committee, participating in educational events, supporting youth performances, and providing the ever-critical financial support that makes the work of UMS possible, you are continuing the work of bringing the power of the arts to us all at a time when it is very much needed. We want to thank all of you who have participated in this work with your support of the *UMS Difference Campaign*, which has been a success due to the commitment not merely of a few, but of 4,279 of you who believe that what UMS does makes a real difference in the life of our community. If you are one of those 4,279, you have our deepest thanks and our encouragement to continue to be a vital part of the UMS family; if you have not yet contributed, please consider deepening your engagement with us. We think you will find, as so many others have before you, that it will make your UMS experience more meaningful, more personal, and will have the added benefit of making it more accessible to others who have not yet enjoyed the experiences that have been so important to you and to us.

Thank you for coming to this performance. Whether you have come a hundred times before or for the first time today, please know that you are always welcome in the UMS family; a group which gathers strength from its diversity, honors its extraordinary past, and works for a future of excellence no matter what transient challenges we may face.

Sincerely,



Carl W. Herstein
Chair, UMS Board of Directors



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



University of Michigan
Kellogg Eye Center

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

*Learn more about Kellogg physicians, vision research, and plans for
expansion at www.kellogg.umich.edu • 734.763.1415*

UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



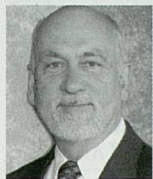
James G. Vella

*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



TAQA

TAQA New World, Inc.

"We at TAQA New World, Inc. are proud to lend our support to 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."



Robert P. Kelch

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



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



Hoda Succar

President, American Syrian Arab Cultural Association

"ASACA is a proud sponsor of the UMS 08/09 season. We applaud UMS's effort to diversify and globalize its programs to reach different communities in the US."



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."



Bruce Duncan

Ann Arbor Regional Bank President, 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."



We listen. We understand. We make it work.



Fred Shell

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

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

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

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

**EDWARD
SUROVELL
REALTORS**

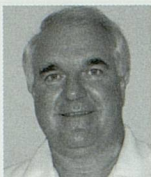


Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 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

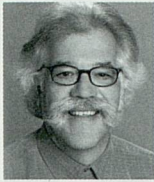
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes 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."

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

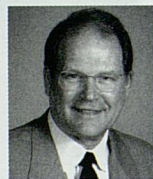
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

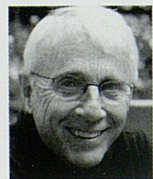
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



Robert R. Tisch

President, Tisch Investment Advisory

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



Tom Thompson

Owner, Tom Thompson Flowers

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





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

FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 or more

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

\$50,000–\$99,999

Anonymous
Doris Duke Foundation for Islamic Art
DTE Energy Foundation
Esperance Family Foundation
National Endowment for the Arts

\$20,000–\$49,999

Cairn Foundation
Maxine and Stuart Frankel Foundation
Charles H. Gershenson Trust
The Mosaic Foundation, Washington DC
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
Eugene and Emily Grant Family Foundation
Martin Family Foundation
THE MOSAIC FOUNDATION (of R. & P. Heydon)
Performing Arts Fund

\$1,000–\$9,999

Consulate General of The Netherlands in New York
Mohamed and Hayat Issa/Issa Foundation
Sarns Ann Arbor Fund
Target

\$250–\$999

Thomas and Joann Adler Family Foundation



NATIONAL
ENDOWMENT
FOR THE ARTS
A great nation
deserves great art.



• UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

UMS BOARD OF DIRECTORS

Carl W. Herstein, <i>Chair</i>	D.J. Boehm Charles W. Borgsdorf	Anne Glendon David J. Herzig	John J. H. Schwarz Ellie Serras
James C. Stanley, <i>Vice Chair</i>	Robert Buckler	Christopher Kendall	Joseph A. Sesi
Kathleen Benton, <i>Secretary</i>	Mary Sue Coleman	Melvin A. Lester	Anthony L. Smith
Michael C. Allemang, <i>Treasurer</i>	Martha Darling	Robert C. Macek	Cheryl L. Soper
Wadad Abed	Junia Doan	Joetta Mial	Michael D. VanHemert
Carol L. Amster	Al Dodds	Lester P. Monts	Masayo Arakawa, <i>Board Fellow</i>
Lynda W. Berg	Aaron P. Dworkin	Roger Newton	Marcus Collins, <i>Board Fellow</i>
	Maxine J. Frankel	Todd Roberts	
	Patricia M. Garcia	A. Douglas Rothwell	
	Chris Genteel	Edward R. Schulak	

UMS NATIONAL COUNCIL

Clayton E. Wilhite, <i>Chair</i>	Janet Eilber	Toni Hoover	Herbert Ruben
Marylene Delbourg- Delphis	Eugene Grant	Judith Istock	Russell Willis Taylor
John Edman	Charles Hamlen	Wallis Klein	
	David Heleniak	Zarin Mehta	

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

Robert G. Aldrich	Hal Davis	Alice Davis Irani	Jan Barney Newman	John O. Simpson
Herbert S. Amster	Sally Stegeman DiCarlo	Stuart A. Isaac	Len Niehoff	Herbert Sloan
Gail Davis Barnes	Robert F. DiRomualdo	Thomas E. Kauper	Gilbert S. Omenn	Timothy P. Slottow
Richard S. Berger	Cynthia Dodd	David B. Kennedy	Joe E. O'Neal	Carol Shalita Smokler
Maurice S. Binkow	James J. Duderstadt	Gloria James Kerry	John D. Paul	Jorge A. Solis
Lee C. Bollinger	David Featherman	Thomas C. Kinnear	Randall Pittman	Peter Sparling
Janice Stevens	Robben W. Fleming	Marvin Krislov	Philip H. Power	Lois U. Stegeman
Botsford	David J. Flowers	F. Bruce Kulp	John Psarouthakis	Edward D. Surovell
Paul C. Boylan	George V. Fornero	Leo A. Legatski	Rossi Ray-Taylor	James L. Telfer
Carl A. Brauer	Beverly B. Geltner	Earl Lewis	John W. Reed	Susan B. Ullrich
William M. Broucek	William S. Hann	Patrick B. Long	Richard H. Rogel	Eileen Lappin Weiser
Barbara Everitt Bryant	Randy J. Harris	Helen B. Love	Prudence L. Rosenthal	B. Joseph White
Letitia J. Byrd	Walter L. Harrison	Judythe H. Maugh	John Dow Rumelhart	Marina v.N. Whitman
Kathleen G. Charla	Deborah S. Herbert	Paul W. McCracken	Maya Savarino	Clayton E. Wilhite
Leon S. Cohan	Norman G. Herbert	Rebecca McGowan	Ann Schreiber	Iva M. Wilson
Jill A. Corr	Peter N. Heydon	Barbara Meadows	Eric H. Serr	Karen Wolff
Peter B. Corr	Toni Hoover	Alberto Nacif	Harold T. Shapiro	
Ronald M. Cresswell	Kay Hunt	Shirley C. Neuman	George I. Shirley	

UMS ADVISORY COMMITTEE

Phyllis Herzig, <i>Chair</i>	Heather Byrne	Joe Grimley	Joanna McNamara	Andrea Smith
Janet Callaway, <i>Vice Chair</i>	Laura Caplan	Susan Gross	Liz Messier	Becki Spangler
Elizabeth Palms, <i>Secretary</i>	Cheryl Cassidy	Susan Gutow	Robin Miesel	Nancy Stanley
Sarah Nicoli, <i>Treasurer</i>	Patricia Chapman	Lynn Hamilton	Natalie Mobley	Carlin C. Stockson
	Cheryl Clarkson	Charlene Hancock	Kay Ness	Karen Stutz
Ricky Agranoff	Wendy Comstock	Alice Hart	Thomas Ogar	Eileen Thacker
ManAnn Apley	Norma Davis	Rafe Juarez	Allison Poggi	Janet Torno
Lorie Arbour	Mary Dempsey	Jeri Kelch	Lisa Psarouthakis	Louise Townley
Barbara Bach	Mary Ann Faeth	Meg Kennedy Shaw	Swanna Salties	Amanda Uhle
Rula Kort Bavardi	Michaelene Farrell	Pam Krogness	Agnes Moy Sarns	Dody Viola
Francine Bomar	Sara Fink	Mary LeDuc	Penny Schreiber	Enid Wasserman
Luciana Borbely	Susan A. Fisher	Joan Levitsky	Bev Seiford	Ellen Woodman
Mary Breaker	Susan R. Fisher	Eleanor Lord	Aliza Shevrian	Mary Kate Zelenock
Mary Brown	Kathy Goldberg	Jane Maehr	Alida Silverman	
Betty Byrne	Walter Graves	Jennifer J. Maisch	Loretta Skewes	

UMS STAFF
Administration/Finance

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

Choral Union

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

Development

Susan McClanahan, *Director*
 Susan Bozell, *Manager of
 Corporate Partnerships*
 Rachelle Lesko,
Development Assistant
 Lisa Michiko Murray,
*Manager of Foundation and
 Government Grants*
 M. Joanne Navarre, *Manager of
 Annual Giving*
 Marnie Reid, *Manager of
 Individual Support*

Lisa Rozek, *Assistant to the
 Director of Development*
 Cynthia Straub, *Advisory Committee
 and Events Coordinator*

**Education/Audience
Development**

Claire C. Rice, *Interim Director*
 Bree Juarez, *Education and
 Audience Development Manager*
 Mary Roeder,
Residency Coordinator
 Omari Rush, *Education Manager*

Marketing/Public Relations

Sara Billmann, *Director*
 James P. Leija, *Public Relations
 Manager*
 Mia Milton, *Marketing Manager*
 Stephanie Normann, *Marketing
 Coordinator*

Production

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

Programming

Michael J. Kondziolka, *Director*
 Mark Jacobson,
Programming Manager
 Carlos Palomares,
Artist Services Coordinator
 Liz Stover, *Programming
 Coordinator*

Ticket Services

Jennifer Graf, *Ticket Services
 Manager*
 Sally A. Cushing, *Ticket Office Associate*
 Suzanne Davidson, *Assistant Ticket
 Services Manager*
 Adrienne Escamilla,
Ticket Office Associate
 Sara Sanders, *Front-of-House
 Coordinator*
 Karen Zobel, *Group Sales Coordinator*
 Dennis Carter, Bruce Oshaben,
 Brian Roddy, *Head Ushers*

Students

Catherine Allan	Ashley McNees
Gabriel Bilen	Michael Michelon
Greg Briley	Grace Morgan
Tyler Brunsman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Jack O'Connell
Vinal Desai	Stephanie Overton
Rebecca Dragonetti	Andrew Smith
Kelsy Durkin	Cahill Smith
Daniel Erben	Trevor Sponseller
Carrie Fisk	Catherine Tippman
Natalie Freilich	Julie Wallace
Charlie Hack	Sarah Wilbur
Dana Harlan	Sophia Zhuo
Jennifer Howard	
Andy Jones	
Bryan Langlitz	
Francesca Lollini	
Brooke Lundin	
Alejandro Manso	
Mary Martin	
Michael Matlock	
Bryan McGivern	

UMS CORPORATE COUNCIL

Doug Rothwell, <i>Chair</i>	Bruce Brownlee Bob Buckler	Rob Gruen Steve Hamp	Bob Kelch Sharon Kramer	Mike Staebler Jim Vella
Albert Berriz	Jim Garavaglia	Carl Herstein	Marion Rothwell	

UMS TEACHER ADVISORY COMMITTEE

Abby Alwin	David Borgsdorf	Johanna Epstein	Rosalie Koenig	Jessica Rizor
Fran Ampey	Sigrid Bower	Susan Filipiak	Sue Kohfeldt	Vicki Shields
Robin Bailey	Marie Brooks	Katy Fillion	Laura Machida	Sandra Smith
Greta Barfield	Susan Buchan	Delores Flagg	Fran Marroquin	Gretchen Suhre
Joey Barker	Deb Clancy	Joey Fukuchi	Jose Mejia	Julie Taylor
Alana Barter	Carl Clark	Jeff Gaynor	Kim Mobley	Cayla Tchalo
Judy Barthwell	Ben Cohen	Joyce Gerber	Enice Moore	Dan Tolly
Rob Bauman	Julie Cohen	Barb Grabbe	Michelle Peet	Alex Wagner
Brita Beiter	Leslie Criscenti	Joan Grissing	Anne Perigo	Barbara Wallgren
Eli Bleiler	Orelia Dann	Linda Jones	Rebeca Pietrzak	Kimberly Wright
Ann Marie Borders	Sandra Dunn	Jeff Kass	Cathy Reischl	Kathryn Young

Proudly Supporting UMS

Stacey M. Washington
Attorney and Counselor

Dedicated to Each Client
Family Law, Criminal Defense
& Employment Contracts

214 S. Main St., Suite 207

Ann Arbor, MI 48104

Call 734-929-9730

www.smwashingtonlaw.com



Hand-made European
Style Chocolates



Fresh. Unique. Distinctive.
Chocolates to Live By.™

110 E. Washington
Ann Arbor, MI 48104
Tel: 734.213.1700
Fax: 734.213.1701
www.schokolad.com
annarbor@schokolad.com



Schokolad[®]
Chocolate Factory
Chocolates to live by.™



Voted #1 Best Car Dealership
Eleven Years In a Row (97-08)
by readers of Current Magazine.

Best Auto Dealership Service,
the Ann Arbor News Readers Choice
Award 2004, 2005, 2006, 2007 & 2008

*Let Us Put You In
The Spotlight*

- Audi • Honda
- Porsche
- Volkswagen

**HOWARD
COOPER**

• Import Center •

(734) 761-3200

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

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 (\$7,500) 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 William and Liberty, \$.80/hr, free on Sunday.

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

Refreshments

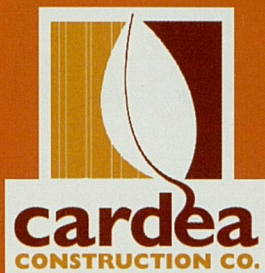
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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.



Patricia Harroun
Founder and CEO

Healthy Home Remodeling for 24 Years

734-665-0234 www.cardeaconstruction.com
Builder License #2102130681

CERTIFIED GREEN BUILDER



*An outstanding
performance,
every time.*

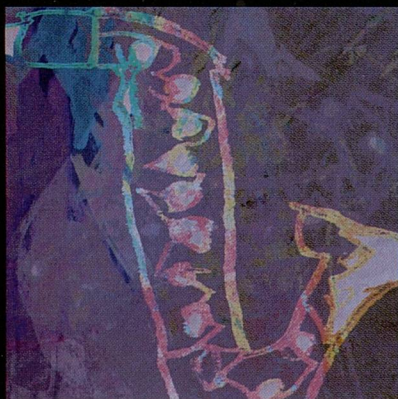


EDWARD
SUROVELL
REALTORS

surovell.com • 877.833.3600

"The Collaboration"

n. - a suite of digital prints created by
a father and his eight year-old son



SDX - © 2008

www.collaborationprints.com • 734 657 5586

Gift Cards • Limited Addition Prints • Large Format Prints

JAPANESE RESTAURANT

TOTORO



The Best Sushi in Ann Arbor

by the Michigan Daily, 2006

Fine Japanese Cuisines
Take-out / Delivery

Mon-Sat

11:30 AM - 10:00 PM

Sun

4:30 PM - 9:30 PM



Tel. 734 / 302 / 3511 Fax. 734 / 302 / 3510

215 S. State St. Ann Arbor, MI 48104

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, or 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 without a 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/33.

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.

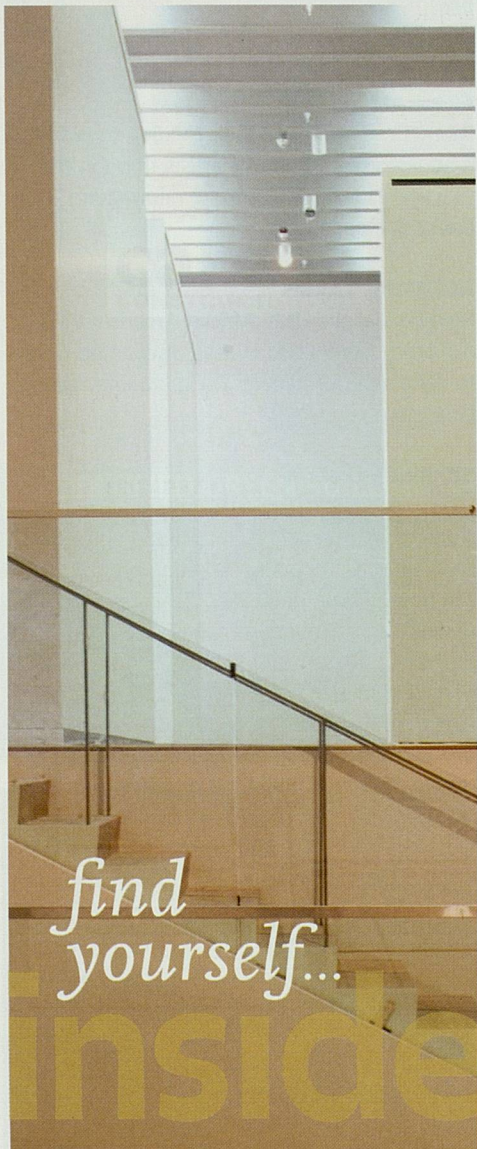
UMS Gift Certificates are valid for 12 months from the date of purchase. For more information, please visit www.ums.org.

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



find
yourself...

inside

Reopens March 28!

UNIVERSITY OF MICHIGAN
MUSEUM OF ART
WWW.UMMA.UMICH.EDU
734.763.UMMA

U M M A

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:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

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 130 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 130-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 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.

www.ums.org

- For Tickets
- Event Calendars
- Artist Information
- Venue Maps
- Review Postings
- Volunteer Opportunities
- Educational Events and Really Snappy Photos

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

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

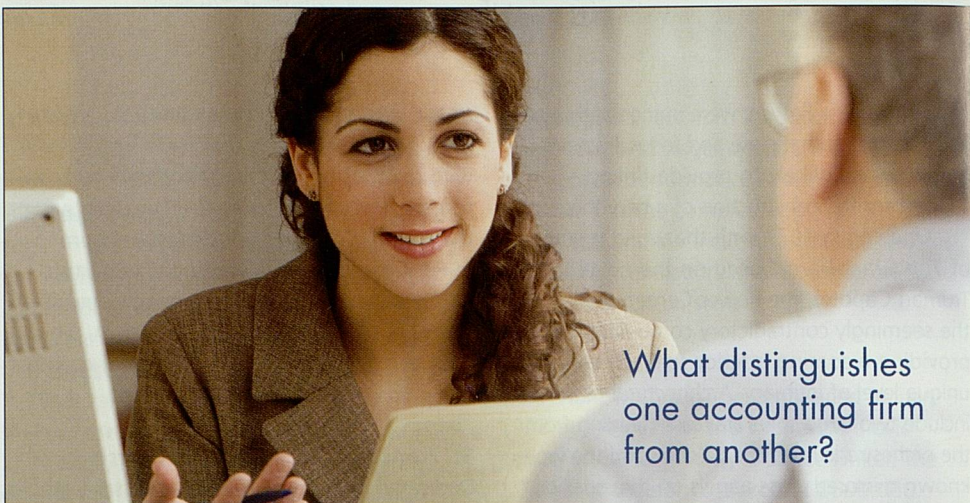
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, 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.



What distinguishes
one accounting firm
from another?

Understanding your business and helping it to grow and prosper.

Its often not just one thing, but a combination of things that makes the fit right between an accounting firm and a company. Whatever your particular need, we hope you'll consider Wright Griffin Davis as a financial partner. We think you'll like our whole package.

WGD

Wright Griffin Davis and Co.
CERTIFIED PUBLIC ACCOUNTANTS

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


Bank
OF ANN ARBOR

helps

your money grow.
old gracefully

How? Through steady and disciplined investing, explained by our experienced money managers. Call us at 734-662-4910 or visit boaa.com. How can we help you?

General Information

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

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

Event Program Book

Thursday, February 12 through Sunday, March 8, 2009

Sweet Honey In The Rock

5

Thursday, February 12, 8:00 pm
Hill Auditorium

Kodo

7

Friday, February 13, 8:00 pm
Hill Auditorium

Batsheva Dance Company

11

Saturday, February 14, 8:00 pm
Sunday, February 15, 4:00 pm
Power Center

15

New York Philharmonic

19

Saturday, March 7, 8:00 pm
Sunday, March 8, 7:00 pm
Hill Auditorium

27

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 featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble
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

- 9-11 *Fri-Sun* – Rubberbandance Group
11 *Sun* – Guarneri String Quartet
16 *Fri* – Tord Gustavsen Trio
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and Kevork 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 Thomas Meglioranza, 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
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 March 8, 2009

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.

Kodo

Engage Off-Stage: Drums!

Friday, February 13, Pre-performance
Hill Auditorium Lower Lobby, 825 N. University Ave.

Prior to the start of the Kodo performance, visit the Hill Lower Lobby to experience a special drum exhibit that the U-M Stearns Collection of Musical Instruments has installed. The exhibit's experts are all Clague Middle School students who recently learned about the drums from local scholars and performers. Event is free and open to audience members.

A collaboration with Clague Middle School and the U-M Stearns Collection.



A Multimedia Celebration of the Golden Age of Arab Music

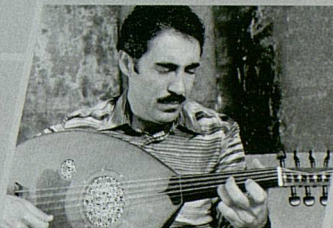
Aswat (Voices)

Featuring Ibrahim Azzam, Sonia M'barek, Khalil Abonula, Rima Khcheich, Simon Shaheen, and the Aswat Orchestra

THU, MAR 12 | 8 PM
Hill Auditorium

The top Arab singers of today join Simon Shaheen in presenting some of the most beloved songs of all time by composers like Mohammad Abdel Wahhab, Farid Al-Atrash, and the Rahbani Brothers. The Aswat Orchestra delivers a rich musical experience against a backdrop of images and film footage of the great singers of the Golden Age of Arab song, creating a multimedia experience of historical depth and lasting emotional impact.

130th Season **2008
09 UMS**



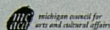
The Performing Arts of the Arab World Series is sponsored in part by **TAQA New World, Inc.; National Endowment for the Arts; The Mosaic Foundation, Washington, D.C.; the Community Foundation for Southeast Michigan; and Bustan al-Funun Foundation for Arab Arts.**

Media Sponsors **The Arab American News** and **ArabDetroit.com**.



Call or Click For Tickets!

734.764.2538 | www.ums.org



UMS and the UMS Advisory Committee honor

**Letitia Byrd, Barbara Meadows, Joetta Mial,
and The Links, Incorporated**

for their significant contributions
to UMS and the promotion of
cultural arts in the community.

130th Season **2008
09 UMS**

Jazz at Lincoln Center Orchestra and Wynton Marsalis

TUE, MAR 10 | 8 PM
Hill Auditorium

"[The Jazz at Lincoln Center Orchestra] is not just a band on tour, but a religious congregation, spreading the word of jazz." (*Down Beat*) The concert features a unique repertoire of big band arrangements of Thelonious Monk compositions; classic Blue Note Records selections by Herbie Hancock, Joe Henderson, Jackie McLean, and Lee Morgan; and modern compositions and arrangements by current band members, highlighting the individuals who join together to create this band's unmistakable sound.



Sponsored by **Laurence and Beverly Price.**

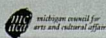
Hosted by **Sesi Motors.**

Media Sponsors **WEMU 89.1 FM, Metro Times, Ann Arbor's 107one, and Michigan Chronicle/Front Page.**



Call or Click For Tickets!

734.764.2538 | www.ums.org



presents

Sweet Honey In The Rock®

SHE ROCKS!

Ysaye Maria Barnwell
Nitanju Bolade Casel
Aisha Kahlil
Carol Maillard
Louise Robinson
Shirley Childress Saxton

Program

Thursday Evening, February 12, 2009 at 8:00
Hill Auditorium • Ann Arbor

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



Photo: Dwight Carter

38th Performance of the
130th Annual Season

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

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

Sweet Honey In The Rock appears by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Founded by Bernice Johnson Reagon in 1973 at the DC Black Repertory Theater Company, **Sweet Honey In The Rock®**, internationally renowned a cappella ensemble, has been a vital and innovative presence in the music culture of Washington DC and in communities of conscience around the world.

From Psalm 81:16 comes the promise to a people of being fed by honey out of the rock. Honey—an ancient substance, sweet and nurturing. Rock—an elemental strength, enduring the winds of time. The metaphor of sweet honey in the rock completely captures these African American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the civil rights movement, and songs of the struggle for justice everywhere.

Rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae, African chants, Hip Hop, ancient lullabies, and jazz improvisation. Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms.

In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the US and around the world raising her voice in hope, love, justice, peace, and resistance. Sweet Honey invites her audiences to open their minds and hearts and think about who we are and how we treat each other, our fellow creatures who share this planet, and of course, the planet itself. The 08/09 season finds Sweet Honey celebrating her 35th birthday. What a year it has been and what a year it will be!

Sweet Honey's latest release, *Experience...101* was a 2008 Grammy Award nominee. After attending the awards ceremony in Los Angeles and walking the red carpet, the group summed up the experience in one word: amazing. The excitement continued as Sweet Honey was asked to compose new material in celebration of the Alvin Ailey Dance Theater's 50th anniversary. Together these two artistic treasures of the African American experience are performing a once-in-a-lifetime collaboration throughout the US.

UMS Archives

Tonight marks Sweet Honey In The Rock's eighth appearance under UMS auspices, following the ensemble's most recent UMS performance in April 2006. In May 2004, Sweet Honey In The Rock performed at the ninth annual Ford Honors Program, where the group received UMS's Distinguished Artist Award. Sweet Honey not only has a performance history with UMS in Ann Arbor extending back to 1993, but the ensemble also performed in Washington DC prior to and in support of U-M's oral argument on affirmative action at the Supreme Court.

presents

KODŌ

Performers

Takeshi Arai, Kazuki Imagai, Kazunari Abe, Masaru Tsuji,
Masami Miyazaki, Yuichiro Funabashi, Mitsuru Ishizuka,
Yoshie Sunahata, Yosuke Oda, Masayuki Sakamoto, Natsuki Saito,
Kenta Nakagome, Tokio Takahashi, Hiroko Shimauchi

Program

Friday Evening, February 13, 2009 at 8:00
Hill Auditorium • Ann Arbor

One Earth Tour 2009

Leonard Eto

Tsubasa Hori

Traditional, Arr. Kodo

Shogo Yoshii

Maki Ishii

Mitsuru Ishizuka

Ryutaro Kaneko

Eiichi Saito

Shogo Yoshii

Kodo, Arr. Kodo

Traditional, Arr. Kodo

Zoku

Tobira

Miyake

Tamayura-no-Michi

Monochrome

Koi-koi Fusha

Jang-Gwara

Sankan-shion

Kumo-no-Namiji

O-daiko

Yatai-bayashi

This evening's performance runs one hour and 40 minutes and is performed without intermission.

39th Performance of the
130th Annual Season

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

The 08/09 Family Series is sponsored by Toyota.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Carol Stepanchuk, U-M Stearns Collection, and Clague Middle School for their participation in this residency.

Kodo appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Zoku (1989)

Leonard Eto

Zoku means tribe, family, or clan. In this case, the tribe is the group of people who have come together to play the drums. When you hear the rhythms, your body will start to move on its own, perhaps reflecting a primal stirring within the subconscious.

Tobira (2006)

Tsubasa Hori

I longed to see a world beyond this one, so I searched for the door, or Tobira, that would take me there. Until I open the door, I have no idea what awaits me on the other side.

In this piece, each beat is filled with the spirit of the drummers as they imagine embarking into an unknown world.

Miyake

Traditional, Arr. Kodo

Miyake Island is one of the seven volcanic islands of Izu south of Tokyo and has a festival centered

on this unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance, and the men drum with relentless power, like ocean waves beating upon the island shore.

Tamayura-no-Michi (2008)

Shogo Yoshii

Tamayura refers to dew resting on blades of grass. Beautiful yet fragile, it seems to speak of life itself. "Tamayura-no-Michi" (dew road) speaks of our journey through life, shining softly like the fleeting morning dew.

Monochrome (1976)

Maki Ishii

Weaving constant rhythmic patterns together with highly irregular ones, "Monochrome" develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace greatly expands the range and power of expression of the roped *shime-daiko*.

BETWEEN CURIOSITY AND KNOWLEDGE RESIDE TWO WORDS.

WHY NOT?

Two words that can inspire every one of us to make a difference. Toyota is proud to support the University Musical Society Family Series.

toyota.com/whynot

TOYOTA
moving forward

Koi-koi Fusha (2008)

Mitsuru Ishizuka

When this trio wanders into the spotlight, fun is bound to unfold.

Jang-Gwara (1992)

Ryutaro Kaneko

Small metal cymbals are found in the Near East, Middle East, and Asia, first coming to Japan in the early days of Buddhism as religious instruments. Today, they are known as *jangara*, *chappa*, and *tebira*, and are used for accompaniment at festivals. In this piece, players use various techniques to show the range of rhythms and sounds that can be produced by this ancient instrument.

Sankan-shion (2008)

Eiichi Saito

Sankan-shion, meaning "three cold days, four warm days," refers to a period towards the end of winter when this recurring pattern is said to occur. Through the long, severe winter, Sado is surrounded by heavy grey seas and threatening skies that make spring seem a long way off. Though they can still hear the whistling winter winds, the people of Sado begin to pray that spring really is just around the corner. Embodying that hope, this piece is played on the powerful *miya-daiko*.

Kumo-no-Namiji (2008)

Shogo Yoshii

Kumo-no Namiji literally means "sea route through the clouds," referring to a chain of white clouds that resembles the wake of a boat. This song was modeled on "Kiyari Uta," a work song for hauling large trees and rocks. It was sung to keep workers in time and to fire up team spirit and as a way of calling out to the nature around them. Different

versions of the song still exist in several parts of Japan. "Kumo-no Namiji" expresses the Japanese people's deep-rooted sense of reverence towards nature, and a hope that the sound will linger in the sky like a path through the clouds.

O-daiko

Kodo, Arr. Kodo

This great drum, carved from a single tree, measures about four feet across and produces intense sounds that possess a deep tranquility. Lose yourself in the vibrations created when the power of the ancient drum and the pure drive of the drummer become one.

Yatai-bayashi

Traditional, Arr. Kodo

Every year on December 3 in Saitama Prefecture, an all-night festival is held featuring richly decorated two-story *yatai* (carts) pulled from village to village. The people hauling the *yatai* are urged on by the powerful beating of the *taiko*, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Our version of the traditional "Yatai-bayashi" is played at a faster tempo, giving it a unique and fervent flavor.

Thirty-eight years ago, a small group of young people in Japan yearned for a new way to live. Disappointed with the direction of modern Japanese society and eager to rediscover traditional roots and values, they left their busy urban cultures behind and traveled north to remote Sado Island in the Sea of Japan.

They found a home in an abandoned schoolhouse by the sea and began to play the world's oldest instrument, the drum (*taiko*). Surrounded by Sado Island's rich performing arts traditions, they began to study other instruments



Kodo

University Musical Society thanks

**Gloria and Jerry Abrams and
Prue and Ami Rosenthal**

for sponsoring tonight's performance.

as well—the *shamisen*, *koto*, and *shakuhachi*. They explored dance, song, and stagecraft along with the *taiko's* limitless depth and range.

Years passed and the group's numbers grew. In time, Sado Island's unique culture, its four powerful seasons, and great natural beauty found expression in their art. There was a primal fierceness and determination to their work, and a playful, child-like curiosity. They called themselves **Kodo**, which means "heartbeat" and "children of the drum." They discovered that upon hearing the sounds of the great drum (*o-daiko*), carved from a single, massive tree trunk, babies fell fast asleep in their mothers' arms, lulled by the great heartbeat sound.

In ancient Japan, the *taiko* played a central role in most communities. It was said that the physical boundaries of a village could be defined by the farthest distance at which the *taiko* could be heard. When Kodo began touring the world nearly three decades ago, they discovered that the sound of the *taiko* had a similar effect. Wherever people heard the *taiko*, there was an instant sense of community, of one-ness. So the name "One Earth Tour" was born. Carried by the sound of the *taiko*, it has traveled the world with its message of shared humanity, environmental awareness, and peace ever since.

Kodo exploded onto the world stage at the Berlin Festival in 1981 and has delivered over 3,100 performances in more than 45 countries. The group's many recordings are available nearly everywhere.

For more about Kodo, visit www.kodo.or.jp.

Kodo Staff

Mitsuru Ishizuka, *Artistic Director*
Katsuhiro Kumada, *Lighting Designer*
Jun Akimoto, *Company Manager*
Yoshiko Ando, *Assistant Company Manager*
Martin Lechner, *Technical Director*
Tatsuya Dobashi, *Stage Manager*
Masafumi Kazama, *Assistant Stage Manager*
Mitsunaga Matsuura, *Conditioning Trainer*

UMS Archives

This evening's performance marks Kodo's 21st appearance under UMS auspices. The ensemble made its UMS debut in October 1982 and last appeared at the Power Center in February 2005.

and
**Gloria and Jerry
 Abrams**
 and
**Prue and Ami
 Rosenthal**
 present

Batsheva Dance Company

Ohad Naharin, *Artistic Director and Choreographer*

Dancers

Yaniv Abraham, Danielle Agami, Nir Benita, Caroline Boussard, Matan David, Iyar Elezra, Ariel Freedman, Shani Garfinkel, Douglas Letheren, Andrea Martini, Rachael Osborne, Michal Sayfan, Guy Shomroni, Bobbi Smith, Tom Weinberger, Adi Zlatin, Erez Zohar

Program

Saturday Evening, February 14, 2009 at 8:00
 Power Center • Ann Arbor

Three

Bellus

Music by J.S. Bach, Goldberg Variations, performed by Glenn Gould

Humus

Music by Brian Eno, Neroli

Secus

Music by Chari Chari, Kid 606 + Rayon (mixed by Stefan Ferry), AGF, Fennesz, Kaho Naa...Pyar Hai, Seefeel, and the Beach Boys

By Ohad Naharin

Costume Design by Rakefet Levy

Lighting Design by Avi Yona Bueno

Sound Design and Editing by Ohad Fishof

This evening's performance of Three is in three sections and runs 70 minutes without intermission.

40th Performance of the
 130th Annual Season

18th Annual
 Dance Series

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

Tonight's performance is sponsored by Gloria and Jerry Abrams and Prue and Ami Rosenthal.

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

Special thanks to the Batsheva Dance Company for participating in tonight's Prelude Dinner.

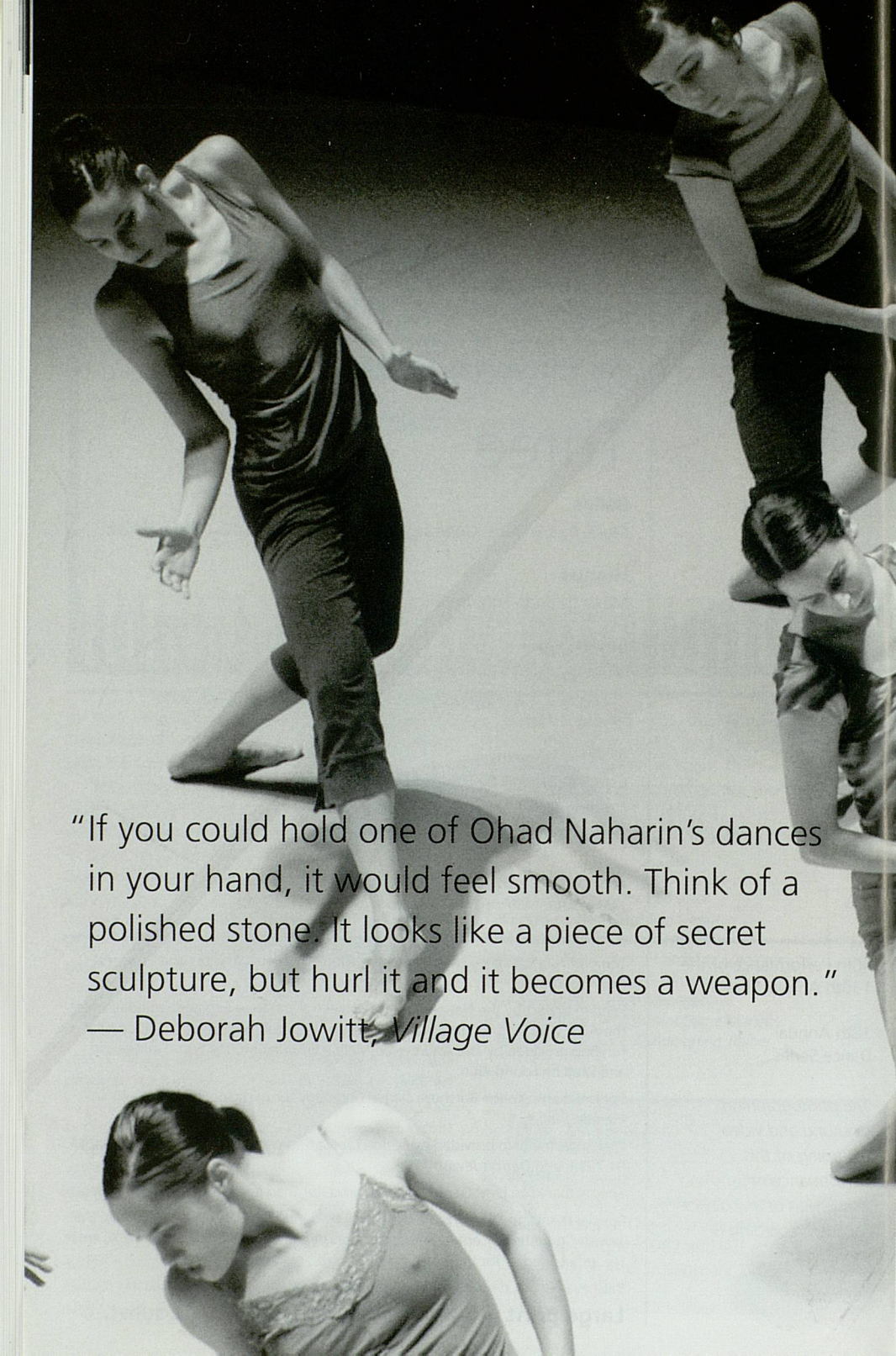
Media partnership provided by *Metro Times*, *Between the Lines*, Michigan Radio 91.7 FM, and *Detroit Jewish News*.

Special thanks to U-M Department of Dance for their participation in this residency.

Special thanks to Eileen Freed, the Jewish Federation of Washtenaw County, the Jewish Community Center, Beth Israel Congregation, and the U-M Frankel Center for Judaic Studies for their participation in this residency.

Batsheva Dance Company appears by arrangement with David Eden Productions, Ltd.

Large print programs are available upon request.



"If you could hold one of Ohad Naharin's dances in your hand, it would feel smooth. Think of a polished stone. It looks like a piece of secret sculpture, but hurl it and it becomes a weapon."
— Deborah Jowitz, *Village Voice*

Please refer to page 17 in your program book for complete company biographies and staff credits.



University Musical Society thanks

The Herbert and Junia Doan Foundation

for sponsoring this afternoon's performance.

Compagnie Marie Chouinard

SAT, APR 25 | 8 PM
SUN, APR 26 | 4 PM
Power Center

The New York Times called Marie Chouinard "a hurricane of unbridled imaginativeness," and her company's UMS debut promises to take audience members on a journey through a raw, honest, and gritty expression of our human form. Each new piece is an odyssey through the history of humanity, avoiding the chronology or linearity of pure narrative. Not for the faint of heart, these two different programs reveal the complex, desirous, wild, and cerebral nature of our being. Performances contain nudity and adult themes.

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

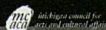
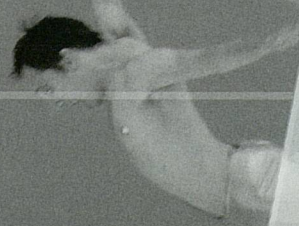
Media Sponsors **Metro Times, Between the Lines,**
and **Michigan Radio 91.7 FM.**



Call or Click For Tickets!

734.764.2538 | www.ums.org

130th Season 2008
09 UMS



and
**The Herbert and Junia
 Doan Foundation**
 present

Batsheva Dance Company

Ohad Naharin, *Artistic Director and Choreographer*

Dancers

Yaniv Abraham, Danielle Agami, Nir Benita, Caroline Boussard, Matan David, Iyar Elezra, Ariel Freedman, Shani Garfinkel, Douglas Letheren, Andrea Martini, Rachael Osborne, Michal Sayfan, Guy Shomroni, Bobbi Smith, Tom Weinberger, Adi Zlatin, Erez Zohar

Program

Sunday Afternoon, February 15, 2009 at 4:00
 Power Center • Ann Arbor

Deca Dance

Excerpts from works by Ohad Naharin*

- B/olero** (2008)
- Max** (2007)
- Telophaza** (2006)
- George & Zalman** (2006)
- Three** (2005)
- Zachacha** (1998)
- Anaphaza** (1993)
- Mabul** (1992)

*not listed in performance order

Original music composed and performed by Maxim Waratt
Additional music by Maurice Ravel (performed by Isao Tomita); Kaho Naa...Pyar Hai; J.S Bach, *Goldberg Variations* (performed by Glenn Gould); Brian Eno; Seefeel; the Beach Boys; Habib Alla Jamal; Shama Khader; Ohad Naharin; Cha-Cha De Amor (sung by Dean Martin and Rolley Polley); Avi Belleli; and Dan Makov.

Costume Design for original works by Rakefet Levy
Costume Design for B/olero by Alla Eisenberg
Lighting Design for original works by Avi Yona Bueno and Ohad Naharin
Sound Design for original works by Frankie Lievaart

This afternoon's performance runs 70 minutes and is performed without intermission.

41st Performance of the
 130th Annual Season

18th Annual
 Dance Series

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

This afternoon's performance is sponsored by The Herbert and Junia Doan Foundation. Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, the Ford Foundation, and MetLife Foundation.

Media partnership provided by *Metro Times*, *Between the Lines*, Michigan Radio 91.7 FM, and *Detroit Jewish News*.

Special thanks to U-M Department of Dance for their participation in this residency. Special thanks to Eileen Freed, the Jewish Federation of Washtenaw County, the Jewish Community Center, Beth Israel Congregation, and the U-M Frankel Center for Judaic Studies for their participation in this residency.

Batsheva Dance Company appears by arrangement with David Eden Productions, Ltd.

Large print programs are available upon request.

"*Deca Dance* is not a new work. It is more about reconstruction: I like to take pieces or sections of existing works and rework them, reorganize them, and create the possibility to look at them from a new angle. It always teaches me something new about my work and composition. In *Deca Dance* I took sections from different works. It was like I was telling only either the beginning, middle, or ending of many stories, but when I organized it, the result became as coherent as the original, if not more."—*Ohad Naharin*



Batsheva Dance Company's artistic integrity and innovation have earned the company its reputation as one of the most inspirational and sought-after companies—a true champion on the global map of performing arts.

Batsheva operates throughout the year with its two companies (Batsheva Dance Company and the junior Batsheva Ensemble) and 40 dancers. With 250 annual performances in Israel and around the world, the company is considered Israel's leading cultural ambassador. Batsheva is applauded worldwide in the most prestigious theaters and festivals including Lincoln Center, BAM's Next Wave Festival, Montpellier Danse, and the Berlin Festival.

The company includes dancers from Israel and abroad who are encouraged to affirm their distinct creative gifts either in the rehearsal process or in the creation of their own works during the ongoing Batsheva Dancers Create series. Many of Batsheva's dancers developed their skills during an extensive training period in the Batsheva Ensemble. The ensemble serves as a greenhouse for the next generation of dancers and choreographers, dedicating the majority of its time to Batsheva's comprehensive outreach and education program.

The 07/08 performance season brought with it an additional international cast of 16 dancers. This third Batsheva company performed Ohad Naharin's *Kamuyot* to audiences of school children and young adults throughout Sweden between December 2007 and May 2008. This special project was the result of a unique collaboration between the company and Sweden's National Riksteatern.

Led by Artistic Director Ohad Naharin, together with House Choreographer Sharon Eyal, the company's 65 members—dancers, technical crew, and administration—are driven by a common vision; to excel in art and to strengthen common human values through the power of creativity.

Batsheva Dance Company was founded in 1964 by Martha Graham and Baroness Batsheva De Rothschild. To learn more about Batsheva, please visit www.batsheva.org.

Ohad Naharin (*Artistic Director and Choreographer*) began his training as a dancer with the Batsheva Dance Company. He came to New York one year later at the invitation of Martha Graham to join her company and to make use of a scholarship to the School of American Ballet. After a year with the Martha Graham Dance Company, he continued his studies at The Juilliard School of Music with Maggie Black and David Howard. He then joined the Maurice Bejart Company in Brussels for one season and made his choreographic debut in 1980 in the Kazuko Hirabayashi studio in New York.

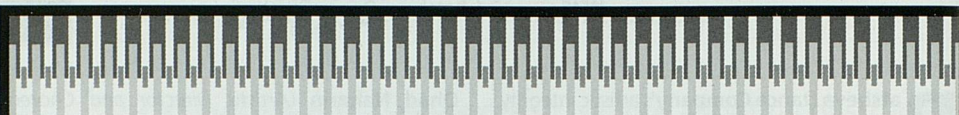
From 1980–1990 Mr. Naharin performed and worked in New York where he lived with his wife, dancer Mari Kajiwara, who died of cancer in 2001. In 1990 he was appointed Artistic Director of the Batsheva Dance Company.

Mr. Naharin has been the recipient of many awards and honors including the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1998, two New York Dance and Performance (Bessie) Awards (for *Naharin's Virus* at the Brooklyn Academy of Music in 2002 and for *Anaphaza* at the Lincoln Center Festival in 2003), a Doctor of Philosophy *honoris causa* by the Weizmann Institute of Science in 2004, and the prestigious Israel Prize for dance in 2005.

Mr. Naharin's works are performed by many companies throughout the world including Nederlands Dans Theater, Frankfurt Ballet, Lyon Opera Ballet, Ballet Nacional d'España in Madrid, Cullberg Ballet in Sweden, and the Opéra National de Paris.

UMS Archives

This weekend's performances mark the fourth and fifth performances of the Batsheva Dance Company under UMS auspices, following the company's UMS debut in November 1972. The company most recently appeared in Ann Arbor in March 1998.

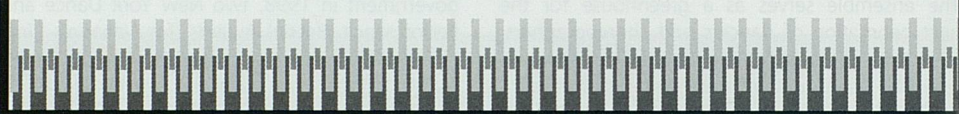


University Musical Society thanks

Brian and Mary Campbell

for their generous support of the

New York Philharmonic Weekend.



Batsheva Dance Company Staff

Ohad Naharin, *Artistic Director*

Naomi Bloch Fortis, *Executive Director*,
Co-Artistic Director

Sharon Eyal, *House Choreographer*

Yaniv Nagar, *Batsheva Company Manager*
and Stage Manager

Luc Jacobs, *Rehearsal Director*

Danielle Agami and Rachael Osborne,
Assistants to Rehearsal Director

Roni Cohen, *Technical Director*

Yitzhak Assulin, *Chief Electrician*

Dudi Bell, *Sound*

Daniel Feinshten and Yuval Glikman, *Technicians*

Omer Yefman, *Wardrobe*

Martin Krahl, *Physiotherapist*

Gadi Dagon, *Photographer*

International Tour Production

Iris Bovshover

International Tour Management

Dina Aldor, Aladdin Ltd.

North American Tour Producer

David Eden, David Eden Productions, Ltd.

Erica Charpentier, *General Manager*

Pat Kirby, *Company Manager*

Trevor Long, *Production Coordinator*

Stonie Darling and Elise-Ann Kostantin, *Visa Coordinators*

In Association with H-Art Management

Harold Norris, *President*

www.h-artmanagement.com

Batsheva Dance Company North America Tour 2009 is supported by the Israeli Ministry of Foreign Affairs.

Batsheva Dance Company wishes to thank the generosity of the American Friends of Batsheva, New York, NY.

Batsheva Dance Company celebrates with the America Israel Cultural Foundation (AICF) its 70th anniversary. They wish to congratulate AICF on its remarkable impact on Israeli culture throughout the years and to acknowledge AICF's significant contribution to Batsheva's development and growth.

and
Brian and Mary
Campbell
and
University of Michigan
Health System
present

New York Philharmonic

Lorin Maazel, *Conductor*

Program

Saturday Evening, March 7, 2009 at 8:00
Hill Auditorium • Ann Arbor

Felix Mendelssohn

Overture to *A Midsummer Night's Dream*, Op. 21

Robert Schumann

Symphony No. 4 in d minor, Op. 120

Fairly slow—Lively
Romance: Fairly slow
Scherzo: Lively
Slow—Lively—Faster—Presto

All movements played attacca (without pause)

INTERMISSION

*Modest Mussorgsky,
Arr. Maurice Ravel*

Pictures at an Exhibition

Promenade
Gnome
Promenade
The Old Castle
Promenade
Tuileries: Dispute between Children at Play
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuyle
Limoges: The Marketplace
Catacombs
With the Dead in a Dead Language
The Hut on Fowl's Legs: Baba Yaga
The Great Gate of Kiev

The New York Philharmonic Weekend is sponsored by Brian and Mary Campbell.
Tonight's performance is sponsored by the University of Michigan Health System.
Credit Suisse is the Global Sponsor of the New York Philharmonic.

42nd Performance of the
130th Annual Season

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

Special thanks to Robert Kelch, Executive Vice President for Medical Affairs, for his continued and generous support of the University Musical Society.

Tonight's performance is hosted by Mainstreet Ventures.

Funded in part by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Special thanks to Zarin Mehta, President and Executive Director of the New York Philharmonic, for participating in tonight's Prelude Dinner. Mr. Mehta is a member of the UMS National Council.

Media partnership provided by *Detroit Jewish News*, WGTE 91.3 FM, and *Observer & Eccentric* Newspapers.

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby art for this evening's performance.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Programs of the New York Philharmonic are supported, in part, by public funds from the New York State Council on the Arts, New York City Department of Cultural Affairs, and the National Endowment of the Arts.

Instruments made possible, in part, by The Richard S. and Karen LeFrak Endowment Fund.

Steinway is the Official Piano of the New York Philharmonic.

New York Philharmonic downloads for DG Concerts are available exclusively on iTunes.

Additional recordings are available on major labels including Deutsche Grammophon, CBS/Sony, and New York Philharmonic Special Editions.

Lorin Maazel and the New York Philharmonic appear by arrangement with Columbia Artists Management LLC.

Large print programs are available upon request.

Now that you're in your seat...

The 19th century heard many heated debates about the extent to which music could give voice to literary heroes, reproduce artistic motifs, or express philosophical ideas. In the meantime, composers produced both “program” music, generated by extra-musical inspirations, and “absolute” music, which only seemed to make reference to itself. Today, we delight in Mendelssohn’s magical evocation of Shakespeare’s fairy world, as we do in Mussorgsky’s brilliant sketches that can truly make us see the pictures on which they were based. On the other hand, the “abstract” motivic contrasts and transformations of a Schumann symphony can be just as deeply satisfying without an external story of any kind. In fact, Schumann’s compositional strategies are really not all that abstract: his symphony communicates emotions just as strongly as any program music does, even if those emotions may be hard to verbalize. Conversely, program music wouldn’t be able to get its message across if it didn’t make use of motivic procedures as sophisticated as the ones found in symphonies. Therefore it is impossible to draw a rigid line between “absolute” and “program” music. All three masterpieces heard tonight are highly expressive in their different ways, and all rely on compositional technique to achieve their goals, whether or not they are “about” something other than music.

Overture to *A Midsummer Night’s Dream*, Op. 21 (1826)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

Snapshot of History...

In 1826:

- James Fenimore Cooper publishes *The Last of the Mohicans*
- Beethoven completes his last string quartet
- Samuel Morey patents the internal combustion engine
- Schubert composes a song (“Serenade”) on an excerpt from Shakespeare’s *Cymbeline*, in German translation
- The last *auto de fé* is held in Spain

The Romantic generation felt Shakespeare to be one of its own. How could it not? The Bard’s works were filled with all the things the Romantics held dear: passionate love, fairytales, times long ago, and places far away...it was at the beginning of the 19th century that Shakespeare’s plays began to exert a profound influence on composers. Beethoven based the slow movement of his *String Quartet Op. 18, No. 1* on the tomb scene from *Romeo and Juliet*. Berlioz wrote a monumental dramatic symphony on the same subject, in addition to smaller works after *Hamlet* and *King Lear* and an opera after *Much Ado About Nothing*.

Felix Mendelssohn started reading Shakespeare as a child during the 1820s. His family spent long hours reading through or acting out entire plays in the German translations by August Wilhelm Schlegel and Ludwig Tieck, two important Romantic literary figures. The Mendelssohn family had a strong personal connection to these translations: Felix’s aunt Dorothea was married to A.W. Schlegel’s brother Friedrich, one of the leading German philosophers of the time.

None of the plays captured the young Mendelssohn’s imagination more than *A Midsummer Night’s Dream*, or *Ein Sommernachtstraum*, in the version he first encountered. In a letter written in mid-summer of 1826, the 17-year-old composer told his sister Fanny: “I have grown accustomed to composing in our garden; there I’ve completed two piano pieces in A Major and e minor. Today or tomorrow I am going to dream there the *Midsummer Night’s Dream*. It is, however, an enormous audacity...” The overture was completed less than a month later.

Mendelssohn moved in the world of Oberon and Titania, the fairy rulers of the enchanted woods near Shakespeare’s Athens, with the grace and ease of an elf. The four opening chords of the overture, played by the woodwind and horns, made history with their delicate orchestration. In each chord, some new instruments are added, gradually expanding the range. The chords are all major with the exception of the third one, which is minor; a subtle interplay between the modes is

thus introduced that will continue throughout the overture.

After this exceptional opening, we hear music that will forever be associated with Puck and the other elves and spirits in the forest. The fairy music is complemented by a more majestic, “earthly” melody, which turns out to be a quote from Carl Maria von Weber, whose own *Oberon*—not based on Shakespeare—was premièred the same year (1826) just two months before Weber’s premature death at age 40.

A third theme invokes the “hee-haw” of Bottom, the artisan-actor who, by magic, suddenly grew a donkey’s head and then proceeded to sweep fairy queen Titania off her beautiful feet. The three themes act out their own little comedy, evolving, interacting, and enchanting the listener. If we are to single out one detail, it must be the ending, where the “earthly” theme becomes absolutely celestial, played very softly and slowly by the violins as an exceptionally touching farewell gesture.

Symphony No. 4 in d minor, Op. 120

(1841, rev. 1851)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony
(now in Germany)

Died July 29, 1856 at Edenich, near Bonn

Snapshot of History...

In 1841:

- Ralph Waldo Emerson publishes *Self-Reliance*
- Russian poet Mikhail Lermontov is killed in a duel
- Antonín Dvořák is born
- Britain occupies Hong Kong
- The city of Dallas is founded in the independent Republic of Texas

During the first decade of his artistic maturity, Schumann wrote almost exclusively for piano solo. In those years he produced many of his most celebrated works (including *Carnival* and the C-Major *Fantasy*), but his early attempt at a symphony had remained unfinished.

Then, during a trip to Vienna in 1838, Schumann discovered the manuscript of Schubert’s *Great Symphony No. 9* in C Major and brought it back to Leipzig, where his friend Felix Mendelssohn

premièred it with the Gewandhaus Orchestra the next year. Under the spell of Schubert’s masterwork, Schumann wrote enthusiastically to his fiancée Clara Wieck: “I was supremely happy and had nothing left to wish for, except that you were my wife, and that I could write such symphonies myself.”

Both wishes were to come true very soon and, indeed, there seems to be a connection between the two. It was largely at his wife’s encouragement that Schumann tackled the symphonic genre and rose to its enormous challenges, producing, within the space of the single year 1841, *Symphony No. 1*, the *Overture, Scherzo, and Finale*, the first version of the *Symphony No. 4* in d minor, and the *Fantasy* for piano and orchestra in a minor.

After Beethoven, writing symphonies was never quite the same. In the words of German musicologist Carl Dahlhaus, “Beethoven had transformed the symphony into a monumental genre...[that] manifested compositional ambitions of the highest order, the audience it addressed being no smaller than the whole of humanity.” If Beethoven had based entire movements on a single and very short motif (as in the first movement of his Fifth), Schumann wanted to extend that principle to a whole work and use the same motifs in all movements. He sought to increase the work’s inner cohesion even more by leading one movement into the next without a break. Beethoven had occasionally linked movements in that way, as in the last three movements of his *Symphony No. 6*, or in his *Sonata quasi una Fantasia* for piano in E-flat Major (Op. 27, No. 1). In fact, Schumann first intended to call his work in the 1851 revision “Symphonic Fantasy,” before settling on “Symphony No. 4.” The composition, even so, is rather fantasy-like in merging the four movements into a single uninterrupted flow of music, as well as in the considerable liberties taken with traditional musical forms. (The idea of dispensing with breaks between movements, introduced into the symphony’s score in 1851, may also have been inspired by the example of Mendelssohn’s “Scottish” Symphony, which had been premièred in 1842.)

The first movement opens with a slow introduction whose melodic idea will be heard throughout the symphony. It is a majestic, solemn prelude characterized by the almost uninterrupted roll of the timpani, leading gradually into a passionate and animated fast section. The first movement has a regular exposition where the

musical material is first presented, a fairly regular development section where it is transformed and broken up into small fragments, but there is no real recapitulation. Instead of repeating the beginning of the fast section in its original form, Schumann introduces new material (a march in dotted rhythm that will return in the finale) and further variations on the main theme. The variations then come to an unexpected halt, followed immediately by the second movement, called "Romanze."

The brief "Romanze" opens and ends with a beautiful melody played by solo oboe and cellos. In between, we hear two variations on the first movement's slow introduction, one of them with solo violin. The return of the oboe melody leads into the boisterous third-movement "Scherzo," marked by strong accents and a powerful rhythmic drive. In sharp contrast with the Scherzo proper, we hear a soft and gentle Trio.

Traditionally, movements of this type end with the repeat of the Scherzo section after the Trio. Beethoven in some cases repeated a Trio a second time but still closed with the Scherzo (S-T-S-T-S, as in *Symphony No. 7*). Schumann, on the other hand, here uses S-T-S-T, and the third statement of the Scherzo is replaced by what is arguably the high point of the symphony: a quite unexpected slow section, based on previously heard material but entirely new in character. The tremolos of the strings and timpani create unusual excitement (not unlike the parallel passage in Beethoven's *Symphony No. 5*), resolved by the first measures of the finale, which take up the march theme from the first movement. The music remains joyful and vigorous to the end, but there is another peculiarity in the form. Rhythmic fragments of the march tune are used throughout the movement, but the theme itself, once heard, never comes back again. Instead, a brand-new theme appears just before the end: a sweeping melody ushering in a gradual acceleration of the tempo and an exuberant *presto* conclusion.

Pictures at an Exhibition (1874)

Modest Mussorgsky

Born March 21, 1839 in Karevo, in the Pskov district of Russia

Died March 28, 1881 in St. Petersburg

Orchestrated in 1922 by Maurice Ravel

Born March 7, 1875 in Ciboure,

Basses-Pyrénées, France

Died December 28, 1937 in Paris

Snapshot of History...

In 1874:

- Thomas Hardy publishes *Far from the Madding Crowd*
- Verdi's *Requiem* is first performed in Milan
- Johann Strauss Jr.'s operetta *Die Fledermaus* is first performed in Vienna
- The first independent exhibition of the Impressionist painters is held in Paris
- New York's Madison Square Garden opens (under the name of Barnum's Hippodrome)

Today, March 7, 2009:

- Maurice Ravel's 134th birthday

"What a terrible blow!" Mussorgsky exclaimed in a letter to the critic Vladimir Stasov in 1874, and he proceeded to paraphrase a famous passage from Shakespeare's *King Lear*: "Why should a dog, a horse, a rat, live on, when creatures like Hartman must die?" Victor Hartman, a gifted architect and painter and a close friend of Mussorgsky's, had recently died at the age of 39. A commemorative exhibit of his painting inspired Mussorgsky to pay a musical tribute to his friend by writing a piano suite based on his impressions of the paintings. The suite was not performed or published during the composer's lifetime, however, and it did not become universally known until Maurice Ravel orchestrated it in 1922.

Mussorgsky chose 10 of Hartman's pictures for musical illustration. The pictures are separated—at least in the first half of the work—by a melody called "Promenade" that portrays the visitor at the gallery strolling from picture to picture. It is fascinating to listen to the changes that the melody undergoes from one recurrence to the next: the impression left by the last picture seems to linger on as the

visitor proceeds to the next painting.

The first picture, "Gnomus," represents a toy nutcracker in the shape of a dwarf. The strange and unpredictable movements of this creature are depicted quite vividly. We hear the "Promenade" again, and are then ushered into "The Old Castle," where a troubadour (a medieval courtly singer) sings a wistful song. In Ravel's orchestration, this haunting melody is played by the alto saxophone.

The next picture—preceded again by the "Promenade"—is titled "Tuileries: Dispute between Children at Play." It is followed immediately—with no "Promenade" this time—by "Bydlo," the Polish oxcart, slowly approaching and then going away as its ponderous melody gets first louder and then softer.

A much shortened "Promenade," more lyrical in tone than before, leads the "Ballet of the Unhatched Chicks," based on the designs Hartman had made for the ballet *Trilbi* at the Maryinsky Theatre in St. Petersburg. In the ballet, which had music by Julius Gerber and choreography by the famous Marius Petipa, a group of children appeared dressed up as canaries; others, according to a contemporary description, were "enclosed in eggs as in suits of armor," with only their legs sticking out of the eggshells.

The next picture is titled, in the original, "'Samuel' Goldenberg und 'Schmuyle'." Hartman had painted a number of characters from the Jewish ghetto in Sandomierz, Poland, including a rich man in a fur hat and a poor one sitting with his head bent. Although Mussorgsky left no explanation of the movement, it has traditionally been understood as an argument between two Jews, one rich, the other poor. The rich Jew is represented by a slow-moving unison melody stressing the augmented second, considered an "Oriental" interval and indeed frequent in certain forms of Jewish chant and folk music with which Mussorgsky was familiar. The poor man is characterized by a plaintive theme whose repeated notes seem to be choking with emotion. Then, the two themes are heard simultaneously. In Ravel's orchestration, Goldenberg has the entire string section at his command, while Schmuyle tries to defend himself, desperately, to the sound of a single muted trumpet.

"Limoges, the Market: The Big News" portrays the hustle and bustle of an open market in France where people are busy gossiping and quarrelling.

What a contrast to go from here immediately to the "Catacombs." Hartman's watercolor shows the artist, a friend, and their guide, who is holding a lantern, examining the underground burial chambers in Paris. On the right, one can see a large pile of skulls which, in Mussorgsky's imagination, suddenly begin to glow. The "Promenade" theme appears completely transfigured, as the inscription in the score says, *Cum mortuis in lingua mortua* (With the dead in a dead language).

The next section, "The Hut on Fowl's Legs: Baba Yaga" evokes the witch of Russian folktales who lives in just such an edifice. Hartman had designed a clock in the form of the famous hut; its design survives only as a sketch. Mussorgsky's movement, whose rhythm has something of the ticking of a giant clock, has a mysterious-sounding middle section, after which the wilder and louder first material returns.

The "witch music" continues directly into the grand finale, "The Great Gate of Kiev," inspired by an ambitious design that was submitted for a competition but never built. For the immense architectural structure, Mussorgsky provided a grandiose melody resembling a church hymn and presented in rich harmonies. This theme alternates with a more subdued second melody, harmonized like a chorale. Near the end, the movement incorporates the "Promenade" theme; it leads directly into the magnificent final climax that, in many ways, symbolizes the grandeur of old Russia.

Program notes by Peter Laki.

Please refer to page 32 in your program book for biographies and orchestra roster.



NEVER UNDERESTIMATE
THE POWER OF MUSIC.

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

M
University of Michigan
Health System

University Musical Society thanks

Brian and Mary Campbell

for their generous support of the
New York Philharmonic Weekend.

130th Season
2008
09 UMS

St. Louis Symphony Orchestra

David Robertson conductor

Anssi Karttunen cello

THU, APR 2 | 8 PM
Hill Auditorium

American conductor David Robertson makes his UMS debut with the St. Louis Symphony Orchestra. Highly regarded for his impeccable musicianship and imaginative programming, he inspires and entralls audiences and musicians alike.

PROGRAM

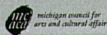
Wagner	"Good Friday Music" from <i>Parsifal</i> (1882)
John Adams	Guide to Strange Places (2001)
B. Zimmermann	Canto di Speranza (1957)
Sibelius	Symphony No. 5 in E-flat Major, Op. 82 (1915)

Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers.**



Call or Click For Tickets!

734.764.2538 | www.ums.org



and
**Brian and Mary
Campbell**
present

New York Philharmonic

Lorin Maazel, *Conductor*

Program

Sunday Evening, March 8, 2009 at 7:00
Hill Auditorium • Ann Arbor

Hector Berlioz

Roman Carnival Overture, Op. 9

Pyotr Ilyich Tchaikovsky

Suite No. 3 in G Major, Op. 55

Élégie (Andante molto cantabile)
Valse mélancolique (Allegro moderato)
Scherzo (Molto vivace)
Tema con variazioni (Andante con moto)

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

Igor Stravinsky

Le Sacre du printemps

First Part: The Adoration of the Earth

Introduction
The Augurs of Spring (Dances of the Young Girls)
Ritual of Abduction
Spring Rounds
Ritual of the Rival Tribes
The Adoration of the Earth
The Sage
Dance of the Earth

Second Part: The Sacrifice

Introduction
Mystic Circles of the Young Girls
Glorification of the Chosen One
Evocation of the Ancestors
Ritual Action of the Ancestors
Sacrificial Dance (The Chosen One)

The New York Philharmonic Weekend is sponsored by Brian and Mary Campbell.
Credit Suisse is the Global Sponsor of the New York Philharmonic.

43rd Performance of the
130th Annual Season

130th Annual
Choral Union Series

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

Funded in part by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* Newspapers, and *Detroit Jewish News*.

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby art for this evening's performance.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Programs of the New York Philharmonic are supported, in part, by public funds from the New York State Council on the Arts, New York City Department of Cultural Affairs, and the National Endowment of the Arts.

Instruments made possible, in part, by The Richard S. and Karen LeFrak Endowment Fund.

Steinway is the Official Piano of the New York Philharmonic.

New York Philharmonic downloads for DG Concerts are available exclusively on iTunes.

Additional recordings are available on major labels including Deutsche Grammophon, CBS/Sony, and New York Philharmonic Special Editions.

Lorin Maazel and the New York Philharmonic appear by arrangement with Columbia Artists Management LLC.

Large print programs are available upon request.

Now that you're in your seat...

What would music be without dance rhythms? Some of the earliest purely instrumental works were dances, and even the most serious symphonic forms cannot seem to exist without at least one dance movement. The *saltarello* is responsible for creating a "period" feel in Berlioz's Romantic opera about a 16th-century artist; the waltz, the polonaise, and various Russian folk dances were second nature to Tchaikovsky. And modern music may be said to have been born out of the spirit of the dance in Stravinsky's epoch-making *Le Sacre du printemps*.

Roman Carnival Overture, Op. 9 (1844)

Hector Berlioz

Born December 11, 1803 in La Côte-Saint-André, Isère, France

Died March 8, 1869 in Paris

Snapshot of History...

In 1844:

- Alexandre Dumas writes *The Three Musketeers*
- Verdi's *Ernani* premiered in Venice
- Tchaikovsky is four years old
- Joseph Smith, the founder of the Mormon Church, is murdered in Illinois
- In France, Gustave Courbet paints a famous portrait of his younger sister, Juliette
- Karl Marx and Friedrich Engels meet in Paris

Today, March 8, 2009:

- The 140th anniversary of Hector Berlioz's death

Berlioz's opera *Benvenuto Cellini*, based on the famous autobiography of the Italian Renaissance artist, was a total failure at the première, owing to the incomprehension and hostility of the Paris Opera House, and the conductor Habeneck in particular. After four disastrous performances, Berlioz addressed the following letter to the director of the Opera:

Sir, I have the honor to inform you that I withdraw my opera *Benvenuto Cellini*. I am perfectly convinced that you will receive this news with pleasure.

I have the honor to be, Sir, your devoted servant, H. Berlioz.

To prove that the opera's fiasco had nothing to do with the quality of his music, Berlioz used some of the material from *Benvenuto* in a new overture that, conducted by Berlioz himself, had to be encored at the first performance. In his *Memoirs*, Berlioz later recounted how Habeneck had ruined

the *saltarello* dance in the opera by conducting it at half the correct tempo. After the success of the same music in the *Roman Carnival Overture*, Berlioz said to Habeneck: "This is how it ought to go!" to which, Berlioz noted, "he took care to make no reply."

Roman Carnival quickly became a favorite with audiences both in France and abroad. Berlioz called the work an *ouverture caractéristique*, a term that stood for instrumental music with a definite dramatic meaning. Berlioz used two contrasting ideas from the opera. First comes the love duet between Cellini and Teresa—a melody first played by the English horn and then by the violas. The fast section is based on the opera's carnival chorus. The love duet is preceded by a fast introduction which, after only a few bars, is suddenly interrupted by a general rest. Both themes are then developed in succession; there are numerous surprising changes of key and unexpected *pianissimos* where the orchestral texture suddenly thins out, only to resume its brilliance a few moments later. The overture concludes with the above-mentioned fast dance, growing ever more exuberant to the end.

Suite No. 3 in G Major, Op. 55 (1884)

Pyotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

Tchaikovsky's four orchestral suites (the last being the popular *Mozartiana*) are lighter cousins of the symphonies. While they don't grapple with fate as those weightier works do, they are substantial orchestral pieces, and the composer took them quite seriously indeed, as his correspondence attests.

Unlike the symphonies, the suites lack complex sonata allegros; they open instead with one of several "character movements," each of which

Snapshot of History...**In 1884:**

- Nietzsche writes *Thus Spoke Zarathustra*
- Robert Louis Stevenson writes *The Treasure Island*
- Stravinsky is two years old
- The Metropolitan Opera opens in New York
- Catastrophic eruption of the volcano Krakatoa in Indonesia
- Brahms writes his *Symphony No. 3*

depicts a certain musical mood. *Suite No. 3*—a rather hefty, 40-minute work—begins with a lyrical “Elegy,” which starts out gentle and becomes increasingly passionate as it proceeds. The return of the opening melody towards the end of the movement is fashioned into a powerful *fortissimo* statement; the last word, following a haunting English horn solo, is once again calm and peaceful.

The second movement is a “Valse mélancolique”—one of those delicious Romantic works that combine the irresistible rhythm of the waltz with a sad and brooding disposition. It is followed by a lively and colorfully orchestrated “Scherzo.”

This is, however, an end-heavy work: the first three movements seem little more than introductions to the grandiose theme-and-variations crowning the suite. The theme, reminiscent of a folk dance, is introduced by the violins; in the course of the 12 variations that follow, all the instruments in the orchestra are featured in turn as Tchaikovsky adds one ingenious twist after another to the basic melody. Variation five is a fugue, variation seven a chorale, variation eight a pastoral solo for English horn. At the end of the lively variation nine, a virtuosic violin cadenza appears, seemingly out of the blue. The solo violin remains in the limelight throughout the following variation, after which a relatively quiet section prepares the way for the concluding extravaganza—a polonaise of majestic proportions, preceded by a solemn introduction in which the fateful trumpet fanfares from *Symphony No. 4* reappear thoroughly tamed, inviting everyone to join in the dance.

Le Sacre du printemps (The Rite of Spring)
(1913)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum,

near St. Petersburg, now Lomosoov, Russia

Died April 6, 1971 in New York City

Snapshot of History...**In 1913:**

- New York's Grand Central Terminal opens to the public
- Albert Schweitzer founds his hospital in Lambarene, French Equatorial Africa (Gabon)
- *Swann's Way* by Marcel Proust is published
- Rabindranath Tagore wins the Nobel Prize for literature
- Cecil B. DeMille's *The Squaw Man* is the first film made in Hollywood
- The first crossword puzzle and the first zipper appear

It all began like just another show for Serge Diaghilev's Paris-based company, the Ballets Russes. Diaghilev's magic formula, the combination of virtuoso dancing with the exotic appeal of far-away Russia had worked wonders with French audiences before; in addition, two of his previous productions, *The Firebird* and *Petrushka*, had revealed to the world the company's young star composer, Igor Stravinsky. But this time—maybe somewhat unexpectedly even for those involved—a few important lines were crossed, and music in the Western world was never the same again.

Russian writers and artists at the beginning of the 20th century were endlessly fascinated by the Russia of pre-Christian times. Medieval literature and contemporary peasant folklore were mined for clues about paganism, and several artists, including the poet Sergei Gorodetsky and the painter Nikolai Roerich, became noted experts on the subject.

Thus, paganism was “in,” and the possibility that the ancient Russians may have engaged in human sacrifice captured the imaginations of many at the time. (Incidentally, this hypothesis was never proven, but the burning of straw effigies, documented in modern folklore, was seen as a vestige of sacrificial practices.) Therefore, the dream that Stravinsky told about in his autobiography was a very timely one indeed:

One day, when I was finishing the last pages of *The Firebird* in St. Petersburg, I had a fleeting vision which came to me as a

complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.

As Richard Taruskin has shown in his monumental two-volume biography of Stravinsky, the composer provided the germinal idea for at least the last scene of the ballet, and Roerich, with his vast knowledge of ethnological and archeological writings, helped create an authentic scenario. It was to be a ballet "devoid of plot in the conventional sense, one that would not narrate its action but depict it pure, not represent it but present it....[It] would not tell a story of a pagan ritual; it would be that ritual." Stravinsky and Roerich seem to have decided together that the "Great Sacrifice" should be preceded by a celebration of the Earth, with traditional ritual games re-enacted onstage and culminating in a wild stomping dance.

In its final form, the scenario incorporates a number of allusions to ancient Russian folk rituals, and accordingly, the music relies heavily on ancient Russian folk songs taken from published collections. This is important to emphasize because in later years, anxious to project a "cosmopolitan" image, Stravinsky went to great lengths to deny the presence of any original folk material in *The Rite of Spring*.

The following summary of the action, apparently written by the composer himself, was published in the program for the Moscow concert premiere in 1914:

Scenes of pagan Russia, united inwardly by the mystery of the great upsurge of all the creative powers of Spring...

Part I: The Kiss of the Earth. The celebrants of Spring are seated on hills. They blow *dudki* (reed pipes). Youths learn the art of divination from an old woman who knows all the secrets of Nature. Young maidens, costumed and with painted faces, come from the river in single file. They dance the Spring Dance. This is followed by the Game of Abduction and the Spring Rounds, for which the youths divide into different tribes that attack each other. An opening is cleared for the Eldest and Wisest, who enters at the head of a religious procession.

The games stop and the people wait, trembling, for the blessing of the earth. The Eldest makes a sign to kiss the earth and everyone dances, stomping the earth.

Part II: The Great Sacrifice. Night. The maidens perform secret games and group themselves in circles. One of the maidens is chosen for the Sacrifice. Fate points to her twice: twice she is caught in one of the circles without an exit. The maidens dance a martial dance honoring the Chosen One. The Invocation of the Ancestors. The maidens bring the Chosen One to the Elders, and the Sacrificial Dance begins before the Eldest and Wisest.

Part I begins with a bassoon solo written in the instrument's highest register that, with its unusual tone color, immediately creates a mysterious atmosphere. The melody itself is derived from a Lithuanian folksong, but Stravinsky had totally changed the character of the original. He was obviously less interested in literal fidelity to the source than in a creative transformation of his originals into something far more profound and powerful.

The bassoon melody is answered by other woodwind instruments playing short and poignant themes. After a *fortissimo* climax, the bassoon solo returns, interrupted this time by some violin *pizzicatos* (plucked notes) that lead into the next section, "Auguries of Spring (Dances of the Young Girls)." This movement is based on a rhythmic *ostinato* (constantly recurring rhythmic pattern) consisting of equal eighth-notes in the violins; within the groups of four eighth-notes, however, the emphasis is constantly shifting. The result is a highly irregular and totally unpredictable rhythm, over which the winds introduce their mostly symmetrical, folksong-like melodies.

The next section, "Game of Abduction," has a pentatonic theme (playable on the piano's black keys). The notes are all of equal length but their grouping is again irregular. "Spring Rounds" starts with another pentatonic melody played by the clarinets, followed by a slow, march-like section in which a string *ostinato* is set against a highly expressive melody played by four solo violas (we heard it earlier on the trumpets, but note how orchestration and tempo change a melody's character!). Piccolo and E-flat clarinet add their piercing and doleful counterpoint. The melody is

repeated *fortissimo* by the entire orchestra, only to be interrupted by a high-pitched flute signal that announces a new tempo and an intensification of the dance. The slow clarinet melody that started the movement returns at the end.

"Games of the Rival Clans" is based on a melody that is played alternately by different groups of instruments (such as violins as opposed to horns, for example). In the midst of these relatively quick-paced melodies, a slow and ponderous theme makes its unexpected appearance in the tenor and bass tubas. It is the theme of the Eldest and Wisest, who in the next section ("Procession of the Wise Elder") takes center stage as the entire orchestra adds various ornamental figures to the solemn and austere brass melody. After four mysterious and suspenseful measures ("Adoration of the Earth—The Wise Elder"), the "Dance of the Earth" begins. Over a relentless ostinato in the bass, the rest of the orchestra strikes repeated chords in irregular groupings, gradually raising the volume to a quite literally "earth-shattering" climax, at which point the music abruptly stops.

Part II ("The Sacrifice"), like Part I, begins with a slow introduction. Against a tapestry of lush woodwind sonorities, a tenderly lyrical pentatonic theme emerges that bears a certain resemblance to the great Russian melodies of *The Firebird* and *Petrushka*. This is also the main melody of the next section, "Mystical Circles of the Young Girls," which starts with six solo violas. A new theme soon appears in the alto flute, repeated, in a quite unusual manner, in parallel sevenths. It is during this mystical slow movement that one of the girls is chosen for the sacrifice. Her selection is announced by 11 drumbeats, immediately followed by her glorification in a quick movement of great rhythmic complexity. In the "Evocation of the Ancestors," the entire wind section repeats two chords in the same rhythm, in a somewhat chorale-like fashion; the ancestors make their entrance with an eerier-sounding duo of the English horn and the alto flute to the soft rhythmic accompaniment of the strings and percussion. Musically and dramatically, this is the preparation for the grand finale, the "Sacrificial Dance," whose wild accents surpass in boldness everything heard before. The irresistible energy of this movement never lets up until the quite unexpected ending.

The Paris première of the *Rite of Spring*, on May 29, 1913, went down in history as one of the greatest scandals ever to have erupted over

a new piece of music. The performance was nearly drowned out by shouted insults, catcalls, slaps in the face, and a general pandemonium. (A detailed description of this remarkable evening may be found in Thomas F. Kelly's excellent book *First Nights*.) It is unclear how much of the uproar was due to the music, and how much to Nijinsky's choreography. How many people in the audience reacted to the musical and artistic revolution manifest in the work? And how many were simply being manipulated and swept away in the universal brouhaha? We will never know. Yet in this ballet the sounds of a brute force attacked the calm, apparently untroubled prosperity of the Parisian *belle époque* like an army of barbarians. A year later, that *belle époque* was shattered forever by the cannons of World War I.

After the end of the war, *The Rite of Spring* quickly became established in the West as a modern classic—a work whose time had indeed come. (In fact, its triumph had begun before the outbreak of the war, in April 1914, with the Paris concert première led by Pierre Monteux, who had also conducted the work at the ballet.) No composer could avoid the challenge of coming to terms with *The Rite of Spring*, one way or another, ever since. Yet Russia for a long time failed to appreciate this profoundly Russian work. Indeed, the work's vehement rejection by Russian critics precipitated the final break between Stravinsky and his native country. While Stravinsky became, in Taruskin's words, "the uncrowned king of French music," "as a 'Russian composer,' [he] was finished."

Program notes by Peter Laki.

Founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, the **New York Philharmonic** is by far the oldest symphony orchestra in the US and one of the oldest in the world. It currently plays some 180 concerts a year, and on December 18, 2004, gave its 14,000th concert—a milestone unmatched by any other symphony orchestra in the world.

Lorin Maazel began his tenure as Music Director in September 2002, the latest in a distinguished line of 20th-century musical giants that has included Kurt Masur (Music Director from 1991 to the summer of 2002, named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre

Boulez (1971–77); and Leonard Bernstein, who was appointed Music Director in 1958 and given the lifetime title of Laureate Conductor in 1969. In September 2009, Alan Gilbert will become the Orchestra's next Music Director.

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works, such as Dvořák's *Symphony No. 9*, Rachmaninoff's *Piano Concerto No. 3*, Gershwin's *Concerto in F*, and Copland's *Connotations*, in addition to the US premières of works such as Beethoven's *Symphonies Nos. 8 and 9* and Brahms's *Symphony No. 4*. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer- and Grammy Award-winning *On the Transmigration of Souls*; Stephen Hartke's *Symphony No. 3*; Augusta Read Thomas's *Gathering Paradise: Emily Dickinson Settings* for soprano and orchestra; and Esa-Pekka Salonen's *Piano Concerto*.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák,

Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58), Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 422 cities in 59 countries on five continents. In February 2008 the Orchestra, led by Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea—the first visit there by an American orchestra and an event that was watched around the world and for which the Philharmonic received the 2008 Common Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, the first European tour with Toscanini; the first South American Tour in 1951; the first Tour to the USSR in 1959; the 1984 Asia Tour, including the first Tour of India; the 1998 Asia Tour, the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

The Philharmonic, a longtime media pioneer, began radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week*—syndicated nationally 52 weeks per year, and available on www.nyphil.org and XM Satellite Radio. The Orchestra's concerts are also broadcast throughout Europe on BBC Radio 3. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein's *Young People's Concerts* on CBS. Its television presence has continued with annual appearances on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. More recently, the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live, and released by DG Concerts exclusively on iTunes. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available.

On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.

UMS ARCHIVES

This weekend's performances mark the New York Philharmonic's 15th and 16th performances under UMS auspices. The Philharmonic made its UMS debut in March 1916 under the baton of Josef Stransky. Most recently, the Philharmonic appeared under the direction of Lorin Maazel at Hill Auditorium in February 2005. Following its UMS debut with Maestro Stransky, the Philharmonic has been led in Ann Arbor by Walter Damrosch, John Barbirolli, Dimitri Mitropoulos, Leonard Bernstein, Seiji Ozawa, Pierre Boulez, and Lorin Maazel.

This weekend's performances mark Lorin Maazel's eighth and ninth UMS appearances. Maestro Maazel made his UMS debut at Hill Auditorium in March 1953 directing the Gershwin Concert Orchestra and soloists on an all-Gershwin program.

New York Philharmonic

2008/2009 Season

Lorin Maazel
Music Director

Leonard Bernstein, *Laureate*
Conductor, 1943–1990
Kurt Masur, *Music Director Emeritus*

Xian Zhang
Associate Conductor
The Arturo Toscanini Chair

Violin

Glenn Dicterow, *Concertmaster*
The Charles E. Culpeper Chair
Sheryl Staples, *Principal Associate*
Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim, *Assistant Concertmaster*
The William Petschek Family Chair
Enrico Di Cecco
Carol Webb
Yoko Takebe

Minyoung Chang
Hae-Young Ham
The Mr. and Mrs. Timothy M. George
Chair
Lisa GiHae Kim
Kuan-Cheng Lu
Newton Mansfield
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Bacot Shamel Chair
Fiona Simon
Sharon Yamada
Elizabeth Zeltser+
Yulia Ziskel+

Marc Ginsberg, *Principal*
Lisa Kim*
In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel I. Picket Chair
Duoming Ba+

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair
Martin Eshelman+
Judith Ginsberg
Myung-Hi Kim+
Hanna Lachert
Daniel Reed
Mark Schmoockler
Na Sun
Vladimir Tsybin
Sanford Allen++
Eva Burmeister++
Shan Jiang++
Krzysztof Kuznik++
Joo Jin Lee++
Matthew Lehmann++
Setsuko Nagata++
Eiko Tanaka++

Viola

Cynthia Phelps, *Principal*
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
Irene Breslaw**
The Norma and Lloyd Chazen Chair
Dorian Rence

Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair
Dawn Hannay

Vivek Kamath
Peter Kenote
Barry Lehr
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen
Chair

Cello

Carter Brey, *Principal*
The Fan Fox and Leslie R. Samuels
Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Qiang Tu
The Shirley and Jon Brodsky
Foundation Chair
Evangeline Benedetti

Eric Bartlett
The Mr. and Mrs. James E. Buckman
Chair
Elizabeth Dyson
Valentin Hirsu+
Maria Kitsopoulos
Sumire Kudo
Ru-Pei Yeh
Wei Yu
Nancy Donaruma++
Jeanne LeBlanc++

Bass

Eugene Levinson, *Principal*
The Redfield D. Beckwith Chair
Jon Deak*
Orin O'Brien

William Blossom
The Ludmila S. Hess and Carl B. Hess
Chair
Randall Butler
David J. Grossman
Satoshi Okamoto
Michele Saxon+
Leonid Finkelshteyn++
Rion Wentworth++

Flute

Robert Langevin, *Principal*
The Lila Acheson Wallace Chair
Sandra Church*
Renée Siebert
Mindy Kaufman
Alexandra Sopp++

Piccolo

Mindy Kaufman

Oboe

Liang Wang, *Principal*
The Alice Tully Chair
Sherry Sylar*+
Robert Botti
Matthew Dine++
Keisuke Ikuma++

English Horn

Thomas Stacy
The Joan and Joel Smilow Chair

Clarinet

Stanley Drucker, *Principal*
The Edna and W. Van Alan Clark
Chair
Mark Nuccio*
The Honey M. Kurtz Family Chair
Pascual Martinez Forteza
Stephen Freeman
Albert Regni++

E-Flat Clarinet

Mark Nuccio

Bass Clarinet

Stephen Freeman

Saxophone

Albert Regni++

Baritone

Judith LeClair, *Principal*
The Pels Family Chair
Kim Laskowski*
Roger Nye
Arlen Fast
Fraser Jackson++

Contrabassoon

Arlen Fast


CREDIT SUISSE

Global Sponsor

Horn

Philip Myers, *Principal*
The Ruth F. and Alan J. Broder Chair
 Erik Ralske, *Acting Associate Principal*
 Thomas Jöstlein**
 R. Allen Spanjer
 Howard Wall
 Richard Hagen++
 R.J. Kelley++
 Cara Kizer++
 David Smith++

Trumpet

Philip Smith, *Principal*
The Paula Levin Chair
 Matthew Muckey*
 Ethan Bendorf
 Thomas V. Smith
 Kenneth Decarlo++

Trombone

Joseph Alessi, *Principal*
The Gurnee F. and Marjorie L. Hart Chair
 David Finlayson
The Donna and Benjamin M. Rosen Chair
 Carl Lenthe++

Bass Trombone

James Markey

Tuba

Alan Baer, *Principal*
 Morris Kainuma++

Timpani

Markus Rhoten, *Principal*
The Carlos Moseley Chair
 Joseph Pereira**+

Percussion

Christopher S. Lamb, *Principal*
The Constance R. Hoguet Friends of the Philharmonic Chair
 Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
 Joseph Pereira+
 Charles Settle++
 Erik Charlston++

Harp

Nancy Allen, *Principal*
The Mr. and Mrs. William T. Knight III Chair
 Jessica Zhou++

Keyboards

In Memory of Paul Jacobs

Harpichord

Lionel Party+

Piano

The Karen and Richard S. LeFrak Chair
 Harriet Wingreen
 Jonathan Feldman+

Organ

Kent Tittle+

Librarians

Lawrence Tarlow, *Principal*
 Sandra Pearson**

Orchestra Personnel Manager

Carl R. Schiebler

Stage Representative

Louis J. Patalano

Stage Crew

Fernando Carpio
 Joseph Faretta
 Michael Pupello

Audio Director

Lawrence Rock

*Associate Principal

**Assistant Principal

+On Leave

++Replacement/Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

Honorary Members of the Society

Pierre Boulez
 Zubin Mehta
 Carlos Moseley

New York Philharmonic

Paul B. Guenther, *Chairman*
 Zarin Mehta, *President and Executive Director*

Administration

Eric Latzky, *Vice President, Communications*
 Miki Takebe, *Vice President, Operations*
 Matias Tarnopolsky, *Vice President, Artistic Planning*
 Nishi Badhwar, *Orchestra Personnel Assistant/Auditions Manager*
 Daniel Boico, *Manager, Artistic Administration*
 James Eng, *Operations Assistant*
 Katherine E. Johnson, *Associate Director of Public Relations*
 Brendan Timins, *Operations Manager*

Lorin Maazel



Lorin Maazel (*Conductor*), who has led more than 150 orchestras in more than 5,000 opera and concert performances, became Music Director of the New York Philharmonic in September 2002. His appointment came 60 years after his debut with the Orchestra at Lewisohn Stadium, then the Orchestra's summer venue. As Music Director he has conducted nine world première/New York Philharmonic commissions, including the Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls* by John Adams; Stephen Hartke's *Symphony No. 3*; Melinda Wagner's *Trombone Concerto*; and Steven Stucky's *Rhapsodies* for Orchestra. He has led cycles of works by Brahms, Beethoven, and Tchaikovsky, and conducted the Orchestra's inaugural performances in the DG Concerts series—a groundbreaking initiative to offer downloadable New York Philharmonic concerts exclusively on iTunes.

Maestro Maazel has taken the Orchestra on numerous international tours, including the historic visit to Pyongyang, Democratic People's Republic of Korea, in February 2008—the first performance there by an American orchestra. Other recent tours have included Europe 2008 in August–September; Asia 2008—to Taipei, Kaohsiung, Hong Kong, Shanghai, and Beijing in February; the May 2007 Tour of Europe; the November 2006 visit to Japan and Korea; the Philharmonic Tour of Italy in June 2006, sponsored by Generali; the two-part 75th Anniversary European Tour to 13 cities in five countries in Fall 2005; and residencies in Cagliari, Sardinia, and the Bravo! Vail Valley Music Festival in Colorado.

In addition to the New York Philharmonic, Maestro Maazel is Music Director of the Palau de les Arts Reina Sofia in Valencia, Spain. A frequent conductor on the world's operatic stages, he returned to The Metropolitan Opera in January 2008 for the first time in 45 years to conduct Wagner's *Die Walküre*.

Prior to his tenure as New York Philharmonic Music Director, Maestro Maazel led more than 100 performances of the Orchestra as a guest conductor. He served as Music Director of the Bavarian Radio Symphony Orchestra (1993–2002), and has held positions as Music Director of the Pittsburgh Symphony Orchestra (1988–96); General Manager and Chief Conductor of the Vienna Staatsoper (1982–84); Music Director of The Cleveland Orchestra (1972–82); and Artistic Director and Chief Conductor of the Deutsche Oper Berlin (1965–71). He is an Honorary Member of the Israel Philharmonic Orchestra, and an Honorary Member of the Vienna Philharmonic.

A second-generation American born in Paris, Maestro Maazel was raised and educated in the US. He took his first violin lesson at age five and conducting lesson at seven. Between ages nine and 15 he conducted most of the major American orchestras. In 1953 he made his European conducting debut in Catania, Italy.

Maestro Maazel is also an accomplished composer. His opera, *1984*, received its world première on May 3, 2005 at London's Royal Opera House, Covent Garden. It was revived in the 2007/08 season at the Teatro alla Scala in Milan, and the DVD has been released by Decca.



PERFORMANCE
NETWORK
THEATRE

734.663.0681

www.performancenetwork.org



2008 - 2009 SEASON

Jan. 8 - Feb. 8 **Rosencrantz and Guildenstern Are Dead**

Bumbling duo Rosencrantz and Guildenstern, two minor characters from Hamlet, take center stage and turn Shakespeare's masterpiece upside down. Witty word play and an existential bent have made this satirical comedy a classic for over 40 years.

Mar. 5 - Apr. 5 **A Feminine Ending**

Amanda Blue's extraordinary life unravels in this offbeat tale for anyone who's dreamed of having it all.

Apr. 23 - May 24 **Fences**

Pulitzer Prize and Tony Award winning American classic about a 1950s African-American family and the complicated relationships that hold them together—and tear them apart.

Jun. 11 - Jul. 12 **A Picasso**

Pablo Picasso goes head to head with a beautiful member of the the German Gestapo.

Jul. 23 - Aug. 30 **The Blonde, The Brunette and the Vengeful Redhead**

A one-woman play about a very desperate housewife.



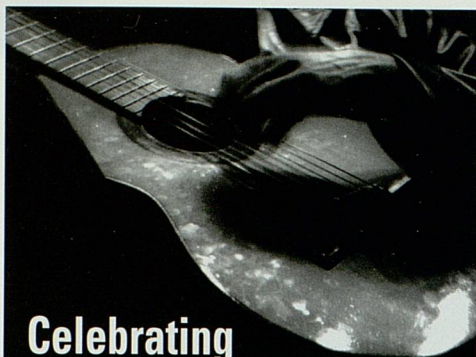
At Donaldson & Guenther,
we practice dentistry as a fine art.

Cosmetic, Implant and Restorative Dentistry

DONALDSON & GUENTHER

734.971.3450 www.dgdent.com

3100 East Eisenhower Parkway, Ann Arbor



**Celebrating
130 Successful Seasons**

Jaffe
JAFFE RAITT HEUER & WEISS

Celebrating **40** Years
2015

**ATTORNEYS &
COUNSELORS**

Ann Arbor
Detroit
Southfield

WWW.JAFFELAW.COM

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

proud supporter of



WWW.CPRS-AA.COM



AS SEEN IN
NEW BEAUTY
MAGAZINE

Trust the cosmetic surgery experts.

With so many options in cosmetic surgery and restorative treatments, it's important to get the facts from board-certified plastic surgeons. For a confidential consultation, call **734 712-2323**



Paul Izenberg, MD

David Hing, MD

Richard Beil, MD

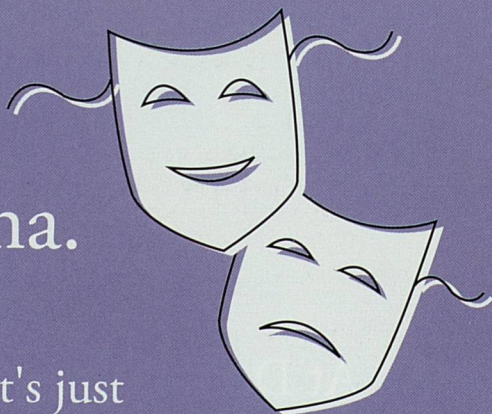
Daniel Sherick, MD

**CENTER FOR PLASTIC &
RECONSTRUCTIVE SURGERY**

Offices in Ann Arbor, Brighton, Chelsea, and Saline

Passion.
Drama.
Intrigue.

And that's just
Morning Edition.



Michigan Radio brings you stories, conversations and reports that help you understand your state, your nation, and your world... all day, everyday, all across southern Michigan



Your NPR News Station

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

UMS/Experience

• UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and art, while efforts in Audience Development raise awareness of the positive impact the performing arts and education can have on the quality of life in our community. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational and residency events are posted online at www.ums.org approximately 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. 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 and community events to both inform the public about arts and culture and provide forums for discussion and celebration of the performing arts. 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
- **Community Receptions** – Opportunities for audiences to network and socialize with each other and with artists

UMS is grateful to the University of Michigan for its support through the U-M/UMS Partnership Program of many educational activities scheduled in the 08/09 season. These activities provide opportunities for students, faculty, and other members of the University and southeast Michigan communities to deepen their connection with the artists on the UMS series.



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.**



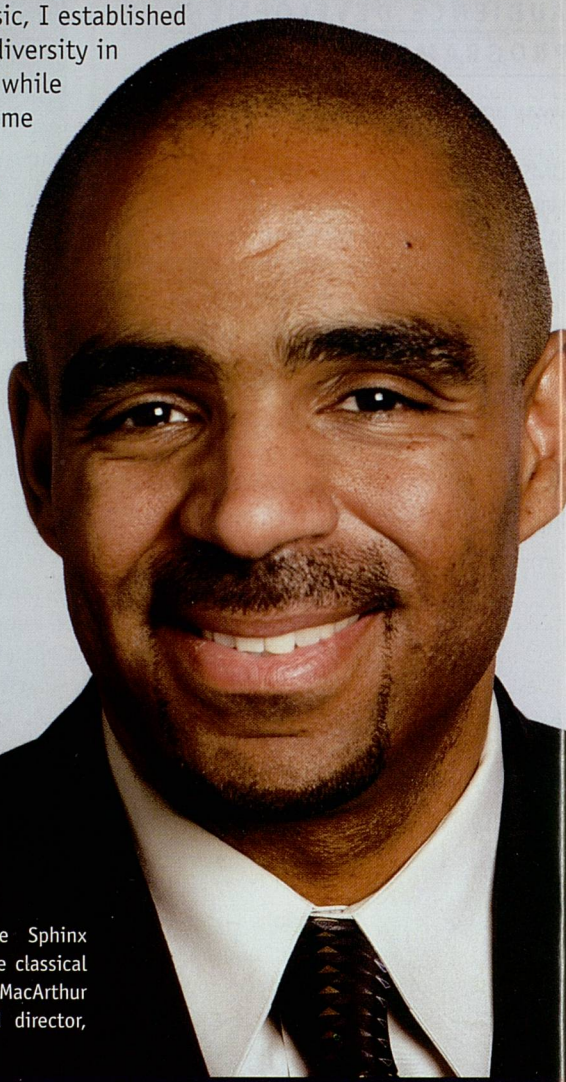
ALUMNI ASSOCIATION
UNIVERSITY OF MICHIGAN

Uniting the Leaders and Best

Aaron Dworkin, '97, MM'98

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

www.umalumni.com



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.

WINTER 2009 NETWORK PERFORMANCES

- Rubberbandance Group
- Lawrence Brownlee / Martin Katz
- 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 daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The Winter 2009 season features special youth presentations of Rubberbandance Group, Sweet Honey

In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes & 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 educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.

PROUDLY SUPPORTING
THE UNIVERSITY
MUSICAL SOCIETY

*...Matching every
splendid performance
with one of our own!*

Reinhart

Charles Reinhart Company Realtors

www.ReinhartRealtors.com

Some think
anticipation.

**We think
track record.**

New York Philharmonic

Private Banking • Investment Banking • Asset Management

We look at things from a different perspective - for the benefit of our clients. An approach we share with the New York Philharmonic. As Global Sponsor we are proud to support a renowned institution that continuously sets new standards in innovation - redefining classical music. This mutual tradition of challenging conventional thinking helps us to realize new opportunities for our clients. This has been our ambition since 1856.
www.credit-suisse.com/sponsorship

Thinking New Perspectives.

CREDIT SUISSE 

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. Further, the UMS curricular materials are available online at no charge to the general public. All materials are designed to connect to the curricular standards via the Michigan Grade Level Content Expectations.

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 ID when purchasing tickets. Check out 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 information contact UMS Group Sales at umsgroupsales@umich.edu or 734.763.3100.

Teacher Advisory Committee

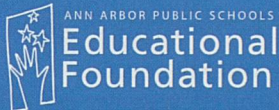
This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development. If you would like to participate, please contact umsyouth@umich.edu.

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.



Be part of
the solution.

Ann Arbor has always valued excellence in education. One way to ensure our public schools remain distinguished is through private funding. The Ann Arbor Public Schools Educational Foundation supports innovative programs that give our students and teachers the tools to excel, creating a brighter future for our community.



Become part of the solution
at SupportAnnArborSchools.org
or call 734-994-1969.

ZANZIBAR

contemporary american
dining w/ global influences

"★★★★"-DETROIT FREE PRESS

"ADVENTUROUS AND DELICIOUS"
-ANN ARBOR NEWS



lunch · dinner · sunday brunch

private rooms · reservations
outdoor dining on the patio

216 s. state street 994-7777
zanzibarannarbor.com

PROUD SUPPORTERS OF THE
UNIVERSITY MUSICAL SOCIETY
SINCE 1992



RED HAWK
BAR & GRILL

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

316 s. state street 994-4004
redhawkannarbor.com



More great
performances
after the curtain
comes down

90.5 Classical

90.5 Community Concerts

Jazz Til' Midnight

90.5 WKAR

For schedule information, visit WKAR.org

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. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This year's Breakin' Curfew takes place on Friday, May 8, 2009.

UMS Family

The Winter 2009 season features family performances of Rubberbandance Group and Dan Zanes & Friends. Family-friendly performances also include the 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 visit www.ums.org and sign up for UMS E-News and check the box for Classical Kids Club.

Education Program Supporters

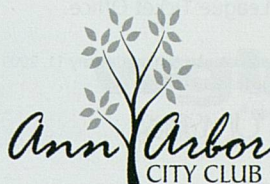


Ford Motor Company Fund
and Community Services

Michigan Council for Arts and Cultural Affairs

University of Michigan

Anonymous Arts at Michigan	Miller, Canfield, Paddock and Stone, P.L.C.
Bank of Ann Arbor	The Mosaic Foundation, Washington DC
Bustan al-Funun Foundation for Arab Arts	THE MOSAIC FOUNDATION (of R. & P. Heydon)
The Dan Cameron Family Foundation/Alan and Swanna Saltiel	National Dance Project of the New England Foundation for the Arts
CFI Group	National Endowment for the Arts Performing Arts Fund
Community Foundation for Southeast Michigan	Prudence and Amnon Rosenthal K-12 Education Endowment Fund
Doris Duke Charitable Foundation	Rick and Sue Snyder Target
DTE Energy Foundation	UMS Advisory Committee
The Esperance Family Foundation	University of Michigan Credit Union
GM Powertrain Willow Run Site	University of Michigan Health System
David and Phyllis Herzog Endowment Fund	U-M Office of the Senior Vice Provost for Academic Affairs
Honigman Miller Schwartz and Cohn LLP	U-M Office of the Vice President for Research
JazzNet Endowment	Wallace Endowment Fund
WK Kellogg Foundation	
Masco Corporation Foundation	



The City Club hits all the right notes!

Fine Dining • Special Events
Classes • Bridge • Trips
Lectures • Art Exhibits
Business • Wi-Fi
Networking

Too, our spacious new Ballroom
is perfect for your next event!

Come Join Us!
1830 Washtenaw Ave 734.662.3279
www.annarborcityclub.org

• 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.

Sponsored by 

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 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 five 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.

Winter 2009 Arts & Eats Events:

- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- St. Louis Symphony Orchestra, Thurs. 4/2

Sponsored by 

 arts.umich.edu

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

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.



IRIS CLEANERS

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

Non-toxic

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

2268 S. Main St.

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

734-998-1245

*An environmentally
friendly new way of
dry cleaning.*



www.irisdrycleaners.com

Watch.

Listen.

Learn.

wgte
Public Media

- WGTE TV
- WGTE FM 91.3
Toledo
- WGFE FM 90.7
Lima
- WGBE FM 90.9
Bryan
- WGDE FM 91.9
Defiance
- The Educational
Resource Center
- The Early Learning
and Outreach Center

419-380-4600 www.wgte.org

*Measure
for
Measure*
A Men's Choral Society

Steven Lorenz,
Conductor

With the idea that singing is for a lifetime, Measure for Measure was organized in 1988 to give experienced male singers an opportunity to perform music arranged for male chorus. We have grown to over 70 enthusiastic voices and have been sharing our music within the state, nationally and internationally since our inception.

2008 - 2009 season

Sunday, Nov. 16, 2008
Bowling Green, OH

Friday, Dec. 5, 2008
Ann Arbor

Saturday, Dec 6, 2008
Detroit

Saturday, Mar. 7, 2009
Port Huron

Saturday, Apr 4, 2009
Plymouth

Sunday, May 31, 2009
Ann Arbor

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



734-649-SONG (7664)
www.measure4measure.org

*Remembering
Marty & Rosalie
Edwards*

EDWARDS BROTHERS, INC.
is proud to support the

2008/09
*University
Musical Society*
in its 130th season

EB EDWARDS
BROTHERS
INCORPORATED

Book and Journal Manufacturing Since 1893

PRELUDE DINNERS

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

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

Sunday, January 11, 6 pm

Guarneri String Quartet

Speaker: **Christopher Kendall**

Saturday, February 7, 5:30 pm

Lawrence Brownlee / Martin Katz

Speaker: **George Shirley**

Saturday, February 14, 5:30 pm

Batsheva Dance Company

Speaker: **A Company representative**

Saturday, March 7, 5:30 pm

New York Philharmonic

Speaker: **Zarin Mehta**

Saturday, March 14, 5:30 pm

The Silk Road Ensemble / Yo-Yo Ma

Speaker: **Joseph Gramley**

Thursday, April 2, 5:30 pm

St. Louis Symphony

Speaker: **David Robertson**

Saturday, April 4, 5:30 pm

Chick Corea/John McLaughlin

Speaker: **Linda Yohn**

Friday, April 24, 5:30 pm

Julia Fischer / Milana Chernyavska

Speaker: **Jim Toy**

UNIVERSITY
ums
MUSICAL SOCIETY

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 not only of 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:

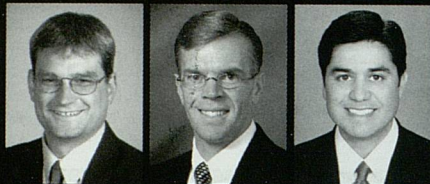
- Enhancing corporate image
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

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.

Professional Investment Management



Kent Bartell
MBA, ASA

Paul Messiter
MBA, CFP®

Fernando Ortiz
CFP®

- Wealth planning and management
- Fee-only, objective advice
- No commissions or product sales
- Personal service
- Rigorous, proven methodology
- Deep resources
- Registered Investment Advisor
- Free initial consultation

Call on us for wealth management
or professional management of
your University Retirement Plan.

TISCH
is now StanCorp Investment Advisers



216 East Washington St., Ann Arbor, MI, 48104
734.994.1188 • 877.847.2446



08:80th anniversary
09:season

Jan 24 Magic Flute
MOZART

Midsummer in
March

Mar 21 **MENDELSSOHN**
A Midsummer Night's Dream Selections
WALTON
Suite from "The Wise Virgins"

MENDELSSOHN
Symphony No. 5 "The Reformation"

A Grand Affair

Apr 18 **SHOSTAKOVICH**
Cello Concerto No. 1

MAHLER
Symphony No. 4

CHAMBERS
Watershed 80th Anniversary Commission

TICKETS: \$5-\$47

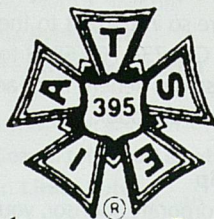
ann arbor symphony orchestra

The Fine Art of Music

www.a2so.com

734/994-4801

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



Stagehands

Projectionists

Serving Ann Arbor area
entertainment needs since 1914

Phone (734) 845-0550

FAX (734) 482-0380

• UMS VOLUNTEERS

UMS Advisory Committee

The UMS Advisory Committee is an organization of 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the UMS Advisory Committee is to raise community awareness and funds for UMS's nationally acclaimed arts education program. Members contribute their time and talents in a wide variety of ways consistent with their interests.

Fundraising projects include the **Ford Honors Program Gala, On the Road Auction, and Delicious Experiences.**

Advisory Ambassadors and **Youth Performance Ushering** are two projects that involve direct contact with local school-children, teachers, and community groups.

All Advisory Committee members serve as UMS advocates to the greater community by encouraging attendance at UMS performances and participation in UMS and Advisory Committee programs and events.

Two upcoming events include:

Ford Honors Program and Gala January 24, 2009

This year's program will honor the Royal Shakespeare Company, RSC Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artists awards.

Following the program and award presentations, the UMS Advisory Committee will host a Gala reception and dinner to benefit UMS Education Programs.

On the Road Auction

For each of the last three years, approximately 300 people have enjoyed an evening of food, music, and silent and live auctions, netting more than \$70,000 each year to support UMS Education Programs. On the Road 2009 will be held on September 11, 2009.

Please call 734.764.8489 for more information.

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.

Detroit Jazz Fest



**AMERICA'S LARGEST
FREE
JAZZ FESTIVAL
TURNS 30
THIS YEAR**

**September 4-7, 2009
Don't miss it!**

Become a member of the
DJF Rhythm Section
and get great perks
www.detroitjazzfest.com

Music On All Cylinders • Labor Day Weekend

Support **UMS!**

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

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

Contact us for details on the specific benefits of each level

Presenters Circle

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

Friends

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

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

Name(s)

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

Address

City

State

Zip

Day Phone

Eve. Phone

E-mail

Comments or Questions

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

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

Account

Expiration Date

Signature

Security Code

- I do not wish to receive non-deductible benefits.
- My company will match this gift. Matching gift form enclosed.

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

• ANNUAL FUND SUPPORT

July 1, 2007–November 1, 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 November 1, 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.**

DIRECTOR

\$100,000 or more

Anonymous

Maurice S. and Linda G. Binkow

Leonore M. Delanghe Trust

Doris Duke Charitable Foundation

Ford Motor Company Fund and
Community Services

W.K. Kellogg Foundation

Michigan Council for Arts and Cultural Affairs

Pfizer Global Research & Development:

Ann Arbor Laboratories

University of Michigan Health System

Robert and Pearson Macek

Masco Corporation Foundation

Natalie Matovinović

THE MOSAIC FOUNDATION (of R. & P. Heydon)

Mosaic Foundation, Washington, DC

National Dance Project of New England

Foundation For The Arts

National Endowment for the Arts

Gilbert Omenn and Martha Darling

Laurence and Beverly Price

Jane and Edward Schulak

Dennis and Ellie Serras

Toyota

University of Michigan Office of the
Vice President for Research

SOLOIST

\$50,000–\$99,999

Doris Duke Foundation for Islamic Art

Esperance Family Foundation

National Endowment for the Arts

TAQA New World, Inc.

MAESTRO

\$20,000–\$49,999

Anonymous

Brian and Mary Campbell

Cairn Foundation

Charles H. Gershenson Trust

DTE Energy Foundation

Maxine and Stuart Frankel Foundation

Lillian A. Ives

KeyBank

VIRTUOSO

\$10,000–\$19,999

Michael Allemang and Janis Bobrin

Arts at Michigan

Beverly Franzblau Baker

Emily Bandera and Richard Shackson

Bank of Ann Arbor

Linda and Maurice Binkow Philanthropic Fund
Borders

Carl and Isabelle Brauer Fund

Bustan al-Funun Foundation for Arab Arts

Mary Sue and Kenneth Coleman

Community Foundation for Southeast Michigan

Alice B. Dobson

Eugene and Emily Grant

David W. and Kathryn Moore Heleniak

David and Phyllis Herzig

Honigman Miller Schwartz and Cohn

Frank Legacki and Alicia Torres

Lawrence and Rebecca Lohr

Charlotte McGeoch
Mrs. Robert E. Meredith
Donald L. Morelock
Performing Arts Fund
A. Douglas and Sharon J. Rothwell
University of Michigan Credit Union
Marina and Robert Whitman
Ann and Clayton Wilhite

CONCERTMASTER

\$7,500—\$9,999

Amgen Foundation
Rachel Bendit and Mark Bernstein
Comerica Bank
Carl and Charlene Herstein
Miller, Canfield, Paddock and
Stone, P.L.C.
Pfizer Foundation
Herbert and Ernestine Ruben
Loretta M. Skewes
Barbara Furin Sloat

PRODUCER

\$5,000—\$7,499

American Syrian Arab
Cultural Association
Herb and Carol Amster
Ann Arbor Automotive
Anonymous
Essel and Menakka Bailey
Blue Nile Restaurant
Marilou and Tom Capo
Dennis Dahlmann and Patricia Garcia
Marylene Delbourg-Delphis
The Doan Family Foundation
Jim and Patsy Donahey
Ken and Penny Fischer
Ilene H. Forsyth
General Motors Powertrain—
Willow Run
Paul and Anne Glendon
Debbie and Norman Herbert
Howard & Howard Attorneys, PC
Keki and Alice Irani
ISSA Foundation
Judy and Verne Istock
David and Sally Kennedy
Gay and Doug Lane
Jill Latta and David Bach
Leo and Kathy Legatski/Elastizell
Corporation of America
Richard and Carolyn Lineback
Mainstreet Ventures
Martin Family Foundation
Masco Corporation
Susan McClanahan and
Bill Zimmerman
Marion T. Wirick and
James N. Morgan
National City
Pepper Hamilton LLP
Prue and Ami Rosenthal

Don and Judy Dow Rumelhart
Alan and Swanna Salties
Sesi Investment
Nancy and Brooks Sitterley
Rick and Sue Snyder
James and Nancy Stanley
Ed and Natalie Surovell/
Edward Surovell Realtors
Thomas B. McMullen Company
Tisch Investment Advisory
United Bank & Trust
Max Wicha and Sheila Crowley
Jay and Mary Kate Zelenock

LEADER

\$3,500—\$4,999

Jerry and Gloria Abrams
Bernard and Raquel Agranoff
Anonymous
Kathy Benton and Robert Brown
Raymond and Janet Bernreuter
Suzanne A. and Frederick J. Beutler
Edward and Mary Cady
Sara and Michael Frank
Susan and Richard Gutow
H. David and Dolores Humes
Martin Neuliep and Patricia Pancioli
M. Haskell and Jan Barney Newman
Virginia and Gordon Nordby
Eleanor and Peter Pollack
Duane and Katie Renken
Kenneth J. Robinson and
Marcia Gershenson
John J. H. Schwarz MD
Craig and Sue Sincok
Rick and Sue Snyder
Lois A. Theis
Dody Viola
Robert O. and Darragh H. Weisman
Keith and Karlene Yohn

PRINCIPAL

\$2,500—\$3,499

Jim and Barbara Adams
Barbara A. Anderson and
John H. Romani
Janet and Arnold Aronoff
Bob and Martha Ause
Paulett Banks
DJ and Dieter Boehm
Gary Boren
Charles and Linda Borgsdorf
Jeannine and Robert Buchanan
Robert and Victoria Buckler
Barbara and Al Cain
Bruce and Jean Carlson
Jean and Ken Casey
Pat and Dave Clyde
Anne and Howard Cooper
Stuart and Heather Dombey
John Dryden and Diana Raimi
David and Jo-Anna Featherman
Fidelity Investments
Stephen and Rosamund Forrest
William and Ruth Gilkey
Sid Gilman and Carol Barbour
Tom and Katherine Goldberg
Linda and Richard Greene
John and Helen Griffith
Janet Woods Hoobler

Robert L. and Beatrice H. Kahn
Robert and Jeri Kelch
Jim and Patti Kennedy
Samuel and Marilyn Krimm
Donald and Carolyn Dana Lewis
Jeffrey Mason and Janet Netz
Ernest and Adèle McCarus
William C. Parkinson
Jim and Bonnie Reece
John and Dot Reed
Dr. and Mrs. Nathaniel H. Rowe
Frances U. and Scott K. Simonds
Muaiad and Aida Shihadeh
Lewis and Judy Tann
Target
Jim Toy
Don and Carol Van Curler
Don and Toni Walker
Elise Weisbach

PATRON

\$1,000—\$2,499

Roger Albin and Nili Tannenbaum
Robert and Katherine Aldrich
Susan and Alan Aldworth
Michael and Suzan Alexander
Anastasios Alexiou
Dr. and Mrs. David G. Anderson
Anonymous
Dr. and Mrs. Rudi Ansbacher
Harlene and Henry Appelman
Jonathan Ayers and Teresa Gallagher
Laurence R. and Barbara K. Baker
Dr. Lesli and Mr. Christopher Ballard
Norman E. Barnett
Robert H. and Wanda Bartlett
Bradford and Lydia Bates
Dr. Astrid B. Beck
Linda and Ronald Benson
Ruth Ann and Stuart Bergstein
Anne Beaubien and Philip Berry
Naren and Nishta Bhatia
John Blankley and Maureen Foley
Howard and Margaret Bond
Laurence and Grace Boxer
Dr. and Mrs. Ralph R. Bozell
Dale E. and Nancy M. Briggs
Barbara Everitt Bryant
Lawrence and Valerie Bullen
Charles and Joan Burleigh
Letitia J. Byrd
Amy and Jim Byrne
Betty Byrne
Jean W. Campbell
David and Valerie Canter
Carolyn M. Carty and Thomas H. Haug
John and Patricia Carver
Janet and Bill Cassebaum
Tsun and Siu Ying Chang
Anne Chase
Pat and George Chatas
Leon S. Cohan
Hubert and Ellen Cohen
Cynthia and Jeffrey Colton
Consulate General of The Netherlands
in New York
Jane Wilson Coon and A. Rees Midgley, Jr.
Paul N. Courant and Marta A. Manildi
Connie D'Amato
Julia Donovan Darlow and
John Corbett O'Meara
Susan Tuttle Darrow
Dr. and Mrs. Charles Davenport
Hal and Ann Davis
Andrzej and Cynthia Dlugosz
Molly Dobson
Robert J. and Kathleen Dolan
Domino's Pizza

Dallas Dorr
Ivo Drury and Sun Hwa Kim
Jack and Betty Edman
Emil and Joan Engel
Irene Fast
Dede and Oscar Feldman
Yi-Tsi M. and Albert Feuerwerker
Clare M. Fingerle
Susan A. Fisher
Susan R. Fisher and
John W. Waidley
Robben Fleming
Food Art
Mr. and Mrs. George W. Ford
James W. and Phyllis Ford
Dan and Jill Francis
Leon and Marcia Friedman
Enid H. Galler
Tom Gaslioli
Prof. David M. Gates
Thomas and Barbara Gelehrter
Beverly and Gerson Geltner
Sue Gingles
Karle and Karen Gotting
Cozette T. Grabb
Elizabeth Needham Graham
Robert A. Green MD
Leslie and Mary Ellen Guinn
Helen C. Hall
Alice and Clifford Hart
Sivana Heller
Diane S. Hoff
Carolyn B. Houston
Cheryl and Kevin Hurley
Eileen and Saul Hymans
Perry Irish
Jean Jacobson
Wallie and Janet Jeffries
John E. Fetzer Institute
Timothy and Jo Wiese Johnson
Shirley Y. and Thomas E. Kauper
David and Gretchen Kennard
Gloria and Bob Kerry
Tom and Connie Kinnear
Diane Kirkpatrick
Drs. Paul and Dana Kissner
Philip and Kathryn Klintworth
Carolyn and Jim Knake
Michael J. Kondziolka and
Mathias-Philippe Florent
Badin
Melvyn and Linda Korobkin
Bud and Justine Kulka
Scott and Martha Larsen
Wendy and Ted Lawrence
Melvin A. Lester MD
Richard LeSueur
Myron and Bobbie Levine
Carolyn and Paul Lichter
Jean E. Long
John and Cheryl MacKrell
Cathy and Edwin Marcus
Ann W. Martin and
Russ Larson
Claude and Marie Martin
Marilyn Mason and
William Steinhoff
Mary and Chandler Matthews
Judythe and Roger Maugh
Raven McCrory
Griff and Pat McDonald
Bernice and Herman Merte
Lester and Jeanne Monts
Alan and Sheila Morgan
Melinda Morris
Cyril Moscow
Susan and Richard Nisbett
William Nolting and
Donna Parmelee
NuStep, Inc.
Marylen S. Oberman

Mohammad and
J. Elizabeth Othman
Marie L. Panchuk
Judith Ann Pavitt
Elaine and Bertram Pitt
Stephen and Bettina Pollock
Peter and Carol Polverini
Richard and Lauren Prager
Mrs. Gardner C. Quarton
Mr. Donald Regan and
Ms. Elizabeth Axelson
Ray and Ginny Reilly
Malverne Reinhart
Doug and Nancy Roosa
Rosalie Edwards/
Vibrant Ann Arbor Fund
Jeffrey and
Huda Karaman Rosen
Corliss and Dr. J. C. Rosenberg
Doris E. Rowan
David and Agnes Sarns
Norma and Dick Sarns
Maya Savarino
Erik and Carol Serr
Janet and Michael Shatusky
Carl Simon and Bobbi Low
Elaine and Robert Sims
Rodney W. Smith MD
Susan M. Smith and
Robert H. Gray
Kate and Philip Soper
Joseph H. Spiegel
Michael B. Staebler
Lloyd and Ted St. Antoine
Lois and John Stegeman
Victor and Marlene Stoeffler
Dr. and Mrs. Stanley Strasius
David and Karen Stutz
Charlotte Sundelson
Jan Svejnar and Katherine Terrell
Brad and Karen Thompson
Jeff and Lisa Tulin-Silver
Susan B. Ullrich
Jack and Marilyn van der Velde
Florence S. Wagner
Harvey and Robin Wax
W. Scott Westerman, Jr.
Roy and JoAnn Wetzel
Dianne Widzinski and
James Skupski MD
Dr. and Mrs. Max V. Wisgerhof II
Charles Witke and
Aileen Gatten

BENEFACTOR

\$500-\$999

3Point Machine, Inc.
Fahd Al-Saghir and Family
Richard and Mona Alonzo
Family Fund
Helen and David Aminoff
Anonymous
Penny and Arthur Ashe
J. Albert and Mary P. Bailey
Reg and Pat Baker
Nancy Barbas and Jonathan Sugar
David and Monika Barera
Frank and Lindsay Tyas Bateman
James K. and Lynda W. Berg
Ramon Berguer MD
L.S. Berlin
Jack Bill and Sheryl Hirsch
William and Ilene Birge
Jerry and Dody Blackstone
Paul and Anna Bradley
Jane Bridges
David and Sharon Brooks
Morton B. and Raya Brown
Trudy and Jonathan Buckley
Frances E. Bull, MD
Louis and Janet Callaway
H.D. Cameron

Nathan and Laura Caplan
Jack and Wendy Carman
J. W. and Patricia Chapman
John and Camilla Chiapuris
Dr. Kyung and Young Cho
Janice Clark
Cheryl and Brian Clarkson
Alice S. Cohen
Jonathan Cohn
Wayne and Melinda Colquitt
Jean and Philip Converse
Jim and Connie Cook
Arnold and Susan Coran
Malcolm and Juanita Cox
Mr. Michael and Dr. Joan Crawford
Mary C. Crichton
Jean Cunningham and
Fawwaz Ulaby
Roderick and Mary Ann Daane
Mr. and Mrs.
Robert L. Damschroder
Timothy and Robin Damschroder
Norma and Peter Davis
Jean and John Debbink
Ellwood and Michele Derr
Linda Dintenfass and Ken Wisinski
Steve and Judy Dobson
Cynthia M. Dodd
Bill and Marg Dunifon
Eva and Wolf Duvernoy
Dr. Alan S. Eiser
Stefan and Ruth Fajans
Harvey and Elly Fajant
Margaret and John Faulkner
Carol Finerman
David Fink and Marina Mata
John and Karen Fischer
Ray and Patricia Fitzgerald
Howard P. and Margaret W. Fox
Jerrold A. and Nancy M. Frost
Tavi Fulkerson
James M. and
Barbara H. Garavaglia
Beverly Gershowitz
Dr. and Mrs. Paul W. Gikas
Zita and Wayne Gillis
Jean and William Gosling
Amy and Glenn Gottfried
James and Marla Gousseff
Dr. John and Renee M. Greden
Arthur W. Gulick MD
Don P. Haefner and
Cynthia J. Stewart
Martin and Connie Harris
Susan R. Harris
Jeanne Harrison and Paul Hysen
Dan and Jane Hayes
Alfred and Therese Hero
Herb and Dee Hildebrandt
Nina Howard
Harry and Ruth Huff
Jane Hughes
Ann D. Hungerman
John and Patricia Huntington
Thomas and Kathryn Hutzicker
Maha Hussain and Sal Jafar
Eugene and Margaret Ingram
Invia Medical Imaging Solutions
Stuart and Maureen Isaac
Rebecca S. Jahn
Jim and Dale Jerome
Drs. Kent and Mary Johnson
Paul and Olga Johnson
Mark and Madolyn Kaminski
Christopher Kendall and
Susan Schilperoot
Nouman and Iman Khagani
Elie R. and Farideh Khoury
Rhea Kish
Hermine Roby Klingler
Anne Kloack
Charles and Linda Koopmann
Rebecca and Adam Kozma
Barbara and Michael Kratchman
Donald J. and Jeanne L. Kunz
Donald John Lachowicz
Jane F. Laird
LaVonne L. Lang
John K. Lawrence and
Jeanine A. De Lay
David Lebenbom
Richard LeSueur
Ken and Jane Lieberthal
Marilyn and Martin Lindenauer
Mark Lindley and Sandy Talbott
Rod and Robin Little
Julie M. Loftin
E. Daniel and Kay Long
Frances Lyman
Brigitte and Paul Maassen
Pamela MacKintosh
Martin and Jane Maehr
Manpower, Inc. of Southeastern
Michigan
Carole J. Mayer
Margaret E. McCarthy
James H. McIntosh and
Elaine K. Gazda
Merrill Lynch
Henry D. Messer and Carl A. House
Fei Fei and John Metzler
Don and Lee Meyer
Joetta Mial
James M. Miller and
Rebecca H. Lehto
Myrna and Newell Miller
Bert and Kathy Moberg
Lewis and Kara Morgenstern
Kay and Gayl Ness
Randolph and Margaret Nesse
Eugene W. Nissen
Elizabeth Ong
Susan and Mark Orringer
Constance and David Osler
Marysia Ostafin and George Smillie
Donna D. Park
Shirley and Ara Paul
Zoe and Joe Pearson
Evelyn Pickard
Dr. Steven and Paula Poplawski
Wallace and Barbara Prince
Patricia L. Randle and James R. Eng
Anthony L. Refells and
Elaine A. Bennett
R.E. Reichert
Richard and Edie Rosenfeld
Margaret and Haskell Rothstein
Samuel H. Kress Foundation
Linda Samuelson and Joel Howell
Miriam Sandweiss
Dr. Lynn Schachinger and
Dr. Sheryl Ulin
Ann and Thomas J. Schreiber
David E. and Monica Schiegtang
Harriet Selin
Julie and Mike Shea
Howard and Aliza Shevrin
Johnson Shue
Edward and Kathy Silver
Sandy and Dick Simon
Irma J. Sklenar
Andrea and William Smith
Gregory and Margaret Smith
Shelly Soenen and Michael Sprague
Mrs. Gretchen Sopcak
Gus and Andrea Stager
Gary and Diane Stahle
Naomi and James Starr
Virginia and Eric Stein
James Christine Steward
Eric and Ines Storhof
Timothy W. Sweeney
Manuel Tancer
John and Geraldine Toplis
Fr. Lewis W. Towler
Louise Townley
Claire and Jerry Turcotte
Doug and Andrea Van Houweling
Steven and Christina Vantrease
Drs. Bill Lee and Wendy Wahl
David C. and Elizabeth A. Walker
Liina and Bob Wallin
Shaomeng Wang and Ju-Yun Li
Jo Ann Ward
Arthur and Renata Wasserman
Gary Wasserman

Zachary B. Wasserman
 Angela and Lyndon Welch
 Iris and Fred Whitehouse
 Leslie C. Whitfield
 Nancy Wiernik
 Rev. Francis E. Williams
 Robert J. and Anne Marie Willis
 I.W. and Beth Winsten
 Dr. Lawrence and Mary Wise
 Frances A. Wright
 Jeanne and Paul Yhouse

ASSOCIATES

\$250-\$499

Judith Abrams
 Chris and Tena Achen
 Dorit Adler
 Thomas and Joann Adler Family
 Foundation
 Martha Agnew and Webster Smith
 Dr. Diane M. Agresta
 James and Catherine Allen
 Doug Anderson and Peggy McCracken
 Catherine M. Andrea
 Anonymous
 Arboretum Ventures
 Bert and Pat Armstrong
 Frank Ascione
 James and Doris August
 Susan and Michael Babinec
 Robert L. Baird
 Bruce Baker and Genie Wolfson
 Daniel and Barbara Bockenbach
 John and Ginny Bareham
 Cheryl Barget and Tom Darnton
 Frank and Gail Beaver
 Gary M. Beckman and Karla Taylor
 Harry and Kathryn Benford
 Erling and Merete Blöndal Bengtsson
 Linda Bennett and Bob Bagramian
 Dr. Rosemary R. Berardi
 Marc Bernstein and Jennifer Lewis
 Beverly J. Bole
 Mark D. Bonia
 Luciana Borely
 Bob and Sharon Bordeaux
 Amanda and Stephen Borgsdorf
 Victoria C. Botek and
 William M. Edwards
 Susie Bozell
 Robert M. Bradley and
 Charlotte M. Mistretta
 William R. Brashear
 Joel Bregman and Elaine Pomerantz
 Alexander and Constance Bridges
 Donald R. and June G. Brown
 Pamela Brown
 Richard and Karen Brown
 Tony and Jane Burton
 Heather Byrne
 Doris Caddell
 Brent and Valerie Carey
 Jim and Lou Carras
 Dennis J. Carter
 Albert C. Cattell
 Andrew Caughey and Shelly Neitzel
 Samuel and Roberta Chappell
 Charles Stewart Mott Foundation
 Joan and Mark Chessler
 Andy and Dawn Chien
 Kwang and Soon Cho
 Reginald and Beverly Chokajo
 Donald and Astrid Cleveland
 Coffee Express Co.
 Anne and Edward Comeau
 Nancy Connell
 Phelps and Jean Connell
 M.J. Coon
 Dr. Hugh Cooper and
 Elly Rose-Cooper
 Celia and Peter Copeland
 Katharine Cosovich
 Cliff and Kathy Cox
 Lloyd and Lois Crabtree
 Clifford and Laura Craig
 Merle and Mary Ann Crawford
 Jean C. Crump
 Sunil and Merial Das
 Arthur and Lyn Fowine Davidge
 Ed and Ellie Davidson
 Alice and Ken Davis
 Dale and Gretchen Davis
 Mr. and Mrs. William J. Davis

Dawda, Mann, Mulcahy & Sadler, PLC
 Elena and Nicholas Delbanco
 Sophie and Marylene Delphis
 Judith and Kenneth DeWoskin
 Elizabeth Dexter
 Sally and Larry DiCarlo
 Mark and Beth Dixon
 Elizabeth A. Doman
 Michael and Elizabeth Drake
 Elizabeth Duell
 Peter and Grace Duren
 Swati Dutta
 Jane E. Dutton
 Kim and Darlene Eagle
 Morgan and Sally Edwards
 The Equisport Agency
 Mary Ann Faeth
 Dr. and Mrs. S.M. Farhat
 Inka and David Felbeck
 Phil and Phyllis Fellin
 James and Flora Ferrara
 Sidney and Jean Fine
 Herschel and Adrienne Fink
 C. Peter and Beverly A. Fischer
 Dr. Lydia Fischer
 Jessica Fogel and Lawrence Weiner
 Scott and Janet Fogler
 David Fox and Paula Bockenstedt
 Howard and Margaret Fox
 Philip and Renée Forst
 Carol Gagliardi and Dave Flesher
 Sandra Gast and Greg Kolecki
 Martin Garber and Beth German
 Richard L. Garner
 Michael Gatti and Lisa Murray
 Beth Genné and Allan Gibbard
 Deborah and Henry Gerst
 Walter Z. Graves
 Ronald Gibala and Janice Grichor
 Milton and Susan Gross
 Elmer G. Gilbert and
 Lois M. Verbrugge
 J. Martin Gillespie and
 Tara Gillespie
 Beverly Jeanne Giltrow
 Maureen and David Ginsburg
 Edie Goldenberg
 Richard Gonzalez and
 Carrie Berkley
 Mitch and Barb Goodkin
 Enid Gosling and Wendy Comstock
 William and Jean Gosling
 Mr. and Mrs. Charles and Janet Goss
 Michael L. Gowing
 Steve and Carol Grafton
 Christopher and Elaine Graham
 Walter Z. Graves
 Martha and Larry Gray
 Jeffrey B. Green
 Nancy Green and William Robinson
 Raymond and Daphne Grew
 Mark and Susan Griffin
 Werner H. Grilk
 Dick and Marion Gross
 Milton and Susan Gross
 Bob and Jane Grover
 Robin and Stephen Gruber
 Anna Grzymala-Busse and
 Joshua Berke
 Ken and Margaret Guire
 George and Mary Haddad
 M. Peter and Anne Hagiwara
 Yoshiko Hamano
 Marlys Hamann
 Tom Hammond
 Walt and Charlene Hancock
 Martin and Connie Harris
 Abdelkader and Huda Hawasi
 Anne M. Heacock
 Rose and John Henderson
 J. Lawrence Henkel and
 Jacqueline Stearns
 Keith and Marcelle Henley
 Dr. and Mrs. Michael Hertz
 Paul and Erin Hickman
 Peter Hinman and Elizabeth Young
 John Hogikyan and Barbara Kaye
 Ronald and Ann Holz
 Mabelle Huseh
 Dr. Howard Hu and Ms. Rani Kotha
 Hubert and Helen Huebel
 Robert B. Ingling
 Mr. and Mrs. Eugene O. Ingram
 ISCIENCES, L.L.C.
 John H. and Joan L. Jackson
 Mel and Myra Jacobs

Beverly P. Jahn
 Elizabeth Jahn
 Jerome Jelinek
 Harold R. Johnson
 Mark and Linda Johnson
 Mary and Kent Johnson
 The Jonna Companies
 Jack and Sharon Kalbfleisch
 Irving and Helen Kao
 Arthur A. Kaselmas MD
 Morris and Evelyn Katz
 Nancy Keppelman and
 Michael Smerza
 Alfred Kellam
 Drs. Nabil and Mouna Khoury
 Robert and Bonnie Kidd
 Don and Mary Kiehl
 Fred and Sara King
 Richard and Patricia King
 James and Jane Kister
 Shira and Steve Klein
 Laura Klem
 Rosalie and Ron Koenig
 Joseph and Marilyn Kokoszka
 Alan and Sandra Kortesoja
 Barbara and Ronald Kramer
 Donald and Roni Kraushaar
 Mary and Charles Krieger
 Dorothea Kroell and
 Michael Jonietz
 Bert and Geraldine Kruse
 Kathy and Timothy Laing
 Lucy and Kenneth Langa
 Neal and Anne Laurance
 Jean Lawton and James Ellis
 Bob and Laurie Lazebnik
 Cyril and Ruth Leder
 John and Theresa Lee
 Sue Leong
 Melynn and Joan Levitsky
 David Baker Lewis
 Jacqueline H. Lewis
 Michael and Debra Lisul
 Dr. Daniel Little and
 Dr. Bernadette Lintz
 Gail Solway Little
 Dr. and Mrs. Lennart Lofstrom
 Bill and Lois Lovejoy
 Charles and Judy Lucas
 Claire and Richard Malvin
 Melvin and Jean Manis
 Michael and Pamela Marcovitz
 Nancy and Philip Margolis
 Milan Marich
 W. Harry Marsden
 Irwin and Fran Martin
 H.L. Mason
 Regent Olivia Maynard and
 Olof Karlstrom
 Martha Mayo and Irwin Goldstein
 Laurie McCauley and Jessy Grizzle
 Margaret and Harris McClamroch
 James and Mary E. McConville
 Liam T. McDonald
 Eileen McIntosh and
 Charles Schaldenbrand
 Bill and Ginny McKeachie
 Sylvia M. Meloche
 Mercantile Bank of Michigan
 Warren and Hilda Merchant
 Russ and Brigitte Merz
 Liz and Art Messiter
 Walter and Ruth Metzger
 Gabrielle M. Meyer
 Shirley and Bill Meyers
 Leo and Sally Miedler
 George Miller and Deborah Webster
 Kitty and Bill Moeller
 Olga Moir
 William G. and Edith O. Moller
 Mr. and Mrs. Michael Morgan
 Frieda H. Morgenstern
 Sean Morrison and Theodora Ross
 Mark and Leszy Mozola
 Thomas and Hedi Mulford
 Douglas Mulkoff and Kathy Evaldson
 Drs. Louis and Julie Jaffee Nagel
 Gerry and Joanne Navarre
 Laura Nitzberg
 Christer and Outi Nordman
 Arthur S. Nusbaum
 Kathleen I. Opehall
 David and Andrea Page
 Betty and Steve Palms
 Karen Park and John Beranek
 John and Mary Pedley

Jean and Jack Peirce
 David and Renee Pinsky
 Donald and Evonne Plantinga
 Allison and Gregory Poggi
 Pomeroy Financial Services, Inc.
 Bill and Diana Pratt
 Ann Preuss
 Richard and Mary Price
 The Produce Station
 Peter Ralton and Rebecca Scott
 Stephen and Agnes Reading
 Marnie Reid
 Marc Renouf
 Timothy and Teresa Rhoades
 Alice Rhodes
 Jack and Aviva Robinson
 Jonathan and Anala Rodgers
 Stephen J. Rogers
 Dr. Susan M. Rose
 Stephen Rosenblum and
 Rosalyn Sarver
 Steve Rosoff and Tanis Allen
 Rosemarie Rowney
 Lisa and William Rozek
 Carl Rugg and Richard Montmorency
 Arnold Sameroff and
 Susan McDonough
 Ina and Terry Sandalow
 Jamie Saville
 Stephen J. and Kim Rosner Saxe
 Albert and Jane Sayed
 Betina Schlossberg
 David and Marcia Schmidt
 Matthew Shapiro and Susan Garetz
 David and Elvera Shappiro
 Patrick and Carol Sherry
 James Shields
 George and Gladys Shirley
 Jean and Thomas Shore
 George and Nancy Shorney
 Hollis and Martha A. Showalter
 Bruce M. Siegan
 Dr. Terry M. Silver
 Gene and Alida Silverman
 Scott and Joan Singer
 Tim and Marie Slottow
 Carl and Jari Smith
 David and Renate Smith
 Robert W. Smith
 Doris and Larry Sperling
 Jim Spevak
 Jeff Spindler
 Judy and Paul Spradlin
 David and Ann Staiger
 Rick and Lia Stevens
 James L. Stoddard
 Cynthia Straub
 Bashar and Hoda Succar
 Barbara and Donald Sugarman
 Brian and Lee Talbot
 Peg Talburt and Jim Peggs
 Louise Taylor
 Sam and Eva Taylor
 Steve and Diane Telian
 Mark and Patricia Tessler
 Mary H. Thieme
 Edwin J. Thomas
 Nigel and Jane Thompson
 Dr. Hazel M. and Victor C. Turner, Jr.
 Alvan and Katharine Uhle
 Drs. Matthew and Alison Uzieblo
 Hugo and Karla Vandersypen
 Marie Vogt
 Drs. Harue and Tsuguyasu Wada-
 Virginia Wait
 Charles R. and Barbara H. Wallgren
 Ernie Wasserman
 Carol Weber
 Jack and Jerry Weidenbach
 Connie Witt and John Glynn
 Charlotte A. Wolfe
 Bryant Wu and Theresa Chang
 Betty and Bob Wurtz
 Don and Charlotte Wyche
 Mary Jean and John Yablorkin
 Richard and Kathryn Yarmain
 MaryGrace and Tom York
 Zakhour and Androulla Yousef
 Erik and Lineke Zuidewer
 Gail and David Zuk

• ENDOWMENT FUND SUPPORT

July 1, 2007–November 1, 2008

The University Musical Society is grateful to those who have supported UMS endowment funds, which will generate income for UMS in perpetuity and benefit UMS audiences in the future.

\$100,000 or more

Doris Duke Charitable
Foundation
Estate of Eva Mueller
The Power Foundation

\$50,000–\$99,999

Anonymous
Ilene H. Forsyth
Estate of Lillian G. Ostrand

\$20,000–\$49,999

Anonymous
Bernard and Raquel Agranoff
Ralph G. Conger Trust
Susan and Richard Gutow
David and Phyllis Herzig

\$10,000–\$19,999

Maxine and Stuart Frankel
Foundation
Toni Hoover
Richard and Carolyn Lineback
Robert and Pearson Macek
Dr. Robert J. and Janet M. Miller
Estate of Betty Ann Peck
James and Nancy Stanley

\$5,000–\$9,999

Herb and Carol Amster
Joan Akers Binkow
John R. Edman and Betty B. Edman
Robert and Frances Gamble Trust
Mrs. Robert E. Meredith
Stephen and Agnes Reading
Susan B. Ullrich
Marina and Robert Whitman
Ann and Clayton Wilhite

\$1,000–\$4,999

Michael Allemang and
Janis Bobrin
Essel and Menakka Bailey
Robert H. and Wanda Bartlett
DJ and Dieter Boehm
Jean W. Campbell
Jean and Ken Casey
Kathleen Crispell and Tom Porter
Molly Dobson
Jack and Betty Edman
Charles and Julia Eisendrath
Dede and Oscar Feldman
Sid Gilman and Carol Barbour
Paul and Anne Glendon
David W. and
Kathryn Moore Heleniak
Debbie and Norman Herbert
Carl and Charlene Herstein
Robert M. and Joan F. Howe
Jim Irwin
Robert L. and Beatrice H. Kahn
Gloria and Bob Kerry
Richard and Stephanie Lord
Natalie Matovinovic
Jerry A. and Deborah Orr May
Melinda Morris
Susan and Mark Orringer
Mrs. Charles Overberger (Betty)
Richard N. Peterson and
Wayne T. Bradley
Stephen and Bettina Pollock
Jeffrey and Huda Karaman Rosen
Corliss and Dr. J. C. Rosenberg
Prue and Ami Rosenthal
Nancy W. Rugani
Norma and Dick Sarns
Frances U. and Scott K. Simonds
Herbert Sloan
Lewis and Judy Tann
Karl and Karen Weick
Ronald and Eileen Weiser
Jeanne and Paul Yhouse
Jay^{and} and Mary Kate Zelenock

\$100–\$999

Jerry and Gloria Abrams
Mrs. Bonnie Ackley
Dr. Joann Aebersold
Barbara A. Anderson and
John H. Romani
Anonymous
Arts League of Michigan
Lynne Aspnes
Bob and Martha Ause
John U. Bacon
Daniel and Barbara Balbach
Emily Bandera and Richard Shackson
Harvey Berman and
Rochelle Kovacs Berman
Inderpal and Martha Bhatia
Stan and Sandra Bies
Sara Billmann and Jeffrey Kuras
Maurice and Linda Binkow
Martha and David Bloom
Blue Nile Restaurant
Paul Boylan
Carl A. Brauer, Jr.
Dale E. and Nancy M. Briggs
Jeannine and Robert Buchanan
Andrew and Emily Buchholz
John and Janis Burkhardt
David Bury and Marianne Lockwood
Letitia J. Byrd
Carolyn Carty and Thomas Haug
Sue and Bill Chandler
Shana Meehan Chase
Dr. Kyung and Young Cho
Edward M. and Rebecca Chudacoff
Toby Citrin and Phyllis Blumenfeld
Astrid and Donald Cleveland
Hilary and Michael Cohen
Sandra and Ted Cole
Phelps and Jean Connell
Katharine Cosovich
Malcolm and Juanita Cox
George and Connie Cress
Mary C. Crichton
Dana Foundation
Linda Davis and Robert Richter
Neeta Delaney and Ken Stevens
Macdonald and Carolin Dick
Steve and Lori Director
Steve and Judy Dobson
Cynthia M. Dodd
Robert J. and Kathleen Dolan

- Hal and Ann Doster
Janet Eilber
Cheryl and Bruce Elliott
Beth B. Fischer
Gerald B. and
Catherine L. Fischer
Harold and Billie Fischer
Jeanne and Norman Fischer
Esther M. Floyd
Bob and Terry Foster
Neal and Meredith Foster
Lucia and Doug Freeth
Marilyn L. Friedman
Bart and Cheryl Frueh
Tavi Fulkerson
Luis and L. April Gago
Otto and Lourdes Gago
Michael Gatti and
Lisa Murray
Beverly and Gerson Geltner
Gail Gentes and
Phil Hanlon
Joyce and Steve Gerber
Heather and Seth Gladstein
Kathleen and Jack Glezen
Tom and
Katherine Goldberg
William and Jean Gosling
Mr. and Mrs. Charles and
Janet Goss
Lewis and Mary Green
Robert A. Green MD
Larry and Sandy Grisham
Charles Hamlen
Walt and Charlene Hancock
Alice and Clifford Hart
Daniel and Jane Hayes
Joyce and John Henderson
Dr. John and
Mrs. Donna Henke
J. Lawrence Henkel and
Jacqueline Stearns
John and Martha Hicks
Lorna and
Mark Hildebrandt
Diane S. Hoff
Jerry and Helga Hover
Ralph M. Hullett
Joyce M. Hunter
Judith Hurtig
IATSE Local 395 Stagehands
Richard Ingram and
Susan Froelich
Keki and Alice Irani
Mel and Myra Jacobs
Dolores R. Jacobson
Beverly P. Jahn
Ellen Janke and Ian Lewis
Marilyn G. Jeffs
Ben Johnson
Christopher Kendall and
Susan Schilperoort
John B. Kennard, Jr.
David and Sally Kennedy
Paul and Leah Kileny
Diane Kirkpatrick
- Dr. David E. and
Heidi Castleman Klein
Anne Kloack
Mary L. Kramer
Gary and Barbara Krenz
Daniel H. Krichbaum
Amy Sheon and
Marvin Krislov
Edna Landau/IMG Artists
Wendy and Ted Lawrence
Leslie Lazerin
Cyril and Ruth Leder
Mary LeDuc
Leo and Kathy Legatski/
Elastizell Corporation
of America
Melvin A. Lester MD
Lewis & Company Marketing
Communications, Inc.
David Baker Lewis
Donald and
Carolyn Dana Lewis
David Lieberman
Ken and Jane Lieberthal
Marilyn and
Martin Lindenauer
Barbara and Michael Lott
Jimena Loveluck and
Timothy Veeser
Jonathan Trobe and
Joan Lowenstein
Dale Schatzlein and
Emily Maltz Fund
Shirley Dorsey Martin
Mary and
Chandler Matthews
Regent Olivia Maynard
and Olof Karlstrom
Jon McBride
Laurie McCauley and
Jessy Grizzle
Susan McClanahan and
Bill Zimmerman
Dores McCree
Joe McCune and
Gigi Sanders
Bill and Ginny McKeachie
Joanna McNamara and
Mel Guyer
Barbara Meadows
Joetta Mial
Patricia E. Mooradian
Jean M. Moran
Mary Morse
Gerry and Joanne Navarre
Fred Neidhardt
Kay and Gayl Ness
M. Haskell and
Jan Barney Newman
Susan and Richard Nisbett
Patricia and
Max Noordhoorn
Jan Onder
Constance and David Osler
Anne Parsons and
Donald Dietz
- Frances and Arlene Pasley
Michelle Peet and
Rex Robinson
Steven and Janet Pepe
Marv Peterson
John and Dot Reed
Marnie Reid
Theresa Reid and
Marc Hershenson
Kenneth J. Robinson and
Marcia Gershenson
Doris E. Rowan
Bill and Lisa Rozek
Herbert and
Ernestine Ruben
Harry and Elaine Sargous
Maya Savarino
Ann and Thomas J. Scriber
Ingrid and Cliff Sheldon
Mikki Shepard
Don and Sue Sinta
Carl and Jari Smith
Rhonda Smith/Standing
Ovation Productions
Lois and John Stegeman
Victor and
Marlene Stoeffler
Ronald Stowe and
Donna Power Stowe
David and Karen Stutz
Teresa A. Sullivan and
Douglas Laycock
Charlotte Sundelson
Mark and Patricia Tessler
Norman and
Marcia Thompson
Carrie and Peter Throm
Claire and Jerry Turcotte
Frank and Amanda Uhle
Elizabeth and
Stephen Upton
Richard and
Madelon Weber
W. Scott Westerman, Jr.
Mary Ann Whipple
Max Wicha and
Sheila Crowley
Dianne Widzinski and
James Skupski MD
Phyllis B. Wright
- \$1-\$99**
Joseph Ajlouny
Friends at Alverno
Arts Alliance of the
Ann Arbor Area
Barbara Bach
Jenny Bilfield-Friedman and
Joel Friedman
Ed and Luciana Borbely
Barbara Everitt Bryant
Ruth Carey
Simon Carrington
Mark Clague
Edward S. and Ruth P. Cogen
Guy L. Cooper
Richard and Edith Croake
- Sally Cushing
Diana R. Engel
Madeleine Faith
Stefan and Ruth Fajans
Martha Fischer and Bill Lutes
Kristin Fontichiaro
John N. Gardner
Enid and Richard Grauer
Walter Helmreich
Kenneth and Joyce Holmes
John and Patricia Huntington
Judie and Jerry Lax
Shelley MacMillan and
Gary Decker
Jaclin L. and David H. Marlin
Janice Mayer
Ronald G. Miller
Shelley and Dan Morhaim
Warren and Shelley Perlove
Julianne Pinsky
Eileen Pollack
Michael and
Lisa Psarouthakis
Thomas and
Sue Ann Reisdorph
Omari Rush
Liz Silverstein
Charles E. Sproger
Lloyd and Ted St. Antoine
Peg Talburt and Jim Peggs
Denise Thal and
David Scobey
Christina and Tom Thornburn
Linda Tubbs
Harvey and Robin Wax
Zelma Weisfeld
Warren Williams

Endowed Funds

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

- H. Gardner and Bonnie
Ackley Endowment Fund
Herbert S. and
Carol Amster Fund
Catherine S. Arcure
Endowment Fund
Carl and Isabelle Brauer
Endowment Fund
Frances Mauney Lohr Choral
Union Endowment Fund
Hal and Ann Davis
Endowment Fund
Doris Duke Charitable
Foundation Endowment
Fund
Ottmar Eberbach Funds
Epstein Endowment Fund
David and Phyllis Herzig
Endowment Fund

JazzNet Endowment Fund
 William R. Kinney
 Endowment Fund
 Natalie Matovinovic
 Endowment Fund
 NEA Matching Fund
 Palmer Endowment Fund
 Mary R. Romig-deYoung
 Music Appreciation Fund
 Prudence and Amnon
 Rosenthal K-12 Education
 Endowment Fund
 Charles A. Sink Endowment
 Fund
 Catherine S. Arcure/
 Herbert E. Sloan
 Endowment Fund
 University Musical Society
 Endowment Fund
 The Wallace Endowment Fund

Burton Tower Society

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

Bernard and Raquel Agranoff
 Carol and Herb Amster
 Mr. Neil P. Anderson
 Dr. and Mrs.
 David G. Anderson
 Catherine S. Arcure
 Barbara K. and
 Laurence R. Baker
 Kathy Benton and
 Robert Brown
 Linda and Maurice Binkow
 Elizabeth S. Bishop
 Mr. and Mrs.
 W. Howard Bond
 Mr. and Mrs. Pal E. Borondy
 Carl and Isabelle Brauer
 Barbara Everitt Bryant
 Pat and George Chatas
 Mr. and Mrs.
 John Alden Clark
 Mary C. Crichton
 H. Michael and
 Judith L. Endres
 Dr. James F. Filgas
 Ken and Penny Fischer
 Ms. Susan Ruth Fischer
 Meredith L. and Neal Foster
 Beverley and Gerson Geltner
 Paul and Anne Glendon
 Debbie and Norman Herbert
 John and Martha Hicks
 Mr. and Mrs. Richard Ives
 Marilyn G. Jeffs

Thomas C. and
 Constance M. Kinnear
 Diane Kirkpatrick
 Richard LeSueur
 Pearson and Robert Macek
 Susan McClanahan
 Charlotte McGeoch
 Michael G. McGuire
 M. Haskell and
 Jan Barney Newman
 Len Niehoff
 Dr. and Mrs.
 Frederick C. O'Dell
 Mr. and Mrs.
 Dennis M. Powers
 Mr. and Mrs. Michael Radock
 Mr. and Mrs. Jack Ricketts
 Mr. and Mrs.
 Willard L. Rodgers
 Prudence and
 Amnon Rosenthal
 Margaret and
 Haskell Rothstein
 Irma J. Sklenar
 Herbert Sloan
 Art and Elizabeth Solomon
 Roy and JoAn Wetzel
 Ann and Clayton Wilhite
 Mr. and Mrs.
 Ronald G. Zollars

Tribute Gifts

Contributions have been made in honor and/or memory of the following people:

H. Gardner Ackley
 Matthew Arcure
 Nancy L. Ascione
 Naren and Nishta Bhatia
 Linda and Maurice Binkow
 Ilene Birge
 Isabelle Brauer
 Jean W. Campbell
 Charles and Evelyn Carver
 Jean Burnett Cassidy
 Douglas D. Cray
 Ellwood Derr
 Benning Dexter
 Angela S. Dobson
 John S. Dobson
 Mrs. Jane D. Douglass
 Ken Fischer
 Betty Fisher
 Sally Fleming
 Maxine and Stuart Frankel
 Mary Carol Fromes
 E. James Gamble
 Boris Gankin
 Fred M. Ginsberg
 Carl Herstein
 Dr. Sidney S. Hertz
 David and Phyllis Herzog
 Dr. Julian T. Hoff
 Ben Johnson
 Doug Kelbaugh and Kat Nolan
 Francis W. Kelsey
 Elizabeth Earhart Kennedy
 Marilyn Krimm

Robert Lazerin
 Charles Lovelace
 Zelma K. Marich
 Sharon Anne McAllister
 Susan McClanahan
 Bettie Metcalf
 Valerie D. Meyer
 Masud Mostaghim
 Ella Baker Munger
 Sophia Nanos
 Holmes E. and Susan E. Newton
 Betty Overberger
 Brian Patchen
 James Patridge
 Gwen and Emerson Powrie
 Gail W. Rector
 Steffi Reiss
 Margaret E. Rothstein
 Eric H. Rothstein
 Nona Schneider
 Barry Sloat
 George E. Smith
 Edith Marie Snow
 James Stanley
 Robert Strozier
 Virginia W. Stuart
 Sonja Astrid Stutz
 Dr. and Mrs. E. Thurston Thieme
 Charles R. Tieman
 Francis V. Viola III
 Elea C. and Alexandra Vlides
 Martha J. Whitney
 Clayton Wilhite
 Carl H. Wilmot '19
 Maria Wolter
 Peter Holderness Woods
 Stanley Wrobel

Gifts In-Kind

16 Hands
 4 Seasons Perfume and
 Lingerie/Allure Boutique
 Wadad Abed
 Abracadabra Jewelry/
 Gem Gallery
 Acme Mercantile
 Benjamin Acosta-Hughes
 Bernie and Ricky Agranoff
 Alice Lloyd Residence Hall
 Carol and Herb Amster
 Blair Anderson
 Ann Arbor Art Center
 Ann Arbor Art Center
 Gallery Shop
 Ann Arbor Aviation Center
 Ann Arbor District Library
 Ann Arbor Framing
 Ann Arbor Hands-On Museum
 Ann Arbor Public Schools
 Ann Arbor Tango Club
 Ann Arbor's 107one
 Arbor Brewing Company
 Avanti Hair Designers
 Ayla & Company
 John U. Bacon
 Bailey, Banks & Biddle
 Bana Salon and Spa
 Bob and Wanda Bartlett
 Joseph W. Becker
 Gary Beckman
 Bellanina Day Spa
 Kathy Benton and Robert Brown
 Yehonatan Berick
 Lynda Berg
 Berry Goldsmiths
 The Betty Brigade
 Nishta Bhatia
 Maurice and Linda Binkow
 Jerry Blackstone
 Bloomfield Gourmet Shoppe
 Blue Nile
 Boychover of Ann Arbor
 Enoch Brater
 Beth Bruce/The Carlisle Collection
 Bob Buckler
 Jim Burnstein
 Patty Butzke/Orbit Hair Design
 Café Zola
 Cake Nouveau
 Lou and Janet Callaway
 Camp Michigania
 Mary Campbell/Everyday Wines
 Nathan and Laura Caplan
 Casey's Tavern
 Cass Technical High School
 Cesar Chavez High School
 Mignonette Cheng
 Cherry Republic
 The Chippewa Club
 Mark Clague
 Deb Clancy
 Coach Me Fit
 Cole Street Salon & Spa
 The Common Grill
 Community High School
 Community High School
 Dance Program
 Complete Chiropractic and
 Bodywork Therapy
 Howard Cooper/Howard
 Cooper Import Center
 Liz Copeland
 James Corbett and
 Mary Dempsey
 Curves
 Habte Dadi
 Gary Decker
 Judith DeWoskin
 Sally and Larry DiCarlo
 Andrew S. Dixon/Personal
 Computer Advisor
 Heather Dombey
 Downtown Home & Garden
 DTE Energy
 Duggan Place Bed and Breakfast
 Aaron Dworin
 The Earle Restaurant
 Eastern Michigan University
 Dance Department
 Eastern Michigan University
 Department of Theater
 Education
 Gillian Eaton
 Jack and Betty Edman
 Lisa and Jim Edwards
 El Bustan Funoun
 Anthony Elliott
 Julie Ellison
 Equilibrium
 Espresso Royale
 Mary Ann Faeth
 Fantasy Forest
 Jo-Anna and David Featherman
 Susan Filipiak
 Ucal Finley
 Susan Fisher and John Waidley
 Kristin Fontichiaro
 Frame Factory
 Fran Coy Salon
 Sara Frank
 Maxine and Stuart Frankel
 Traianos Gagos
 Deborah Gabrion

Zvi Gitelman
Glass Academy LLC
Anne Glendon
Kathy and Tom Goldberg
The Golden Apple
Larry Greene
Greenstone's Fine Jewelry
Linda Gregerson
Tim Grimes
Groom & Go
Susan Guiheen
Susan and Richard Gutow
Walt and Charlene Hancock
Lavinia Hart
Heather's Place
David W. and
Kathryn Moore Heleniak
Carl and Charlene Herstein
Hill Top Greenhouse and Farms
Barbara Hodgdon
The Homestead Bed
and Breakfast
Hong Hua
Howell Nature Center
Carol and Dan Huntsbarger/
The Moveable Feast
Iguanaworks
Integrated Architecture
Inward Bound Yoga
Julie's Music
Imagining America
Mohammad Issa
Andrew Jennings
Mercy and Stephen Kales
Meg Kennedy Shaw
Ken's Flower Shops
Kerrytown Concert House
Patty and David Kersch
Iman Khagani
Kenneth Kiesler
Tom and Liz Knight
Knit A Round Yarn Shop
Knit Pickers
Joan Knoertzer
Gayle LaVictoire
Lynnae Leheldt
Lori Lentini-Wilbur
Richard LeSueur
Bobbie and Myron Levine
Lewis Jewelers
Karen Lindenbergh
Logan - An American Restaurant
Eleanor Lord
Stephanie Lord
Martin and Jane Maehr

Mariachi Especial de Alma
Martha Cook Residence Hall
Marygrove College Dance
Department
Masri Sweets
Chandler and Mary Matthews
Marilyn McCormick
Zarin Mehta
Kate Mendeloff
The Metro Café
MFit Culinary Team
MFit Fitness Center
Michigan Theater
Carla Milarch
Miles of Golf
Jeff More/Ashley's Restaurant
Morgan and York
Mosaic Youth Theater
Motawi Tileworks
Vince Mountain
Louis Nagel
The Neutral Zone
John Neville-Andrews
M. Haskell and
Jan Barney Newman
Sarah and Dan Nicoli
Tom Ogar/Merrill Lynch
Jane Onder and Pat Shure
Opus One
Marysia Ostafin
Pacific Rim by Kana
Paesano's Restaurant
Kimberly Pearsall
Penny Stamps Visiting
Distinguished Visitors Series
Performance Network
Peter's Palate Pleaser
Pierre Paul Art Gallery
Gregory and Allison Poggi
The Polo Fields Golf and
Country Club
David Potter
Phil and Kathy Power
Yopie Prins
Purple Rose Theater
Putterz Golf & Games
The Quarter Bistro and Tavern
Ingrid Racine
Paula Rand/Juliana Collezione
Marnie Reid
Huda Rosen
Steve Rosoff
Ellen Rowe
Russell S. Bashaw Faux Finish
Studio, LLC

Afa Sadykhly
Sam's Clothing Store
Agnes and David Sarns
Jamie Saville and Rusty Fuller
Schokolad Chocolate Factory
Michael Schoenfeldt
Penny Schreiber
Ruth Scodel
Selo/Shevel Gallery
Sesi Lincoln Mercury Volvo Mazda
Seva Restaurant
Rabia Shafie
Shaman Drum Bookshop
Nelson Shantz Piano Service
Bright Sheng
George Shirley
John Shultz Photography
Silkmoons
Susan Silver-Fink
Loretta Skewes
Tim and Marie Slottow
Andrea Smith
Mandisa Smith
Elizabeth Southwick
Cynthia Sowers
The Spa at Liberty
Peter Spurling
Rick Spurling
Sphinx Organization
Jim and Nancy Stanley
St. Anne's Church in Detroit
Bennett Stein
Stonebridge Golf Club
Cindy Straub
Ed and Natalie Surovell/
Edward Surovell Realtors
Sweet Gem Confections
Swing City Dance Studio
Ten Thousand Villages
Tom Thompson Flowers
Liz Toman
Trader Joe's
Travis Pointe Country Club
Sue Ullrich
U-M Alumni Association
U-M Arts of Citizenship
U-M Arts on Earth
U-M Arts at Michigan
U-M Black Arts Council
U-M Center for Afroamerican
and African Studies
U-M Center for Chinese Studies
U-M Center for Latin American
and Caribbean Studies

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

• UMS ADVERTISERS

Alumni Association of U-M - 28
Ann Arbor City Club - 33
Ann Arbor Public Schools Ed. Found. - 31
Ann Arbor Symphony Orchestra - 38
Bank of Ann Arbor - 24
Cardea Construction - 18
Center for Plastic and Reconstructive
Surgery - 26
Charles Reinhart - 29
Credit Suisse - 30
Detroit Jazz Festival - 39
Donaldson and Gunther, DDS - 25
Edward Surovell Realtors - 18
Edwards Brothers - 36
Honigman Miller Schwartz and
Cohn LLP - 4
Howard Cooper Imports - 16
IATSE - 38
Iris Cleaners - 35

Jaffe Raitt Heuer and Weiss - 26
Kellogg Eye Center - 6
Kensington Court - inside front cover
Measure For Measure - 36
Michigan Radio/WUOM - 26
Paul and Charlie Hickman/The
Collaboration - 18
Performance Network - 25
Red Hawk - 32
Schokolad - 16
Stacey M. Washington, Attorney - 16
Tisch Investments - 38
Totoro Japanese Restaurant - 18
United Bank and Trust - 4
U-M Museum of Art - 20
WEMU - inside back cover
WGTE - 35
WKAR - 32
Wright Griffen Davis - 24
Zanzibar - 32

• MEMBER ORGANIZATIONS

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

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

National Public Radio mixed with local public knowledge.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

What crosstown rivalry?

89.1

Proud to be UMS's media partner for the 2008-09 season

wemu.org



CONNECTING AUDIENCES AND PERFORMING ARTISTS

PERFORMING ARTISTS
IN UNCOMMON AND ENGAGING EXPERIENCES FOR 130 YEARS