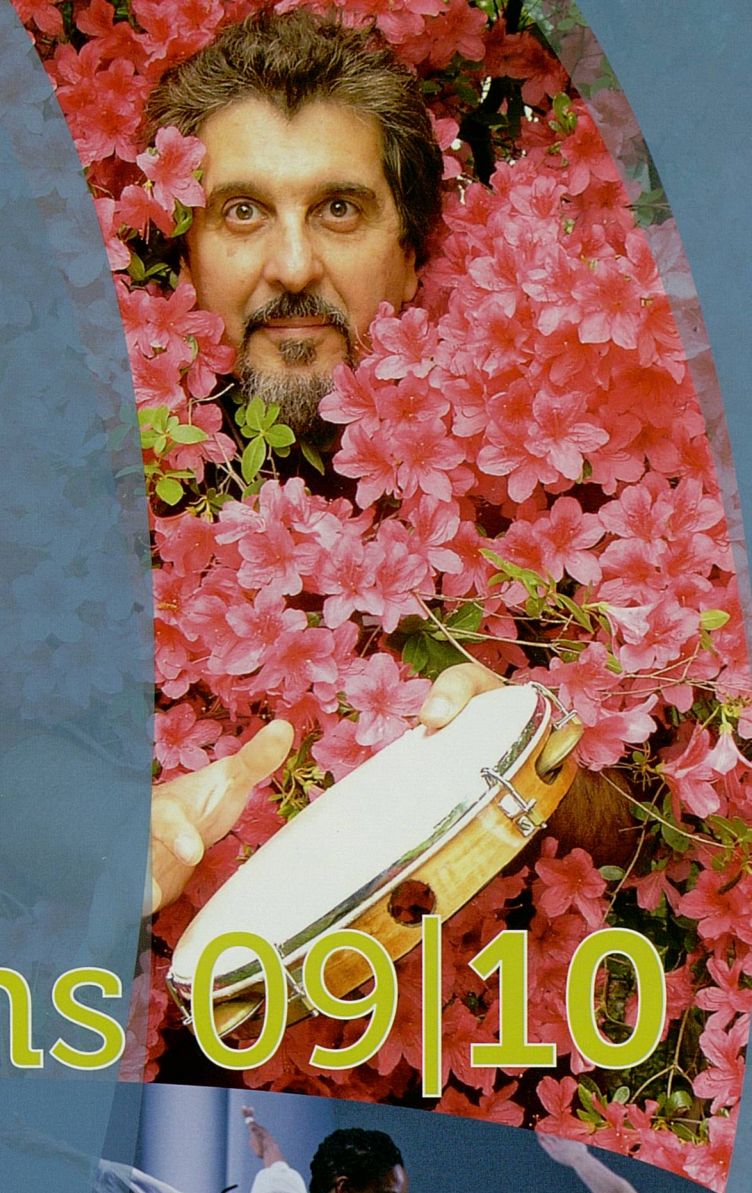


University Musical Society of the University of Michigan | Ann Arbor

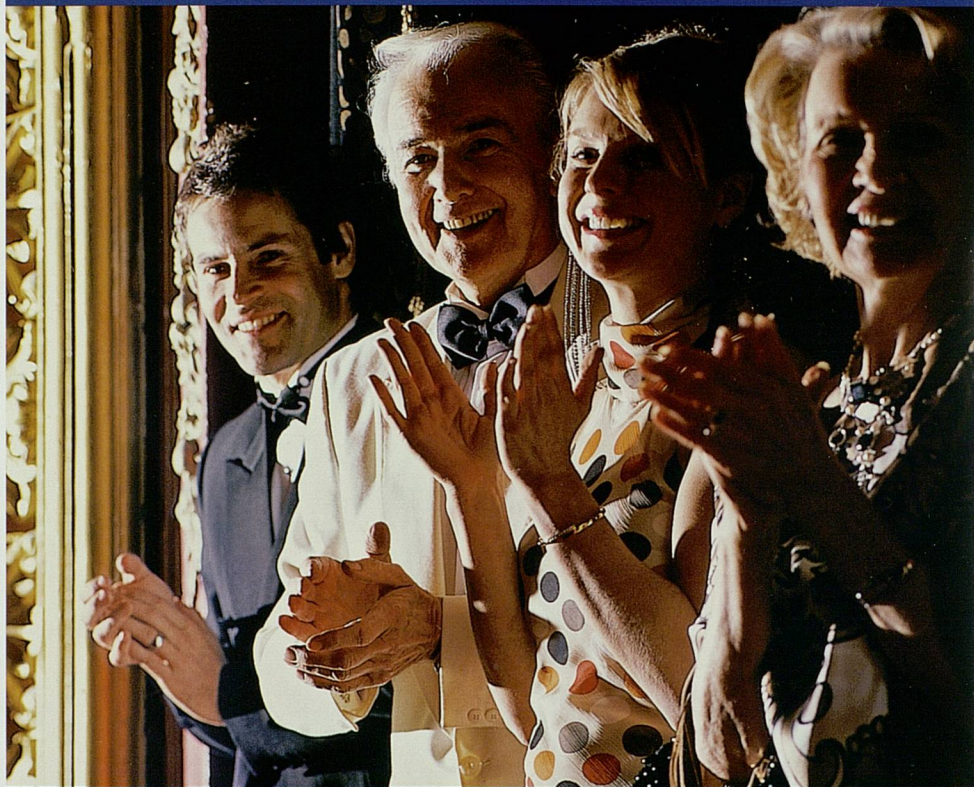
ums 09|10

Winter 2010 Season

UNIVERSITY  
MUSICAL SOCIETY  
**ums**



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](http://www.kcourtaa.com)

We exceed. You succeed.



*Kensington Court*  
ANN ARBOR

# university musical society

Winter 10

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 content follows page **P/24**

UMS/Experience

**P/25** UMS Education and Audience Development  
Programs

UMS/Support

**P/33** Corporate Sponsorship and Advertising

**P/33** Individual Donations

**P/35** UMS Advisory Committee

**P/37** Annual Fund Support

**P/44** Endowment Fund Support

**P/48** UMS Advertisers

## • FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. At the University of Michigan we are proud of UMS and of the world-class artists and ensembles it brings each season to the University and southeast Michigan.

We are also proud of the outstanding educational programs UMS offers to people of all ages and of the new works in dance, theater, and music it commissions and premières. Through the U-M/UMS

Partnership Program, the University is pleased to provide support to UMS as it carries out its commitment to education, creation, and presentation, paralleling the University's commitment to teaching, research, and public engagement.



UMS offers a variety of programs designed to engage U-M students in the arts. These include programs that provide academic context and background for arts performances, or combine arts performances with social activities; initiatives to make ticket purchases more affordable and convenient; and opportunities for students to gain direct experience in arts administration.

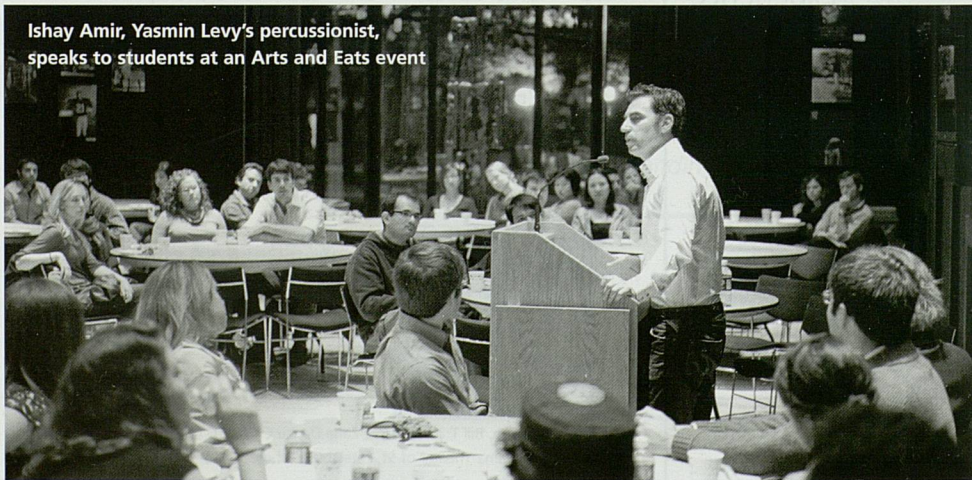
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning. The PGC promotes collaboration in ways that enrich the educational and cultural experience on campus and in the community.

I encourage you to attend more UMS events and those offered by the other many outstanding arts and cultural organizations of the University. To learn more about these activities, visit the University's website at [www.umich.edu](http://www.umich.edu).

Sincerely,

Mary Sue Coleman  
President, University of Michigan

**Ishay Amir, Yasmin Levy's percussionist,  
speaks to students at an Arts and Eats event**



## • FROM THE UMS PRESIDENT

Welcome to this UMS performance. All of us associated with UMS are grateful that you're here. We hope you will enjoy the experience and attend more UMS events during our 131st season. You will find a listing of events on page 2 of this program book.

**The UMS Fall 2009 Season.** Many thanks to those of you who attended some of the outstanding events of the UMS Fall 2009 Season. Whether it was embracing a young artist making her UMS debut (cellist Alisa Weilerstein), laughing riotously at the behavior of the actors on and off the stage (Shakespeare's Globe Theatre's *Love's Labour's Lost*), or being totally captivated by the glorious sounds in the reverberant St. Francis sanctuary (Stile Antico), you demonstrated once again why artists like to come to Ann Arbor. You were totally engaged with them, listening intently, absorbing their performances, and then letting them know how much you appreciate them. When I visited Sir Simon Rattle in his dressing room before his Ann Arbor debut as conductor of the Berliner Philharmoniker, the first words out of his mouth were, "There was no way Ann Arbor would be left off this tour. The orchestra members insisted we return here." When I visited with him after the concert, he picked up where he left off, saying, "And now I know why. What a glorious hall—and what a remarkable audience! I could hear them listening."

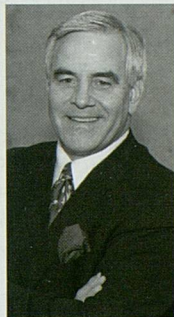
**UMS Strategic Plan.** In January 2009, UMS began a strategic planning process with the assistance of external consultant Stephen Y. Nose of SYN Associates in Ann Arbor. Many members of the UMS community took part in gathering data through focus groups, personal interviews, surveys, and other means in assessing competition, trends, products, and our partnerships. The UMS Board approved key goals and objectives in the fall, and the UMS staff is working on the development of implementation strategies to achieve them.

Many of the goals and objectives deal with internal matters related to staff development, board and staff succession, the UMS brand, and our relationship with key partners including the University of Michigan. The most important objectives are those that deal most directly with

our mission, which is "To inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences." These include enabling UMS to take greater artistic and programmatic risks on an ongoing basis, increasing participation of emerging and new audiences in UMS programs, and creating deeper UMS experiences by providing new and renewed connection points for audiences and artists in both virtual and physical spaces. Stay tuned for more information as we complete the strategies.

### Ford Honors Program.

The 15th Ford Honors Program occurs on Saturday, March 20 during the residency of the San Francisco Symphony when we honor both the SFS and its music director, Michael Tilson Thomas, with the UMS Distinguished Artist Award. The format takes a different approach this year. The gala dinner precedes the performance, and a champagne reception follows, both planned and organized by our dynamic Advisory Committee. A very brief awards presentation on the Hill stage precedes the performance of Mahler's *Symphony No. 2* featuring the SFS and the UMS Choral Union. Look for more information on our website at [www.ums.org](http://www.ums.org).



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

Thanks again for coming to this event.

Very best wishes,

Kenneth C. Fischer  
UMS President



# The UMS Lobby

In June 2009, UMS was one of four organizations awarded an "Innovation Lab" grant by EMCArts, with support from the Doris Duke Charitable Foundation, to develop an idea that could have a profound impact on how they do business. UMS will launch a beta version of the project in February.

The **UMS Lobby** will expand and redefine what we mean by "the UMS experience." By combining online and live components in everything UMS does, we will enable a wide range of participants to engage more continuously and more deeply with each other, with the extraordinary history of UMS, with the artists we now present, and with the life of UMS in Ann Arbor and throughout the region.

The UMS Lobby is both a virtual and physical space where people meet, exchange ideas, and build relationships — a bridge between daily life and the special places we devote to artistic experiences. The UMS Lobby will include:

- *Live pre- and post-performance events that extend the UMS experience*
- *A digitized historical archive that includes access to UMS's extraordinary 131-year history, including the opportunity to submit your own comments, memories, and observations about events that you've attended*
- *A multimedia blog with articles, video, audio, photos, and links*
- *Stories from patrons and others about the impact of UMS — in essence, a "living archive" that will grow with time and supplement the historical archive*
- *Conversation areas that include feeds from our facebook, twitter, and other networks, but that also provide a place to listen and to be heard*

*UMS already has an active presence in the social media world, and we invite you to join us:*

Search for  
**University Musical Society**

facebook

[www.twitter.com/  
UMSNews](http://www.twitter.com/UMSNews)  
twitter

[www.youtube.com/  
UMSVideos](http://www.youtube.com/UMSVideos)  
YouTube

and starting in  
February, visit us at  
[www.umsLobby.org!](http://www.umsLobby.org)

UNIVERSITY  
**ums**  
MUSICAL SOCIETY

• FROM UMS CHAIRMAN, JIM STANLEY

**H**ow fortunate we are to be part of a UMS audience experiencing artistic performances that have the potential to transform lives. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement of dance, or the voice of theater, UMS has brought extraordinary performances and new experiences from some of the world's most distinctive artists to us for 131 years. UMS is regarded as one of the country's most respected organizations bringing artists and audiences together. UMS makes a difference.

UMS events are presented in many diverse venues, all of which are chosen to create an unusual bond between the performers and the audience. Both the seasoned attendee and the newcomer quickly grasp this unique connection. Lasting ovations and knowledgeable chatter of those leaving the hall let the artists know they have been deeply appreciated and understood. That atmosphere has established a special relationship between UMS audiences and artists. It's been that way for generations.

But there is more than simply a few hours of respite from our busy lives. Our forbearers knew the importance of sustaining their emotional and intellectual spirit by revisiting the many cultural roots that surround them. And so do we. In today's times of world conflict and economic stress, UMS plays a most valuable role in sustaining our global community's well being. The 09/10 season is a testament to that role. As a starter, the first half of the year witnessed the likes of the **Berlin Philharmonic**, **Shakespeare's Globe Theatre of London**, **The Suzanne Farrell Ballet**, and the **Vienna Boys Choir**. The second half offers the classical music of the **Chicago Symphony Orchestra** and the **San Francisco Symphony**, **Lang Lang** at the piano and **Julia Fischer** on the violin, the moods of **Wynton**

**Marsalis** and the **Jazz at Lincoln Center Orchestra**, the singing of **Ladysmith Black Mambazo**, the voices of **St. Petersburg's Maly Drama Theater**, the motion of **Hubbard Street Dance Chicago**, and the wit of *The New Yorker* music critic **Alex Ross**. These performances are a small bit of what UMS is doing for us now. It just doesn't get any better anywhere.

The UMS Board and I encourage you to engage yourself in the many experiences afforded by UMS. Dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. They are all here. Enjoy the pride in being among our individual and corporate donors whose contributions fund more than half the expenses of bringing worldwide artists to our doors each year. The back of this program documents the wonderful support, both large and small, from our benefactors. Join them and participate as advocates for the cultural contributions that UMS offers to our greater community. Do it for yourself and for those who follow. Learn about us and talk to us at [www.ums.org](http://www.ums.org). We like to listen. And remember how very fortunate you are to be part of the UMS difference.



Sincerely,

A handwritten signature in dark ink that reads "James C. Stanley". The signature is fluid and cursive.

James C. Stanley  
Chair, UMS Board of Directors



# Watch.



# Listen.



# Learn.

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

**wgte**  
Public Media

419-380-4600 [www.wgte.org](http://www.wgte.org)

PROUDLY SUPPORTING  
THE UNIVERSITY  
MUSICAL SOCIETY

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

**Reinhart**

Charles Reinhart Company Realtors

[www.ReinhartRealtors.com](http://www.ReinhartRealtors.com)



Detroit International  
Jazz Festival  
Labor Day Weekend  
September 3 - 6, 2010

**Don't  
miss it!**

[detroitjazzfest.com](http://detroitjazzfest.com)

Become a member of the Rhythm Section  
for access to exclusive year round events,  
reserve festival seating, and other great  
DJF perks at [detroitjazzfest.com](http://detroitjazzfest.com)



# 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."



### **Dr. Ora Hirsch Pescovitz**

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



**University of Michigan  
Health System**

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have the University Musical Society as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



### 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."



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

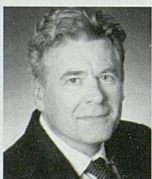
"Bank of Ann Arbor is pleased to continue its longstanding tradition of supporting the arts and cultural organizations in our town and region. The University Musical Society provides all of us a wonderful and unique opportunity to enjoy first-class performances covering a wide range of artists from around the world. We are proud to continue our support of UMS for the 09/10 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."



### 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. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."

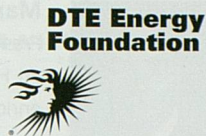




### Fred Shell

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

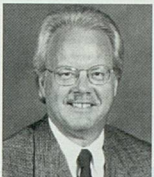
"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."



### Edward Surovell

*President, Edward Surovell Realtors*

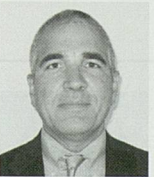
"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 21-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."



### Leo Legatski

*President, Elastizell Corporation of America*

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



### Joseph A. Maffesoli

*Branch Manager/Vice President, Ann Arbor Investor Center*

"The Fidelity Investments Ann Arbor Investor Center is proud to support the University Musical Society and the continued effort to inspire our community through the arts. We look forward to another season of great performances!"



Smart move.™



### 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."





### 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 Kerby

*Owner, Kerby's Kurb Service*

"Kerby's Kurb Service has been a part of the University Musical Society for over a decade. It has been a pleasure working with the UMS staff and an organization that has brought world-renowned artists to the local area for the cultural benefit of many, especially the Ann Arbor community."



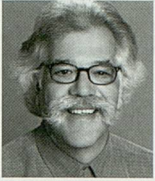
### Tim Gretkierewicz

*Market President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."

## KeyBank





### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

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

**MAINSTREET**  
ventures  
DISTINCTIVE CATERIES.



### Sharon J. Rothwell

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

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

**MASCO**



### 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."

 **MC3**



### Erik H. Serr

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

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

**MILLER  
CANFIELD**




### John W. McManus

*Market President, South Central Michigan, National City*

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

**National City**  
Now a part of

 **PNC**

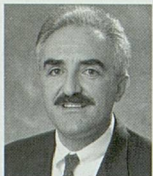


### Michael B. Staebler

*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."



### 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 and above

Doris Duke Charitable Foundation  
W.K. Kellogg Foundation  
National Endowment for the Arts



### \$50,000–\$99,999

Anonymous  
Community Foundation for Southeast Michigan  
Doris Duke Foundation for Islamic Art  
Esperance Family Foundation



### \$20,000–\$49,999

Cairn Foundation  
DTE Energy Foundation  
EmcArts  
Maxine and Stuart Frankel Foundation  
Charles H. Gershenson Trust  
Masco Corporation Foundation  
The Mosaic Foundation, Washington DC



### \$10,000–\$19,999

Arts Midwest's Performing Arts Fund  
Eugene and Emily Grant Foundation  
Martin Family Foundation  
Michigan Council for Arts and Cultural Affairs  
THE MOSAIC FOUNDATION (of R. & P. Heydon)

### \$1,000–\$9,999

Consulate General of The Netherlands in New York  
Mohamad and Hayat Issa/Issa Foundation  
National Dance Project of the New England Foundation  
for the Arts  
Sarns Ann Arbor Fund  
Target

# • UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

## UMS BOARD OF DIRECTORS

James C. Stanley, <i>Chair</i>	Kathleen Benton	Joel D. Howell	Joseph A. Sesi
David J. Herzig, <i>Vice Chair</i>	Lynda W. Berg	Christopher Kendall	Anthony L. Smith
Martha Darling, <i>Secretary</i>	DJ Boehm	S. Rani Kotha	Cheryl L. Soper
Robert C. Macek, <i>Treasurer</i>	Charles W. Borgsdorf	Melvin A. Lester	Clayton E. Wilhite, <i>Chair, National Council</i>
Carl W. Herstein, <i>Past Chair</i>	Robert Buckler	Joetta Mial	A. Douglas Rothwell, <i>Chair, Corporate Council</i>
Wadad Abed	David Canter	Lester P. Monts	Janet Callaway, <i>Chair, Advisory Committee</i>
Carol L. Amster	Mary Sue Coleman	Roger Newton	
	Julia Donovan Darlow	Stephen G. Palms	
	Junia Doan	Todd Roberts	
	Maxine J. Frankel	Sharon Rothwell	
	Patricia M. Garcia	Edward R. Schulak	
	Chris Genteel	John J.H. Schwarz	
	Anne Glendon	Ellie Serras	

## UMS NATIONAL COUNCIL

Clayton E. Wilhite, <i>Chair</i>	Eugene Grant	Toni Hoover	Herbert Ruben
Marylene Delbourg-Delphis	Charles Hamlen	Judith Istock	Russell Willis Taylor
John Edman	Katherine Hein	Wallis Klein	Carl W. Herstein, <i>Ex-officio</i>
Janet Eilber	David Heleniak	Zarin Mehta	James C. Stanley, <i>Ex-officio</i>

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

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

## UMS ADVISORY COMMITTEE

Janet Callaway, <i>Chair</i>	Luciana Borbely	Susan A. Fisher	Pam Krogness	Robin Miesel	Loretta Skewes
Betty Palms, <i>Vice Chair</i>	Dennis J. Carter	Susan R. Fisher	Marci Raver Lash	Natalie Mobley	Andrea Smith
Karen Stutz, <i>Secretary</i>	Stefani Carter	Rosamund Forrest	Mary LeDuc	Bonita Davis	Becki Spangler
Sarah Nicoli, <i>Treasurer</i>	Cheryl Cassidy	Kathy Goldberg	Joan Levitsky	Neighbors	Nancy Stanley
Phyllis Herzig, <i>Past Chair</i>	Patricia Chapman	Walter Graves	Jean Long	Kay Ness	Carlin C. Stockson
	Cheryl Clarkson	Linda Grekin	Eleanor Lord	Thomas Ogar	Gail Ferguson Stout
	Wendy Comstock	Nicki Griffith	Jane Maehr	Liz Othman	Eileen Thacker
	Sheila Crowley	Joe Grimley	Jennifer J. Maisch	Allison Poggi	Janet Torno
Ricky Agranoff	Doug Czinder	Susan Gross	Melanie Mandell	Lisa Psarouthakis	Louise Townley
MariAnn Apley	Norma Davis	Susan Gutow	Ann Martin	Agnes Moy Sarns	Amanda Uhle
Sandy Aquino	Mary Dempsey	Charlene Hancock	Fran Martin	Penny Schreiber	Enid Wasserman
Lorie Arbour	Mary Ann Faeth	Shelia Harden	Joanna McNamara	Bev Seiford	Kristen Williams
Barbara Bach	Michaelene Farrell	Alice Hart	Deborah Meadows	Aliza Shevrin	Ellen Woodman
Pat Bantle	Sara Fink	Meg Kennedy Shaw	Liz Messiter	Alida Silverman	
Francine Bomar					



---

**UMS STAFF**
**Administration/Finance**

Kenneth C. Fischer, *President*  
 Kathy M. Brown, *Executive Assistant*  
 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 Craig, *Senior Manager*  
*for Marketing and Corporate*  
*Partnerships*  
 Rachele Lesko, *Development*  
*Administrative Assistant*  
 Lisa Michiko Murray,  
*Manager of Foundation and*  
*Government Grants*  
 M. Joanne Navarre, *Manager of*  
*Annual Giving*  
 Marnie Reid, *Manager of*  
*Individual Support*  
 Cynthia Straub, *Advisory Committee*  
*and Events Coordinator*

**Education/Audience  
Development**

Claire C. Rice, *Interim Director*  
 Mary Roeder,  
*Residency Coordinator*  
 Omari Rush, *Education Manager*

**Marketing/Public Relations**

Sara Billmann, *Director*  
 Susan Bozell Craig, *Senior Manager*  
*for Marketing and Corporate*  
*Partnerships*  
 James P. Leija, *Public Relations*  
*Manager*  
 Stephanie Normann, *Marketing*  
*Coordinator*

**Programming/Production**

Michael J. Kondziolka, *Director*  
 Jeffrey Beyersdorf,  
*Technical Director*  
 Mark Jacobson,  
*Programming Manager*  
 Carlos Palomares,  
*Production Manager*  
 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*  
 Sarah Wilber, *Group Sales*  
*Coordinator*  
 Dennis Carter, Bruce Oshaben,  
 Brian Roddy, *Head Ushers*

**Students**

Emily Barkakati	Michael Mauskapf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelson
Tyler Brunsman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David Jones Sparks
Jasmine Hentschel	Trevor Sponseller
Jennifer Howard	Bennett Stein
Harsh Jhaveri	Maureen Stych
Mark Johnson	Catherine Tippman
Andy Jones	Julie Wallace
Neal Kelley	
Olivia Lloyd	
Rachel Lum	
Brooke Lundin	
Mary Martin	
Michael Matlock	

---

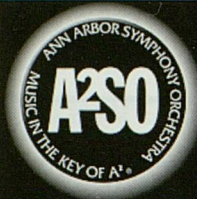
**UMS CORPORATE COUNCIL**

A. Douglas Rothwell, <i>Chair</i>	Bruce Brownlee Robert Buckler James Garavaglia	Steven K. Hamp Mary Kramer David Parsigian	Sharon Rothwell Michael B. Staebler James G. Vella	James C. Stanley, <i>Ex-officio</i>
--------------------------------------	------------------------------------------------------	--------------------------------------------------	----------------------------------------------------------	----------------------------------------

---

**UMS TEACHER ADVISORY COMMITTEE**

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



*Season of Celebration*  
2009-2010

**MARCH 13TH - 8:00 PM**

# BOLCOM

**SEATTLE SLEW: THREE DANCES IN FOREQUARTER TIME**  
CO-SPONSORED BY BANK OF ANN ARBOR

**APRIL 24TH - 8:00 PM**

# BEROFSKY

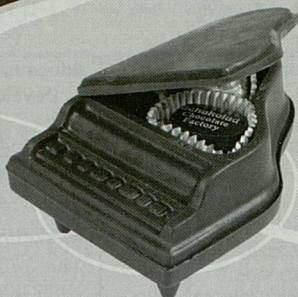
**BRAHMS: VIOLIN CONCERTO**  
SPONSORED BY U-M KELLOGG EYE CENTER

**TICKETS FROM \$6 TO \$49**

**734/994-4801 www.a2so.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.™

## *May we seat you?*

- Audi • Honda
- Porsche
- Volkswagen

Voted #1 Best Car Dealership Twelve 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 and 2008.

# HOWARD COOPER

**• Import Center •**

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

**(734) 761-3200**

# UMS/Info

## • GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

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

### Parking

*Please allow plenty of time for parking as the campus area may be congested.*

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. 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 09/10 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one

hour before each performance. There is a \$20 fee for this service. UMS donors at the 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, \$.45/half-hour, free on Sunday.
- For up-to-date parking information, please visit [www.ums.org/parking](http://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.

### Non-Smoking Venues

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

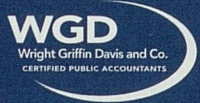
### Start Time

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.

What distinguishes one accounting firm from another?

Understanding your business and helping it to grow and prosper.

It's 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.



555 Briarwood Circle, Ann Arbor  
734-761-2005  
[www.wgdandco.com](http://www.wgdandco.com)



Visit [www.ums.org](http://www.ums.org) for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos.

Become a fan of UMS on [facebook](#) and follow UMS on [twitter](#) @UMSNews



### 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. Please be sure the Ticket Office has your e-mail address on file.

UMS works with 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, unless the group order is completed
- 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 [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. The Classical Kids Club allows students in grades 1-8 to purchase tickets to all classical music concerts at significantly discounted rates. 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. For information, call 734.764.2538 or sign-up for UMS E-News and check the box for Classical Kids Club.

### Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets until curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note: ticket returns do not count towards UMS giving levels.

### Ticket Exchanges

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. 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 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 must be redeemed by Sunday, April 25, 2010.

**New this year!** UMS now accepts ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a tax-deductible contribution.

## STUDENT TICKETS

A variety of discounted ticket programs are available for University students and teenagers.

### Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit [www.ums.org/students](http://www.ums.org/students), log-in using your U-M unickname 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 Sale:** Begins Sunday, January 10 at 8pm and ends Tuesday, January 12 at 5pm.

Sponsored by  UMCREDIT UNION

### UMS Rush Bucks

Worried about finding yourself strapped for cash in the middle of the semester? UMS Rush Bucks provide online access to Rush Tickets two weeks before most performances. UMS Rush Bucks are available in \$60 and \$100 increments. Please visit [www.ums.org/students](http://www.ums.org/students) for more information.

### 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.

### Gift Certificates

Available in any amount and redeemable for any 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 five years from the date of purchase. For more information, please visit [www.ums.org](http://www.ums.org).

## 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](http://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 131 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.

Many Choral Union members also belonged to the University, and 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 1879, 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 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in seven different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 131-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Orff's *Carmina Burana* during Maestro Leonard Slatkin's opening weekend as Music Director of the Detroit Symphony Orchestra (2008).

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

Originally built in 1913, a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects has 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, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping. Hill Auditorium re-opened to the public in January 2004.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS began presenting artists in Lydia Mendelssohn Theatre in 1993 when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's Jazz Series concert presentations of the Bill Charlap Trio and The Bad Plus.

### Michigan Theater

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

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

### Power Center

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University. The Powers were immediately interested in supporting the University's desire to build a new theater, realizing that state and federal governments were unlikely to provide financial support for the construction of a 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.

### **Rackham Auditorium**

Seventy 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

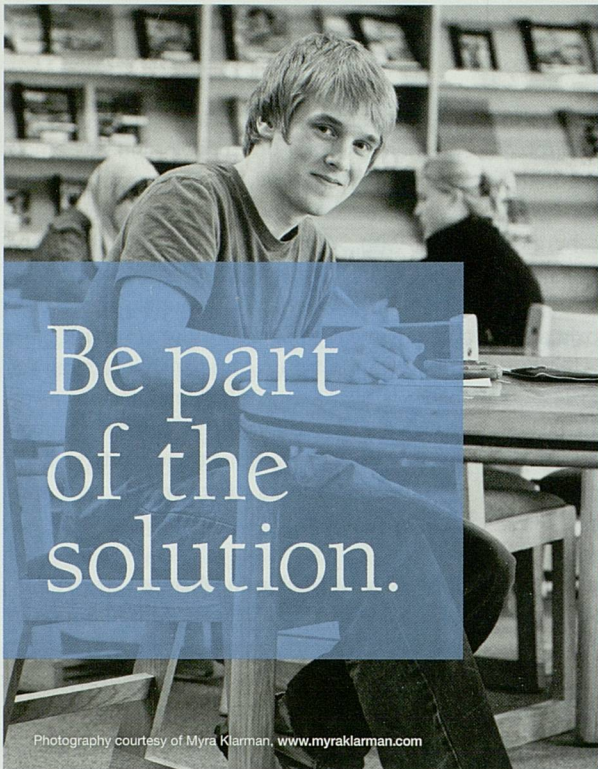
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, 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.

### **University of Michigan Museum of Art**

The University of Michigan Museum of Art (UMMA) is a dynamic meeting place for the arts that bridges visual art and contemporary culture, scholarship and accessibility, and tradition and innovation. With the addition in March 2009 of the 53,000-square-foot Maxine and Stuart Frankel and the Frankel Family Wing and the restoration of historic Alumni Memorial Hall, UMMA ushered in a new era, a reimagining of the university art museum as a "town square" for the 21st century. With dramatically expanded galleries, special exhibition spaces that soar with new life, "open storage" galleries, and a range of lively educational and event spaces, UMS periodically presents events in multiple spaces throughout the museum.

### **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.



Be part  
of the  
solution.

Photography courtesy of Myra Klarman, [www.myraklarman.com](http://www.myraklarman.com)



Now more than ever, private funding can help maintain excellence in Ann Arbor Public Schools. We provide funding for innovative programs and teacher grants to keep our schools and our community strong and vibrant.

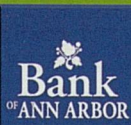


ANN ARBOR PUBLIC SCHOOLS  
Educational  
Foundation

Become part of the solution  
at [SupportAnnArborSchools.org](http://SupportAnnArborSchools.org)  
or call 734-994-1969.

Your call is important  
to us. Which is why a  
person answers it.

No push-button, voice-automated systems for you. Only living, breathing, helping people on the other end of the line, with helpful solutions to your financial challenges. 734-662-1600 or [boaa.com](http://boaa.com). How can we help you?



helps

Member FDIC

## 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. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. 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 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

Saturday, April 10 through Sunday, April 25, 2010

---

<b>Baaba Maal</b> <b>NOMO</b>	<b>3</b>
Saturday, April 10, 8:00 pm Michigan Theater	
<b>Michigan Chamber Players</b>	<b>5</b>
<i>Complimentary Admission</i> Monday, April 12, 8:00 pm Stamps Auditorium, Walgreen Drama Center	
<b>Hubbard Street Dance Chicago</b>	<b>13</b>
Thursday, April 22, 8:00 pm	
Friday, April 23, 8:00 pm	
Saturday, April 24, 8:00 pm	
Power Center	
<b>The Rest Is Noise in Performance</b>	<b>31</b>
Sunday, April 25, 4:00 pm Rackham Auditorium	

# THE 131st UMS SEASON

## Winter 2010

### January

- 22-23 Bill T. Jones/Arnie Zane Dance Company:  
*Fondly Do We Hope...Fervently Do We Pray*
- 27 Chicago Symphony Orchestra
- 31 Ladysmith Black Mambazo

### February

- 4 The Bad Plus
- 6 Sō Percussion
- 7 NT Live: *Nation*
- 10 Angela Hewitt, piano
- 11 Luciana Souza Trio
- 14 Schubert Piano Trios
- 17 Béla Fleck: The Africa Project
- 21 Swedish Radio Choir

### March

- 13 Cyro Baptista's Beat the Donkey
- 15 Takács Quartet
- 17 Jazz at Lincoln Center Orchestra  
with Wynton Marsalis
- 19 San Francisco Symphony  
with Christian Tetzlaff, violin

- 20 San Francisco Symphony  
with UMS Choral Union:  
15th Ford Honors Program
- 24-25 Julia Fischer, violin:  
Solo Violin Works of J.S. Bach
- 25-28 Maly Drama Theatre of  
St. Petersburg: Anton Chekhov's  
*Uncle Vanya*

### April

- 7 Schleswig-Holstein Festival Orchestra  
with Lang Lang, piano
- 8 Danilo Perez & Friends: *21st-Century Dizzy*
- 10 Baaba Maal with NOMO
- 12 Michigan Chamber Players
- 20 ~~Trio Medieval~~ **Canceled**
- 22-24 Hubbard Street Dance Chicago
- 25 *The Rest Is Noise* in Performance:  
Alex Ross and Ethan Iverson, piano

### May

- 9 NT Live: *The Habit of Art*
- 15 *Breakin' Curfew*

## UMS Educational and Community Events Through Sunday, April 25, 2010

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.615.4077 or [umsed@umich.edu](mailto:umsed@umich.edu).

### Baaba Maal

#### Post-Performance Dance Party!

Saturday, April 10, post-concert  
Michigan Union Pendleton Room, 503 South  
State Street

After the performance, UMS and the Senegalese Association of Michigan host a dance party featuring both traditional and contemporary Senegalese music.

A collaboration with the Links, Incorporated, Senegalese Association of Michigan, the U-M Center for Afroamerican and African Studies, and the U-M African Studies Center.

### The Rest Is Noise in Performance

#### UMS Book Club:

#### The Rest Is Noise, by Alex Ross

Monday, April 19, 7:00-8:45 pm  
Ann Arbor District Library Downtown Branch,  
343 South Fifth Avenue

Alex Ross creates vivid portraits of the 20th-century's most iconic composers in his universally acclaimed and best-selling book, *The Rest Is Noise: Listening to the Twentieth Century*. UMS is assembling experts from U-M on 20th-century music and history to explore the themes in the text and lead a discussion with participants. This event is an excellent primer for those attending the UMS presentation of *The Rest Is Noise* in Performance, featuring Alex Ross and pianist Ethan Iverson on April 25.

A collaboration with the Ann Arbor District Library.

presents

## Baaba Maal *Vocals and Acoustic Guitar*

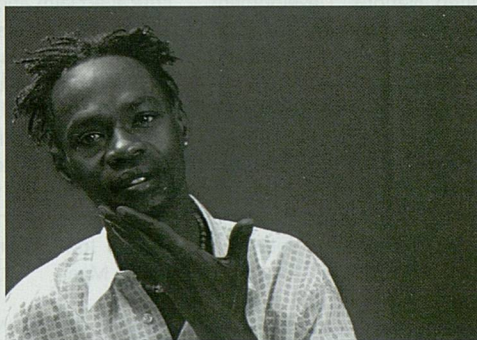
Aliou Diouf, *Drums, Samples*  
Mbara Cisse, *Bass*  
Ibrahima Cissokho, *Electric Guitar*  
Hilaire Chaby Hary, *Keyboards*  
Mansour Seck, *Backing Vocals*  
Barou Sall, *Hoddu*  
Massamba Diop, *Talking Drum*  
Momadou Sarr, *Percussion*

with  
**NOMO**

Elliot Bergman, *Saxophones, Brainwaves, Electric Kalimba*  
Erik Hall, *Guitar, Nu-tones, Drums*  
Dan Bennett, *Baritone Saxophone*  
Justin Walter, *Trumpet, Percussion*  
Jake Vinsel, *Bass*  
Quin Kirchner, *Drums, Percussion*

### Program

Saturday Evening, April 10, 2010 at 8:00  
Michigan Theater • Ann Arbor



*Tonight's program will be announced by the artists from the stage.  
There will be one intermission following NOMO's opening set.*

59th Performance of the  
131st Annual Season

UMS Global:  
Africa Festival

*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 Community Foundation for Southeast Michigan and the National Endowment for the Arts.

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

Special thanks to Kelly Askew and the U-M African Studies Center; Elizabeth James and the U-M Center for Afroamerican and African Studies; Moussa Ndiaye and Alhousseynou Ba and the Senegalese Association of Michigan; and Deborah Meadows and Links, Incorporated for their support of and participation in events surrounding tonight's concert.

Baaba Maal appears by arrangement with International Music Network.

NOMO appears by arrangement with The Billions Corporation.

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

In Senegal, **Baaba Maal** came from humble beginnings, but has since learned and traveled and now speaks and sings of empowerment, enlightenment, and peace. He was born in Podor, on the banks of the river Senegal. His mother was a musician who sang and wrote her own songs, educating her son in the musical forms of the area. At the same time, Mr. Maal was listening to Black music coming out of America, including James Brown, Otis Redding, Wilson Pickett, and Etta James.

Mr. Maal went to school in St. Louis, the original French colonial capital and, on winning a scholarship, left for Senegal's modern capital, Dakar. On leaving college he toured West Africa, soaking up even more knowledge. Mr. Maal took up residence in Paris for several years, studying at the Conservatoire des Beaux Arts. On arrival back in Senegal, Mr. Maal formed his band Daande Lenol (Voice of the People).

Mr. Maal's mission in West Africa extends beyond his music. He is committed to the concerns of families, young people, and the future of the continent, as is reflected in his role as Youth Emissary for the United Nations' Development Program. This role strengthened his determination to work harder to contribute more to improving the living conditions of disadvantaged people of the African continent, whose future is seriously threatened by illiteracy, poverty, and HIV/AIDS.

His vision to uplift the African continent has been a constant source of inspiration for Mr. Maal. In 2003 he played the Nelson Mandela 46664 Concert in Cape Town, South Africa; the next year he performed at the Nobel Peace Prize Concert for Dr. Wangari Maathai, the Kenyan environmental campaigner who won the 2004 Peace Prize. In 2007, he played at the African Union heads of state summit in Addis Ababa, Ethiopia and later performed at the Live Earth Concert in Johannesburg, South Africa.

Other endeavors include the creation of the soundtrack for the Sony Playstation and X-Box game, *Far Cry 2*. Additionally, Baaba Maal collaborated with Hans Zimmer for the Oscar Award-winning Ridley Scott film, *Black Hawk Down*. In 2009, he headlined The African Soul Rebels tour of the United Kingdom and appeared as special guest on an edition of the esteemed Desert Island Discs on BBC Radio 4.

*UMS welcomes Baaba Maal who makes his UMS debut this evening.*

**G**host Rock is the new album from the Michigan-based collective **NOMO**. The album sheds light on the way forward for a band that has been forging its own vital sound. This is not the Afrobeat of Fela, nor the revivalist funk of a forgotten decade. This record owes as much to Can, Brian Eno, and MIA as it does Kuti, Francis Bebey, and Funkadelic.

"It is really important to participate—as an audience and as a band member—and joining the audience for a song at the beginning or end of a show invites participation," explains founding member Elliot Bergman. "On a good night, it feels like everybody is working together. Having a few great dancers in the audience can really drive the band to new levels, and we love to sing together at the end of show. It ends up solidifying the bond between the player and the listener—and it starts to dissolve the typical divisions between active and passive. It helps to make people feel that music is an event: social, spiritual, and communal rather than a commodity to be consumed."

NOMO has toured incessantly since their 2006 release, *New Tones*. *New Tones* garnered critical acclaim and appeared on Top 10 lists from NPR, Gilles Peterson, and *Global Rhythm*. The band has performed well over 150 live concerts, touring North America and Europe with stops at Bumbershoot, Pitchfork Music Festival, the Montreal International Jazz Festival, SXSW, and WOMEX. Able to fit anywhere, their sizable lineup hasn't kept them from sharing a stage with everyone from Earth Wind and Fire, Konono No.1, Sharon Jones, Dan Deacon, and now, the great Baaba Maal.

*UMS welcomes NOMO who make their UMS debut this evening.*



NOMO

presents

## Michigan Chamber Players

Faculty Artists of the University of Michigan  
School of Music, Theatre & Dance

Sara Adlerstein, *Visual Art*  
Jason Bergman, *Trumpet*  
William Campbell, *Trumpet*  
Katherine Collier, *Piano*  
Toni Craige, *Dancer*  
Paul Dwyer, *Cello*  
Aidan Feldman, *Dancer*  
Diana Gannett, *Double Bass*  
Dan Gilbert, *Clarinets*  
Joe Gramley, *Percussion*  
Phillip Kerr, *Narrator*

Nancy Ambrose King, *Oboe*  
Christopher Lees, *Conductor*  
Jeffrey Lyman, *Bassoon*  
Kaitlin McCarthy, *Dancer*  
Joan Morris, *Narrator*  
Daniel Pesca, *Harpichord*  
Amy Porter, *Flute/Piccolo*  
Stephen Shipps, *Violin*  
Donald Sinta, *Alto Saxophone*  
Robert Swedberg, *Director*  
Martin Torch-Ishii, *Cello*

### Program

Monday Evening, April 12, 2010 at 8:00  
Stamps Auditorium, Walgreen Drama Center • Ann Arbor

*Henri Dutilleux*

### **Les Citations, Diptych for Oboe, Percussion, Harpsichord, and Double Bass**

For Aldeburgh 85  
From Janequin to Jehan Alain

Ms. King, Ms. Gannett, Mr. Gramley, Mr. Pesca

*Bohuslav Martinů*

### **La Revue de Cuisine**

Prologue: Allegretto (Marche)  
Tango: Lento  
Charleston: Poco a poco allegro  
Finale: Tempo di marcia

Mr. Swedberg, *Director*

Mr. Feldman, Ms. Craige, Ms. McCarthy, Mr. Gilbert,  
Mr. Lyman, Mr. Bergman, Mr. Dwyer, Mr. Shipps, Ms. Collier

INTERMISSION

William Walton

## Façade

- |                               |                                     |
|-------------------------------|-------------------------------------|
| Fanfare                       | 11. By the Lake                     |
| 1. Hornpipe                   | 12. Country Dance                   |
| 2. En Famille                 | 13. Polka                           |
| 3. Mariner Man                | 14. Four in the Morning             |
| 4. Long Steel Grass           | 15. Something Lies Beyond the Scene |
| 5. Through Gilded Trellises   | 16. Valse                           |
| 6. Tango-Pasodoble            | 17. Jodelling Song                  |
| 7. Lullaby for Jumbo          | 18. Scotch Rhapsody                 |
| 8. Black Mrs. Behemoth        | 19. Popular Song                    |
| 9. Tarantella                 | 20. Fox-Trot, "Old Sir Faulk"       |
| 10. A Man from a Far Countree | 21. Sir Beelzebub                   |

Mr. Lees, *Conductor*

Ms. Adlerstein, *Visual Art*

Ms. Morris, Mr. Kerr, Ms. Porter, Mr. Gilbert, Mr. Sinta,  
Mr. Campbell, Mr. Gramley, Mr. Dwyer, Mr. Torch-Ishii

60th Performance of the  
131st 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 Amy Porter for her leadership and coordination of this evening's concert.

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



**Les Citations,  
Diptych for Oboe, Percussion,  
Harpichord, and Double Bass (1991)**

Henri Dutilleux

*Born January 22, 1916 in Angers, Maine-et-Loire,  
France*

Dutilleux began composing *Les Citations* in 1985 whilst he was composer-in-residence at the Aldeburgh Festival. In June 1990, he composed the second movement, adding a double bass to the instrumental ensemble. The opening movement contains a brief fragment from Britten's "Peter Grimes" in homage to the opera's interpreter, Peter Pears. The second movement includes a quotation from one of Dutilleux's friends and colleagues who was killed in action during World War II in June 1940, Jehan Alain. There is also another quotation from a theme and variations by Alain with a motif attributed to Janequin that had been used in one of his organ pieces. For Dutilleux, the title of the diptych, *Les Citations*, seemed appropriate. As a piece that is rarely performed, it was with delight to have heard, here, such a high caliber of ensemble playing and an acute sense of the piece's rhythmic design. The balance of the ensemble fully aided the vast array of events, bringing alive the rich texture of the music as well as the humorous nature of the work.

*Program note by Nancy Ambrose King.*

---

**La Revue de Cuisine (1927)**

Bohuslav Martinů

*Born December 8, 1890 in Polička, Czechoslovakia  
Died August 28, 1959 in Liestal, near Basel*

Alexander Tcherepnin once remarked that his Czech contemporary Bohuslav Martinů's music was "completely free from sauerkraut," meaning it avoided German-style formalism in favor of French neo-classicism. Nowhere is Tcherepnin's gastronomic image more apt than for the music of Martinů's experimental ballet, *La Revue de Cuisine*, a whimsical portrayal of love and jealousy between kitchen utensils.

Despite coming to composition relatively late in his musical career, Martinů was an incredibly prolific composer. His early works date from the First World War, but he spent five years as

a second violinist with the Czech Philharmonic before settling in Paris in 1923. During the 1920s, Martinů befriended some of the leading Parisian cultural figures of the day, including Roussel, Stravinsky, and the composers of Les Six. He also began to compose more regularly, using the popular neo-classical works of his colleagues as models.

Many composers of that era looked to American jazz as the antidote to what Christopher Hogwood terms the "Teutonic oversaturation of the Twenties." Although Martinů drew on several of the same popular-music inspirations as Les Six and Stravinsky, he wasn't as convinced of jazz's relevance to European composers. He wrote in 1925, "I often think of the amazingly pregnant rhythm of our Slavonic folk songs... of their characteristic rhythmic instrumental accompaniments, and it seems to me that it is unnecessary to have recourse to the jazz band." Still, he toyed with jazz several times during his Paris years. *La Revue de Cuisine*, the third of his "jazz" ballets (completed in 1927), overtly embraces American jazz in its forms, melodies, harmonies, rhythms, and especially its instrumentation: an odd combination of violin, cello, clarinet, bassoon, trumpet, and piano.

With its element of fantasy and the animation of everyday objects, Jarmila Kröschlová's scenario for *La Revue de Cuisine* recalls Ravel's *L'Enfant et les sortilèges* (1925), as dancers play the parts of the various kitchen utensils. In this eccentric scenario, the marriage of Pot and Lid is threatened by the suave Stiring Stick, while Broom challenges Dishcloth to a duel. Pot and Lid are eventually reconciled, and Dishcloth elopes with Stiring Stick.

An admirer of Stravinsky's *Histoire du Soldat*, Martinů worked with similar economy on this score, perhaps also responding to criticisms that his earlier ballets were too ambitious. Without completely absorbing the jazz idiom as Milhaud did in *La Création du monde*, Martinů uses jazz as a vehicle for satire, in the same vein as Poulenc's *Les Biches* or Satie's *Parade*, and *La Revue de Cuisine* went on to become his first popular success.

Both the "Prologue" and "Finale" in *La Revue de Cuisine* use a fanfare motive that could be a parody of Mahler's second *Wayfarer* song, "Ging heut' morgen übers Feld." Martinů emphasizes the motive's jaunty, carefree qualities, spicing them with facile modulations and "wrong-note" harmony. The dark and sultry "Tango" that follows leans more toward a *habanera* in style. The gruffly

repeated opening cell creates a tension that rises with the addition of a muted trumpet that, though it may sound “cartoonish” to today’s listeners, is testament to the immediacy of effect in Martinu’s music. The same dark timbres and key of the “Tango” continue in the next movement, but soon give way to a rollicking dance that is as close an imitation of the Charleston as any European composer ever achieved. The “Finale” quotes this Charleston tune, along with other popular melodies of the day, in a medley that cleverly mimics the rhythms and improvisatory qualities of Dixieland jazz.

*Program note by Luke Howard.*

---

### **Façade** (1922)

William Walton

Born March 29, 1902 in Oldham, Lancashire, England

Died March 8, 1983 in Ischia, Italy

While he was still at Oxford, Walton became friendly with Sacheverell Sitwell, and with the other members of his gifted, literary family, Osbert and Edith Sitwell. In 1920, Edith began to work on a group of poems she described as “technical experiments—studies in the effect that texture has on rhythm, and the effect that varying and elaborate patterns of rhymes have upon rhythm.” She completed the poems the next year, and the three Sitwells, with the 18-year-old Walton, came up with the idea of putting them together as *Façade*, “an entertainment for reciting voice and instruments.” There is much in the poems of *Façade* that, taken literally, makes little sense, but underneath them runs a vein of brilliant satire on the society of the time.

As time went by, *Façade* acquired a life and a meaning that its creators had not intended. They considered it a kind of musical abstract expressionism (to borrow a term that came into use a generation later), but it was reinterpreted as a satirical treatment of art’s abstraction from society. It was intended to stimulate, perhaps even outrage, and it ended up amusing, as a kind of funny *Pierrot lunaire*.

As perceptions of *Façade* changed, in fact the work did, too, for it was subjected to several revisions during the 20 years following its creation, so we are not always certain that the work we

read about in early reports is the same one we hear now. As the years went by, almost 50 poems with music found their way into the piece. The present canon of 21 was established in the early 1940s. In the 1970s, eight others were brought back as *Façade 2*.

The first version was performed as home entertainment for friends at the Sitwells’ on January 24, 1922. The first public performance was given on June 12, 1924, at Aeolian Hall in London. The performers were hidden by a screen on which a huge face was painted. From its mouth, Edith Sitwell read her poetry through a megaphone.

That first audience was outraged by *Façade*, its content, and presentation. Its aims were not understood, or if they were, they were not accepted. Listeners were shocked by the idea that words might be pronounced for sound rather than for sense. The music was not easy to apprehend then, and much less easy to comprehend. Eventually performers stressed its satiric and parodic qualities, turning into a new kind of comedy, with comic music, and the public took it to heart. Walton went along with that decision and even made little orchestral suites of the music that became the stuff of pops concerts. Performers of *Façade* now have the choice of playing it, as they say in the theater, straight or for laughs.

*Program note by Leonard Burkat.*

---

**Sara Adlerstein** (*Visual Art*), aquatic ecologist and visual artist, was born in Chile. She is currently a faculty member at the U-M School of Natural Resources. Her paintings have been widely exhibited in galleries and museums in Chile, North America, and Europe. Ms. Adlerstein’s research focuses on Great Lakes environmental issues and her teaching is interdisciplinary, bridging arts and science. She recently collaborated with U-M faculty on *Mapping the River*, a multimedia performance about the cycle of water and the relationship of water and culture that was part of the 2008 Arts on Earth initiative. The body of work presented in *Façade* was created as she lived in Seattle and in Hanover, Germany. Several of these images are included in the book *The Mother Poems* published by Eastern Washington University Press in 1996.

**Jason Bergman** (*Trumpet*), Principal Trumpet of the Saginaw Bay Symphony Orchestra and Second Trumpet with the Ann Arbor Symphony, has performed with the Canadian Brass and as a member of the Santiago Philharmonic in Chile. He also serves as Trumpet Instructor at Albion College. A prizewinner in the 2007 International Trumpet Guild Orchestral Excerpt Competition, he has also been a national finalist in the MTNA Young Artist Brass and Chamber Music Performance competitions, as well as the National Trumpet Competition. Mr. Bergman has performed as soloist with the Garland Symphony Orchestra and the Brigham Young University Philharmonic. In 2007, Mr. Bergman was a fellow at the Music Academy of the West in Santa Barbara, CA. His principal teachers include William Campbell, David Brown, Tom Booth, and Woody Yenne. He has had additional studies with Philip Smith, Paul Merkelo, and Josef Burgstaller and holds degrees from U-M and Brigham Young University. *This evening's concert marks Mr. Bergman's UMS debut.*

**William Campbell** (*Trumpet*), U-M Associate Professor of Trumpet, has served on the faculties at The Ohio State University and University of Kansas. He performed for seven years as principal trumpet with L'Orchestra Maggio Musicale Fiorentino in Florence, Italy, conducted by Zubin Mehta. Mr. Campbell has performed as soloist with Maestro Mehta, toured five continents, and performed on numerous recordings. He has served as Principal Trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra, and the Rochester Philharmonic Orchestra. Mr. Campbell has performed with conductors including George Solti, Riccardo Chailly, Charles Dutoit, Christopher Hogwood, Leonard Slatkin, and Carlo Maria Giulini. *This evening's concert marks Mr. Campbell's sixth appearance under UMS auspices.*

**Katherine Collier** (*Piano*) is an active collaborator with many renowned musicians throughout the US and abroad. She has performed with such artists as Joshua Bell, Hilary Hahn, Ani Kavafian, Ida Kavafian, Andrés Cárdenes, Cho-Liang Lin, Erling Bengtsson, Andrés Diaz, Steven Doane, Edgar Meyer, David Shifrin, and members of the Tokyo, Emerson, Orion, Vermeer, Shanghai, and Miami Quartets. She has concertized in England, Scotland, Germany, Belgium, Holland, Austria, Denmark, Japan, Taiwan, Malaysia, Israel, Mexico, Canada, and the Bahamas. Ms. Collier has been soloist with orchestras, including the Dallas, Cincinnati, Houston, and Eastman-Rochester symphonies. A graduate of the Eastman School of Music, she was awarded the Performer's Certificate

and was the top prizewinner of the National Young Artist's Competition and the National Cliburn Scholarship Competition, and was the recipient of a Rockefeller Award. She won a Kemper Educational Grant to study at the Royal College of Music in London. An active recording artist, she tours extensively with her husband, violist Yizhak Schotten. *This evening's concert marks Ms. Collier's 13th appearance under UMS auspices.*

**Antonia Craige** (*Dancer*) grew up in Raleigh, North Carolina. She discovered modern dance at Wesleyan University, in Connecticut. After graduation she rode her bike to Ann Arbor with a U-M dance student, where she now dances and teaches yoga. *This evening's concert marks Ms. Craige's UMS debut.*

**Paul Dwyer** (*Cello*) is currently a doctoral student at U-M, where he studies cello with Richard Aaron, as well as baroque cello and viola da gamba with Enid Sutherland. While at U-M, Mr. Dwyer has developed his versatility, with current performances ranging from a baroque cello recital with Edward Parmentier to a program of solo cello works he commissioned from U-M graduate student composers, as well as a performance of the seldom heard Shostakovich *Cello Concerto No. 2* with the University Symphony Orchestra, conducted by Kenneth Kiesler. Growing up in Vienna, Austria, and Munich, Germany, Mr. Dwyer founded a cello quartet dedicated to heavy metal music, toured with the National Youth Orchestra of Germany, and gave the world premiere of Dean Wilmington's *Prelude for Cello and Didgeridoo* in a series of benefit recitals. *This evening's concert marks Mr. Dwyer's UMS debut.*

**Aidan Feldman** (*Dancer*) is a fifth-year senior at U-M working on dual degrees in Dance and Computer Science. You may have seen him recently in Wild Swan Theater's *Hawk*, *You Are My Brother*, Ann Arbor Ballet Theater's *The Nutcracker*, or Paul Taylor's *Sacre du printemps* (*The Rehearsal*), or his choreography in Musket's production of *Hair*. *This evening's concert marks Mr. Feldman's UMS debut.*

**Diana Gannett** (*Bass*) has spent most of her professional life on the East Coast as a teacher and performer. As a chamber musician, she has performed with the artists of the Guarneri, Emerson, Laurentian, and Stanford Quartets; the Borodin Trio; and the Iowa Center for New Music, American Chamber Players, New Band, and the Oberlin Dance Collective. As a soloist, her programs have included over 20 contemporary premières and several solo improvisations, as well as traditional repertoire. She is recorded on Irida records,

has a solo CD titled *Ladybass*, and a duo CD *Duetti Dolce*. Ms. Gannett is Past President of the International Society of Bassists and hosted the 1999 convention at the University of Iowa. Her studies with Eldon Obrecht, Stuart Sankey, and Gary Karr culminated with being the first Yale doctorate awarded in double bass. *This evening's concert marks Ms. Gannett's fifth appearance under UMS auspices.*

**Daniel Gilbert** (*Clarinets*) joined the U-M faculty as Associate Professor of Clarinet in 2007. Previously, he held the position of Second Clarinet in the Cleveland Orchestra from 1995–2007. Mr. Gilbert also served as the Associate Professor of Clarinet at the Oberlin Conservatory of Music. A native of New York, Mr. Gilbert received his BA from Yale University and both a MM degree and a Professional Studies Certificate from The Juilliard School. Before joining the Cleveland Orchestra, Mr. Gilbert appeared regularly with groups including The Metropolitan Opera, American Ballet Theater, New Jersey Symphony, Solisti New York, the Stamford Symphony, and the New Haven Symphony where he played principal clarinet from 1992–95. Mr. Gilbert was a member of the Quintet of the Americas in 1994–95. He has appeared as soloist with the Cleveland Orchestra, the Cleveland Heights Chamber Orchestra, the Suburban Symphony Orchestra, the New Haven Symphony, Solisti New York, and the Aspen Mozart Orchestra. He is an active chamber musician, playing regularly on the Cleveland Orchestra Chamber Series, the Cleveland Museum of Art Chamber Series, and the Oberlin Chamber Music series. Mr. Gilbert's master classes and recitals have received critical acclaim. His teachers have included David Weber, Robert Marcellus, Stanley Hasty, Richard Waller, Burt Hara, and Judith Kalin-Freeman. *This evening's concert marks Mr. Gilbert's second appearance under UMS auspices.*

**Joseph Gramley** (*Percussion*) is committed to bringing fresh and inventive compositions to a broad public, and each year he commissions and premières a number of new works. His first solo recording, *American Deconstruction*, an expert rendition of five milestone works in multi-percussion's huge new modern repertoire, appeared in 2000 and was reissued in 2006. His second, *Global Percussion*, was released in 2005. An invitation from Yo-Yo Ma in 2000 led Mr. Gramley to join the Silk Road Ensemble. In addition to participating in the group's extended residencies in American and European cities, Mr. Gramley has toured with Mr. Ma and the Ensemble throughout North America, Europe, and Asia. A 1988 graduate of the Interlochen Arts Academy,

Mr. Gramley did his undergraduate work at U-M and his graduate studies at The Juilliard School. *This evening's concert marks Mr. Gramley's fourth appearance under UMS auspices.*

**Phillip Kerr** (*Narrator*) is The Claribel Baird Halstead Professor of the U-M School of Theatre and Drama, and recently directed *Macbeth* in the Power Center. An honors graduate of Harvard, he trained at the London Academy of Music and Dramatic Art. Mr. Kerr is a veteran of six Broadway productions, and has appeared Off-Broadway at Carnegie Hall, Manhattan Theatre Club, CSC, Roundabout, Playwrights Horizons, and The Public Theatre. He has appeared in leading roles with most of the finer LORT Theatres across the country, The Manitoba Theatre Center, and toured The Netherlands. He is the recipient of Chicago's Joseph Jefferson Award for Best Actor and the U-M School of Music, Theatre & Dance's Faculty Achievement Award. *This evening's concert marks Mr. Kerr's UMS debut.*

**Nancy Ambrose King** (*Oboe*) is the first-prize winner of the 3rd New York International Competition for Solo Oboists. She was a finalist in the Fernand Gillet Oboe Competition in Graz, Austria, has appeared as a recitalist throughout the world, and was a member of the jury for the esteemed 2009 Barbirolli Oboe Competition. She has appeared as soloist throughout the US and abroad, including performances with the St. Petersburg Philharmonic, Janáček Philharmonic, Tokyo Chamber Orchestra, Puerto Rico Symphony, and the New York String Orchestra. Currently U-M Professor of Oboe, she was previously Associate Professor and University Scholar at the University of Illinois, Urbana-Champaign, and served as the first female President of the International Double Reed Society. A U-M graduate with a BM in music, Ms. King was the recipient of the school's prestigious Stanley Medal and has been honored with the 2010 Hall of Fame Award by the U-M School of Music, Theatre & Dance. She received her DMA, MM, and Performer's Certificate from the Eastman School of Music. *This evening's concert marks Ms. King's third appearance under UMS auspices.*

**Christopher James Lees** (*Conductor*) is an American conductor quickly becoming recognized for his musicianship on the podium, his innovative programming skills, and his articulate and passionate advocacy for the arts. As only the second American conductor selected for the Zander Conducting Fellowship with the Boston Philharmonic Orchestra, Mr. Lees assisted conductor Benjamin Zander in performances with the Boston Philharmonic, Ulster

Orchestra, and London Philharmonia. He made his European debut conducting the music of Ravel with the Ensemble Orchestral de Paris in 2009, and debuted in South America at the 2007 Festival Internacional de Inverno de Campos do Jordao (Brazil). Mr. Lees is the recipient of both a Bruno Walter Memorial Foundation Career Development Grant and a 2009 Arts Alive Award for Rising Star Young Artists, having served as Associate Conductor for the Akron Symphony Orchestra since 2007. This year, Mr. Lees is concurrently serving as Interim Associate Director of Orchestras at the U-M School of Music, Theatre & Dance, where he conducts the University Philharmonia Orchestra and the Contemporary Directions Ensemble. *This evening's concert marks Mr. Lees' UMS debut.*

**Jeffrey Lyman** (*Bassoon*) has established himself as one of the premiere performers, teachers, and historians of the bassoon in the US. He has been Associate Professor of Bassoon at U-M since 2006, and, prior to that, held positions at Arizona State University and Bowling Green State University. His principal teachers include Bernard Garfield of the Philadelphia Orchestra and Richard Beene and Hugh Cooper of U-M. He holds an undergraduate degree from Temple University and his MM and DMA from U-M. Mr. Lyman has been a member of numerous orchestras across the country and has performed with ensembles including the Philadelphia Orchestra, the Metropolitan Opera Orchestra, the Opera Company of Philadelphia, the Savannah Symphony, the Pro-Musica Chamber Orchestra of Columbus, the Grand Rapids Symphony, and the Michigan Opera Theatre. *This evening's concert marks Mr. Lyman's third appearance under UMS auspices.*

**Kaitlin McCarthy** (*Dancer*) graduated from Mt. Holyoke College with a BA in dance. She has moved back to her hometown of Ann Arbor where she continues dance and furthering her education. *This evening's concert marks Ms. McCarthy's UMS debut.*

**Joan Morris** (*Narrator*) attended Gonzaga University in Spokane prior to her scholarship studies at the American Academy of Dramatic Arts in New York. Since 1981, Ms. Morris has taught a cabaret class at the U-M School of Music, Theatre & Dance. In 2003, Ms. Morris wrote, produced, co-directed, and starred in a musical revue *The Police Gazette*, based on materials housed in the U-M Clements Library. In 2005 she wrote, produced, directed, and had a featured role in *Barnum's Nightingale*, based on Jenny Lind's concert tour of America in 1850 sponsored by P. T.

Barnum. In April 2004 Ms. Morris was a soloist in the performance of William Bolcom's *Songs of Innocence and of Experience* (texts by William Blake), which celebrated the reopening of the newly renovated Hill Auditorium. The concert was conducted by Leonard Slatkin and took place almost 20 years to the day after its 1984 US premiere. Recent residencies have been at Rice University (Houston, TX), Central Washington University (Ellensburg, WA), the Virginia Arts Festival, Tanglewood, and the University of Evansville (IN). *This evening's concert marks Ms. Morris's fourth appearance under UMS auspices.*

**Daniel Pesca** (*Harpichord*) completed his Masters degree in both composition and piano performance at U-M. He received his BA in music with highest distinction in both areas at the Eastman School of Music. He has been the featured soloist in concertos by J. S. Bach, Olivier Messiaen, and Elliott Carter. He has performed in many venues across the country, including the Kennedy Center and the Aspen Music Festival, where he was an orchestral piano fellow. He is a busy collaborator, for which he received Eastman's Excellence in Accompanying Award. He has participated in the Bowdoin International Music Festival, the American Conservatory in Fontainebleau, France, and the TCU/Cliburn Piano Institute. A native of Huntsville, Alabama, Mr. Pesca currently resides in Evanston, Illinois. *This evening's concert marks Mr. Pesca's third appearance under UMS auspices.*

Three-time international prizewinner **Amy Porter** (*Flute/Piccolo*) first leapt to attention when she won the Third Kobe International Flute Competition in Japan which led to international performance invitations. Ms. Porter has appeared as soloist with orchestras and music centers around the world including Atlanta, Houston, New Hampshire, Carnegie Hall, The Kennedy Center, Suntory Hall, and the National Theater Concert Hall in Taipei, Taiwan. As a recording artist, she recently released *Passacaglia: Music for Solo Flute* in 2007 on Equilibrium. She was also awarded the 2006 Henry Russel Award from U-M for distinguished scholarship and conspicuous ability as a teacher. A native of Wilmington, Delaware, Ms. Porter is a graduate of The Juilliard School. She held the position of Associate Principal Flute in the Atlanta Symphony Orchestra for eight years before becoming U-M Professor of Flute. She is the founder of the non-profit Southeast Michigan Flute Association. *This evening's concert marks Ms. Porter's 11th appearance under UMS auspices.*

**Stephen Shipps** (*Violin*) studied with Josef Gingold at Indiana University. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a former member of the Meadowmount Trio and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle, and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, Associate Concertmaster of the Dallas Symphony, Concertmaster of the Dallas Opera, Concertmaster and Associate Conductor of the Omaha Symphony and the Nebraska Sinfonia, and Guest Concertmaster for the Seattle and Toledo symphony orchestras. His work on the Mannheim Steamroller Christmas Albums has yielded 12 gold and two platinum records. Prior to joining the U-M faculty, he served on the faculties of Indiana University, the North Carolina School of the Arts, and the Banff Centre in Canada. *This evening's concert marks Mr. Shipps's 16th appearance under UMS auspices.*

**Donald Sinta** (*Alto Saxophone*) joined the U-M faculty in 1974. He is a U-M graduate and was formerly on the faculties of the Hartt School of Music and Ithaca College. For 22 years, Mr. Sinta served the School of Music, Theatre & Dance as Director of Youth Activities at U-M and at Interlochen. Mr. Sinta has been honored by an Arthur Thurnau Professorship, and holds the Earl V. Moore Professorship in the School of Music, Theatre & Dance. His recording *American Music for the Saxophone* is known worldwide. Mr. Sinta has premiered more than 40 works by American composers, and in 1969 was the first elected chair of the World Saxophone Congress. Mr. Sinta may be heard on the recording of William Walton's *Façade* with the Lincoln Center Chamber Players. *This evening's concert marks Mr. Sinta's fourth appearance under UMS auspices.*

**Robert Swedberg**, (*Director*) U-M Associate Professor of Music, is director of the Opera Studio and Yoga for Performers at U-M. For many years he has been active as an opera director, staging and producing over 125 productions for opera companies all over the US. More recently, he has been working on the international stage, directing productions for companies such as the Macau Music Festival and the Beijing Music Festival in China; Calvia Music Festival in Mallorca, Spain; the William Walton Music Foundation in Ischia, Italy; and at several theaters in Germany, including those in Hof, Bamberg, Pforzheim, and Bayreuth. Mr. Swedberg has degrees in music and theater from California State University, Northridge, and earned a MBA from the University of Central Florida. He is also a certified yoga instructor, and is author of the book *Yoga for Performers*.

**Martin Torch-Ishii** (*Cello*) is a student of Anthony Elliott in the DMA program at U-M. He holds a BA and MM degrees from the Cleveland Institute of Music and a Certificate from the Orchestra Academy of the Toho School of Music in Japan. Since 2008, Mr. Torch-Ishii has been a cellist with Break of Reality, a cello and percussion crossover group based in New York City ([www.breakofreality.com](http://www.breakofreality.com)). He was Assistant Principal of the Akron Symphony, a regular substitute with the San Antonio Symphony, and has participated in numerous summer festivals including Spoleto USA, Kneisel Hall, and Aspen. As an educator, he is on faculty at the Sphinx Preparatory Institute in Detroit, the Five Seasons Chamber Music Festival in Cedar Rapids, Iowa, and Graduate Student Instructor of Cello at the U-M School of Music, Theatre & Dance. *This evening's concert marks Mr. Torch-Ishii UMS debut.*

presents

# Hubbard Street Dance Chicago

Glenn Edgerton, *Artistic Director*

## Executive Director

Jason D. Palmquist

## Founder

Lou Conte

## Company

Christian Broomhall	Ana Lopez
Jacqueline Burnett	Pablo Piantino
Alejandro Cerrudo	Alejandro Piris-Niño
Meredith Dincolo	Penny Saunders
Brian Enos	Kevin Shannon
Kellie Epperheimer	Jessica Tong
Laura Halm	Benjamin Wardell
Jason Hortin	Robyn Mineko Williams

## Program

Thursday Evening, April 22, 2010 at 8:00  
Power Center • Ann Arbor

*Choreography by  
Ohad Naharin*

## Tabula Rasa

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

27'52"

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

*Choreography by  
Jiri Kylián*

## Walking Mad

*Choreography by  
Johan Inger*

61st Performance of the  
131st Annual Season

Funded in part by Arts Midwest's Performing Arts Fund.

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

19th Annual  
Dance Series

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts; the American Recovery and Reinvestment Act of 2009; the Illinois Arts Council, a state agency; and Kraft Foods, HSDC's Infrastructure Partner. In addition, this performance is partially supported by a CityArts Program 4 grant from the City of Chicago Department of Cultural Affairs.

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

Hubbard Street Dance Chicago appears by arrangement with Rena Shagan Associates.

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

## Tabula Rasa

Choreography by	Ohad Naharin
Music by	Arvo Pärt
Lighting Design by	Ohad Naharin
Costume Design by	Mari Kajiwara

*Tabula Rasa* is underwritten in part by Sidney and Sondra Berman Epstein and Randy A. White.

Originally commissioned and premièred by the Pittsburgh Ballet Theatre 1986. Staged for HSDC by Ohad Naharin and Adi Salant in June 2004.

"Tabula Rasa" from the album *Tabula Rasa*, published by European American Music Distributors, ECM Records.

## Waking Mab

Choreography by  
John Piper

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts, the American Recovery and Reinvestment Act of 2009, the Illinois Arts Council, a state agency, and Kraft Foods HBC, Intersectors Partner. In addition, the performance is partially supported by a Clowitz Program Grant from the City of Chicago Department of Cultural Affairs.

Hubbard Street Dance Chicago appreciates its arrangement with Arts Station Associates.

Large print programs are available upon request.

The photographing of the performance or sound and video recording of any device for any recording or publishing purpose is prohibited without the prior written consent of the Hubbard Street Dance Chicago. © 2010 Hubbard Street Dance Chicago. All rights reserved.

19th Annual Dance Series

19th Annual 52nd Anniversary of the 1967 Annual Season

Funded in part by Arts Midwest's Performing Arts Fund

Media partnership provided by Midwest's Fine Arts, Metro Transit, Michigan Radio 517 FM, and Ann Arbor's 107.9



**27'52"**

<i>Choreography by</i>	Jirí Kylián
<i>Staging by</i>	Cristina Gallofré Vargas and Gerald Tibbs
<i>Music by</i>	Dirk Haubrich
<i>Décor by</i>	Jirí Kylián
<i>Lighting Design by</i>	Kees Tjebbes
<i>Costume Design by</i>	Joke Visser

Jirí Kylián's *27'52"* takes the viewer along for a game of seeking and being sought, of holding and being held, pulling and pushing, a game in which the dancer must ultimately exit the stage solo. The piece creates an urge to see it again, perhaps in disbelief of what appears on the stage and wondering how this could all be physically possible.

*27'52"* is sponsored by the Elizabeth F. Cheney Foundation.

World première by Nederlands Dans Theater I, February 21, 2002, Lucent Danstheater, The Hague, NL.

Music is a new composition based on two themes by Gustav Mahler entitled *27'52"*.



## Walking Mad

Choreography by	Johan Inger
Staging by	Urtzi Aranburu
Music by	Maurice Ravel
Décor Design by	Johan Inger
Lighting Design by	Erik Berglund
Costume Design by	Johan Inger

"Our greatest blessings come to us by way of madness..."  
—Socrates

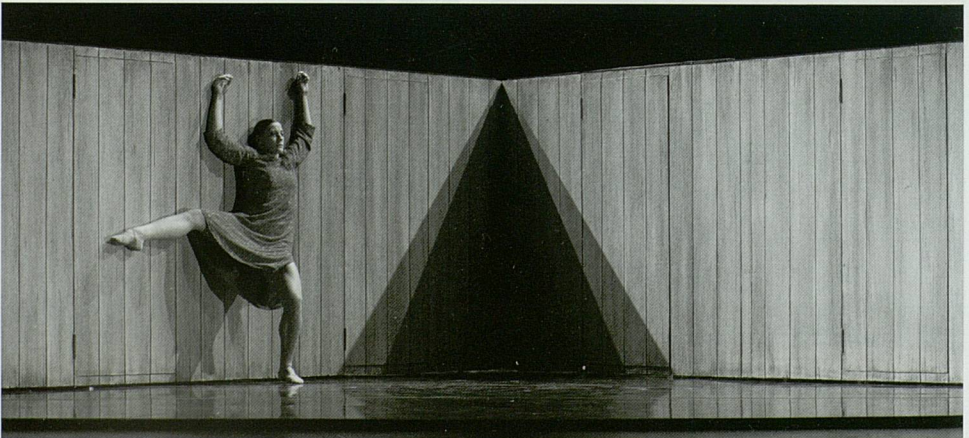
In this madcap comedy, Johan Inger has found the perfect balance between pure dance and theatrical effects. *Walking Mad* consists of many bizarre and surreal situations propelled by the rhythmic *Boléro* by Maurice Ravel.

*Walking Mad* is sponsored by Meg and Tim Callahan.

Created for and premièred by Nederlands Dans Theater I at Lucent Danstheater, May 17, 2001 in The Hague, NL.

From the album *Ravel: Orchestral Works, Boléro* composed by Maurice Ravel, performed by the Orchestre Symphonique de Montréal, conducted by Charles Dutoit; Universal Classics.

**Please refer to page 23 in your program book for complete company biographies and staff credits.**



Walking Mad

presents

# Hubbard Street Dance Chicago

Glenn Edgerton, *Artistic Director*

**Executive Director**

Jason D. Palmquist

**Founder**

Lou Conte

**Company**

Christian Broomhall	Ana Lopez
Jacqueline Burnett	Pablo Piantino
Alejandro Cerrudo	Alejandro Piris-Niño
Meredith Dincolo	Penny Saunders
Brian Enos	Kevin Shannon
Kellie Epperheimer	Jessica Tong
Laura Halm	Benjamin Wardell
Jason Hortin	Robyn Mineko Williams

**Program**

Friday Evening, April 23, 2010 at 8:00  
Power Center • Ann Arbor

*Choreography by  
Terence Marling*

**At 'em (Atem) Adam**

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

*Choreography by  
Jiri Kylián*

**27'52"**

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

*Choreography by  
Johan Inger*

**Walking Mad**

62nd Performance of the  
131st Annual Season

Funded in part by Arts Midwest's Performing Arts Fund.

19th Annual  
Dance Series

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

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

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts; the American Recovery and Reinvestment Act of 2009; the Illinois Arts Council, a state agency; and Kraft Foods, HSDC's Infrastructure Partner. In addition, this performance is partially supported by a CityArts Program 4 grant from the City of Chicago Department of Cultural Affairs.

Hubbard Street Dance Chicago appears by arrangement with Rena Shagan Associates.

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

## At 'em (Atem) Adam

Choreography by	Terence Marling
Music by	Various Artists
Lighting Design by	Todd Clark
Costume Design by	Branimira Ivanova

*At 'em (Atem) Adam* is sponsored by John and Caroline Ballantine and Joel and Katie Cory, with additional support from members of the Choreographer's Circle: Linda Hutson and Marc Miller & Chris Horsman.

Created for Hubbard Street Dance Chicago. From the album *Appalachia Waltz*, Sony BMG Music Entertainment, "Druid Fluid" and "Pickles" by Edgar Meyer ("Druid Fluid" with Mark O'Connor). From *Billie Holiday Love Songs*, Sony Music Entertainment, "All of Me" by Billie Holiday, composed by Gerald Marks. From *Pure Ella*, UMPG Recordings Inc., "But Not for Me" by Ella Fitzgerald and Ellis Larkins, composed by George Gershwin. From *Moondog*, "Pastoral" by Moondog as recorded by Sony. From *Luciano Berio: Duetti per due violini*; *Edison Denisov: Sonata for Two Violins, Duetti per due violini: Fiamma* by Luciano Berio as recorded by Bis.

---

### 27'52"

Please refer to page 15 in your program book for program information on 27'52".

---

### Walking Mad

Please refer to page 16 in your program book for program information on *Walking Mad*.

---

Please refer to page 23 in your program book for complete company biographies and staff credits.

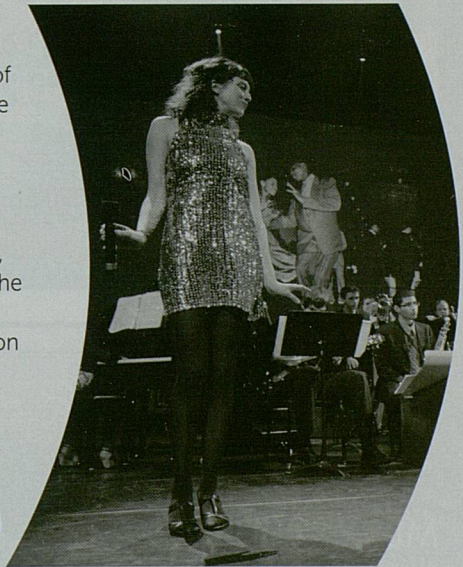


131st Season **ums 09|10**

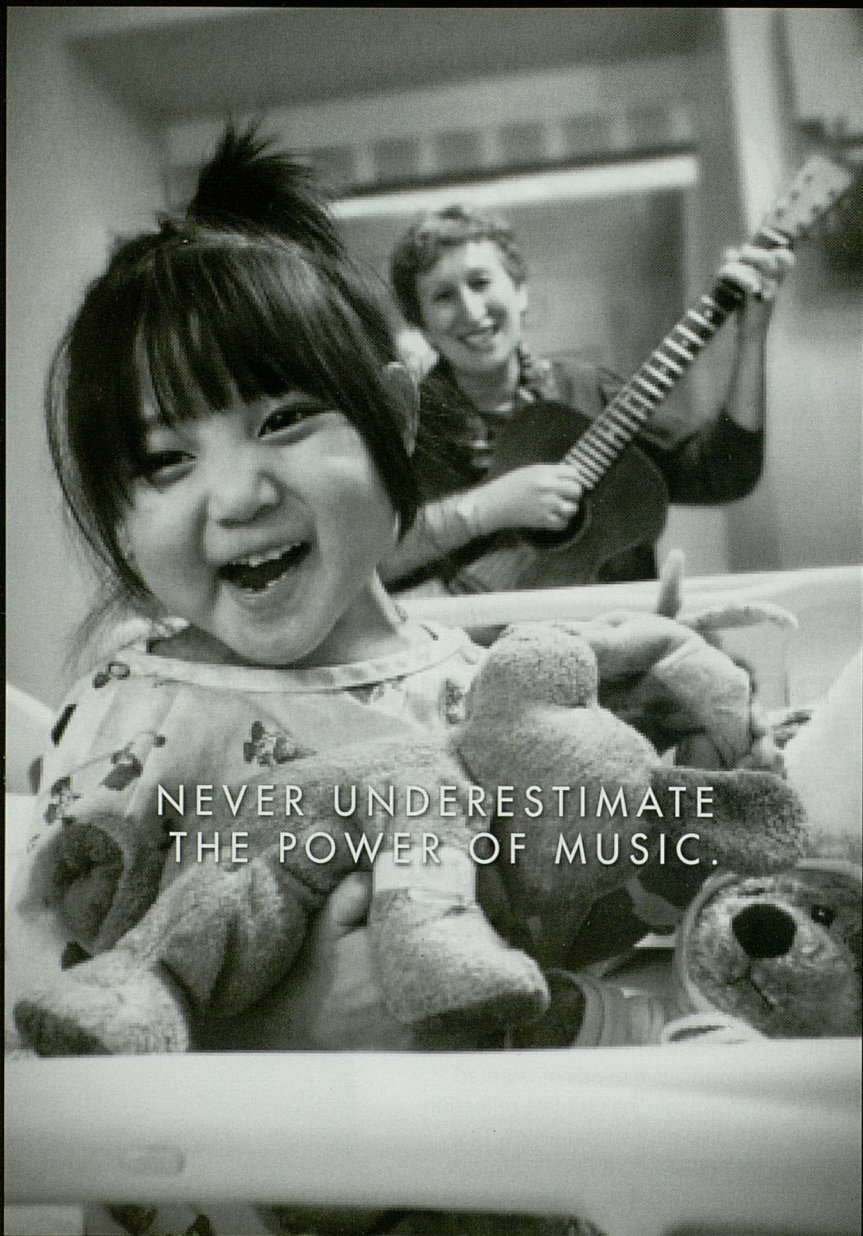
The Neutral Zone and UMS present  
**BREAKIN' CURFEW**

Sat, May 15 | 8 PM  
POWER CENTER

Ann Arbor area youth raise the curtain of the Power Center to offer a rare glimpse into the performance art they create in their basements, garages, and schools, and at Ann Arbor's teen center, the Neutral Zone. Curated, produced, and marketed by local high school students, this annual event allows entrance into the lively and innovative minds of talented youth performers. The ultimate reflection of the extraordinary artistic variety that thrives in our teen community, Breakin' Curfew blends spoken word, dance, rock-and-roll, hip-hop, classical music, jazz, and much more for a single blow-out extravaganza of thought-provoking musical, lyrical, and visual art.



**ums 734.764.2538 | [www.ums.org](http://www.ums.org)**



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](http://michigandifference.org)



and the  
**University of  
Michigan Health  
System**  
present

# Hubbard Street Dance Chicago

Glenn Edgerton, *Artistic Director*

## **Executive Director**

Jason D. Palmquist

## **Founder**

Lou Conte

## **Company**

Christian Broomhall

Jacqueline Burnett

Alejandro Cerrudo

Meredith Dincolo

Brian Enos

Kellie Epperheimer

Laura Halm

Jason Hortin

Ana Lopez

Pablo Piantino

Alejandro Piris-Niño

Penny Saunders

Kevin Shannon

Jessica Tong

Benjamin Wardell

Robyn Mineko Williams

---

## **Program**

Saturday Evening, April 24, 2010 at 8:00

Power Center • Ann Arbor

*Choreography by  
Jorma Elo*

## **Bitter Suite**

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

*Choreography by  
Jirí Kylián*

**27'52"**

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

*Choreography by  
Johan Inger*

## **Walking Mad**

---

63rd Performance of the  
131st Annual Season

This evening's performance is sponsored by the University of Michigan Health System.

19th Annual  
Dance Series

Funded in part by Arts Midwest's Performing Arts Fund.

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

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

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts; the American Recovery and Reinvestment Act of 2009; the Illinois Arts Council, a state agency; and Kraft Foods, HSDC's Infrastructure Partner. In addition, this performance is partially supported by a CityArts Program 4 grant from the City of Chicago Department of Cultural Affairs.

Hubbard Street Dance Chicago appears by arrangement with Rena Shagan Associates.

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

## Bitter Suite

Choreography by	Jorma Elo
Music by	Felix Mendelssohn and Claudio Monteverdi
Costume Design by	Nete Joseph
Lighting Design by	James F. Ingalls
Repetiteur by	Christophe Dozzi

Jorma Elo has created a wonderfully tender and spirited work with the special stamp of his Scandinavian sense of humor. The piece is built on imagery, at its base, and blends humanity with fierce ballet technique.

*Bitter Suite* is sponsored, in part, by Paul and Ellen Gignilliat and Richard and Ann Tomlinson.

Created for and premièred by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance, Chicago, IL, October 1, 2009.

Music by Felix Mendelssohn. From the album *Mendelssohn: Violin Concerto, Op. 64/Piano Trio, Op. 49/Violin Sonata in F Major: "Andante" from Violin Concerto in e minor, Op. 64* and "Allegretto non troppo—Allegro molto vivace" from *Violin Concerto in e minor, Op. 64*, performed by Anne-Sophie Mutter. Courtesy of Deutsche Grammophon. Music by Claudio Monteverdi. From the album *100 Best Baroque: "Pur Ti Miro" from the opera L'Incoronazione di Poppea*. Courtesy of EMI Classics. From album *Monteverdi: Orfeo: "Overture (Toccata)" from the opera L'Orfeo* by Monteverdi, performed by Emmanuelle Haim, European Voices. Courtesy of EMI: Virgin Classics.

---

## 27'52"

Please refer to page 15 in your program book for program information on 27'52".

---

## Walking Mad

Please refer to page 16 in your program book for program information on *Walking Mad*.



**H**ubbard Street Dance Chicago (HSDC), under the artistic leadership of Glenn Edgerton, celebrates over 30 years as one of the most renowned dance institutions in the world. Critically acclaimed for its exuberant, athletic and innovative repertoire, the company features 16 dancers who display unparalleled versatility and virtuosity in performances that inspire, challenge, and engage audiences worldwide. HSDC was founded in 1977 by dancer and choreographer Lou Conte, who served as artistic director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers, including Lynne Taylor-Corbett, Margo Sappington, Daniel Ezralow, Nacho Duato, Jirí Kylián, and Twyla Tharp, all of whom helped shape HSDC repertoire into what it is today. In 2000, Jim Vincent stepped into the role of Artistic Director and further expanded the company's programming, repertoire, and acclaim, while also building a legacy of new choreographic development. HSDC has performed works unmatched in artistic excellence by Christopher Bruce, William Forsythe, and Susan Marshall. Acclaimed choreographers Jorma Elo, Lar Lubovitch, and Toru Shimazaki have also created works specifically for the company. Continually expanding its diverse repertoire with work by leading national and international choreographers, the company also contributes to the art form's evolution by developing new choreographic talent and collaborating with artists in music, visual art, and theater.

In March 1998, the company relocated to a permanent facility—Hubbard Street Dance Center. This facility is the home of Hubbard Street Dance Chicago's main company, **Hubbard Street 2**, HSDC's **Education and Community Programs** and the **Lou Conte Dance Studio**, serving as one institution dedicated to performance, dance training, and community education. Hubbard Street 2, which cultivates young professional dancers and choreographers and performs nationally and internationally with a diverse and engaging repertoire; extensive Education and Community Programs, which offer city- and state-

accredited professional development for teachers to incorporate movement into curricula and allow young people to experience dance, as well as Youth Dance Classes (ages nine months–13 years) including Creative Movement and various dance technique classes at Hubbard Street Dance Center; and the Lou Conte Dance Studio, which offers a wide variety of classes weekly in jazz, ballet, modern, tap, African, hip-hop, Yoga, Pilates, and Zumba® at levels from basic to professional, as well as workshops and master classes.

---

## Staff Biographies

**Glenn Edgerton** (*Artistic Director*) joined HSDC after an international career as a dancer and director. He began his dancing career at The Joffrey Ballet where, mentored by Robert Joffrey, he performed leading roles in the company's contemporary and classical repertoire for 11 years. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT1), and after dancing for five years, retired from performing to become Artistic Director of the main company, leading NDT1 for a decade and presenting the works of Jirí Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot, and Sol Leon. From 2006–08, he directed The Colburn Dance Institute at The Colburn School of Performing Arts in Los Angeles. He joined HSDC's artistic leadership team full-time as Associate Artistic Director in 2008 and now, as Artistic Director of HSDC, will build on more than three decades of artistic leadership from both Lou Conte and Jim Vincent, whose extraordinary work has established the company as a leader in dance performance, education, and appreciation.

**Jason D. Palmquist** (*Executive Director*) joined HSDC in May 2007, after serving the arts community in Washington DC for nearly 15 years. Mr. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as Vice President of Dance Administration. At the Kennedy Center, he oversaw multiple world-première engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet, and the inception in 1997 of the Millennium Stage—an

award-winning, free daily performance series that to date has served more than 3 million patrons. Deeply enriching the Kennedy Center's artistic programming, he successfully presented engagements with many of the world's most important dance companies including the Royal Ballet, Alvin Ailey American Dance Theatre, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre, and New York City Ballet. Mr. Palmquist also managed the Kennedy Center's television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September 11 attacks. In 2004, he accepted the position of Executive Director of the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, and nurtured its world-renowned school and extensive education and outreach programs. Raised in Iowa, Mr. Palmquist is a graduate of the University of Northern Iowa.

**Terence Marling** (*Rehearsal Director and Artistic Associate*) began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jiri Kylián, Ohad Naharin, Kevin O'Day, and Dwight Rhoden, as well as many full-length classical ballets. In 2003 Mr. Marling was invited to join the Nationaltheater Mannheim in Germany under the direction of Kevin O'Day, where he participated in the creation of many new works. Mr. Marling joined HSDC in April 2006 and danced with the company until December 2009. At HSDC, Mr. Marling participated in the creation of new works with Jorma Elo, Toru Shimazaki, Jim Vincent, Lucas Crandall, and Alejandro Cerrudo, and danced works by Susan Marshall, Nacho Duato, Ohad Naharin, Margarite Donlon, and Jiri Kylián. Mr. Marling began as Artistic Associate and Rehearsal Director for HSDC in January 2010.

## Choreographers

**Jiri Kylián** (*Choreographer, 27'52"*) was born in Prague, Czechoslovakia, in 1947, and started his dance training at the ballet school of the Prague National Theatre at the age of nine. He later studied at the Prague Conservatory and the Royal Ballet School in London. In 1968 he joined the Stuttgart Ballet under the direction of John Cranko as both a dancer and choreographer. In 1973, he created his first work for the Nederlands Dans Theater, where he became artistic director in 1975, and is currently resident choreographer and artistic advisor. Mr. Kylián has choreographed 66 works for NDT including *Sinfonietta*, *Sechs Tänze*, *Kaguyahime*, and *Arcimboldo*. His works have been staged by more than 40 companies around the world, such as American Ballet Theater, Royal Danish Ballet, Tokyo Ballet, The Australian Ballet, and National Ballet of Canada.

**Terence Marling** (*Choreographer, At 'em (Atem) Adam*). See *Staff Biographies*.

In just a few short years, Finnish-born **Jorma Elo** (*Choreographer, Bitter Suite*) has become one of the most sought-after choreographers in the US and Europe. Mr. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining Netherlands Dans Theater in 1990, he danced with Finnish National Ballet from 1978–84, and with Cullberg Ballet from 1984–90. Mr. Elo, who was named resident choreographer of Boston Ballet in 2005, was singled out as a "talent to follow" by Anna Kisselgoff in her 2004 Year in Review for *The New York Times*; it was an astute observation. He has since created numerous works in the US and internationally, including *Slice to Sharp* for New York City Ballet, *Glow-Stop* for American Ballet Theatre, *Carmen* for Boston Ballet, *10 to Hyper M* and *Lost on Slow* for Royal Danish Ballet, *Offcore* for Finnish National Ballet, *Pointeoff* for Aspen Santa Fe Ballet, and *From All Sides* for Hubbard Street Dance Chicago. The 2005 Helsinki International Ballet Competition awarded Mr. Elo a choreographic prize and he was the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006.

**Ohad Naharin** (*Choreographer*, *Tabula Rasa*) 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 as well as 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 as well as 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 1980–90 he performed and worked in New York, where he lived with his wife, the dancer Mari Kajiwara. 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, the prestigious Israel Prize for dance in 2005, and the *Dance Magazine* award. 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 (Madrid), Cullberg Ballet (Sweden), and the Opera National de Paris.

**Johan Inger** (*Choreographer*, *Walking Mad*) was born in 1967 in Stockholm and educated at the Royal Swedish Ballet School and at the National Ballet School in Canada. In 1985 Mr. Inger joined the Royal Swedish Ballet, where in 1989 he became a soloist. In 1990 he joined Nederlands Dans Theater, where he was a high-profile dancer until 2002. Mr. Inger's official breakthrough as a choreographer came with *Mellantid* (Swedish for "In Between Time")—his first commissioned work for Nederlands Dans Theater II—as part of the 1995 Holland Dance Festival. This work was awarded the 1996 Philip Morris Finest Selection Award in the category of Contemporary Dance. *Mellantid* was followed by several creations for Nederlands Dans Theater I, II, and III. In 2001, Mr. Inger was nominated for the Golden Dance Prize by the VSCD (Dutch board of theater directors) as well as for the British Laurence Olivier Award for

"Best New Dance Production." In October 2001 he received the Lucas Hoving Production Award for his works *Dream Play* and *Walking Mad*. In 2002, he received the Prize of Achievement from the Stichting Dansersfonds '79 (founded by Dutch dance couple Alexandra Radius and Han Ebbelaar). In 2003, the Edinburgh Festival awarded Mr. Inger with the Herald Angel for *Home and Home* and the Italian prize *Danza Danza* was presented to him in 2004 for *Walking Mad*. In 2006, Mr. Inger received the prestigious Birgit Cullberg Prize. In July 2003, Mr. Inger took over the artistic management of the Cullberg Ballet. In the past five years, he has created numerous works for the company. His latest ballet is 2007's *Point of eclipse*.

---

## Dancers

**Christian Broomhall** (*Columbus*, *OH*) received classical training from Ballet Met Columbus under the direction of David Nixon and Yoko Ichino. From 1999–2001 he danced professionally with the Ballet Met Columbus. He then performed with the Northern Ballet Theatre until 2005, when he returned to dance with Ballet Met Columbus until 2008. Mr. Broomhall joined HSDC in August of 2008.

**Jacqueline Burnett** (*Pocatello*, *ID*) received her classical ballet training in Pocatello, Idaho, from Romanian Ballet Master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, Universal (Kirov) Ballet Academy, The Juilliard School, and the San Francisco Conservatory of Dance. She received a BFA in dance performance from The Ailey School/Fordham University joint program in New York in May 2009, graduating *magna cum laude* and with departmental honors. Ms. Burnett joined HSDC as a Center Apprentice in January 2008, while concurrently completing her BFA, and became a member of the main company in August 2009.

**Alejandro Cerrudo** (*Resident Choreographer*) is from Madrid, Spain, received his training at the Real Conservatorio Profesional de Danza de Madrid, and in 1998, joined the Victor Ullate Company, where he danced for one year. From 1999–2002, Mr. Cerrudo danced with the Stuttgart Ballet, and in 2002 he joined Nederlands Dans Theater II under the direction of Gerald Tibbs.

Mr. Cerrudo danced with NDT II for three years before becoming an HSDC company member in August 2005. Named an HSDC Choreographic Fellow in 2008, Mr. Cerrudo has created three works for the company: *Lickety-Split*, *Extremely Close* (commissioned by the Joyce Theater in New York), and *Off Screen* (premiered by the main company in the spring of 2009). As the company's first Resident Choreographer, he will present two world premières this season.

**Meredith Dincolo** (*Indianapolis, IN*) began dancing at age seven in Indianapolis and continued her training under Jacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. In 1996, Ms. Dincolo joined HSDC, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and went on to the Nationaltheater Mannheim, under Kevin O'Day and Dominique Dumais. Ms. Dincolo returned to HSDC in November 2004.

**Brian Enos** (*Cotati, CA*) began his dance training at 14 and has studied with the Houston Ballet Academy, Maria Vegh, the Santa Rosa Junior College, and Sara Stuber. At 18, he joined the Houston Ballet where he performed works by Trey McIntyre, David Parsons, Lila York, Ben Stevenson, Dominic Walsh, Priscilla Nathan-Murphy, James Kudelka, and Fredrick Ashton. Mr. Enos performed with the Houston Ballet for two years before joining HSDC in July 2002. He was commissioned to create work for Houston Ballet in fall 2005, departing HSDC in August and rejoining the company in January 2006.

**Kellie Epperheimer** (*Los Osos, CA*) began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. She has participated in summer programs with the Joffrey Ballet and The Juilliard School. In 2002, she had the opportunity to tour Russia with the Deyo Dancers. Ms. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. Ms. Epperheimer was made a full company member in January 2008.

**Laura Halm** (*Baltimore, MD*) began her dance training at age four and has studied at Central Pennsylvania Youth Ballet, Boston Ballet School,

San Francisco Ballet School, and the Baltimore School for the Arts. She received her BFA in dance from The Juilliard School in May 2002 where she performed works by José Limón, Ohad Naharin, and Robert Battle. She also had the privilege of performing with El Ballet Moderno y Folklórico de Guatemala as a guest artist before joining Hubbard Street 2 in January 2004. Ms. Halm became an apprentice with HSDC in August 2006 before joining as a full company member in August 2007.

**Jason Hortin** (*Olympia, WA*) graduated from the University of Nevada, Las Vegas with a BFA in dance under the direction of Louis Kavouras and has danced with Moving People Dance Theatre, the Erick Hawkins Dance Company, and River North Dance Chicago. Mr. Hortin joined HSDC as a Hubbard Street Dance Center Apprentice in August 2007 and was promoted into the main company in July 2008.

**Ana Lopez** (*A Coruña, Spain*) began her formal training at Conservatorio de Danza Disputacion de A Coruña. Upon graduating Isaac Diaz Pardo High School, she continued her training at Centro Internacional de Danza Carmen Roche. Lopez danced with Joven Ballet Carmen Roche, Compañía Nacional de Danza 2, and Ballet Theater Munich before joining HSDC in January 2008.

**Pablo Piantino** (*Mendoza, Argentina*) began dancing at the age of 14. His training includes private seminars with Hector Zaraspe and studies at both the Colón Theatre School and The Juilliard School, where he received his BFA. Having danced with both the Colón Theatre Ballet Company and The Juilliard School Dance Ensemble, Mr. Piantino joined the San Francisco Ballet in 1999 and became an HSDC company member in August 2005.

**Alejandro Piris-Niño** (*Madrid, Spain*) began his ballet studies at the age of 10 when he joined the Victor Ullate School of Dance on scholarship, later becoming a company member in 1995. While with the Victor Ullate Company, Mr. Piris-Niño performed all over Europe as well as at many major events in Spain. In 1999, Mr. Piris-Niño moved to New York to dance with ABT II and was promoted to American Ballet Theatre's main company in 2000. Mr. Piris-Niño joined Hubbard Street Dance Chicago in August of 2008.

**Penny Saunders** (*West Palm Beach, FL*) received her formal dance training at and graduated from the Harid Conservatory in Boca Raton. While furthering her training under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Ms. Saunders has also danced with Ballet Arizona, toured extensively with MOMIX, and was a member of Cedar Lake Ensemble in New York before joining HSDC in November 2004.

**Kevin Shannon** (*Baltimore, MD*) began his formal dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts, receiving additional summer training at the School of American Ballet, Miami City Ballet, Paul Taylor, and David Parsons. He received his BFA in 2007 from The Juilliard School, where he performed works by Susan Marshall, Mark Morris, William Forsythe, and Jirí Kylián. He has toured nationally with The Juilliard School Ensemble and performed in the nationally broadcast special, *Live From Lincoln Center, The Juilliard School: Celebrating 100 Years*. He is a co-founder of Borderline Dance Circle—a troupe under the choreographic direction of Michelle Mola—for which he danced professionally and developed concepts since 2005. Mr. Shannon joined HSDC in November 2007.

**Jessica Tong** (*Binghamton, NY*) received a full scholarship to the Ballet Department at the University of Utah and became a member of Utah Ballet as a junior in high school. She attended summer programs at American Ballet Theatre, San Francisco Ballet, Kaatsbaan, and Lou Conte Dance Studio. Ms. Tong has danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in New York, and Hubbard Street 2 before joining the main company as an apprentice in January 2007 and a full company member in January 2008.

**Benjamin Wardell** (*Memphis, TN*) began dancing at age 10. After completing his training at Classical Ballet Memphis School, under the tutelage of Pat Gillespie, he danced with Cincinnati Ballet for five seasons, achieving the rank of soloist. In 2006, Mr. Wardell moved to San Francisco to join Alonzo King's LINES Ballet, where he was given the opportunity to explore mind-opening philosophies and physicalities of movement while traveling extensively through

the US and Europe. In addition to being a dancer, Mr. Wardell is a photographer and writer. A large part of his artistic interest is to combine multiple disciplines through methods that allow each art form to augment the capabilities of the others. He joined HSDC in January 2008.

**Robyn Mineko Williams** (*Lombard, IL*) began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio on full scholarship from 1993–95. Ms. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with HSDC in June 2000. She became a full company member in September 2001.

## UMS Archives

This week's performances by Hubbard Street Dance Chicago mark the company's 12th, 13th, and 14th appearances under UMS auspices. The company last appeared under UMS auspices in October 2007 at the Power Center and made their UMS debut in March 1988.

## Hubbard Street Dance Chicago

<b>Artistic Staff</b>	Taryn Kaschock Russell, <i>Director, HS2 and Artistic Associate</i> Kristen Brogdon, <i>Artistic Administrator</i> Terence Marling, <i>Rehearsal Director and Artistic Associate</i> Alejandro Cerrudo, <i>Resident Choreographer</i> Claire Bataille, <i>Director, Lou Conte Dance Studio</i>
<b>Production Staff</b>	Todd Clark, <i>Production Manager/Lighting Director</i> Anne Grove, <i>Company Manager</i> Matt Miller, <i>Production Coordinator</i> Kilroy G. Kundalini, <i>Audio Engineer</i> April C. Clements, <i>Stage Manager/Properties Master</i> Rebecca M. Shouse, <i>Wardrobe Supervisor</i> Stephan Panek, <i>Carpenter</i> Emily Predny, <i>Lighting Supervisor</i>
<b>Administration</b>	Tracy Shepherd, <i>Director of Finance and Administration, CFO</i> Karine Provost, <i>Manager of Pre-Professional Programs</i> Laura White, <i>Accounting Manager</i> Michelle Jacobs, <i>Administration, Art Administration Intern</i> Cara Scrementi, <i>Artistic Administration Intern</i>
<b>Marketing</b>	Erika Nelson, <i>Marketing Manager</i> Janine Mellang, <i>Manager of Ticketing and Patron Services</i> Farrah Malik, <i>Manager of Communications</i> Julie Carrico, <i>Marketing Intern</i>
<b>Development</b>	Sharon Barry, <i>Associate Director of Development</i> Blair Brown, <i>Individual Giving Coordinator</i> Meg Cockrell, <i>Manager of Individual Giving</i> Kalena Dickerson, <i>Manager of Institutional Grants</i> Paula Petrini Lynch, <i>Manager of Special Events</i> Jamie Wasielewski, <i>Development Intern</i>
<b>Education and Community Programs</b>	Kathryn Humphreys, <i>Director of Education and Community Programs</i> Sinead Kimbrell, <i>Manager of School Programs</i> Sarah McCarty, <i>Program and Research Coordinator</i> Cheryl Olendzki, <i>Lead FSI Teaching Artist</i> Kristen Gurbach Jacobson, <i>Community Programs Coordinator</i>
<b>Wardrobe Staff</b>	Branimira Ivanova, <i>Draper</i> Carol Miller, <i>Draper</i> Nathan Rohrer, <i>First Hand</i>
<b>Special Services</b>	Chapman and Cutler, LLP, <i>Bond Counsel</i> Donald I. Resnick, Jenner & Block, <i>Legal Counsel</i>
<b>North American Tour Direction</b>	Rena Shagan Associates, Inc. Rena Shagan, <i>President</i> info@shaganarts.com
<b>Founder</b>	Lou Conte
<b>Founding Dancer</b>	Claire Bataille
<b>Founding Executive Director</b>	Barbara G. Cohen
<b>Executive Director 1984–2007</b>	Gail Kalver

# 1011 UMS **Dance** Series



## **PAUL TAYLOR DANCE COMPANY**

Paul Taylor artistic director

Thur, Oct 7	8 PM
Fri, Oct 8	8 PM
Sat, Oct 9	8 PM

POWER CENTER

## *Hibiki* **SANKAI JUKU**

Ushio Amagatsu director,  
choreographer, and designer

Sat, Oct 23	8 PM
Sun, Oct 24	2 PM

POWER CENTER

## **GRUPO CORPO**

Rodrigo and Paulo Pederneiras  
artistic director and choreographer

Fri, Jan 21	8 PM
Sat, Jan 22	8 PM

POWER CENTER

## The Legacy Tour **MERCE CUNNINGHAM DANCE COMPANY**

Fri, Feb 18	8 PM
Sat, Feb 19	8 PM

POWER CENTER

## **ALVIN AILEY AMERICAN DANCE THEATER**

Judith Jamison artistic director

Thur, Mar 3	7:30 PM
-------------	---------

DETROIT OPERA HOUSE



Brochures will be mailed in early May!  
**734.764.2538 | [www.ums.org](http://www.ums.org)**



Culture. *Education.* Arts.

Miller Canfield  
– proudly supports the –  
UNIVERSITY MUSICAL SOCIETY

OUR ANN ARBOR ATTORNEYS

Robert S. Anderson  
José J. Bartolomei  
Mark T. Boonstra  
Gregory L. Curtner  
Paul R. Dimond  
Joseph M. Fazio  
David A. French

Robert E. Gilbert  
Linda O. Goldberg  
James W. Govert  
David R. Grand  
Lisa C. Hagan  
M. Sheila Jeffrey  
Rick Juckniess

Atleen Kaur  
Kimberly K. Kefalas  
Jeffrey L. LaBine  
Marta A. Manildi  
Brandy L. Mathie  
John W. McNair  
Soni Mithani

Thomas J. Mohan  
David D. O'Brien  
Thomas C. O'Brien  
Duncan P. Ogilvie  
Emily C. Palacios  
Stephen G. Palms  
Roselyn R. Parmenter

Kimberly L. Scott  
Erik H. Serr  
Gurinder J. Singh  
Timothy D. Sochocki  
Suzanne L. Wahl  
Robert J. Wierenga

MILLER  
CANFIELD

millercanfield.com

## NT LIVE: THE HABIT OF ART

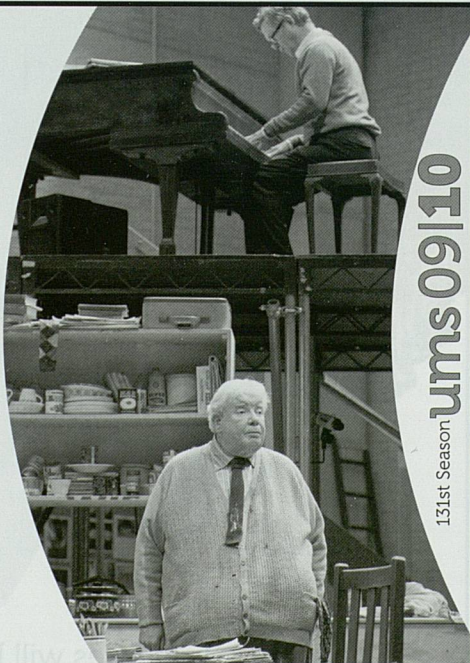
High-definition broadcast by **London's National Theatre**, presented in partnership with **UMS** and the **Michigan Theater**

A new play by **Alan Bennett**  
Directed by **Nicholas Hytner**

Sun, May 9 | 7 PM  
MICHIGAN THEATER

Benjamin Britten, sailing uncomfortably close to the wind with his new opera, *Death in Venice*, seeks advice from his former collaborator and friend, W.H. Auden. During this imagined meeting, their first in 25 years, they are observed and interrupted by, among others, their future biographer and a young man from the local bus station.

*The Habit of Art* contains adult content and is not suitable for children under 15 years of age.



131st Season **ums 09|10**

UNIVERSITY  
MUSICAL SOCIETY

**ums 734.764.2538 | www.ums.org**



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

# *The Rest Is Noise* in Performance

## Alex Ross

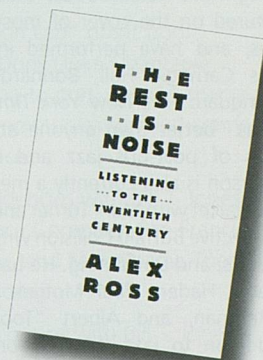
### Ethan Iverson *Piano*

#### Program

Sunday Afternoon, April 25, 2010 at 4:00  
Rackham Auditorium • Ann Arbor

*This afternoon's program will be announced by the artists from the stage and will include music from the following artists:*

Milton Babbitt  
Béla Bartók  
George Gershwin  
György Ligeti  
Jelly Roll Morton  
Charlie Parker  
Arnold Schoenberg  
Dmitri Shostakovich  
Jean Sibelius  
Igor Stravinsky  
Anton Webern



64th Performance of the  
131st Annual Season

47th Annual  
Chamber Arts 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 Miller, Canfield, Paddock and Stone, P.L.C.

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 and WEMU 89.1 FM.

Special thanks to Ken Raynor and Tim Grimes of the Ann Arbor District Library for their support of and participation in events surrounding this afternoon's performance.

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

Ethan Iverson records with Heads Up/Universal/Do the Math. A full discography is available at [www.thebadplus.com](http://www.thebadplus.com).

Alex Ross's *The Rest Is Noise* is published in the US by Farrar, Straus, and Giroux. Further information is available at [www.therestisnoise.com](http://www.therestisnoise.com).

Mr. Ross and Mr. Iverson appear by arrangement with IMG Artists, New York, NY.

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

**A**lex Ross has been the music critic of *The New Yorker* since 1996. From 1992–96 he wrote for *The New York Times*. His first book, *The Rest Is Noise: Listening to the Twentieth Century*, won a National Book Critics Circle Award and was a finalist for the Pulitzer Prize. His second book, a collection of essays entitled *Listen To This*, will be published by Farrar, Straus and Giroux in October 2010. In 2008, Mr. Ross was named a MacArthur Fellow.

**E**than Iverson (*Piano*) is best known as the pianist in the postmodern jazz trio The Bad Plus. Since the group's formation in 2001, Mr. Iverson, Reid Anderson, and David King have released six studio records, been featured on the cover of most major jazz magazines, and have performed in venues as diverse as Carnegie Hall, Bonnaroo, and the Village Vanguard. *The New York Times* hails The Bad Plus as "better than anyone at mixing the sensibilities of post-60s jazz and indie rock."

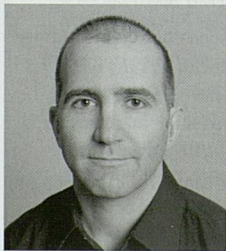
Mr. Iverson is also currently a member of the Billy Hart Quartet with Mark Turner and Ben Street, and the collective Buffalo Collision with Tim Berne, Hank Roberts, and David King. He has performed with Charlie Haden, Paul Motian, Lee Konitz, Dewey Redman, and Albert "Tootie" Heath.

In addition to jazz, Mr. Iverson has some experience with classical music. For five years Mr. Iverson was the Music Director of the Mark Morris Dance Group and has accompanied Mark Padmore in Schubert's *Winterreise*. Indeed, the most recent Bad Plus release, *For All I Care*, includes "covers" of Milton Babbitt, György Ligeti, and Igor Stravinsky.

## UMS Archives

**T**his afternoon's performance marks Alex Ross's second public appearance under UMS auspices. Mr. Ross gave the keynote address at the U-M/UMS Shostakovich Centennial Symposium in March 2006 at Rackham Amphitheatre. The Symposium was held in conjunction with a five-concert series by the Kirov Orchestra of St. Petersburg under Maestro Valery Gergiev in which the Orchestra offered 11 of Shostakovich's 15 symphonies over the course of two seasons at Hill Auditorium.

This afternoon's performance marks pianist Ethan Iverson's fifth appearance under UMS auspices. He most recently appeared as a member of The Bad Plus this past February at Lydia Mendelssohn Theatre and made his UMS debut as pianist and music director of the Mark Morris Dance Group in April 2001 at the Power Center.



Alex Ross



Ethan Iverson

# UMS / Experience

## UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

### *09/10 Season: Breaking Down Walls*

[www.ums.org/education](http://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 constituencies, proceeding in the spirit of partnership and collaboration.

Both literally and figuratively, the 09/10 UMS Education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down walls that impede personal and intellectual growth, participation in the arts, and connections to community. Each event challenges participants to expand the way they think about art, culture, and creativity, and encourages a greater investment in UMS and the arts as a whole.

In this time of economic challenge, the UMS 09/10 education programs "go deeper" with projects that encourage sustained engagement over time, allow a variety of entry points for a wide range of interests and audiences, and explore the diversity of artists, art forms, ideas, and cultures featured in the current UMS season.

### **Winter/Spring 2010 Special Projects/New Initiatives**

- Global focus on music from Africa: educational, social, and participatory performance events
- "Innovation Lab" grant from EmcArts/Doris Duke Charitable Foundation to pursue social media as a tool for communication and connection to audiences
- Artist residencies with Bill T. Jones/Arnie Zane Dance Company, San Francisco Symphony, and Maly Drama Theater of St. Petersburg
- Artist interviews with Bill T. Jones, Pierre Boulez, and Lev Dodin
- American Orchestras Summit preceding the Chicago Symphony Orchestra concert
- U40, U40! Ticket discounts and special opportunities for UMS patrons under 40
- Guerilla Chamber Music events: Help take music to the streets!

Details about all educational and residency events are posted approximately one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed on the following pages.



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

*Cosmetic, Implant, Restorative and Sedation Dentistry  
Treatment of Sleep Apnea*

DONALDSON & GUENTHER  
734.971.3450 [www.dgdent.com](http://www.dgdent.com)  
3100 East Eisenhower Parkway, Ann Arbor



*A*N OUTSTANDING PERFORMANCE, EVERY TIME.

EDWARD  
**SUROVELL**  
REALTORS

[surovell.com](http://surovell.com)

## ADULT, COMMUNITY, & UNIVERSITY

Please call 734.615.4077 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu) for more information.

### Public Events: Extending the Experience

UMS hosts a wide variety of educational and community events to inform the public about arts and culture and to provide forums for discussion and celebration of the performing arts. These events include:

- **Artist Interactions:** Public interviews, interactive workshops with artists, master classes, and meet-and-greet opportunities for visiting and local artists to share their craft and process while getting to know the Ann Arbor community.
- **Lectures/Round-Table Discussions/Book Clubs:** In-depth adult education related to specific artists, art forms, cultures, films, books, or ideas connected to the UMS season.
- **Audience as Artist:** Opportunities for the public to participate in the performing arts: dance parties, jam sessions, staged readings.
- **Community Receptions:** Relaxed events for audiences to network and socialize with each other and with artists.

### Building Community Around the Arts

UMS works with 57 academic units and 175 faculty members at U-M, along with many partners at other regional colleges, bringing together visiting artists, faculty, students, and the broader southeastern Michigan community. UMS appreciates the generosity of the many faculty members who share time and talent to enrich the performance-going experience for UMS audiences.

With the aim of educating and inspiring students to participate more fully in the performing arts, UMS student programs range from pre-concert pizza to post-concert dance parties; in-class visits with artists to internships and jobs at UMS. UMS also provides various opportunities for stu-


dents to attend UMS performances at significantly discounted rates (see ticket discount information on page P/20). Each year, 18,000 students attend UMS events and collectively save \$375,000 on tickets through our discount programs.

### • 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 about the performance. Tickets go on sale approximately two weeks before the concert.

Winter 2010 Arts & Eats Events:

- Bill T. Jones/Arnie Zane Dance Company, Fri 1/22
- Béla Fleck: The Africa Project, Wed 2/17
- Takács Quartet, Mon 3/15
- Schleswig-Holstein Festival Orchestra with Lang Lang, Wed 4/7
- Danilo Perez & Friends, Thu 4/8

Sponsored by  UM CREDIT UNION

 arts.umich.edu

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

### • Internships and College Work-Study

Internships and College Work-Study with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. If you are a U-M student interested in working at UMS, please e-mail [jblk@umich.edu](mailto:jblk@umich.edu) or visit [www.ums.org](http://www.ums.org).

### • Student Committee

As an independent council drawing on the diverse membership of the U-M community, the UMS Student Committee works to increase student interest and involvement in various UMS programs by fostering increased communication between UMS and the student community, promoting awareness and accessibility of stu-

# 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](http://www.umalumni.com)**

dent programs, and promoting the value of live performance. For more information or to join, please call 734.615.6590 or email szangril@umich.edu.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 09/10 season.



## YOUTH, TEEN, AND FAMILY

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

### UMS Youth: Arts for the Next Generation

UMS has one of the largest K–12 education initiatives in 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.

#### • 09/10 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 Fall 2009 season featured special youth presentations of Shakespeare’s Globe Theatre and Keith Tery and the SLAMMIN All-Body Band. In Winter/Spring 2010, UMS will present Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth performances have accompanying curricular materials, available for free at [www.ums.org](http://www.ums.org), to connect the performance to state curricular standards via the Michigan Grade Level Content Expectations.

#### • 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 presenta-

tions 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.

#### • Student-Artist Interactions

Whenever possible, UMS brings its artists into schools to conduct workshops and interactive performances directly with students, creating an intimate and special experience in students’ own environment.

#### • 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](mailto:umsyouth@umich.edu).

#### *Teacher Appreciation Month!*

March 2010 is Teacher Appreciation Month.

Visit [www.ums.org/education](http://www.ums.org/education) for special ticket discount information.

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

### UMS Teen

UMS nurtures the development of young artists and audiences with a yearlong collaborative performance, ticket discounts (see page P/20), and occasional internship opportunities for outstanding high school students.

#### • Breakin’ Curfew

In a special collaboration with the Neutral Zone, Ann Arbor’s teen center, UMS presents this annual performance on Saturday, May 15, 2010 at the Power Center, highlighting the area’s best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff.

GONE TO THE GILMORE



THE  
**GILMORE**  
KEYBOARD FESTIVAL  
KALAMAZOO, MICHIGAN  
APRIL 22 – MAY 8, 2010

[GILMOREKEYBOARDFESTIVAL.ORG](http://GILMOREKEYBOARDFESTIVAL.ORG)



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

316 s. state street 994-4004  
[redhawkannarbor.com](http://redhawkannarbor.com)

**Best Wishes For  
A Successful  
131st  
Concert Season**

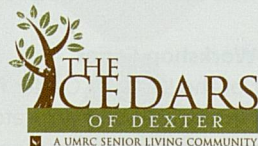


555 Briarwood Circle • Ann Arbor • 734-662-8600  
[www.RealEstateOne.com](http://www.RealEstateOne.com)



*Welcome Home*  
The Cedars of Dexter is reminiscent of the front porch, neighbor friendly communities that many of our future residents grew up in.

We invite YOU to call The Cedars of Dexter home!



A UMRC SENIOR LIVING COMMUNITY

Model & Information Center:

201 Katherine Way ~ Dexter  
(Entrance off of Island Lake Rd. - 1/2 mile west of downtown)  
Open Monday - Friday: 9:00 to 3:00

[www.cedarsofdexter.com](http://www.cedarsofdexter.com) ~ 734-433-1210



## UMS Family Series

The UMS Family Series was created to allow families to experience the magic of the performing arts together, irrespective of age. Most family performances feature shorter program lengths, a more relaxed performance-going environment, and special interactive opportunities for kids with the artist or art form. Fall 2009 family performances included The Suzanne Farrell Ballet, Keith Terry's SLAMMIN All-Body Band, and the Vienna Boys Choir. Please join us for Cyro Baptista's Beat the Donkey, the final family presentation of the 09/10 season, on March 13, 2010 at 1pm and 4pm.

The 09/10 Family Series is sponsored by **TOYOTA**

## Education Program Supporters

*Reflects gifts received between July 1, 2008 and November 1, 2009.*



**Ford Motor Company Fund  
and Community Services**

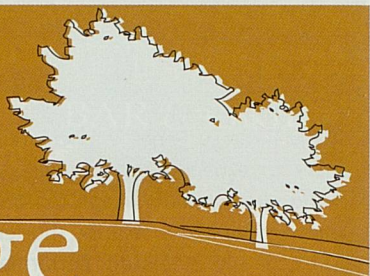
**University of Michigan**

**Michigan Council for Arts and Cultural Affairs**

Anonymous	Miller, Canfield, Paddock and Stone, P.L.C.
Arts at Michigan	THE MOSAIC FOUNDATION (of R. & P. Heydon)
Arts Midwest's Performing Arts Fund	The Mosaic Foundation, Washington DC
Bank of Ann Arbor	National Dance Project of the New England Foundation for the Arts
The Dan Cameron Family Foundation/Alan and Swanna Saltiel	National Endowment for the Arts
Community Foundation for Southeast Michigan	Prudence and Amnon Rosenthal K-12 Education Endowment Fund
Doris Duke Charitable Foundation	Rick and Sue Snyder TCF Bank
Doris Duke Foundation for Islamic Art	UMS Advisory Committee
DTE Energy Foundation	University of Michigan Credit Union
The Esperance Family Foundation	University of Michigan Health System
David and Phyllis Herzig 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	



# 100% Free-range thinking.



Michigan Radio brings you reports, stories and conversations that help you understand your state, your nation, and your world... all day, every day, 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](http://michiganradio.org)



*Iris*  
Cleaners

See, touch and smell the  
Green Earth difference.  
Non-toxic

An environmentally friendly new  
way of dry cleaning.



2268 S. Main St.

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

734-998-1245

[www.irisdrycleaners.com](http://www.irisdrycleaners.com)

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

# UMS/Support

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

## **• CORPORATE SPONSORSHIP AND ADVERTISING**

### **Advertising**

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

### **Sponsorship**

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse, and growing segment 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:

- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Enhancing corporate image
- 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/36 or call 734.647.1175.

**Honigman and University  
Musical Society. Where Great  
Performances Happen.**



Recognized as one of Michigan's premier law firms, Honigman Miller Schwartz and Cohn LLP works in harmony with our clients to deliver the highest caliber solutions to achieve their objectives.

Honigman is pleased to support University Musical Society.

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

## **HONIGMAN**

HONIGMAN MILLER SCHWARTZ AND COHN LLP  
DETROIT • LANSING • OAKLAND COUNTY • ANN ARBOR • KALAMAZOO  
[www.honigman.com](http://www.honigman.com)



We'll **USE** everything at  
**OUR** disposal to give you the best  
plan and **EXPERIENCE.**

ANN ARBOR • 2723 S. STATE ST. • 734-214.3700

17 locations throughout Lenawee,  
Washtenaw, and Monroe Counties  
[www.ubat.com](http://www.ubat.com)

 **UNITED**  
WEALTH MANAGEMENT GROUP  
United Behind You.™

© 2009 United Bancorp, Inc.

## • UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of over 80 volunteers who contribute approximately 7,000 hours of service to UMS each year. The Advisory Committee champions the mission and advances UMS's goals through community engagement, financial support, and other volunteer service.

Advisory Committee members work to increase awareness of and participation in UMS programs through the Education Ambassador Committee, a new Community Ambassador project, ushering at UMS youth performances, and a partnership with the U-M Museum of Art (UMMA) Friends Board.

Meetings are held every other month and membership tenure is three years. Please call 734.647.8009 to request more information.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. The major fundraising events are:

### **Ford Honors Program and Gala: San Francisco Symphony Saturday, March 20, 2010**

This year's program will honor the San Francisco Symphony (SFS) and Michael Tilson Thomas (MTT), Music Director. Founded in 1911, the SFS is widely considered to be among the country's most artistically adventurous arts institutions. Michael Tilson Thomas assumed his post as the Symphony's 11th Music Director in 1995. MTT's 13 seasons with SFS have been praised by critics for innovative programming, for bringing the works of American composers to the fore, developing new audiences, and for an innovative and comprehensive education and community program.

The evening will begin with a Gala Dinner at the Michigan League, followed by the SFS's performance of Mahler's *Symphony No. 2*. After the performance, guests can meet SFS musicians and MTT at a Champagne Afterglow. Please call 734.764.8489 to make a reservation for the Gala Dinner and Champagne Afterglow.

## **Delicious Experiences**

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. All proceeds support UMS Education programs.

Our winter Delicious Experience will be Fish & Chips at Monahan's Seafood Market on Friday, February 12, 2010. Please join us! For more information, call 734.647.8009.

## **Fifth Annual On the Road with UMS**

On September 11, 2009 at Barton Hills Country Club, approximately 280 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$55,000 to support UMS Education programs.

## • 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  
Cultural Alliance of Southeastern Michigan  
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

# SupportUMS!

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

Name(s)

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

Address

City

State

Zip

Day Phone

Eve. Phone

E-mail

Comments or Questions

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

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

Account

Expiration Date

Signature

- I do not wish to receive non-deductible benefits.
- 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, 2008–November 1, 2009

**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2008 and November 1, 2009. 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. **Listing of donors to endowment funds begins on page P/44.**

### DIRECTOR

*\$100,000 or more*

Anonymous

Doris Duke Charitable Foundation

Ford Motor Company Fund and

Community Services

Forest Health Services

Michigan Council for Arts and

Cultural Affairs

National Endowment for the Arts

Randall and Mary Pittman

University of Michigan Health System

### SOLOIST

*\$50,000-\$99,999*

Anonymous

Emily W. Bandera MD

Brian and Mary Campbell

Community Foundation for Southeast

Michigan

Doris Duke Foundation for Islamic Art

The Esperance Family Foundation

W.K. Kellogg Foundation

TAQA New World, Inc.

University of Michigan Office of the Provost

### MAESTRO

*\$20,000-49,999*

Anonymous

Linda and Maurice Binkow

Philanthropic Fund

Cairn Foundation

DTE Energy Foundation

EmcArts Innovation Lab for the

Performing Arts

Maxine and Stuart Frankel Foundation

David and Phyllis Herzig

KeyBank

Robert and Pearson Macek

Masco Corporation Foundation

Mrs. Robert E. Meredith

THE MOSAIC FOUNDATION (of R. & P.

Heydon)

Mosaic Foundation, Washington, DC

National Dance Project of the New

England Foundation 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

**VIRTUOSO***\$10,000-\$19,999*

Jerry and Gloria Abrams  
 Michael Allemang and  
 Janis Bobrin  
 Herb and Carol Amster  
 Anonymous  
 Arts at Michigan  
 Arts Midwest's Performing Arts  
 Fund  
 Bank of Ann Arbor  
 Carl and Isabelle Brauer Fund  
 Marilou and Tom Capo  
 Alice B. Dobson  
 Paul and Anne Glendon  
 Eugene and Emily Grant  
 Foundation  
 Frank Legacki and Alicia Torres  
 Natalie Matovinović  
 Miller, Canfield, Paddock and  
 Stone, P.L.C.  
 Donald L. Morelock  
 Pfizer Foundation  
 Prue and Ami Rosenthal  
 Rick and Sue Snyder  
 James and Nancy Stanley  
 University of Michigan Credit  
 Union  
 Marina and Robert Whitman  
 Ann and Clayton Wilhite

**CONCERTMASTER***\$7,500-\$9,999*

Bernard and Raquel Agranoff  
 Rachel Bendit and Mark Bernstein  
 Comerica Bank  
 Ken and Penny Fischer  
 Susan and Richard Gutow  
 Debbie and Norman Herbert  
 Carl and Charlene Herstein  
 Honigman Miller Schwartz and  
 Cohn LLP  
 Leo and Kathy Legatski  
 Doug and Sharon Rothwell  
 Herbert and Ernestine Ruben  
 Linda Samuelson and Joel Howell

Sesi Motors  
 Loretta Skewes  
 Barbara Furin Sloat

**PRODUCER***\$5,000-\$7,499*

American Syrian Arab Cultural  
 Association  
 Ann Arbor Automotive  
 Anonymous  
 Essel and Menakka Bailey  
 Beverly Franzblau Baker  
 Kathy Benton and Robert Brown  
 Charlevoix County Community  
 Foundation  
 Mary Sue and Kenneth Coleman  
 Creative Campus Innovations  
 Grant Program  
 Dennis Dahlmann and  
 Patricia Garcia  
 Sophie and Marylene Delphis  
 The Herbert and Junia Doan  
 Foundation  
 Jim and Patsy Donahey  
 Dallas C. Dort  
 John Dryden and Diana Raimi  
 Fidelity Investments  
 Ilene H. Forsyth  
 Howard & Howard Attorneys, PC  
 Mohamad and Hayat Issa/Issa  
 Foundation  
 Judy and Verne Istock  
 David and Sally Kennedy  
 Wally and Robert Klein  
 John S. and James L. Knight  
 Foundation  
 Ms. Rani Kotha and  
 Dr. Howard Hu  
 Gay and Doug Lane  
 Jill Latta and David Bach  
 Richard and Carolyn Lineback  
 Martin Family Foundation  
 Susan McClanahan and  
 Bill Zimmerman  
 Michigan Critical Care  
 Consultants, Inc.  
 National City  
 M. Haskell and Jan Barney  
 Newman

Pepper Hamilton LLP  
 Phil and Kathy Power  
 Don and Judy Dow Rumelhart  
 Alan and Swanna Saltiel  
 Frances U. and Scott K. Simonds  
 Lois A. Theis  
 Thomas B. McMullen Company  
 Dody Viola  
 Robert O. and  
 Darragh H. Weisman  
 Max Wicha and Sheila Crowley  
 Marion T. Wirick and  
 James N. Morgan  
 Keith and Karlene Yohn  
 Jay and Mary Kate Zelenock

**LEADER***\$3,500-\$4,999*

Jim and Barbara Adams  
 Barbara A. Anderson and  
 John H. Romani  
 Anonymous  
 Jim and Stephany Austin  
 Raymond and Janet Bernreuter  
 Gary Boren  
 Edward and Mary Cady  
 Carolyn Carty and Thomas Haug  
 Julia Donovan Darlow and John  
 Corbett O'Meara  
 Stephen and Rosamund Forrest  
 Tom and Katherine Goldberg  
 Keki and Alice Irani  
 Donald Lewis and  
 Carolyn Dana Lewis  
 Ernest and Adèle McCarus  
 Virginia and Gordon Nordby  
 Eleanor and Peter Pollack  
 John and Dot Reed  
 Craig and Sue Sincock  
 Susan M. Smith and  
 Robert H. Gray

**PRINCIPAL***\$2,500-\$3,499*

Janet and Arnold Aronoff  
 Bob and Martha Ause  
 Bradford and Lydia Bates  
 Suzanne A. and Frederick J. Beutler  
 Blue Nile Restaurant  
 Charles and Linda Borgsdorf  
 Dave and Pat Clyde



- Elizabeth Brien and  
Bruce Conybeare
- Barbara Everitt Bryant
- Jeannine and Robert Buchanan
- Valerie and David Canter
- Bruce and Jean Carlson
- Jean and Ken Casey
- Anne and Howard Cooper
- Mr. and Mrs. George W. Ford
- Michael and Sara Frank
- Sid Gilman and Carol Barbour
- Linda and Richard Greene
- John and Helen Griffith
- Diane S. Hoff
- Robert L. and Beatrice H. Kahn
- Shirley Y. and Thomas E. Kauper
- Robert and Jeri Kelch
- Jim and Patti Kennedy
- Samuel and Marilyn Krimm
- Jeffrey Mason and Janet Netz
- Mohammad and  
J. Elizabeth Othman
- Peter and Carol Polverini
- Jim and Bonnie Reece
- Malverne Reinhart
- Duane and Katie Renken
- Corliss and Jerry Rosenberg
- Dr. and Mrs. Nathaniel H. Rowe
- Muaiad and Aida Shihadeh
- Edward and Natalie Surovell/  
Edward Surovell Realtors
- Target
- TCF Bank Foundation
- Jim Toy
- Karl and Karen Weick
- Elise Weisbach
- Ronald and Eileen Weiser
- PATRON**  
**\$1,000-\$2,499**
- Wadad Abed
- Roger Albin and Nili Tannenbaum
- Robert and Katherine Aldrich
- Michael and Suzan Alexander
- David G. and Joan M. Anderson
- Anonymous
- Dr. and Mrs. Rudi Ansbacher
- Charles and Tina Avsharian
- Jonathan Ayers and Teresa  
Gallagher
- Eric and Becky Bakker
- Dr. Lesli and Mr. Christopher  
Ballard
- John and Ginny Bareham
- Norman E. Barnett
- Anne Beaubien and Philip Berry
- Ralph P. Beebe
- Linda and Ronald Benson
- Stuart and Ruth Ann Bergstein
- Joan A. Binkow
- John Blankley and Maureen Foley
- Dr. DJ and Dieter Boehm
- Ron and Mimi Bogdasarian
- Margaret and Howard Bond
- Laurence and Grace Boxer
- Dale E. and Nancy M. Briggs
- Edalene and Ed Brown Family  
Foundation
- Beth Bruce
- Robert and Victoria Buckler
- Lawrence and Valerie Bullen
- Joan and Charley Burleigh
- Letitia J. Byrd
- Amy and Jim Byrne
- Betty Byrne
- Barbara and Al Cain
- H.D. Cameron
- Jean W. Campbell
- John Carver
- Janet and Bill Cassebaum
- Tsun and Siu Ying Chang
- Pat and George Chatas
- 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
- Susan Tuttle Darrow
- Charles and Kathleen Davenport
- Hal and Ann Davis
- Leslie Desmond and Phil Stoffregen
- Sally and Larry DiCarlo
- Andrzej and Cynthia Dlugosz
- Molly Dobson
- Steve and Judy Dobson
- Robert J. and Kathleen Dolan
- Stuart and Heather Dombey
- Domino's Pizza
- Ivo Drury and Sun Hwa Kim
- John R. Edman and Betty B. Edman
- Emil and Joan Engel
- Stefan and Ruth Fajans
- Eric Fearon and Kathy Cho
- David and Jo-Anna Featherman
- Dede and Oscar Feldman
- John E. Fetzer Institute, Inc.
- Yi-Tsi M. and Albert Feuerwerker
- Clare M. Fingerle
- Susan Fisher and John Waidley
- Robben Fleming
- Food Art
- James W. and Phyllis Ford
- Jill and Dan Francis
- Leon and Marcia Friedman
- Otto and Lourdes Gago
- Enid H. Galler
- Lois Kennedy Gamble
- Tom Gaslioli
- Prof. David M. Gates
- Thomas and Barbara Gelehrter
- Beverley and Gerson Geltner
- William and Ruth Gilkey
- Karl and Karen Gotting
- Cozette T. Grabb
- Elizabeth Needham Graham
- Robert A. Green MD
- Leslie and Mary Ellen Guinn
- Helen C. Hall
- Steven and Sheila Hamp
- Alice and Clifford Hart
- Martin and Connie Harris
- David W. Heleniak
- Sivana Heller
- Carolyn B. Houston
- Robert M. and Joan F. Howe
- Eileen and Saul Hymans
- Jean Jacobson
- Wallie and Janet Jeffries
- Timothy and Jo Wiese Johnson
- David and Gretchen Kennard
- Connie and Tom Kinnear
- Diane Kirkpatrick
- Rhea Kish
- Philip and Kathryn Klintworth
- Carolyn and Jim Knake
- Regan Knapp and John Scudder

Charles and Linda Koopmann  
 David Lampe and Susan Rosegrant  
 Ted and Wendy Lawrence  
 Carolyn and Paul Lichter  
 Jean E. Long  
 John and Cheryl MacKrell  
 Cathy and Edwin Marcus  
 Ann W. Martin and Russ Larson  
 Marilyn Mason and  
 William Steinhoff  
 Mary and Chandler Matthews  
 Carole J. Mayer  
 W. Joseph McCune and  
 Georgiana Sanders  
 Griff and Pat McDonald  
 Bernice and Herman Merte  
 James M. Miller and  
 Rebecca H. Lehto  
 Bert and Kathy Moberg  
 Lester and Jeanne Monts  
 Paul Morel and Linda Woodworth  
 Alan and Sheila Morgan  
 Cyril Moscow  
 Terence Murphy  
 Randolph and Margaret Nesse  
 Susan and Mark Orringer  
 William Nolting and  
 Donna Parmelee  
 Marylen S. Oberman  
 Judith Ann Pavitt  
 Elaine and Bertram Pitt  
 Stephen and Tina Pollock  
 Thomas Porter and  
 Kathleen Crispell  
 Richard and Mary Price  
 Mrs. Gardner C. Quarton  
 Anthony L. Reffells  
 Donald Regan and  
 Elizabeth Axelson  
 Ginny and Ray Reilly  
 Constance Rinehart  
 Rosalie Edwards/Vibrant  
 Ann Arbor Fund  
 Jeffrey and Huda Karaman Rosen  
 Doris E. Rowan  
 Karem and Lena Sakallah  
 Dick and Norma Sarns  
 Maya Savarino

Dr. Lynn T. Schachinger and  
 Dr. Sheryl S. Ulin  
 John J.H. Schwarz MD  
 Erik and Carol Serr  
 Richard H. Shackson  
 Janet and Michael Shatusky  
 Carl Simon and Bobbi Low  
 Sandy and Dick Simon  
 Nancy and Brooks Sitterley  
 Dr. Rodney Smith  
 Lloyd and Ted St. Antoine  
 Michael B. Staebler  
 Lois and John Stegeman  
 Virginia and Eric Stein  
 Victor and Marlene Stoeffler  
 Dr. and Mrs. Stanley Strasius  
 Karen and David Stutz  
 Charlotte Sundelson  
 Lewis and Judy Tann  
 Jan Svejnar and Katherine Terrell  
 Ted and Eileen Thacker  
 Fr. Lewis W. Towler  
 Louise Townley  
 Jeff and Lisa Tulin-Silver  
 Jack and Marilyn van der Velde  
 Florence S. Wagner  
 Shaomeng Wang and Ju-Yun Li  
 Harvey and Robin Wax  
 W. Scott Westerman, Jr.  
 Roy and JoAn Wetzel  
 Dianne Widzinski and  
 James Skupski, MD  
 Dr. and Mrs. Max V. Wisgerhof II  
 Charles Witke and Aileen Gatten

## BENEFACTOR

### \$500-\$999

Bonnie Ackley  
 Alan and Susan Aldworth  
 Richard and Mona Alonzo Family Fund  
 Fahd Al-Saghir and Family  
 Helen and David Aminoff  
 Anonymous  
 Harlene and Henry Appelman  
 Frank J. Ascione  
 Penny and Arthur Ashe  
 AT&T Foundation  
 Susan and Michael Babinec  
 J. Albert and Mary P. Bailey  
 Laurence R. and Barbara K. Baker  
 Lisa and Jim Baker  
 Reg and Pat Baker  
 Paulett M. Banks  
 Nancy Barbas and Jonathan Sugar  
 David and Monika Barera  
 Frank and Lindsay Tyas Bateman  
 Dr. Astrid B. Beck  
 Erling and Merete Blöndal Bengtsson  
 James K. and Lynda W. Berg  
 Richard Berger  
 Ramon and Peggyann Nowak Berguer  
 L.S. Berlin  
 Sara Billmann and Jeffrey Kuras  
 William and Ilene Birge  
 Jerry and Dody Blackstone  
 Beverly Bole  
 Rebecca S. Bonnell  
 Bob and Sharon Bordeau  
 Jane Bridges  
 Sharon and David Brooks  
 Donald and June Brown  
 Morton B. and Raya Brown  
 Trudy and Jonathan Bulkeley  
 Frances Bull  
 Lou and Janet Callaway  
 Margot Campos  
 Brent and Valerie Carey  
 Dennis J. Carter  
 A. Craig Cattell  
 Samuel and Roberta Chappell  
 Anne Chase  
 John and Camilla Chiapuris  
 Dr. Kyung and Young Cho  
 Janice A. Clark  
 Brian and Cheryl Clarkson  
 Jonathan Cohn  
 George Collins and Paula Hencken  
 Wayne and Melinda Colquitt  
 Mary Pat and Joe Conen  
 Phelps and Jean Connell  
 Jean and Philip Converse  
 Connie and Jim Cook  
 Arnold and Susan Coran  
 Malcolm and Juanita Cox  
 Mary C. Crichton  
 Roderick and Mary Ann Daane  
 Alice and Ken Davis  
 Michele Derr  
 Linda Dintenfass and Ken Wisinski  
 Basim Dubaybo  
 Eva and Wolf Duvernoy  
 Dr. and Mrs. Kim A. Eagle  
 Ernst & Young Foundation  
 Mary Ann Faeth  
 Harvey and Elly Falit  
 Irene Fast  
 Margaret and John Faulkner

- Phil and Phyllis Fellin  
 Carol Finerman  
 C. Peter and Beverly A. Fischer  
 John and Karen Fischer  
 Dr. Lydia Fischer  
 Susan A. Fisher  
 Ray and Patricia Fitzgerald  
 Esther M. Floyd  
 Scott and Janet Fogler  
 Howard and Margaret Fox  
 Betsy Foxman and Michael Boehnke  
 Jerrold A. and Nancy M. Frost  
 Sandro Galea and Margaret Kruk  
 James M. and Barbara H. Garavaglia  
 Richard L. Garner  
 Beverly Gershowitz  
 Dr. Paul W. Gikas and Suzanne Gikas  
 Zita and Wayne Gillis  
 William and Jean Gosling  
 Amy and Glenn Gottfried  
 James and Marla Gousseff  
 Christopher and Elaine Graham  
 Martha and Larry Gray  
 Dr. John and Renee M. Greden  
 Robin and Stephen Gruber  
 Don Haefner and Cynthia Stewart  
 Robert and Elizabeth Hamel  
 Walt and Charlene Hancock  
 Susan R. Harris  
 Dan and Jane Hayes  
 Dr. and Mrs. Michael Hertz  
 Herb and Dee Hildebrandt  
 Ruth and Harry Huff  
 Ralph M. Hulett  
 Ann D. Hungerman  
 John Huntington  
 Maha Hussain and Sal Jafar  
 Stuart and Maureen Isaac  
 ISCIENCES, L.L.C.  
 Jerome Jelinek  
 Mark and Madolyn Kaminski  
 Alfred and Susan Kellam  
 Christopher Kendall and  
 Susan Schilperoort  
 Nouman and Iman Khagani  
 Elie R. and Farideh Khoury  
 James and Jane Kister  
 Hermine Roby Klingler  
 Dr. and Mrs. Jerry Kolins  
 Melvyn and Linda Korobkin  
 Rebecca and Adam Kozma  
 Barbara and Ronald Kramer  
 Barbara and Michael Kratchman  
 Bert and Geraldine Kruse  
 Bud and Justine Kulka  
 Donald J. and Jeanne L. Kunz  
 Jane Laird  
 LaVonne L. Lang  
 Dale and Marilyn Larson  
 David Lebenbom  
 Ruth L. Leder  
 Paula and Paul Lee  
 Richard LeSueur  
 Mark Lindley and Sandy Talbott  
 Don and Erica Lindow  
 Daniel Little and Bernadette Lintz  
 Rod and Robin Little  
 Lawrence and Rebecca Lohr  
 E. Daniel and Kay Long  
 Frances Lyman  
 Brigitte and Paul Maassen  
 Pam MacKintosh  
 Jane and Martin Maehr  
 Scott and Kris Maly  
 Prof. Milan Marich  
 W. Harry Marsden  
 Irwin and Fran Martin  
 Susan E. Martin  
 Judythe and Roger Maugh  
 Margaret E. McCarthy  
 Barbara Meadows  
 Warren and Hilda Merchant  
 Merrill Lynch  
 Robert C. Metcalf  
 Don and Lee Meyer  
 Joetta Mial  
 Mrs. J. Jefferson Miller  
 Myrna and Newell Miller  
 Andrew and Candice Mitchell  
 Olga Moir  
 Lewis and Kara Morgenstern  
 Thomas and Hedi Mulford  
 Gayl and Kay Ness  
 Susan and Richard Nisbett  
 Kathleen I. Operhall  
 Constance L. and David W. Osler  
 Steve and Betty Palms  
 Shirley and Ara Paul  
 Zoe and Joe Pearson  
 Jean and Jack Peirce  
 Margaret and Jack Petersen  
 Evelyn Pickard  
 Wallace and Barbara Prince  
 Elisabeth and Michael Psarouthakis  
 Peter Railton and Rebecca Scott  
 Patricia L. Randle and James R. Eng  
 Timothy and Teresa Rhoades  
 Stephen J. Rogers  
 Doug and Nancy Roosa  
 Richard and Edie Rosenfeld  
 Margaret and Haskell Rothstein  
 Craig and Jan Ruff  
 Miriam Sandweiss  
 David Sarns and Agnes Moy-Sarns  
 Betina Schlossberg  
 Ann and Thomas J. Schriber  
 Julie and Mike Shea  
 Howard and Aliza Shevrin  
 Hollis and Martha A. Showalter  
 Edward and Kathy Silver  
 Elaine and Robert Sims  
 Don and Sue Sinta  
 Irma J. Sklenar  
 Andrea and William Smith  
 Gretchen Y. Sopcak  
 Becki Spangler and Peyton Bland  
 Doris and Larry Sperling  
 Mr. and Mrs. Gary R. Stahle  
 Naomi and James Starr  
 Lia and Rick Stevens  
 James Christen Steward  
 Eric and Ines Storhok  
 Cynthia Straub  
 Kate and Don Sullivan  
 Timothy W. Sweeney  
 Manuel Tancer  
 Louise Taylor  
 Elizabeth C. Teeter  
 Claire and Jerry Turcotte  
 Marianne Udow-Phillips and Bill  
 Phillips  
 Fawwaz Ulaby and Jean  
 Cunningham  
 Members of the UMS Choral Union  
 Doug and Andrea Van Houweling  
 Shirley Verrett  
 Harue and Tsuguyasu Wada  
 Elizabeth A. and David C. Walker  
 Liina and Bob Wallin  
 Jo Ann Ward  
 Gary Wasserman  
 Zachary B. Wasserman  
 Angela and Lyndon Welch  
 Katherine E. White  
 Iris and Fred Whitehouse  
 Father Francis E. Williams  
 Robert J. and Anne Marie Willis  
 Margaret W. Winkelman and Robert  
 A. Krause  
 I.W. and Beth Winsten  
 Lawrence and Mary Wise  
 Drs. Douglas and Margo Woll  
 James H. and Gail Woods  
 Stan and Pris Woollams  
 Frances A. Wright  
 Bryant Wu and Theresa Chang

**ASSOCIATE****\$250-\$499**

- Judith Abrams  
Dorit Adler  
Martha Agnew and  
Webster Smith  
Dr. Diane M. Agresta  
Mr. and Mrs.  
W. Dean Alseth  
Catherine M. Andrea  
Anonymous  
Dan and Vicki Arbour  
Rosemary and John Austgen  
Mrs. John and Lillian Back  
Robert L. Baird  
Bruce Baker and  
Genie Wolfson  
Barbara and Daniel Balbach  
Barnes & Noble Booksellers  
Frank and Gail Beaver  
Gary M. Beckman and  
Karla Taylor  
Ken and Eileen Behmer  
Harry and Kathryn Benford  
Dr. Rosemary R. Berardi  
Andrew H. Berry  
Naren and Nishita Bhatia  
Jack Billi and Sheryl Hirsch  
Horace and Francine Bomar  
Mark D. Bomia  
Victoria C. Botek and  
William M. Edwards  
Dr. R.M. Bradley and  
Dr. C.M. Mistretta  
William R. Brashear  
Joel Bregman and  
Elaine Pomerantz  
Christie Brown and  
Jerry Davis  
Pamela I. Brown  
Richard and Karen Brown  
Anthony and Jane Burton  
Heather Byrne  
Susan and Oliver Cameron  
Thomas and Colleen Carey  
Jack and Wendy Carman  
Brian Carney  
Jim and Lou Carras  
Margaret W. and  
Dennis B. Carroll  
Jack Cederquist and  
Meg Kennedy Shaw  
Prof. and Mrs.  
James A. Chaffers  
J.W. and Patricia Chapman  
Kwang and Soon Cho
- Reginald and  
Beverly Ciokajlo  
Mark Clague and  
Laura Jackson  
Coffee Express Co.  
Anne and Edward Comeau  
Gordon and  
Marjorie Comfort  
Kevin and Judy Compton  
Nancy Connell  
Jud Coon  
Dr. Hugh and Elly Cooper  
Katharine Cosovich  
Kathy and Clifford Cox  
Lois Crabtree  
Clifford and Laura Craig  
Susie Bozell Craig  
Merle and  
Mary Ann Crawford  
Mr. Michael and  
Dr. Joan Crawford  
George and  
Constance Cress  
John and Mary Curtis  
Timothy and Robin  
Damschroder  
Sunil and Merial Das  
Ed and Ellie Davidson  
Linda Davis and  
Robert Richter  
Mr. and Mrs.  
William J. Davis  
Dawda, Mann, Mulcahy &  
Sadler, PLC  
Michelle Deatrick and  
Steven Przybylski  
Jean and John Debbink  
Elena and Nicholas Delbanco  
Elizabeth Dexter  
Michael DiPietro  
Michael and Elizabeth Drake  
Elizabeth Duell  
Bill and Marg Dunifon  
Peter and Grace Duren  
Theodore and Susan Dushane  
Swati Dutta  
J. Dutton and L. Sandelands  
Gavin Eadie and  
Barbara Murphy  
Morgan and Sally Edwards  
Dr. Alan S. Eiser  
Charles and Julie Ellis  
Johanna Epstein and  
Steven Katz  
The Equisport Agency  
Karen and Mark Falahee  
Afaf Vicky Farah  
Dr. and Mrs. S.M. Farhat
- James and Flora Ferrara  
Jean Fine  
Thomas Finholt  
Herschel and Adrienne Fink  
Sara and Bill Fink  
David Fox and  
Paula Bockenstedt  
Shari and Ben Fox  
Willard G. Fraumann  
Susan L. Froelich and  
Richard E. Ingram  
Philip and Renée Frost  
Carol Gagliardi and  
David Flesher  
Martin Garber and  
Beth German  
Sandra Gast and  
Gregory Kolecki  
Michael Gatti and  
Lisa Murray  
Deborah and Henry Gerst  
Elmer G. Gilbert and Lois  
M. Verbrugge  
J. Martin Gillespie and  
Tara M. Gillespie  
Maureen and David  
Ginsburg  
Edie Goldenberg  
Irwin Goldstein and  
Marty Mayo  
Mitch and Barb Goodkin  
Enid Gosling  
Mr. and Mrs. Charles and  
Janet Goss  
Michael L. Gowing  
Phyllis Gracie  
Jeffrey B. Green  
Nancy Green and  
William Robinson  
Raymond and Daphne Grew  
Susan and Mark Griffin  
Nicki Griffith  
Werner H. Griik  
Milton and Susan Gross  
Bob and Jane Grover  
Anna Grzymala-Busse and  
Joshua Berke  
Susan Guszynski and  
Gregory Mazure  
Jan and Talbot Hack  
George and Mary Haddad  
M. Peter and Anne Hagiwara  
Tom Hammond  
Jeff Hannah and Nur Akcasu  
Abdelkader and  
Huda Hawasli  
Rose and John Henderson
- J. Lawrence Henkel and  
Jacqueline Stearns  
Paul and Erin Hickman  
James C. Hitchcock  
John Hogikyan and  
Barbara Kaye  
Richard and Cathy  
Hollingsworth  
Ronald and Ann Holz  
Cyrus C. Hopkins  
James and  
Wendy Fisher House  
Sun-Chien and Betty Hsiao  
Mabelle Hsueh  
Robert B. Ingling  
Mr. and Mrs.  
Eugene O. Ingram  
Richard Isackson  
John H. and Joan L. Jackson  
Elizabeth Jahn  
Rebecca Jahn  
Harold R. Johnson  
Mark and Linda Johnson  
Mary and Kent Johnson  
Paul and Olga Johnson  
John and Linda Jonides  
The Jonna Companies  
Prof. Monica and  
Fritz Kaenzig  
Jack and Sharon Kalbfleisch  
Helen and Irving Kao  
Carol and H. Peter Kappus  
Arthur Kaselemas MD  
Morris and Evelyn Katz  
John B. Kennard, Jr.  
Nancy Keppelman and  
Michael Smerza  
Drs. Nabil and  
Mouna Khoury  
Roland and Jeanette Kibler  
Don and Mary Kiel  
Paul and Leah Kileny  
Kirkland & Ellis Foundation  
Dana and Paul Kissner  
Jean and Arnold Kluge  
Aric Knuth and Jim Leija  
Michael Koen  
Rosalie and Ron Koenig  
Joseph and  
Marilynn Kokoszka  
Michael J. Kondziolka and  
Mathias-Philippe  
Florent Badin  
Alan and Sandra Kortesoja  
Charles and Mary Krieger  
VeJayan Krishnan  
Ken and John Laberteaux  
Donald John Lachowicz

Lucy and Kenneth Langa  
 Neal and Anne Laurance  
 Jean Lawton and James Ellis  
 Doug Laycock and  
 Teresa A. Sullivan  
 Bob and Laurie Lazebnik  
 Leslie Meyer Lazerin  
 John and Theresa Lee  
 Sue Leong  
 Joan and Melvyn Levitsky  
 David Baker Lewis  
 Jacqueline H. Lewis  
 Ken and Jane Lieberthal  
 Michael and Debra Lisull  
 Michael Litt  
 Dr. and Mrs.  
 Lennart Lofstrom  
 Julie M. Loftin  
 Bruce W. Loughry  
 William and Lois Lovejoy  
 Joan Lowenstein and  
 Jonathan Trobe  
 Charles and Judy Lucas  
 Marjory S. Luthier  
 Ormond and  
 Annie MacDougald  
 Claire and Richard Malvin  
 Melvin and Jean Manis  
 Manpower, Inc. of  
 Southeastern Michigan  
 Michael and  
 Pamela Marcovitz  
 Nancy and Philip Margolis  
 Betsy Yvonne Mark  
 Stacy and David Markel  
 Howard L. Mason  
 Laurie McCauley and  
 Jessy Grizzle  
 Margaret and  
 Harris McClamroch  
 Peggy McCracken and  
 Doug Anderson  
 James H. McIntosh and  
 Elaine K. Gazda  
 Bill and Ginny McKeachie  
 Joanna McNamara and  
 Mel Guyer  
 Frances McSparran  
 Russ and Brigitte Merz  
 Gabrielle Meyer  
 Shirley and Bill Meyers  
 Eugene and Lois Miller  
 George Miller and  
 Deborah Webster  
 Jack and Carmen Miller  
 Patricia Mooradian  
 Arnold and Gail Morawa  
 Michael and Patricia Morgan  
 Melinda Morris

Sean Morrison and  
 Theodora Ross  
 Ronald S. Mucha  
 Drs. Louis and  
 Julie Jaffee Nagel  
 Sabine Nakouzi and  
 Scott Phillips  
 Gerry and Joanne Navarre  
 Sharon and Chuck Newman  
 Dan and Sarah Nicoli  
 Eugene W. Nissen  
 Laura Nitzberg  
 Carolyn and Edward Norton  
 Arthur S. Nusbaum  
 Norm and Charlotte Otto  
 David and Andrea Page  
 Hedda and William Panzer  
 Donna D. Park  
 Katherine Pattridge  
 Julianne Pinsak  
 David and Renee Pinsky  
 Don and Evonne Plantinga  
 Susan Pollans and Alan Levy  
 Pomeroy Financial Services,  
 Inc.  
 Garrod S. Post and  
 Robert A. Hill  
 Helen S. Post  
 Bill and Diana Pratt  
 Ann Preuss  
 Karen and Berislav Primorac  
 The Produce Station  
 Marci Raver and Robert Lash  
 Maxwell and Marjorie Reade  
 Mr. and Mrs. Stanislav Rehak  
 Marnie Reid  
 Alice Rhodes  
 Claire Conley Rice  
 Todd Roberts and  
 Arleen Song  
 Jonathan and Anala Rodgers  
 Jean P. Rowan  
 Rosemarie Haag Rowney  
 Lisa and William Rozek  
 Carol D. Rugg and Richard  
 K. Montmorency  
 Omari Rush  
 Arnold Sameroff and  
 Susan McDonough  
 Ina and Terry Sandalow  
 Michael and Kimm Sarosi  
 Rosalyn Sarver and  
 Stephen Rosenblum  
 Nabil Sater  
 Joseph Saul and  
 Lisa Leutheuser  
 Albert and Jane Sayed  
 David and Marcia Schmidt  
 Harriet Selin

David and Elvera Shappirio  
 Patrick and Carol Sherry  
 James and Teri Shields  
 George and Gladys Shirley  
 Jean and Thomas Shope  
 George and Nancy Shorney  
 Mary A. Shulman  
 Drs. Andrew and  
 Emily Shuman  
 Bruce M. Siegan  
 Dr. Terry M. Silver  
 Scott and Joan Singer  
 Jürgen Skoppek  
 Ken and Marcia Slotkowski  
 Tim and Marie Slottow  
 Carl and Jari Smith  
 David and Renate Smith  
 Robert W. Smith  
 Ren and Susan Snyder  
 Yoram and Eliana Sorokin  
 Joseph H. Spiegel  
 Gretta Spier and  
 Jonathan Rubin  
 Jeff Spindler  
 David and Ann Staiger  
 James L. Stoddard  
 John W. and  
 Gail Ferguson Stout  
 Mary and Ken Stover  
 Bashar and Hoda Succar  
 Nancy Bielby Sudia  
 Barbara and  
 Donald Sugerman  
 Brian and Lee Talbot  
 Sam and Eva Taylor  
 Steve and Diane Telian  
 Mark and Pat Tessler  
 Textron  
 Denise Thal and  
 David Scobey  
 Mary H. Thieme  
 Janet E. and  
 Randall C. Torno  
 Alvan and Katharine Uhle  
 Susan B. Ullrich  
 Michael Updike  
 Drs. Alison and  
 Matthew Uzieblo  
 Hugo and Karla Vandersypen  
 Chris and Steven Vantrease  
 Virginia Wait  
 Jack and Carolyn Wallace  
 Charles R. and  
 Barbara H. Wallgren  
 Tim Wang and Molly Herndon  
 Arthur and  
 Renata Wasserman  
 Enid Wasserman  
 Jack and Jerry Weidenbach

Leslie Whitfield  
 Nancy Wiernik  
 Ralph G. Williams  
 Charlotte A. Wolfe  
 Amanda and Ira Wollner  
 Ellen Woodman  
 Mary Jean and John Yablonky  
 Richard and Kathryn Yarmain  
 Zakhour and  
 Androulla Youssef  
 Gail and David Zuk

---

*UMS also expresses its deepest appreciation to its many donors who give less than \$250 each year, enabling the ongoing success of UMS programs.*

## • ENDOWMENT FUND SUPPORT

July 1, 2008–November 1, 2009

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

### \$50,000–\$99,999

Lenore M. Delanghe Trust  
Estate of Lillian G. Ostrand

### \$20,000–\$49,999

James and Nancy Stanley

### \$10,000–\$19,999

Estate of Betty Ann Peck

### \$5,000–\$9,999

AMGEN Foundation  
Herb and Carol Amster  
John R. Edman and Betty B. Edman  
Susan and Richard Gutow  
Gilbert Omenn and Martha Darling  
Stephen and Agnes Reading  
Susan B. Ullrich  
Marina and Robert Whitman

### \$1,000–\$4,999

Bernard and Raquel Agranoff  
Jean and Ken Casey  
Charles and Julia Eisendrath  
Sid Gilman and Carol Barbour  
Paul and Anne Glendon  
Debbie and Norman Herbert  
Diane S. Hoff  
Natalie Matovinovic  
Prue and Ami Rosenthal  
Jay and Mary Kate Zelenock

### \$100–\$999

Jerry and Gloria Abrams  
Dr. Jo Ann Aebersold  
Hiroko and Michael Akiyama  
Bob and Martha Ause  
Emily W. Bandera  
Ramon and Peggyann Nowak Berguer  
Inderpal and Martha Bhatia  
Anne Chase  
Malcolm and Juanita Cox  
Linda Davis and Robert Richter  
Stefan and Ruth Fajans  
David Fink and Marina Mata  
Neal R. Foster and Meredith Lois Spencer Foster  
Robert and Frances Gamble Trust  
Thomas and Barbara Gelehrter  
Lewis and Mary Green  
John and Joyce Henderson  
Dr. and Mrs. Robert Hensinger  
Marilyn G. Jeffs  
Robert and Jeri Kelch  
Dorothea Kroll and Michael Jonietz  
John Lawrence and Jeanine DeLay  
Richard LeSueur  
Joan and Melvyn Levitsky  
Barbara and Michael Lott  
Joan Lowenstein and Jonathan Trobe  
Regent Olivia Maynard and Olof Karlstrom  
Frieda H. Morgenstern  
Nebraska Book Company  
Robert and Elizabeth Oneal  
Valerie and Tony Opipari  
Zoe and Joe Pearson  
Michelle Peet and Rex Robinson  
Stephen R. and Ellen J. Ramsburgh  
Larry and Bev Seiford  
Becki Spangler and Peyton Bland  
Karen and David Stutz  
Carrie and Peter Throm  
Jacqueline Tonks  
Richard and Madelon Weber  
Mary Ann Whipple  
Frances Wright

**\$1-\$99**

Ruth Carey  
 Mary C. Crichton  
 Edith and Richard Croake  
 Sheila Feld  
 Enid and Richard Grauer  
 Jonathan and Jennifer Haft  
 Nancy Houk  
 Ginny Maturen  
 G. Elizabeth Ong  
 Richard L. and Lauren G. Prager  
 Charles W. Ross

**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 Matovinović 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  
 Mike Allemang  
 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  
 Robert and Pearson 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  
 Prue and Ami 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

# FoodArt

CATERED AFFAIRS, INC.  
734.428.1958 [foodart.biz](http://foodart.biz)

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 PRELUDE DINNERS

*Special Evenings for the Cultured Palate*

**J**oin us to learn about the evening's performance and enjoy a gourmet dinner at UMS Prelude Dinners. Park early, dine with fellow patrons, and learn about the upcoming performance from our renowned guest speakers. Prelude Dinners are held close to performance venues, and valet parking is available.



The evening begins with a brief wine reception followed by a catered buffet dinner. Each dinner will end with an educational program about the evening's artist, composer or program.

For information and reservations, call **734.764.8489** or visit [www.ums.org](http://www.ums.org)

Wednesday, January 27, 5:30 pm  
**Chicago Symphony Orchestra**  
Speaker: **Mark Clague**

Wednesday, February 10, 5:30 pm  
**Angela Hewitt**  
Speaker: **Logan Skelton**

Thursday, March 25, 5:30 pm  
**Maly Drama Theater of St. Petersburg:**  
**Chekhov's *Uncle Vanya***  
Speaker: **Olga Maierova**

Wednesday, April 7, 5:30 pm  
**Schleswig-Holstein Festival Orchestra**  
**with Lang Lang**  
Speaker: **Steven Whiting**

*Post-performance reception*  
Friday, April 23, 10 pm  
**Hubbard Street Dance Chicago**  
Speaker: **Glenn Edgerton**, Artistic Director  
of HSDC.



## Tribute Gifts

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

H. Gardner Ackley  
 John Andrews  
 Nancy L. Ascione  
 Milli Baranowski  
 David Bay  
 Linda and Maurice Binkow  
 Jean W. Campbell  
 Marie Mountain Clark  
 Ellwood Derr  
 Benning Dexter  
 John S. Dobson  
 Mrs. Jane D. Douglass  
 John Edwards  
 Sidney Fine  
 Alexander Everett Fischer  
 Ken and Penny Fischer  
 Betty Fisher  
 Mr. Leslie Froelich  
 E. James Gamble  
 Susan and Richard Gutow  
 Lloyd W. Herrold  
 Carl W. Herstein  
 Dr. Julian T. Hoff  
 Ben Johnson  
 Robert Lazzarin  
 Kathleen McCree Lewis  
 Ellen Livesay  
 Charles Lovelace  
 Zelma K. Marich  
 Josip Matovinović MD  
 Sharon Anne McAllister  
 Bettie Metcalf  
 Valerie D. Meyer  
 Amir Masud Mostaghim  
 Betty Overberger  
 Brian Patchen  
 James Pattridge  
 Gwen and Emerson Powrie  
 Gail W. Rector  
 Steffi Reiss  
 Sally Rogers  
 Edith Rose  
 Margaret E. Rothstein  
 Eric H. Rothstein  
 Nona Ruth Schneider  
 J. Barry Sloat  
 George E. Smith  
 Edith Marie Snow  
 James Stanley  
 Jennifer Steiner and Patrick Tonks  
 Robert Strozier  
 Ann R. Taylor  
 Dr. and Mrs. E. Thurston Thieme

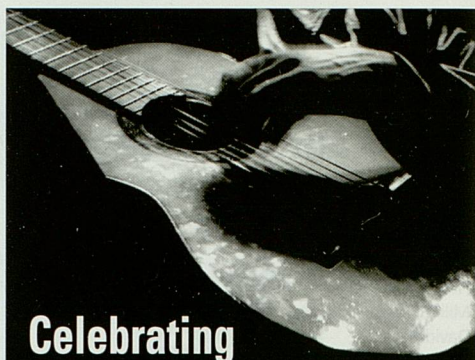
Charles R. Tieman  
 Mr. and Mrs. Leon B. Verrett  
 Francis V. Viola III  
 C. Robert Wartell  
 Janet F. White  
 Ralph Williams  
 Carl H. Wilmot, Class of 1919  
 Nancy Joan Wykes  
 Anne Yagle

## Gifts In-Kind

Alumni Association of the University  
 of Michigan  
 Ann Arbor Cooks, Natalie Marble  
 Ann Arbor District Library  
 Ann Arbor Fire Department Station #1  
 Anonymous  
 Dale and MariAnn Apley  
 Phil and Lorie Arbour  
 Barbara Bach  
 Kathie Barbour  
 Barton Hills Country Club  
 Berry Goldsmiths  
 Bistro Renaissance  
 Black Star Farms  
 Francine Bomar  
 Barbara Everitt Bryant  
 Café Zola  
 Camp Michiganiana  
 Craig Capelli, The Chippewa Club  
 Pat Chapman  
 Cheryl Clarkson  
 Jill Collman  
 Wendy Comstock  
 Flip and Jean Connell  
 Paul Cousins  
 Heather Dombey  
 Downtown Home and Garden  
 Mary Ann Faeth  
 Sara Fink  
 Susan A. Fisher  
 Susan R. Fisher  
 The Friars  
 James M. and Barbara H. Garavaglia  
 Paul and Anne Glendon  
 Kathy Goldberg  
 Joe Grimley  
 Susan Gutow  
 Idelle Hammond-Sass  
 Charlene Hancock  
 Alice and Clifford Hart  
 Heavenly Metal  
 Hotel Iroquois, Mackinac Island  
 Chantel Jackson  
 John Schulz Photography  
 Christopher Kendall  
 Meg Kennedy Shaw  
 Steve and Shira Klein  
 Mary LeDuc  
 Joan Levitsky  
 Liberty Athletic Club  
 Martin and Jane Maehr  
 Melanie Mandell  
 Ann Martin  
 Kathy McKee Casting Studio  
 Joanna McNamara  
 Robin Meisel  
 Mélange  
 Liz Messiter  
 Michigan Theater  
 Middle Earth  
 Virginia Morgan  
 Leonard Navarro  
 Kay and Gayl Ness  
 Steve and Betty Palms  
 Performance Network Theatre  
 Pictures Plus  
 Plum Market  
 Elisabeth and Michael Psarouthakis  
 Purple Rose Theatre  
 Renaissance Bistro  
 Julie Ritter  
 Jamie Saville  
 Dick Scheer, Village Corner  
 Penny Schreiber  
 Selo/Shevel Gallery  
 Ingrid Sheldon  
 John Shultz  
 Alida Silverman  
 Andrea Smith  
 Becki Spangler  
 Karen Stutz  
 Sweet Gem Confections  
 TeaHaus  
 Ted and Eileen Thacker  
 Lisa Townley  
 Louise Townley  
 Amanda and Frank Uhle  
 University of Michigan Exhibit  
 Museum of Natural History  
 University of Michigan  
 Men's Soccer Team  
 Renee Vettorello  
 Enid Waserman  
 Wawashkamo Golf Club,  
 Mackinac Island  
 Whole Foods  
 Debbie Williams-Hoak  
 Ellen Woodman  
 Jay and Mary Kate Zelenock  
 Zingerman's Bakehouse

• UMS ADVERTISERS

- Ann Arbor Symphony Orchestra – 16
- Ann Arbor Public Schools  
Educational Foundation – 24
- Bank of Ann Arbor – 24
- Cedars of Dexter – 30
- Charles Reinhart Co. Realtors – 6
- Detroit Jazz Festival – 6
- Donaldson & Gunther – 26
- Edward Surovell Realtors – 26
- Food Art – 46
- Honigman Miller Schwartz and Cohn LLP – 34
- Howard Cooper Import Center – 16
- IATSE Local 395 – 46
- Iris Dry Cleaners – 32
- Jaffee, Raitt, Heuer & Weiss PC – 48
- Kensington Court – Front Cover
- Michigan Radio – 32
- Real Estate One – 30
- Red Hawk – 30
- Schokolad – 16
- The Gilmore – 30
- Totoro – 32
- UMS Prelude Dinners – 46
- U-M Alumni Association – 28
- U-M Museum of Art – 48
- United Bank & Trust – 34
- WEMU – Back Cover
- WGTE – 6
- WKAR – 48
- Wright Griffin Davis – 18



## Celebrating 131 Successful Seasons


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

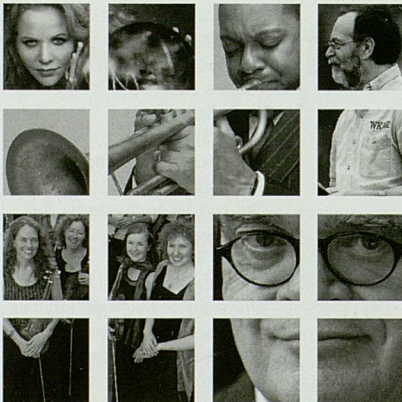
ATTORNEYS &  
COUNSELORS

Ann Arbor  
 Detroit  
 Southfield  
 Naples  
 Jerusalem

[WWW.JAFFELAW.COM](http://WWW.JAFFELAW.COM)

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

proud supporter of  **ums**



**WKAR  
 Radio:  
 Your  
 Music  
 Source**



**90.5 Classical**  
*Weekdays, 9 a.m.-4 p.m.; 7 p.m.-5 a.m.*

**A Prairie Home Companion**  
*Saturdays, 6 p.m.*

**The Folk Tradition**  
*Sundays, 6 p.m.*

**Jazz 'til Midnight**  
*Saturdays, 8 p.m.*

**The Metropolitan Opera**  
*Saturdays, 1 p.m.*

[WKAR.org](http://WKAR.org)

MICHIGAN STATE  
UNIVERSITY

**Be a part of  
 UMMA's banner  
 reopening year.**

**More than 175,000  
 visitors and counting**

**UNIVERSITY OF MICHIGAN MUSEUM OF ART  
 AND THE NEW FRANKEL WING**

[www.umma.umich.edu](http://www.umma.umich.edu) | Free Admission

**National Public Radio mixed with local public knowledge.**

---

**89.1**

Public radio from Eastern Michigan University

npr + jazz + blues + local news [wemu.org](http://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](http://wemu.org)

**What crosstown rivalry?**

---

**89.1**

Proud to be UMS' s media partner for the 2009-10 season

[wemu.org](http://wemu.org)



**Connecting Audiences and  
Performing Artists in  
Uncommon and  
Engaging Experiences**