

UNIVERSITY MUSICAL SOCIETY OF THE
UNIVERSITY OF MICHIGAN, ANN ARBOR

UMS 11/12



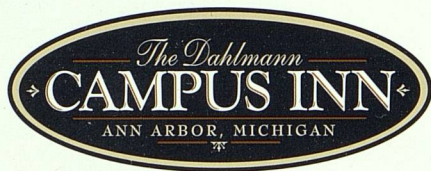
F A L L 2 0 1 1 S E A S O N

UNIVERSITY
UMS
MUSICAL SOCIETY

Ann Arbor's Landmark Hotel



Extraordinary in every way. The Dahlmann Campus Inn provides you unsurpassed accommodations, service and convenience.



Revived. Refined. Remarkable.

615 E. Huron at State Street on the U of M Campus • www.campusinn.com • (800)666-8693

university musical society

Fall 11

University of Michigan • Ann Arbor

- i2** Letters from the Presidents
- i5** Letter from the Board Chair

UMS/Leadership

- i7** UMS Corporate and Foundation Leaders
- i14** UMS Board of Directors/National Council/
Senate/Advisory Committee
- i15** UMS Staff/Corporate Council/
Teacher Advisory Committee

UMS/Info

- i17** General Information
- i19** UMS Tickets

UMS/Annals

- i21** UMS History
- i22** UMS Venues and Burton Memorial Tower

Event Program

- i24** Your event program follows page **i24**

UMS/Experience

- i27** UMS Education & Community Engagement Programs
- i28** Adult, University, & Community Programs
- i29** Youth & Teens

UMS/Support

- i33** Corporate Sponsorship and Advertising
- i33** Individual Donations
- i35** UMS Advisory Committee
- i37** Lifetime Giving to UMS
- i38** Annual Fund Support
- i47** Member Organizations
- i48** UMS Advertisers

Cover: Front: Mark Morris Dance Group (photo: Nathaniel Brooks); Audra McDonald (photo: Eddie Malluk); *A Night in Treme: The Musical Majesty of New Orleans* (photo: courtesy of HBO). Back: Goran Bregovic and His Wedding and Funeral Orchestra (photo: Nebojsa Babic)

FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. This fall marks UMS's 133rd season enriching the lives of the people of southeast Michigan, including our students, faculty, and staff, through presentations of the world's finest performers of music, theater, and dance.

The fall season exemplifies UMS's commitment to bringing quality, diversity, and uncommon and



engaging experiences to audiences. September marks return visits by well-known US artists and ensembles—jazz pianist Ahmad Jamal, Emerson String Quartet, Mark Morris Dance Group, and family favorite Dan Zanes—while other artists from throughout the world will make their UMS

debut later this fall. These include American actor John Malkovich, Goran Bregovic and his orchestra from the Balkans, Cloud Gate Dance Theatre of Taiwan, Schola Cantorum of Venezuela, flamenco artist Diego El Cigala of Spain, traditional musicians AnDa Union of Inner Mongolia, and the Beijing Guitar Duo.

One of UMS's most significant undertakings in its history will occur in January 2012. For more than two years, UMS has worked with the producers to secure the remounting of *Einstein on the Beach*. For nearly a month, the creators of this game-changing 1976 opera—composer Philip Glass, director Robert Wilson, and choreographer Lucinda Childs—will be

on campus, along with singers, instrumentalists, dancers, and crew, preparing the work for an international tour. This provides a tremendous opportunity for our students, faculty, and community. The residency will conclude with three performances at the Power Center January 20–22 that represent the first North American presentations of the opera outside of New York City.

The *Einstein* residency launches a 10-week journey that UMS is calling *Renegade*. Here UMS will showcase innovation and experimentation in dance, theater, and music. The *Renegade* series concludes with *American Mavericks*, a four-day orchestral music festival and residency led by Michael Tilson Thomas with the San Francisco Symphony and a roster of musical stars, including U-M alumna Jessye Norman, Emanuel Ax, Jeremy Denk, and Meredith Monk. Beyond Ann Arbor, the *American Mavericks* festival takes place only in San Francisco and at New York's Carnegie Hall.

I encourage you to attend more UMS events and those offered by the many outstanding arts and cultural organizations of the University. To learn more, visit the University's arts portal, Montage, at www.montage.umich.edu.

Sincerely,

Mary Sue Coleman

President, University of Michigan

FROM THE UMS PRESIDENT

As I begin my 25th season as president of UMS, I find myself deeply grateful for the experiences I've been privileged to have in this position.

Especially memorable performances are Leonard Bernstein's 70th birthday concert with the Vienna Philharmonic in October 1988 that also celebrated the 75th anniversary of Hill Auditorium; the Martha Graham Centenary Festival in October 1994, which included a historic performance of *Appalachian Spring* featuring former Graham principal and U-M faculty member Peter Sparling; and the first of three performance residencies by the Royal Shakespeare Company in 2001, which featured four of Shakespeare's History Plays directed by Olivier Award-winning Michael Boyd.

None of these experiences would have been possible without you, the audience, known throughout the performing arts world as one of the most intelligent, welcoming, respectful, and engaged audiences anywhere. Not only do you buy tickets and attend in large numbers, but you also support us with your advocacy and gifts. Thank you very much.

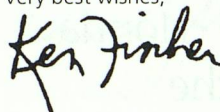
Another critical group I want to thank is our Board of Directors. I've been fortunate to work with nearly 150 talented and dedicated Board members since 1987. This fall we welcome four new officers: Chair David J. Herzig, Vice Chair Stephen G. Palms, Secretary Anne Glendon, and Treasurer David N. Parsigian. (See David Herzig's message on page #5.) We also welcome five new Board members: Richard F. Gutow, Daniel Herwitz, Frank Legacki, Agnes

Moy-Sarns, and Rick Sperleng. Advisory Committee Chair Susan R. Fisher and new Ann Arbor Public Schools Superintendent Patricia Green will serve as ex-officio members. We thank retiring Board members Wadad Abed, Carol Amster, Robert Buckler, Joetta Mial, Roger Newton, and Edward R. Schulak for their six years of distinguished service. Special appreciation goes to outgoing Chair James C. Stanley who served eight years on the Board with great distinction and who will serve as Past Chair this coming year.

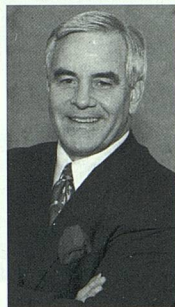
Finally, I want to thank my staff colleagues for their part in creating the "uncommon and engaging experiences" that have enriched my life and that of so many others. They are simply the best in the business.

I hope you'll get in touch with me if you have any questions, comments, or problems related to UMS. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174. Thanks for coming to this performance.

Very best wishes,



Kenneth C. Fischer
UMS President



Reinhart

Celebrating 40 years as the real estate leader in Ann Arbor



Proudly Supporting The University Musical Society

Matching every
splendid performance
with one of our own!

Reinhart

Charles Reinhart Company Realtors



www.ReinhartRealtors.com

In proud support of
*University
Musical
Society*

Jaffe

JAFFE RAITT HEUER & WEISS
A Professional Corporation
Attorneys & Counselors

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

ANN ARBOR • SOUTHFIELD • DETROIT • NAPLES • PHILADELPHIA • JERUSALEM

Our Award-Winning Service Brings Down The House

- Audi • Honda
- Porsche
- Volkswagen

Voted #1 Best Car Dealership Fourteen
Years in a Row (97-10) by readers
of Current Magazine.

Best Auto Dealership Service,
the Ann Arbor News & .com
Readers Choice Award
Six Years Running.

HOWARD COOPER

• **Import Center** •

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

(734) 761-3200

FROM THE UMS BOARD CHAIR

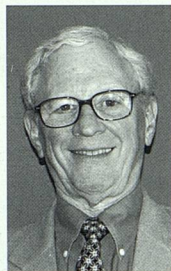
I'm delighted to welcome you to this UMS performance in my new role as Chair of the UMS Board of Directors. I am honored to serve UMS, one of the oldest arts presenting organizations, in its 133rd season. I serve along with the 34 elected and ex-officio members of the Board whose names appear on page 14 of this program book. Indeed, UMS has more than 750 volunteers, each providing critical services that contribute to UMS's excellence, including members of the Board, Senate, Advisory Committee, UMS Choral Union, Usher Corps, Teacher Advisory Committee, and our National and Corporate Councils.

The mission of UMS is "to inspire and enrich communities by connecting audiences and artists in uncommon and engaging experiences" for which UMS has developed a reputation far beyond southeastern Michigan both nationally and internationally. The scope of our presentations includes and extends beyond music into theater and dance. I am excited about the many performance experiences we're able to bring to you this season. Whether it's the Chicago Symphony Orchestra or Audra McDonald, *Einstein on the Beach* or *American Mavericks*, Random Dance or Ballet Preljocaj, or Zakir Hussain or *A Night in Treme*, we seek to bring to you and your neighbors throughout southeastern Michigan the very best of the performing arts from around the world. UMS is also very proud of the opportunity it provides to U-M students who attend performances at a reduced cost and to K-12 students

from throughout the region, many of whom are attending a performing arts event for the first time.

The Board works to support UMS President Ken Fischer and his remarkable team of 30 arts professionals, three of whom have served UMS for 20 years or more: Director of Programming Michael Kondziolka (24 years), Director of Finance and Administration John Kennard (22 years), and Director of Marketing and Communications Sara Billmann (20 years).

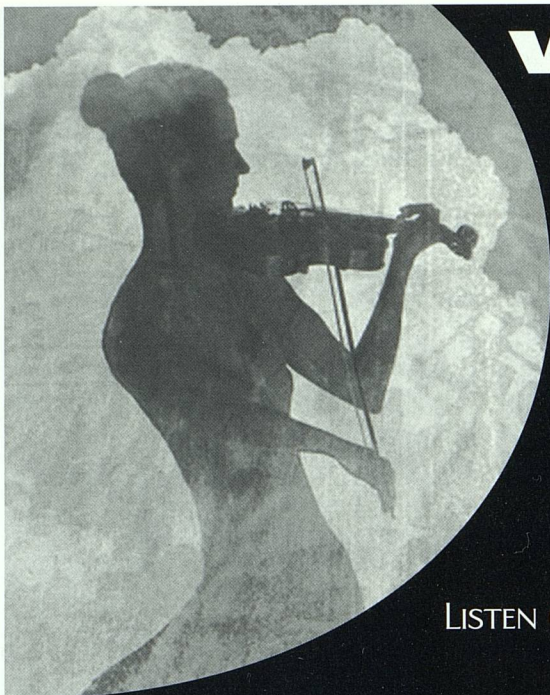
UMS is in the "experience" business. I thank you for attending this performance and hope your experience has been a good one. I invite you to attend more UMS performances this season and to support UMS by making a gift. Your support will help UMS continue not only its outstanding presentations but also its award-winning educational programs for people of all ages. There are many ways to contribute to UMS. You'll find more information throughout this program book and on our website at www.ums.org.



Sincerely,

David J. Herzig
Chair, UMS Board of Directors

wgte
FM 91



CLASSICAL
MUSIC
&
NPR NEWS

LISTEN ONLINE AT WWW.WGTE.ORG

LISTEN ON THE RADIO AT:

WGTE FM 91.3 TOLEDO · WGLE 90.7 LIMA · WGBE 90.9 BRYAN · WGDE 91.9 DEFIANCE

THE 2011-2012 SEASON

TIME STANDS STILL BY DONALD MARGULIES
9/23/11 - 10/23/11

AIN'T MISBEHAVIN' BY RICHARD MALTBY JR.
AND MURRAY HOROWITZ 11/10/11 - 1/1/12

GOD OF CARNAGE BY YASMINA REZA
1/12/12 - 2/19/12

DEAD MAN'S SHOES BY JOSEPH ZETTELMAIER
3/8/12 - 4/8/12

RED BY JOHN LOGAN
4/19/12 - 5/27/12

IN THE NEXT ROOM OR THE VIBRATOR PLAY
BY SARAH RUHL 6/14/12 - 7/15/12

BURN THIS BY LANFORD WILSON
8/2/12 - 9/2/12

PLACES, PLEASE.

WWW.PERFORMANCENETWORK.ORG

PERFORMANCE
NETWORK
THEATRE

30TH ANNIVERSARY
SEASON

We're the
bank that
helps. We're
proud to
help UMS.

734-662-1600 or
boaa.com. How
can we help you?



Member FDIC

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."



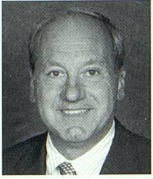
Dr. Ora Hirsch Pescovitz

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 11/12 season."



Habte Dadi

Manager, Blue Nile Restaurant

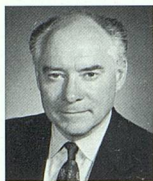
"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank

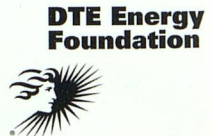
"Comerica is proud to support the University Musical Society. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this longstanding tradition."



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

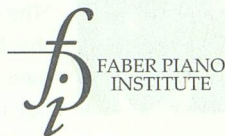
"Edward Surovell Realtors and its 200 employees and sales associates are proud of our nearly 30-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."



Nancy and Randall Faber

Faber Piano Institute

"We are proud to support the University Musical Society in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community."



David N. Parsigian

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

"In our firm's tradition of supporting major cultural institutions, Honigman has been a long-time supporter of the University Musical Society. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm."



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

Michigan 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."

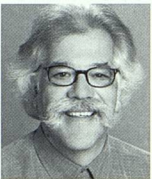


Mohamad Issa

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 music and talent of performers."

Issa
Foundation



Dennis Serras

Owner, Mainstreet Ventures, Inc.

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



Sharon J. Rothwell

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

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

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."


Stephen G. Palms

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

"Miller Canfield proudly supports the University Musical Society for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community."


Richard L. DeVore

Regional President/Detroit and Southeast Michigan, PNC Bank

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

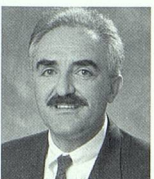

Larry Hastie and Griff McDonald

*Managing Directors,
Retirement Income Solutions, Inc.*

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS's successful history and applaud the organization's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."



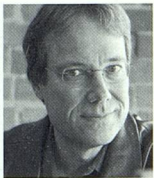
Retirement Income Solutions
Helping to grow and preserve your wealth


Joe Sesi

President, Sesi Lincoln Volvo Mazda

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





John W. Stout

President, Stout Systems

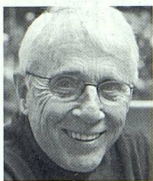
"Music and the arts are key elements in civilizing a culture and raising its standards to the highest levels. Stout Systems is a proud sponsor of the University Musical Society, a premiere organization serving that cultural need."



Thomas B. McMullen

President, McMullen Properties

"In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike."



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 Motor Engineering & Manufacturing North America, Inc. and 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."



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."



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 or more

- Association of Performing Arts Presenters
- Community Foundation for Southeast Michigan
- Doris Duke Charitable Foundation
- The Andrew W. Mellon Foundation
- National Endowment for the Arts

\$50,000–\$99,999

- Anonymous
- DTE Energy Foundation
- Esperance Family Foundation
- W.K. Kellogg Foundation

\$20,000–\$49,999

- Cairn Foundation
- Maxine and Stuart Frankel Foundation
- Charles H. Gershenson Trust

\$10,000–\$19,999

- Arts Midwest’s Performing Arts Fund
- Eugene and Emily Grant Family Foundation
- Japan Foundation
- John S. and James L. Knight Foundation
- Masco Corporation Foundation
- Michigan Council for Arts and Cultural Affairs
- THE MOSAIC FOUNDATION (of R. & P. Heydon)
- NEA Jazz Masters Live

\$1,000–\$9,999

- Martin Family Foundation
- Sarns Ann Arbor Fund
- Target



Leadership

in Real Estate

EDWARD
SUROVELL
REALTORS
surovell.com

Join us in supporting the
University Musical Society.

UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

UMS BOARD OF DIRECTORS

David J. Herzig, *Chair*
 Stephen G. Palms,
Vice Chair
 Anne Glendon, *Secretary*
 David N. Parsigian,
Treasurer
 Lynda W. Berg
 DJ Boehm
 Janet Callaway
 David Canter
 Mary Sue Coleman
 Martha Darling

Julia Donovan Darlow
 Junia Doan
 Stephen R. Forrest
 Chris Genteel
 Richard F. Gutow
 Shelia M. Harden
 Daniel Herwitz
 Joel D. Howell
 Christopher Kendall
 S. Rani Kotha
 Frank Legacki
 Melvin A. Lester

Robert C. Macek
 Lester P. Monts
 Donald Morelock
 Agnes Moy-Sarns
 Sharon Rothwell
 Ellie Serras
 Joseph A. Sesi
 Anthony L. Smith
 Cheryl L. Soper
 Rick Sperling

James C. Stanley, *Past Board Chair*
 Patricia Green, *Ann Arbor Public Schools Superintendent*
 Clayton E. Wilhite, *Chair, National Council*
 A. Douglas Rothwell, *Chair, Corporate Council*
 Susan R. Fisher, *Chair, Advisory Committee*

UMS NATIONAL COUNCIL

Clayton E. Wilhite,
Chair
 Kathleen Charla
 Jacqueline Davis

Marylene Delbourg-
 Delphis
 John Edman
 Janet Eilber
 Barbara G. Fleischman

Maxine Frankel
 Eugene Grant
 Charles Hamlen
 Katherine Hein
 David Heleniak

Toni Hoover
 Judy Istock
 Patti Kenner
 Wallis Klein
 Jerry Kolins

Zarin Mehta
 James Read
 Herbert Ruben
 Russell Willis Taylor
 Bruce Tuchman

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

Wadad Abed
 Robert G. Aldrich
 Michael C. Allemang
 Carol L. Amster
 Gail Davis Barnes
 Kathleen Benton
 Richard S. Berger
 Maurice S. Binkow
 Lee C. Bollinger
 Charles W. Borgsdorf
 Janice Stevens Botsford
 Paul C. Boylan
 Carl A. Brauer, Jr.
 William M. Broucek
 Barbara Everitt Bryant
 Robert Buckler
 Letitia J. Byrd
 Kathleen G. Charla
 Leon S. Cohan
 Jill A. Corr
 Peter B. Corr

Ronald M. Cresswell
 Hal Davis
 Sally Stegeman DiCarlo
 Robert F. DiRomualdo
 Al Dodds
 James J. Duderstadt
 Aaron P. Dworkin
 David Featherman
 David J. Flowers
 George V. Fornero
 Maxine J. Frankel
 Patricia M. Garcia
 Beverley B. Geltner
 William S. Hann
 Randy J. Harris
 Walter L. Harrison
 Deborah S. Herbert
 Norman G. Herbert
 Carl W. Herstein
 Peter N. Heydon
 Toni Hoover

Kay Hunt
 Alice Davis Irani
 Stuart A. Isaac
 Thomas E. Kauper
 David B. Kennedy
 Gloria James Kerry
 Thomas C. Kinnear
 Marvin Krislov
 F. Bruce Kulp
 Leo A. Legatski
 Earl Lewis
 Patrick B. Long
 Helen B. Love
 Cynthia MacDonald
 Judythe H. Maugh
 Paul W. McCracken
 Rebecca McGowan
 Barbara Meadows
 Joetta Mial
 Alberto Nacif
 Shirley C. Neuman

Jan Barney Newman
 Roger Newton
 Len Niehoff
 Gilbert S. Omenn
 Joe E. O'Neal
 John D. Paul
 Randall Pittman
 Philip H. Power
 John Psarouthakis
 Rossi Ray-Taylor
 John W. Reed
 Todd Roberts
 Richard H. Rogel
 Prudence L. Rosenthal
 A. Douglas Rothwell
 Judy Dow Rumelhart
 Maya Savarino
 Ann Schriber
 Edward R. Schulak
 John J.H. Schwarz
 Erik H. Serr

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

UMS ADVISORY COMMITTEE

Susan R. Fisher, *Chair*
 Eileen Thacker, *Vice Chair*
 Michaelene Farrell,
Secretary
 Ren Snyder, *Treasurer*
 Elizabeth A. Palms,
Past Chair
 Zakyyah Ali
 Sandy Aquino
 Lorie Arbour
 Barbara Bach
 Pat Bantle
 Linda Bennet

Francine Bomar
 Janet Callaway
 Dennis J. Carter
 Cheryl Clarkson
 Judy Cohen
 Wendy Comstock
 Linda Creps
 Sheila Crowley
 Doug Czirner
 Mary Dempsey
 Jon Desenberg
 Leslie Desmond
 Julie Dunifon
 Sara Fink

Laurel Fisher
 Rosamund Forrest
 Kathy Goldberg
 Ken Gray
 Linda Grekin
 Nan Griffith
 Nicki Griffith
 Joe Grimley
 Susan Gutow
 Shelia Harden
 Jane Holland
 Sue Johnson
 Nancy Karp
 Russell Larson

Marci Raver Lash
 Mary LeDuc
 Joan Levitsky
 Jean Long
 Melanie Mandell
 Ann Martin
 Fran Martin
 Deborah Meadows
 Liz Messier
 Robin Miesel
 Natalie Mobley
 Christina Mooney
 Agnes Moy-Sarns
 Chaity Nath

Bonita Davis
 Neighbors
 Sarah Nicoli
 Kathleen Nolan
 Liz Othman
 Sharon A. Peterson
 Ruth Petit
 Susan Pollans
 Anne Preston
 Nan Richter
 Audrey Schwimmer
 William Shell
 Barb Shoffner
 Becki Spangler

Linda Spector
 Nancy Stanley
 Gail Ferguson Stout
 Karen Stutz
 Louise Taylor
 Janet Torno
 Louise Townley
 Ebru Uras
 Barbara Wagner
 Kirsten Williams
 Sarajane Winkelman

UMS STAFF

Administration/Finance

Kenneth C. Fischer, *President*
 Kathy M. Brown, *Executive Assistant*
 John B. Kennard, Jr., *Director of Administration & Finance*
 Beth Gilliland,
Gift Processor/IT Assistant
 Patricia Hayes, *Financial Manager*
 John Peckham,
Information Systems Manager

Choral Union

Jerry Blackstone,
Conductor & 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 Bozell Craig, *Manager of Corporate Partnerships*
 Rachelle Lesko, *Development Administrative Assistant*
 Lisa Michiko Murray, *Manager of Foundation & Government Grants*
 M. Joanne Navarre, *Manager of Annual Giving*
 Marnie Reid, *Manager of Individual Support*
 Cynthia Straub, *Advisory Committee & Events Coordinator*

Education & Community Engagement

James P. Leija, *Director*
 Mary Roeder, *Residency Coordinator*
 Omari Rush, *Education Manager*

Marketing/Public Relations

Sara Billmann, *Director*
 Stephanie Normann, *Marketing Manager*
 Anna Prushinskaya, *Manager of New Media & Online Initiatives*
 Truly Render, *Press & Marketing Coordinator*

Programming/Production

Michael J. Kondziolka, *Director*
 Jeffrey Beyersdorf, *Technical Director*
 Anne Grove, *Artist Services Manager*
 Mark Jacobson, *Programming Manager*
 Michael Michelin, *Program Administrator*
 Liz Stover, *Programming Coordinator*

Ticket Services

Jennifer Graf, *Ticket Services Manager*
 Suzanne Davidson, *Assistant Ticket Services Manager*
 Adrienne Escamilla,
Ticket Office Associate
 Katie Nix, *Front-of-House/Ticket Office Assistant*
 Sara Sanders, *Front-of-House Coordinator*
 Sarah Wilber, *Group Sales Coordinator*
 Dennis Carter, Bruce Oshaben,
 Brian Roddy, *Head Ushers*

Students

Emily Barkakati
 Adam Bichir
 Sarah Bichsel
 Caroline Buse
 Hailey Clark
 Kelsy Durkin
 Brian Giebler
 Tim Hausler
 Sigal Hemy
 Jasmine Hentschel
 Mary Martin
 Matthew Meija
 Dereck Seay
 Rhemé Sloan
 Britta Wilhelmsen

UMS CORPORATE COUNCIL

A. Douglas Rothwell, <i>Chair</i>	Robert Casalou Richard DeVore	Timothy Gretkierewicz Steven K. Hamp Michele Hodges Mary Kramer Maud Lyon	David N. Parsigian Ora Pescovitz Vivian Pickard Sharon Rothwell Frederick E. Shell	Michael B. Staebler James G. Vella James C. Stanley, <i>Ex-officio</i>
Albert Berriz Bruce Brownlee Robert Buckler	Nolan Finley Stephen R. Forrest James Garavaglia			

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 Carl Clark Ben Cohen Julie Cohen Leslie Criscenti Orelia Dann	Sandra Dunn Johanna Epstein Susan Filiipiak Katy Fillion Delores Flagg Joey Parins Jeff Gaynor Joyce Gerber Barb Grabbe Joan Grissing	Linda Jones Jeff Kass Rosalie Koenig Sue Kohfeldt Laura Machida Jose Mejia Kim Mobley Michelle Peet Rebeca Pietrzak Cathy Reischl	Vicki Shields Gretchen Suhr Julie Taylor Cayla Tchaló Dan Tolly Alex Wagner Barbara Wallgren Kimberley Wright Kathryn Young
---	---	--	--	---

CENTER FOR CHINESE STUDIES
UNIVERSITY OF MICHIGAN

CCS 50TH ANNIVERSARY



**FALL 2011
EVENTS**

Chinese Kite Festival
September 23-25th

Film Event - Michigan Theater
November 29th

And many other events and programs
on China. Free and open to the public.

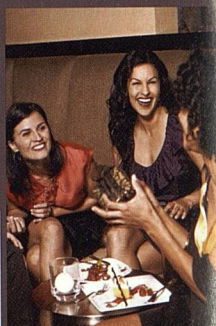
CENTER FOR CHINESE STUDIES, TEL: 734-764-6208;
WEBSITE: WWW.U.MICH.EDU/CCS;
BLOG: [HTTP://MBLOG.LIB.UMICH.EDU/CCS/](http://MBLOG.LIB.UMICH.EDU/CCS/)



Sheraton
Ann Arbor
HOTEL

Front Row
Seats are
Better when
Shared

Room rates
starting at
\$129 per
night



Book at Sheraton.com/annarbor or 734 996 0600

spg
Starwood
Preferred
Guest

©2011 Starwood Hotels & Resorts Worldwide, Inc. All Rights Reserved. Sheraton and its logo are the trademarks of Starwood Hotels & Resorts Worldwide, Inc. or its affiliates. Offer subject to change and based on availability.

DELTA 



DELTA.COM



U M A

UNIVERSITY OF MICHIGAN MUSEUM OF ART
525 South State Street, Ann Arbor
umma.umich.edu
[facebook.com/ummamuseum](https://www.facebook.com/ummamuseum)
734 764 0395

**One of the premier university art
museums in the country and a 2011
"Best of the Midwest" destination!**

UMS/Info

GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111. For St. Andrew's Episcopal Church, call 734.663.0518.

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 11/12 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 4:00 pm weeknights and all day Saturday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.55/half-hour. All city parking is free on Sunday.
- For up-to-date parking information, please visit www.ums.org/parking.

Refreshments

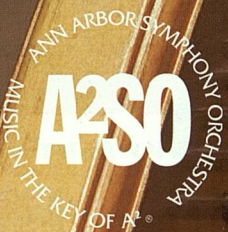
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoke-Free University

As of July 1, 2011, the smoking of tobacco will no longer be permitted on the grounds of the University, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

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 may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.



Ann Arbor Symphony Orchestra

WE SPEAK MUSIC
IN THE KEY OF A² 2011-2012

Arie Lipsky, Music Director

Opening Night

September 17 • Michigan Theater • 8:00 pm

Beethoven Festival

October 22 • Michigan Theater • 8:00 pm

Rigoletto

November 12 • Michigan Theater • 8:00 pm

*f*Magical Musical Tales

November 13 • Michigan Theater • 4:00 pm

*f*Sing Along with Santa

December 10 • Bethlehem UCC • 4:00 pm

Mozart Birthday Bash

January 21 • Michigan Theater • 8:00 pm

*f*Once Upon a Timpani

March 10 • Michigan Theater • 4:00 pm

Masterworks

March 17 • Michigan Theater • 8:00 pm

Carmina Burana

April 21 • Hill Auditorium • 8:00 pm

f Denotes Benard L. Maas Foundation
Family Series Concert

734.994.4801
www.a2so.com

Discover the World of ALEX GULKO



Before



After



www.alexgulko.com

337 S. Main St.
Downtown Ann Arbor
734.741-0652

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
- Reservations are almost entirely refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances without a group discount.

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

UMS Kids Club

Parents can introduce their children to world-renowned artists through the UMS Kids Club. Open to students in grades 3-12, the UMS Kids Club allows families to purchase up to two tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. For more information, please call 734.764.2538 or sign-up for UMS E-News and check the box for UMS Kids Club.

Ticket Donations/Unused Tickets

Unused tickets may be donated to UMS until the published start time of the concert. A receipt will be issued for tax purposes. Please consult your tax advisor. Unused tickets that are returned after the performance are not eligible for a UMS Credit or as a contribution/donation.

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 April 22, 2012.

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 start time. Tickets received less than one hour before the performance will be returned as a donation.

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, log-in using your U-M username and Kerberos password, and fill out your form. Orders will be processed in the order they are received.

Winter Semester Sale: Sunday, January 8 at 8pm through Tuesday, January 10, 2012 at 12 noon.

Rush Tickets

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

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$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.

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**

Online:

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 133 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 133-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 Mariinsky Orchestra (2006), Orff's *Carmina Burana* for Maestro Leonard Slatkin's inaugural weekend as Music Director of the Detroit Symphony Orchestra (2008), and Mahler's *Symphony No. 2* ("Resurrection") with the San Francisco Symphony and Michael Tilson Thomas (2010).

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, Hill Auditorium re-opened to the public in January 2004 following a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects. The renovation 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.

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.

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 premiere 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. Andrew's Episcopal Church

St. Andrew's is the second oldest parish in Michigan. Its organization dates from a series of meetings held between Fall 1827 and Spring 1828. The building, in which members of the parish have worshipped since 1869, is the oldest church building still in use in Ann Arbor.

In 1838 a wooden church, later painted white with green shutters, was completed on the site of the present parish hall. The 1838 building, described by the bishop as "one of the most beautiful edifices in the West," served the parish for the next three decades. But by the early 1850s the construction of a new church was being discussed. Following the example of the Presbyterians and Methodists, who had gone ahead with construction of larger facilities, Ann Arbor's Episcopalians moved. On November 10, 1869 the present St. Andrew's Church, costing about \$30,000, was opened. Its architect was the English-born Detroitier Gordon W. Lloyd. The recessed chancel at the east end of the nave was not added until 1890, and the bell tower was added in 1903. In the early 1880s a chapel, now Page Hall, was added to the east.

In 1975 the City of Ann Arbor recognized the historic significance of St. Andrew's by including it in the Division Street Historic District.

In 2010 the church completed a \$2.7 million restoration with Quinn Evans Architects. As a result the building was given the Ann Arbor Historic Commission's 2010 Preservation Project of the Year Award, the Michigan Historic Preservation Network's 2010 Building Award, and the 2010 American Institute of Architects 2010 Honor Award.

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 a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *cappella* choral music and early music ensembles.

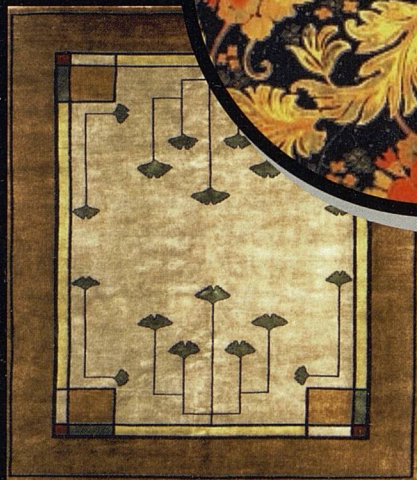
Burton Memorial Tower

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

Mir's

**Dedicated to Supporting
Arts in Our Community**

Since 1987



Mir's Oriental Rugs

331 S. Main St., Downtown Ann Arbor (Between Liberty & William)

Ann Arbor Okemos Grand Rapids

www.mirsrugs.com (734) 662-5832 (800) 343-MIRS

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, September 17 through Saturday, October 1, 2011

An Evening with Ahmad Jamal	5
Saturday, September 17, 8:00 pm Hill Auditorium	
Emerson String Quartet	9
Sunday, September 18, 4:00 pm Rackham Auditorium	
Mark Morris Dance Group	15
Friday, September 23, 8:00 pm Saturday, September 24, 8:00 pm Power Center	
Dan Zanes & Friends	25
Sunday, September 25, 1:00 pm (Family Performance) Sunday, September 25, 4:00 pm (Family Performance) Power Center	
<i>The Infernal Comedy: Confessions of a Serial Killer</i>	29
Saturday, October 1, 8:00 pm Hill Auditorium	

THE 133rd UMS SEASON

Fall 2011

September

- 17 An Evening with Ahmad Jamal
- 18 Emerson String Quartet
- 23-24 Mark Morris Dance Group
- 25 Dan Zanes & Friends

October

- 1 John Malkovich and Musica Angelica Baroque Orchestra: *The Infernal Comedy: Confessions of a Serial Killer*
- 9 Yuja Wang, piano
- 9 National Theatre Live: *One Man, Two Guvnors*
- 13 State Symphony Capella of Russia
- 15 Goran Bregovic and His Wedding and Funeral Orchestra
- 21-22 Cloud Gate Dance Theatre of Taiwan: *Water Stains on the Wall*
- 27 Schola Cantorum de Venezuela
- 27-29 Gate Theatre of Dublin: Beckett's *Endgame* and *Watt*
- 30 National Theatre Live: *The Kitchen*

November

- 3 Apollo's Fire with Philippe Jaroussky, countertenor
- 4 Audra McDonald
- 5 Diego El Cigala
- 9 AnDa Union
- 11 *A Night in Treme: The Musical Majesty of New Orleans*
- 12 St. Lawrence String Quartet
- 20 Beijing Guitar Duo with Manuel Barrueco
- 27 Canadian Brass

December

- 3-4 Handel's *Messiah*
- 6 London Philharmonic Orchestra with Janine Jansen, violin
- 7 Stile Antico

Winter 2012

January

- 8 National Theatre Live: *The Collaborators*
- 20-22 *Einstein on the Beach*
- 23 Denis Matsuev, piano
- 28 Les Violons du Roy with Maurice Steger, recorder
- 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's *From the Canyons to the Stars*

February

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor | Random Dance: *FAR FELA!* (at Music Hall, Detroit)
- 19 National Theatre Live: Title TBA
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15-17 Ex Machina: *The Andersen Project*
- 18 National Theatre Live: *The Comedy of Errors*
- 22-25 San Francisco Symphony with Michael Tilson Thomas, conductor: *American Mavericks*


April

- 12 Zakir Hussain and Masters of Percussion
- 13 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19-21 Ballet Preljocaj: *Snow White*
- 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

May

- 11 Breakin' Curfew

UMS Educational and Community Events Through Tuesday, October 11, 2011

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

Mark Morris Dance Group

So we think YOU can DANCE! Beginning Dance Class with Dancers from the Mark Morris Dance Group

*Tuesday, September 20, 7:30 pm
Ann Arbor Y, 400 W. Washington Street*

Join dancers from the Mark Morris Dance Group for an exploration of the company's movement style. No dance training or experience necessary, and all levels and ages are welcome. Free, but first-come, first-served until studio reaches capacity. Open to the public for participants ages 12 and up.

Artist Q&A with Mark Morris

*Friday, September 23, post-performance
Power Center*

Choreographer and Artistic Director Mark Morris will take audience questions in a post-performance Q&A. Must have a ticket to the performance to attend.

Asia Series

New Millennium Kite Festival

*Sunday, September 25, activities begin at 10:00 am
Nichols Arboretum, 1610 Washington Heights*

Inspired by the traditional Asian craft of kite flying, the U-M Center for Chinese Studies (CCS) presents a one-day jubilee with a community competition, master kite fly-offs, lion dancing, and wind-borne activities, including a DIY kite workshop. Free and open to the public. Please visit www.ii.umich.edu/ccs for more information.

UMS on Film

Film Screening: *Faubourg Treme: The Untold Story of Black New Orleans*

*Tuesday, October 11, 7:00 pm
Helmut Stern Auditorium, U-M Museum of Art,
525 S. State Street*

During slavery, Faubourg Treme was home to the largest community of free Black people in the Deep South and a hotbed of political ferment. The film follows New Orleans' *Times-Picayune* columnist Lolis Eric Elie as he begins to renovate an historic house in Treme and in the process becomes obsessed with the area's mysterious and neglected past. Presented in conjunction with the presentation of *A Night in Treme: the Musical Majesty of New Orleans* featuring the Rebirth Brass Band on November 11, 2011. Executive producer Wynton Marsalis. (2008, Dawn Logsdon, 69 min.)

133rd ums season 11/12

jazz

A Night in Treme: The Musical Majesty of New Orleans

Rebirth Brass Band

Donald Harrison, Jr. saxophone

Glen David Andrews trombone

James "12" Andrews trumpet

Dr. Michael White clarinet

Cyril Neville percussion & vocals

Friday \ November 11 \ 8 pm
Hill Auditorium

Co-sponsored by **Anne and Paul Glendon**
and **Comerica Bank**.

Media Partners **WEMU 89.1 FM, Metro Times,**
The Michigan Chronicle, and **Ann Arbor's 107one.**

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wednesday \ February 22 \ 7:30 pm
Hill Auditorium

Media Partners **WEMU 89.1 FM, Metro Times,**
The Michigan Chronicle, Detroit Jewish News,
and **Ann Arbor's 107one.**

Charles Lloyd New Quartet

Charles Lloyd saxophones and flute

Jason Moran piano

Reuben Rogers bass

Eric Harland drums

Saturday \ April 14 \ 8 pm
Michigan Theater

Media Partners **WEMU 89.1 FM, Metro Times,**
The Michigan Chronicle, and **Ann Arbor's 107one.**



Call or click for tickets!

734.764.2538 \ www.ums.org

presents

An Evening with Ahmad Jamal

Ahmad Jamal, *Piano*
James Cammack, *Bass*
Herlin Riley, *Drums*
Manolo Badrena, *Percussion*

Program

Saturday Evening, September 17, 2011 at 8:00
Hill Auditorium • Ann Arbor

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

Opening Performance of the
133rd Annual Season

18th Annual
Jazz Series

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

Funded in part by NEA Jazz Masters Live, a program of the National Endowment for the Arts in partnership with Arts Midwest that celebrates the living legends who have made exceptional contributions to the advancement of jazz.

Media partnership is provided by WEMU 89.1 FM, *Metro Times*, and *Michigan Chronicle*.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

Ahmad Jamal appears by arrangement with Maurice Montoya Music Agency.

Large print programs are available upon request.

Celebrated pianist-composer **Ahmad Jamal** continues his performance schedule around the world as he has for well over the last four decades. Noted for his outstanding technical command and identifiable sound as a piano stylist, Mr. Jamal was born on July 2, 1930, in Pittsburgh, Pennsylvania. A child prodigy who began to play the piano at the age of three, he began formal studies at age seven. While in high school, he completed the equivalent of college master classes under the noted African-American concert singer and teacher Mary Cardwell Dawson and pianist James Miller. He joined the musicians' union at the age of 14, and he began touring upon graduation from Westinghouse High School at the age of 17, drawing critical acclaim for his solos. In 1951 he formed his first trio, The Three Strings. Performing at New York's The Embers club, record producer John Hammond "discovered" The Three Strings and signed them to Okeh Records (a division of Columbia, now Sony, Records).

In 1956, Mr. Jamal, who had already been joined by bassist Israel Crosby in 1955, replaced guitarist Ray Crawford with a drummer. Working as the house trio at Chicago's Pershing Hotel in 1958, drummer Vernell Fournier joined this trio and Mr. Jamal made an on-location recording for Argo (Chess) Records entitled *But Not For Me*. The resulting hit single and album, which also included "Poinciana"—his rendition, now Mr. Jamal's trademark, remained on the top-10 bestselling charts—amazingly for a jazz album—for an unprecedented 108 weeks. This financial success enabled Mr. Jamal to realize a dream, and he opened a restaurant/club called The Alhambra in Chicago. Here the trio was able to perform while limiting their touring schedule.

Considering his trio an orchestra, Mr. Jamal not only achieves a unified sound, but subtly inserts independent roles for the bass and drums. The hallmarks of Mr. Jamal's style are rhythmic innovations, colorful harmonic perceptions, especially left-hand harmonic and melodic figures, plus parallel and contrary motion lines in and out of chordal substitutions and alterations and pedal point ostinato interludes in tasteful dynamics. He also incorporates a unique sense of space in his music, and his musical concepts are exciting without being loud in volume. Augmented by a selection of unusual standards and his own compositions, Mr. Jamal notably impressed and influenced, among others, trumpeter Miles Davis.

In 1951, Mr. Jamal first recorded *Ahmad's Blues* on Okeh Records. His arrangements of the folk tunes "Billy Boy" and "Poinciana" (not his original composition), also stem from this period. In 1955, he recorded his first Argo (Chess) Records album that included "New Rhumba," "Excerpts From The Blues," "Medley (Actually I Don't Want To Be Kissed)," and "It Ain't Necessarily So"—all later utilized by Miles Davis and Gil Evans on the albums *Miles Ahead* and *Porgy and Bess*.

In his autobiography, Mr. Davis praises Mr. Jamal's special artistic qualities and cites his influence. In fact, the mid-to-late 1950's Miles Davis Quintet recordings notably feature material previously recorded by Mr. Jamal: "Squeeze Me," "It Could Happen To You," "But Not For Me," "Surrey With the Fringe On Top," "Ahmad's Blues," "On Green Dolphin Street," and "Billy Boy."

In 1994, Mr. Jamal received the American Jazz Masters fellowship award from the National Endowment for the Arts. The same year he was named a Duke Ellington Fellow at Yale University, where he performed commissioned works with the Assai String Quartet.

In 1970, Mr. Jamal performed the title composition by Johnny Mandel for the soundtrack of the film *MASH!*, and in 1995, two tracks from his smash album *But Not For Me*: "Music, Music, Music" and "Poinciana" were featured in the Clint Eastwood film *The Bridges of Madison County*. Hal Leonard Publications issued *The Ahmad Jamal Collection Piano Transcriptions* in 1998.

Mr. Jamal's 1996 release *The Essence* features a first—a recording made with a horn, tenor saxophonist George Coleman. When released in Europe, the album received critical comments as "Historique!" as well as the resulting outstanding sales and the CHOC Award in France. The album has also received the Django Award, and a concert at the Salle Pleyel in Paris was sold out. In June 2007 the French Government inducted Mr. Jamal into the prestigious *Ordre des Arts et des Lettres* by French Culture Minister Renaud Donnedieu de Vabres, naming him *Officier de l'Ordre des Arts et des Lettres*.

It's Magic, released in June 2008, hit the charts at number 13 immediately after its release in the US, being touted as one of his finest works yet to date. *It's Magic* is hailed by critics as a career highlight: it graced the Billboard Top Jazz Albums chart, the iTunes Jazz Top 10, and it recently peaked at number two on the Jazz Week Radio Chart in

France. Mr. Jamal was awarded "Best International Album" ("Album International de Production Française") by Les Victoires du Jazz, the French version of the Grammy Awards. The album also garnered "Record of the Year" by *Jazzman* magazine.

In July 2010 *The Complete Ahmad Jamal Trio Argo Sessions 1956–1962* was released by Mosaic. This compilation was recognized as the best reissue of the year by the French Jazz Academy. Mr. Jamal's latest recording *A Quiet Time* is the much anticipated follow-up to *It's Magic*. *A Quiet Time*, released in January 2010, was the number one jazz album on Jazz Radio for the year 2010. Mr. Jamal's music remains youthful, fresh, imaginative, and always influential.

Mr. Jamal is an exclusive Steinway Artist.

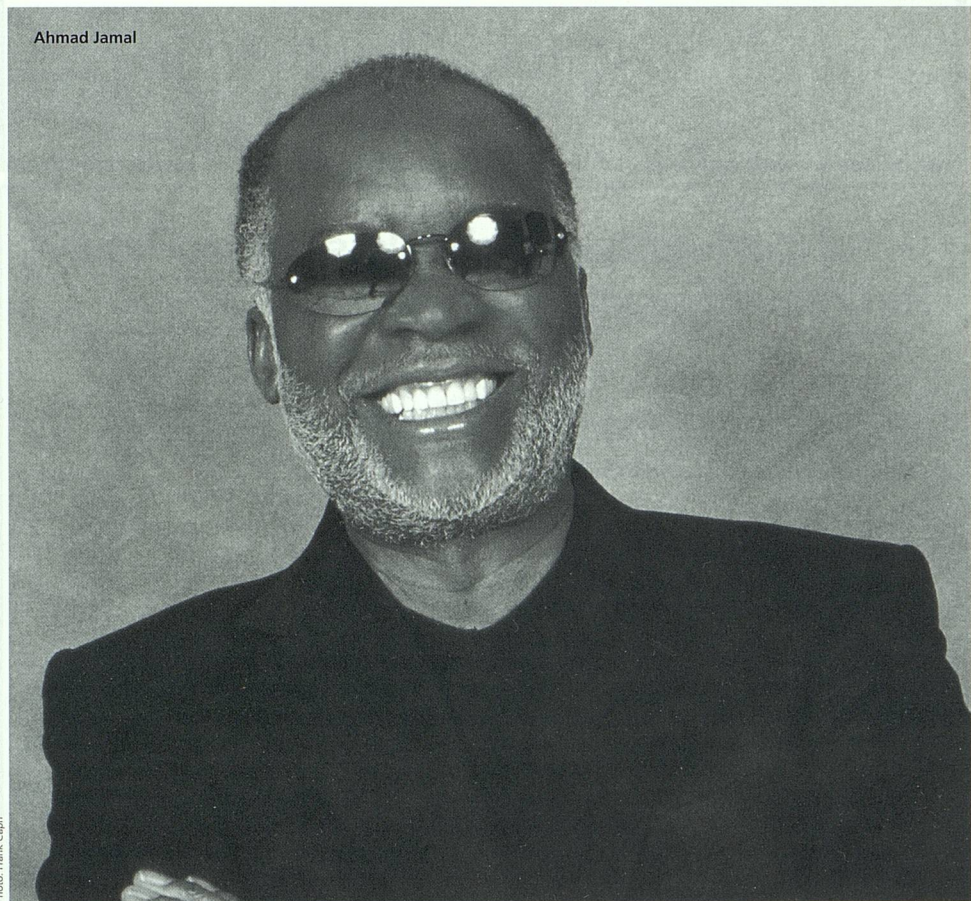
UMS Archives


Tonight's performance marks the second UMS appearances by Ahmad Jamal and James Cammack. Mr. Jamal and Mr. Cammack made their UMS debuts together at Hill Auditorium in February 2008 with drummer Idris Muhammad.

Herlin Riley makes his eighth UMS appearance this evening. Mr. Riley appeared with the Jazz at Lincoln Center Orchestra six times between 1995 and 2004. Mr. Riley last appeared at UMS in December 2005 with Dianne Reeves at Hill Auditorium.


UMS welcomes Manolo Badrena, who makes his UMS debut tonight.

Ahmad Jamal





UMS would like to thank
Linda and Maurice Binkow
for their support of
this afternoon's performance.



**Great performances should stir emotion.
Retirement planning should not.**

Our clients sleep well at night, trusting that we're diligently and proactively caring for all of their family's financial affairs.

As a locally owned and independent financial advisory firm serving the U-M community and families throughout the area for more than 30 years, we are proud to support the outstanding performances UMS brings to Ann Arbor.

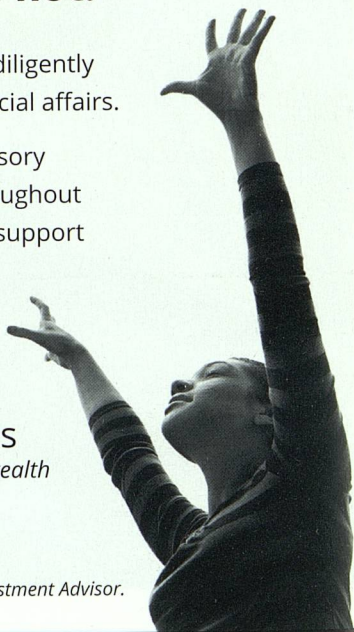


Retirement Income Solutions

Helping to grow and preserve your wealth

734-769-7727 www.risadvisory.com

Retirement Income Solutions, Inc. is an independent Registered Investment Advisor.



presents

Emerson String Quartet

Eugene Drucker, *Violin* (First Violin on K. 589, 546, and 590)

Philip Setzer, *Violin* (First Violin on K. 575)

Lawrence Dutton, *Viola*

David Finckel, *Cello*

Program

Sunday Afternoon, September 18, 2011 at 4:00

Rackham Auditorium • Ann Arbor

Mozart's Late Quartets: "King of Prussia"

Wolfgang Amadeus Mozart

String Quartet No. 21 in D Major, K. 575

Allegretto

Andante

Menuetto: Allegretto

Allegretto

Mozart

String Quartet No. 22 in B-flat Major, K. 589

Allegro

Larghetto

Menuetto: Moderato

Allegro assai

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

Mozart

Adagio and Fugue in c minor, K. 546

Adagio

Fugue

Mozart

String Quartet No. 23 in F Major, K. 590

Allegro moderato

Allegretto

Menuetto: Allegretto

Allegro

Second Performance of the
133rd Annual Season

49th Annual
Chamber Arts Series

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

This afternoon's performance is sponsored by Retirement Income Solutions and the Linda and Maurice Binkow Philanthropic Trust.

Media partnership is provided by WGTE 91.3 FM.

Emerson String Quartet appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Now that you're in your seat . . .

It may seem absurd to speak of “late Mozart”: after all, this great genius was only 35 when he passed away. Yet the music he wrote during the last few years of his life differs markedly from his earlier compositions. In his late works, he achieved an increased harmonic complexity, and displayed more textural variety and a greater emotional depth than ever before. A newfound emphasis on counterpoint appears in the *Adagio and Fugue in c minor*, a densely wrought, dramatic work, which will share the program with Mozart's last three string quartets. This entire concert shows the composer at the height of his powers. Despite his 25 years of experience, Mozart never did anything out of routine. Every work and every movement presented a new challenge, and each time, Mozart employed new artistic means to meet it.

Snapshot of History...

In 1788–1790:

- 1788: Johann Wolfgang Goethe, 39, returns to Germany after a two-year sojourn in Italy
- 1789: Antoine Lavoisier's *Elementary Treatise of Chemistry* formulates the law of conservation of mass
- April 30, 1789: George Washington becomes the first President of the United States
- July 14, 1789: The storm of the Bastille; the beginning of the French Revolution
- February 20, 1790: Emperor Joseph II, who admired Mozart, dies at the age of 48

String Quartet No. 21 in D Major, K. 575 (1789)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Nowhere is it more clear that Mozart was able to separate his troubled physical and emotional condition from the spiritual and musical side of his life than in the melodic, optimistic D-Major Quartet. Even though Mozart was suffering from the greatest adversity at the time, the work achieves a rare buoyancy of spirit. In one regard, though, the Quartet bears the imprint of the immediate circumstances. Since it was written at the urging of King Frederick of Prussia, who was an excellent cellist, the cello plays an important role throughout. Then, to balance the prominent cello, Mozart wrote parts of greater consequence for the two inner voices, the second violin and the viola.

The principal theme of the first movement is essentially a rising arpeggio and a descending scale.

Stated by the first violin, it is repeated by the viola, and its extension features both the first violin and cello. The second theme, a rising arpeggio followed by a long held note, is introduced by the cello, but with turns for all four players. Either by calculation, or because the rising arpeggio is so common a figure, both first-movement themes—and the main theme of the finale, too—share the same melody, although in completely different rhythms. The development and recapitulation are conventional, and continue the movement's buoyant good spirits through to the very end.

The second movement is in ternary form, A-B-A. The contrast between the two sections comes from the melodic contour of A, an earthbound line, and B, a soaring phrase that passes from instrument to instrument. It is also heard in the difference between the thick texture of A, with the violins doubled, and B, which is a single melodic line, well-distanced from the repeated-note accompaniment. In the very short coda, the first violin has a rapid, rising run that the second violin answers with a long note and a four-note turn; the cello and first violin echo this exchange to conclude the movement.

The sprightly “Menuetto” starts with the four-note turn that came at the finish of the “Andante.” Perking along in one-beat-to-a-bar pulse, the music glitters with sharp contrast—soft and loud, staccato and legato. The trio is a showcase for the cello, which sings out the cantabile melodies (with that same four-note turn), very high in its range. The “Menuetto” is repeated after the trio.

The cello introduces the main theme of the serenely happy last movement; it starts with the same rising arpeggio as the themes of the first movement. The contrasting interludes of the movement's rondo form spring from the ascending arpeggios as well, but in different keys, settings,

and scorings, so that they truly sound like new material. Tightly organized and highly contrapuntal, this movement is probably the most interesting one of the entire quartet.

The premiere of K. 575 was given at Mozart's lodging in Vienna on May 22, 1790, very likely with the composer playing viola.

Program note by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday.

String Quartet No. 22 in B-flat Major, K. 589 (1790)

Mozart

This quartet was written when Mozart was just 34 years old, but it sounds like the work of someone at a much later stage of life. Not only does Mozart display all the consummate mastery of technique and profundity that is commonly associated with maturity; he also conveys some sense of the acceptance and resignation that so often accompanies old age.

There are several distinctive motifs in the first, mostly quiet, contemplative subject group; the initial one heard at the very outset, rhythmically a long note (half note) followed by four rapid notes (sixteenth notes), is most prominent. The cello, which plays a leading role in presenting this theme, also introduces the second theme, a wide-ranging melody enlivened with several chromatic touches. Linking the two themes and accompanying the first theme at the end of the exposition are slightly awkward running triplet passages that add a touch of rhythmic spice to the cantabile brew. The triplets play an important part in the development section and lead to the recapitulation that ends the movement.

The cello and first violin divide the melodic lead in the "Larghetto." The former states the song-like first theme, which is echoed by the latter, and the violin introduces the lovely, passive subsidiary melody to be followed by a cello repeat. After delivering the two themes, Mozart brings them both back in an almost literal repeat for the second half of the movement.

Most listeners agree with musicologist Reginald Barret-Ayres, who calls the "Menuetto" "one of the most interesting movements in the quartets of Mozart." In several ways it transcends all the oth-

ers in terms of originality, imaginativeness, and brilliance of writing. Deliberate in tempo, the opening section gives the first violin a *concertante* part and the others subservient roles. The mood becomes mellow for the short middle part, although it contains quicksilver runs in the cello and then the viola. Mozart ends the "Menuetto" with an elaboration of the opening section. One of the outstanding features of the dark trio brings in a new, highly chromatic melody with unexpected second beat accents and a long silence right in the middle. It is followed by an expansion of the first part of the trio and a shortened return of the "Menuetto."

The opening of the "Allegro assai" sounds at first like a bit of fluff that will lead to a light, happy ending. Instead, while never losing its elfin enchantment, the movement proceeds quite seriously, full of contrapuntal wonders and unexpected harmonic twists and turns, to reach a surprisingly quiet conclusion. Formally it is a rather free rondo.

Mozart completed K. 589 in May 1790 and gave the premiere in his apartment in Vienna later that month on May 22.

Program note by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday.

Adagio and Fugue in c minor, K. 546 (1788)

Mozart

In the later part of his life, Mozart became more and more interested in the intellectual and intensifying nature of counterpoint, and especially in its most formal manifestation: the fugue. Fugal procedures are found in traditionally conservative genres such as Mass settings and in Mozart's final work, the *Requiem*; but they are also found in more unexpected places, in some of the late string quartets, for example, or in the last movement of the "Jupiter" symphony, where the effect is more striking since it is far less usual in classical music.

The c-minor "Fugue" was originally written in 1783 for two pianos. Mozart later arranged the piece for string quartet, adding the slow introduction at the same time. This version is entered in Mozart's own catalogue of his works (*Verzeichnis aller meiner Werke*) under the date June 26, 1788. The composition is powerful and dark, with a resonant introspection and an intensity that has come

to be associated with many of Mozart's works in this key. The significant c-minor works of his mature period are the *Divertimento for Winds*, K. 388, the *Piano Fantasia and Sonata*, K. 457 and 475, and the *Piano Concerto*, K. 491. With its "free" opening section and strictly organized fugue, K. 546 carries associations of the preludes and fugues of Johann Sebastian Bach.

The stately rhythms and dynamic contrasts of the "Adagio" suggest the formalized French overture of the 18th century, while the chromatic coloring and wide intervals make for a special kind of tension. Indeed, in its overall affect, the "Adagio" is reminiscent of nothing so much as the string quartet version (made by Haydn himself) of Haydn's *Seven Last Words of Our Savior on the Cross*.

The atmosphere of the "Adagio" is carried over into the "Fugue," where the technical strictness of the contrapuntal procedures in no way mitigates the emotional power of the music. The fugue subject itself is made up of three quite distinct rhythmic elements, all of which are exploited in the unfolding of the fugue. The ending is brusque and suggests that much has been left unsaid.

Program note by Jeremy Yudkin.

String Quartet No. 23 in F Major, K. 590 (1790)

Mozart

The F-Major Quartet is Mozart's last quartet, written in June 1790, a year and a half before his death. The 10th of his mature quartets, it is actually the 23rd that he wrote.

The opening theme of the quartet can be simply described as an ascending arpeggio followed by a descending scale. Yet Mozart immediately transforms this basic material, changing the dynamics, the individual notes, and the scoring, thereby affecting a metamorphosis of the character it originally presented. To start the second theme, the cello moves up in a broken chord from its very lowest note over two octaves to the new lyrical melody. The first theme returns to end the exposition. A concise development section leads to the recapitulation, which is little changed from the exposition. The coda starts just like the development but quickly winds down to a delightfully attractive, witty ending.

Alfred Einstein, the noted Mozart scholar, says of the "Allegretto": "One of the most sensitive movements in the whole literature of chamber music, it seems to mingle the bliss and sorrow of a farewell to life. How beautiful life has been! How sad! How brief!" The basis of this movement is not so much a melody as a rhythm; a plain, rhythmic figure played at the outset by the entire quartet. Mozart then reflects and mediates on this basic cell, plumbing its emotional depths and setting it forth in any number of different guises and postures, allowing it to permeate the entire movement.

The opening of the "Menuetto"—and, even more, the central trio—is rich in the use of *appoggiaturas*, quick ornamental notes that are played just before main notes. While there are those who dispute whether *appoggiaturas* should be played before the beat (so the main note is on the beat) or on the beat (delaying the main note), most experts now agree that Mozart's *appoggiaturas* should be played squarely on the beat. In the "Menuetto" the *appoggiaturas* precede long notes; in the trio they come before short notes. In addition to the extensive use of *appoggiaturas*, the irregular phrase lengths, seven measures in the "Menuetto" and five measures in the trio (instead of the customary four measures), contribute to the movement's overall eccentric quality.

The finale, a high-speed, vivacious frolic, unstintingly gives all four players flashy passages that test even the most secure techniques. Cast in a combined rondo and sonata form, this irresistible, appealing movement has intricate fugal and contrapuntal sections, unexpected pauses and silences, harmonic surprises, and even a brief imitation of a bagpipe, making it a brilliant cap to Mozart's tragically short string quartet-writing career.

Program note by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday.

The Emerson String Quartet stands alone in the history of string quartets with an unparalleled list of achievements over three decades: more than 30 acclaimed recordings since 1987, nine Grammy Awards (including two for "Best Classical Album," an unprecedented honor for a chamber music group), three *Gramophone* Awards, the coveted Avery Fisher Prize and cycles of the complete Beethoven, Bartók, Mendelssohn,

and Shostakovich string quartets in the world's musical capitals, from New York to London and Vienna. The Quartet has collaborated in concerts and on recordings with some of the greatest artists of our time. After 35 years of extensive touring and recording, the Emerson Quartet continues to perform with the same benchmark integrity, energy, and commitment that it has demonstrated since it was formed in 1976.



Photo: Lisa-Marie Mazzocco

Emerson String Quartet

In March 2011, Sony Classical announced an exclusive agreement with the Emerson String Quartet. The Quartet's debut album for the label, *Mozart's Prussian Quartets K. 575, K. 589, and K. 590*, will be released in October 2011 to coincide with a series of concerts at Wigmore Hall in London and Alice Tully Hall in New York City. In the 11/12 season, its 35th season as an ensemble, the Quartet will perform extensively throughout North America and Europe, with concerts in Boston, Vancouver, Denver, Philadelphia, Washington DC, San Diego, Houston, and Ann Arbor and on tours taking them to Germany, Denmark, Slovenia, Austria, England, Spain, Switzerland, Italy, and South Korea. The Quartet continues its residency at the Smithsonian Institution in Washington DC, now in its 32nd season.

Since 2002, the Quartet has been Quartet-in-Residence at Stony Brook University, coaching chamber music, giving master classes, and providing instrumental instruction. The ensemble conducted its first three International Chamber Music Workshops at Stony Brook in June 2004, 2006,

and 2008. In addition to teaching duties, the group performs several concerts during the year at Stony Brook's Staller Center for the Arts, and continues its educational affiliation with Carnegie Hall. The Quartet has conducted three Professional Training Workshops at Carnegie's Weill Music Institute, focusing on the Bartók quartets, quintets of Brahms and Dvořák, and most recently the Beethoven quartets, in conjunction with the *Perspective Series*. In 2000, the Quartet was named "Ensemble of the Year" by Musical America, and in March 2004, became the 18th recipient of the Avery Fisher Prize—another first for a chamber ensemble.

In 2000, the Quartet performed the complete Shostakovich quartets at New York's Lincoln Center and in London, with a cycle divided between the Wigmore Hall and the Barbican. Each series culminated with *The Noise of Time*, a theatrical presentation directed by Simon McBurney featuring the Quartet and Complicite, Mr. McBurney's

Continued on next page...

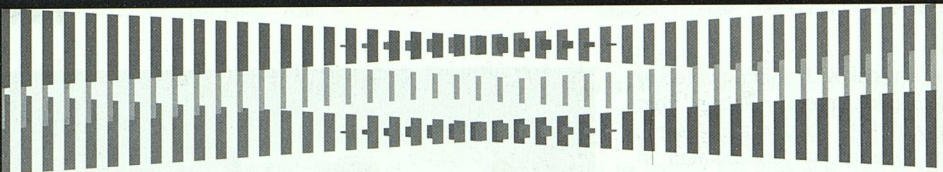
UMS Archives

This afternoon's performance marks the Emerson String Quartet's 14th appearance under UMS auspices. The Quartet made its UMS debut in March 1989, and most recently appeared together as a quartet in January 2008 at Rackham Auditorium.

Members of the Emerson String Quartet have appeared under UMS auspices in other chamber ensemble configurations. Mr. Finckel and Mr. Setzer make their 16th UMS appearances this afternoon, having last appeared together with pianist Wu Han in February 2010 for a performance of the Schubert Piano Trios at Rackham Auditorium.

Mr. Drucker makes his 15th UMS appearance this afternoon, which includes his September 2006 UMS appearance with Wu Han, Mr. Setzer, and Mr. Finckel at Rackham Auditorium.

This afternoon marks Mr. Dutton's 14th UMS appearance with the Emerson String Quartet.



UMS would like to thank
Linda and Richard Greene
and **Ken and Penny Fischer**
for their support of
this evening's performance.

Emerson String Quartet, continued

theater company. Blending film, choreography, taped readings, and live music, the multimedia work explored the haunted life of Dmitri Shostakovich through his *String Quartet No. 15 in e-flat minor, Op. 144*. Since 2001, *The Noise of Time* has been repeated to great acclaim in Los Angeles, Berlin, Vienna, Paris, and Moscow. In 2008, *New York Magazine* named *The Noise of Time* one of the most important contributions to the arts in New York since the inception of the magazine.

The theatrical nature of Shostakovich's music and its powerful effect on audiences led the Quartet to record the Shostakovich Quartets live during three summers of performances at the Aspen Music Festival. Meticulous editing eliminated virtually all background noise, and the recording on the Deutsche Grammophon label has been praised for its intensity and energy. The five-disc set won the 2000 Grammy Awards for "Best Classical Album" and "Best Chamber Music Performance," as well

as *Gramophone Magazine's* "Best Chamber Music Performance" Award for 2000. Dedicated to the performance of classical repertoire, the Emerson String Quartet also has demonstrated a strong commitment to the commissioning and performance of 20th- and 21st-century music.

Formed in the bicentennial year of the US, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The Quartet has performed numerous benefit concerts for campaigns against AIDS, hunger, and juvenile diabetes.

To commemorate its 25th anniversary season, the Quartet compiled a book entitled *Converging Lines*. Written in the members' own words, the book contains never-before-published text, graphics, and photos from the Quartet's private archives. The Quartet is based in New York City.

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

Mark Morris Dance Group

Dancers

Chelsea Lynn Acree*, Samuel Black, Rita Donahue, Domingo Estrada, Jr., Lauren Grant, Lesley Garrison*, John Heginbotham, Brian Lawson*, Aaron Loux, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, Spencer Ramirez, William Smith III, Noah Vinson, Jenn Weddel, Michelle Yard

* *Apprentice*

MMDG Music Ensemble

Colin Fowler, Michael Kelly, Wolfram Koessel, Michi Wiancko

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

Program

Friday Evening, September 23, 2011 at 8:00
 Saturday Evening, September 24, 2011 at 8:00
 Power Center • Ann Arbor

Excursions (2008)

P A U S E

Festival Dance (2011)

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

Socrates (2010)

Third and Fourth
 Performances of the
 133rd Annual Season

21st Annual
 Dance Series

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

The Saturday evening performance is sponsored by the University of Michigan Health System, Linda and Richard Greene, and Ken and Penny Fischer.

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

Special thanks to Grace Lehman and the Ann Arbor Y, Elaine Sims, Laura Zeitlin, and the U-M Health System Gifts of Art and Movement Disorders Programs for their support of and participation in the Mark Morris Dance Group residency.

MetLife Foundation is the Mark Morris Dance Group's Official 30th Anniversary Sponsor.

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, Brooklyn Community Foundation, JP Morgan Chase Foundation, Fund for the City of New York, The Andrew W. Mellon Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

Large print programs are available upon request.

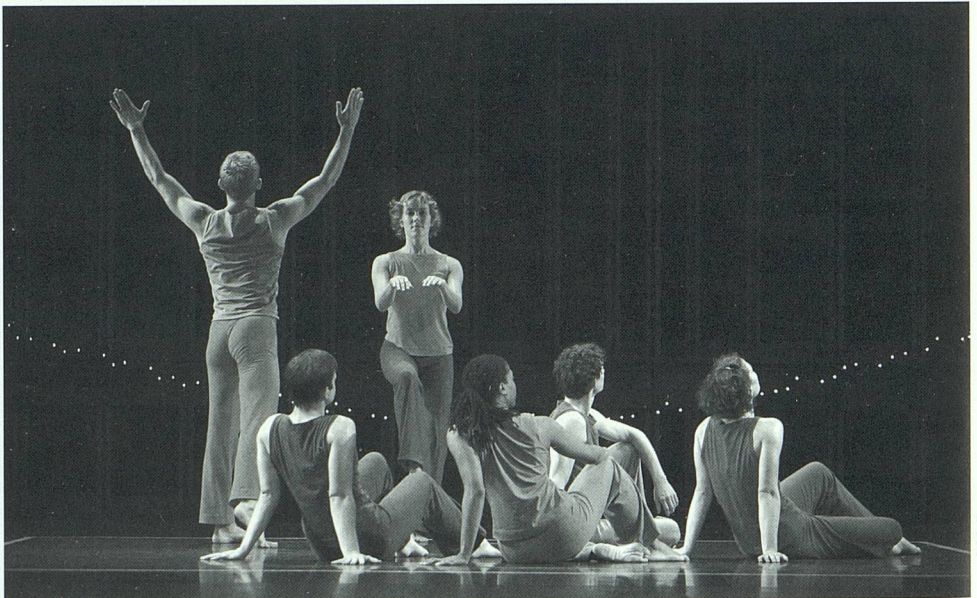
Excursions (2008)

<i>Choreography by</i>	Mark Morris
<i>Music by</i>	Samuel Barber, <i>Excursions for the Piano (Op. 20, IV, III, II, I)</i>
<i>Costume Design by</i>	Katherine M. Patterson
<i>Lighting Design by</i>	Nicole Pearce
<i>Musicians</i>	Colin Fowler, <i>Piano</i>
<i>Dancers</i>	Rita Donahue, Laurel Lynch, Dallas McMurray, William Smith III, Noah Vinson, Michelle Yard

Premiere: June 26, 2008 at Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts

Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.

Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Excursions

Festival Dance (2011)

Waltz (Allegro)
 March (Andante)
 Polka (Rondo)

Choreography by

Mark Morris

Music by

Johann Nepomuk Hummel, *Piano Trio No. 5 in E Major, Op. 83*

Costume Design by

Martin Pakledinaz

Lighting Design by

Michael Chybowski

Musicians

Michi Wiancko, *Violin*
 Wolfram Koessel, *Cello*
 Colin Fowler, *Piano*

Dancers

Samuel Black, Rita Donahue, Domingo Estrada Jr., Lauren Grant,
 Aaron Loux, Laurel Lynch, Dallas McMurray, Maile Okamura,
 Spencer Ramirez, William Smith III, Jenn Weddel, Michelle Yard

Premiere: March 17, 2011 at James and Martha Duffy Performance Space,
 Mark Morris Dance Center, Brooklyn, New York

Festival Dance was made possible by The New Works Fund with leadership gifts
 from Poss Family Foundation, Suzy Kellems Dominik, Shelby and Frederick Gans,
 Helen and John Meyer, and Abigail Turin and Jonathan Gans.

Festival Dance

Socrates (2010)

- I. Portrait of Socrates
- II. On the Banks of the Illyssus
- III. Death of Socrates

Choreography by Mark Morris

Music by Erik Satie, *Socrate*: "Portrait de Socrate," "Bords de L'Illyssus," "Mort de Socrate"

Costume Design by Martin Pakledinaz

Lighting Design and Décor by Michael Chybowski

Musicians Michael Kelly, *Vocalist*
Colin Fowler, *Piano*

Dancers Chelsea Lynn Acree, Samuel Black, Rita Donahue, Domingo Estrada Jr., Lesley Garrison, Lauren Grant, John Heginbotham, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson, Jenn Weddel, Michelle Yard

Premiere: February 23, 2010 at Brooklyn Academy of Music, Brooklyn, New York
Surtitles by Roger Nichols © 1985

Socrates

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble, and later the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 works for the company.

From 1988–1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Mr. Morris is also a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Mr. Morris is noted for his musicality and has been described as “undeviating in his devotion to music.” He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received 11 honorary doctorates to date. In 2006, Mr. Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts and Culture and a WQXR Gramophone Special Recognition Award “for being an American ambassador for classical music at home and abroad.”

He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus and Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

The **Mark Morris Dance Group** (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company’s touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels.

The company returned to the US in 1991 as one of the world’s leading dance companies, performing across the country and at major international festivals. Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, Boston, Fairfax, and Seattle.

MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company’s many London seasons, it has garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG’s film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK’s *South Bank Show*, and PBS’ *Live From Lincoln Center*. In September 2001, the Mark Morris Dance Center opened in Brooklyn, New York, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, please visit www.mmdg.org.

The **MMDG Music Ensemble**, formed in 1996, performs with MMDG throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel Ax. Most recently, the ensemble, consisting of 14 musicians, traveled with the company to Moscow, Russia to perform Mark Morris' evening-length *Dido and Aeneas*. While in Brooklyn, members of the ensemble continue to participate in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.

Chelsea Lynn Acree (*Dancer*) grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her BFA in dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on faculty at The School at the Mark Morris Dance Center teaching kids and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.

Samuel Black (*Dancer*) is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005, and became a company member in 2007.

Rita Donahue (*Dancer*) was born and raised in Fairfax, Virginia and attended George Mason University. She graduated with high distinction in 2002, receiving a BA in English and a BFA in Dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

Domingo Estrada, Jr. (*Dancer*), a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced Ballet Folklorico through his church for 11 years. Mr. Estrada earned his BFA in Ballet and Modern Dance from Texas Christian University and had the honor of working with the late Fernando

Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Mr. Estrada would like to thank God, his family, and all who support his passion.

Colin Fowler (*Piano*) hails from Kansas City, Kansas and began studying piano at the age of five. After attending Interlochen Arts Academy, he received his BM and MM at The Juilliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. He has played and directed music across the country, at venues including Carnegie Hall, Alice Tully Hall, Jazz at Lincoln Center, and The Library of Congress. Mr. Fowler has also performed with the American Brass Quintet, Deborah Voigt, James Galway, and at many churches and synagogues in New York. Broadway credits include the recent revival of *42nd Street* and the current production of the Tony Award-winning musical *Jersey Boys*. Mr. Fowler is the Chair of the Theory and Ear Training department at Nyack College, where he is a full-time professor and conductor of the Nyack College Chorale. He has played with the MMDG Music Ensemble since 2006.

Lesley Garrison (*Dancer*) grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in St. Louis, Missouri and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a BFA from SUNY Purchase, receiving the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. She has also performed in Morris' production of *Orfeo ed Euridice* with the Metropolitan Opera. Ms. Garrison has taught creative movement and modern dance at The School at The Mark Morris Dance Center and assists in the Dance for PD® program.

Lauren Grant (*Dancer*), born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York, Dance Magazine*, the book *Meet the*

Dancers, and is the subject of a photograph by Annie Leibovitz. She graduated with a BFA from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally.

John Heginbotham (*Dancer*) has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a graduate of The Juilliard School (BFA '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (as a guest artist). Mr. Heginbotham recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works (NEW) Fellowship Grant. Mr. Heginbotham is a founding teacher of Dance for PD®, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, please visit www.johnheginbotham.com.

Michael Kelly (*Baritone*) has been captivating audiences with exquisite musicality and a voice of arresting beauty, establishing himself as one of his generation's finest artists. This year's winner of the Joy In Singing Competition and recipient of the "Debut Artist" recital at Merkin Hall in Fall 2011, Mr. Kelly was recently heard in *Acis and Galatea* with Boston Early Music Festival, as Aeneas in Purcell's *Dido and Aeneas* in San Miguel de Allende, Mexico, and in recitals at New York's Trinity Church and with his group SongFusion. This season, Mr. Kelly was heard in John Corigliano's *The Ghosts of Versailles* in Aspen, Schubert's *Winterreise* in Houston, and is a winner in the Liederkranz Foundation's Song Competition. Previous engagements have included Purcell's *Ode on St. Cecilia's Day* with Sacred Music in a Sacred Space in New York, *Messiah* with Monmouth Civic Chorus, and *The Secret Agent* by Michael Dellaira with the Center for Contemporary Music. Mr. Kelly has performed with Opernhaus Zurich, Chicago Opera Theatre, Gotham Chamber Opera, Festival d'Aix-en-Provence, Tanglewood, and has been presented in recitals in New York, Houston, Chicago, Switzerland, Germany, France, and Corsica. He holds a Master's degree from The Juilliard School.

Wolfram Koessel (*Cello*), since moving to New York in 1991, has established himself as a much sought after chamber musician, soloist, recording artist, and contractor in the New York music scene. He has performed with MMDG since 1999 and was

music director from 2004–2008. In 2006, Mr. Koessel joined the world-renowned American String Quartet, with whom he performs in the foremost concert halls throughout the world, collaborating frequently with today's leading artists. Mr. Koessel appears with a wide range of ensembles and groups, most notably and frequently with the Orpheus Chamber Orchestra. He has supervised and performed music for Warner Brothers, American Express, and many independent film companies besides organizing hundreds of classical orchestra and chamber music concerts during the last decade in New York. He is on the faculty of the Manhattan School of Music and the Aspen Music Festival. Mr. Koessel resides with his wife, pianist and writer J. Mae Barizo, in Manhattan.

Brian Lawson (*Dancer*) began his dance training in Toronto at Canadian Children's Dance Theatre, where he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamsche Dansacademie in The Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NOA Dance. He joined MMDG as an apprentice in 2011.

Aaron Loux (*Dancer*) grew up in Seattle, Washington and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his BFA from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

Laurel Lynch (*Dancer*) began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

Dallas McMurray (*Dancer*), from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet

with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. Mr. McMurray performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Amber Star Merkens (*Dancer*), originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider String Quartet. Ms. Merkens would like to thank her family for their continuous support.

Maile Okamura (*Dancer*) studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

Spencer Ramirez (*Dancer*) began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by Jose Limón, Jerome Robbins, Sidra Bell, and Fabien Privoille. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.

William Smith III (*Dancer*) grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed works by Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel

Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. He previously danced with Parsons Dance from 2007–2010. He became an MMDG company member in 2010.

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

Jenn Weddel (*Dancer*) received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a BFA from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and The Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

UMS Archives

This weekend's performances mark the Mark Morris Dance Group's 13th and 14th appearances under UMS auspices. The company made its UMS debut in March 1993 with two repertory programs at the Power Center, followed three seasons later with performances of Mr. Morris's staging of Purcell's opera *Dido and Aeneas* in the Michigan Theater. The company most recently appeared in September 2008 at the Power Center.

Michi Wiancko (*Violin*) has performed with orchestras including the New York Philharmonic and Los Angeles Philharmonic, and in recital and chamber appearances across the nation. Ms. Wiancko made her New York solo recital debut at Carnegie Hall's Weill Recital Hall after winning the 2002 Concert Artists Guild International Competition. She was featured as an "Artist to Watch" on the cover of the January 2007 issue of *Symphony* magazine. In March 2007 she gave the world premiere of a concerto written for her by Margaret Brouwer, which she performed with Cleveland's CityMusic Orchestra. Ms. Wiancko is also the singer and songwriter for her project called Kono Michi, comprised of string quartet, upright bass, and drums. Kono Michi has performed in Merkin Hall, Symphony Space's Thalia Theater, Brooklyn's BAMcafé and Barbés, and the World Café Live in Philadelphia. Her self-produced

debut album of original music called *9 Death Haiku* has recently been released. A native of southern California, Ms. Wiancko began her violin studies at the age of 3. She studied with Donald Weilerstein at the Cleveland Institute of Music, and completed her MM at The Juilliard School, working with Robert Mann.

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

Mark Morris Dance Group Staff

Mark Morris, *Artistic Director*
Nancy Umanoff, *Executive Director*

Production

Johan Henckens, *Technical Director*
Matthew Rose, *Rehearsal Director*
Nick Kolin, *Lighting Supervisor*
Ken Hypes, *Sound Supervisor*
Matthew Eggleton, *Assistant Technical Director*
Stephanie Sleeper, *Costume Coordinator*
Jennifer Perry, *Wardrobe Supervisor*

Administration

Elizabeth Fox, *Chief Financial Officer*
Marea Chaveco, *Finance Associate*
Diana Acevedo, *Finance Assistant*
Huong Hoang, *General Manager*
Sarah Robinson, *Company Manager*

Marketing/Development

Lauren Cherubini, *Director of Development and External Relations*
Alexandro Pacheco, *Special Projects Manager*
Kelly Sheldon, *Development Associate*
Moss Allen, *Development Assistant*
Ashley Matthews, *Marketing Assistant*

Education

Eva Nichols, *Outreach Director*
Sarah Marcus, *School Director*
David Leventhal, *Dance for PD® Program Manager*
Elise Marafioti, *School Administrator*

Dance Center Operations

Karyn Treadwell, *Studio Manager*
Matthew Eggleton, *Production and Facilities Manager*
Chris Sperry, *Assistant Facilities Manager*
Jackie Busch, *Front Desk Manager*
Elise Gaugert, *Assistant Front Desk Manager*
Bruce Lazarus, *Music Coordinator*
Gregory Collazo, Jose Fuentes, Orlando Rivera, *Maintenance*

Michael Mushalla (Double M Arts & Events),
Booking Representation
William Murray (Better Attitude, Inc), *Media and General Consultation Services*
Mark Selinger (McDermott, Will & Emery), *Legal Counsel*
O'Connor Davies Munns & Dobbins, LLP, *Accountant*
David S. Weiss, M.D. (NYU-HJD Department of Orthopedic Surgery), *Orthopedist*
Marshall Hagins, PT, PhD, *Physical Therapist*

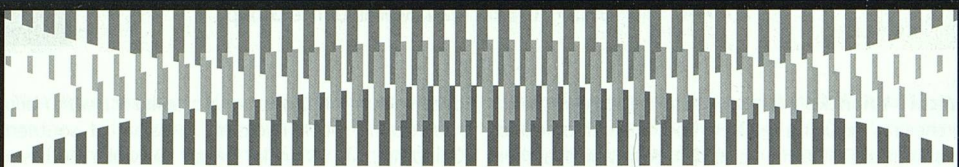
Thanks to Maxine Morris.

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

The Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation, and Poss Family Foundation.

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

For more information, please visit www.mmdg.org.



UMS would like to thank
Rachel Bendit and Mark Bernstein
for their generous support
of these performances.



CULTURE CAN
TRANSPORT US TO
PLACES NO CAR CAN.

Toyota is proud to support the
University Musical Society Family Series.

TOYOTA

toyota.com/community

presents

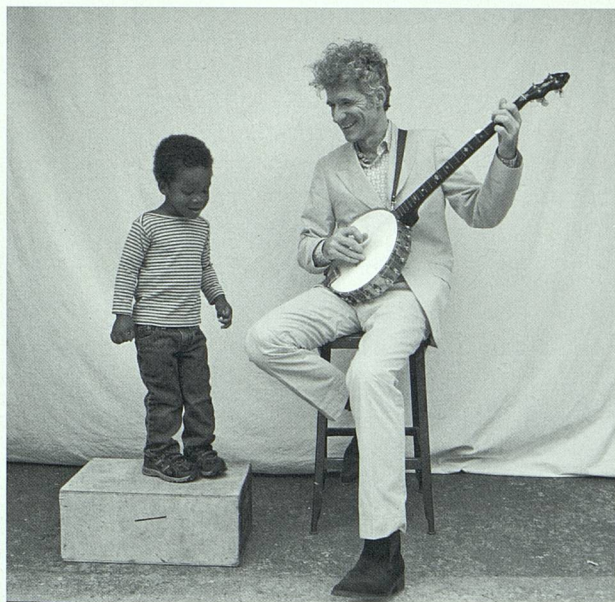
Dan Zanes & Friends

Dan Zanes, *Vocals, Guitar, Mandolin, Banjo*
Sonia De Los Santos, *Vocals, Guitar, Mandolin, Jarana*
Elena Park, *Vocals, Violin*
Saskia Lane, *Vocals, Bass*
Colin Brooks, *Vocals, Drums*

Program

Sunday Afternoon, September 25, 2011 at 1:00
Sunday Afternoon, September 25, 2011 at 4:00
Power Center • Ann Arbor

This afternoon's program will be announced by the artists from the stage and will be performed without intermission.



Fifth and Sixth
Performances of the
133rd Annual Season

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

This afternoon's performances are sponsored by Rachel Bendit and Mark Bernstein.

UMS Family Programs are made possible by Toyota.

Dan Zanes & Friends appear by arrangement with Concerted Efforts, LLC, Somerville, MA.

Large print programs are available upon request.

This year marks the 10th anniversary of Festival Five Records, the home of **Dan Zanes & Friends** and their 21st-century handmade all-ages family music. Dan Zanes began exploring family music after the birth of his daughter in 1994 and soon after decided to abandon a pop music career, which had included four albums with Boston's Del Fuegos, to form Festival Five Records, his decidedly independent label, and pursue family music full time. His first release *Rocket Ship Beach* was an immediate hit with families around America and 10 years later the Grammy Award-winning artist is known widely as the leading man of the family music genre. Among the several Parents Choice Award-winning, bestselling albums for kids and kid sympathizers are the acclaimed *House Party*, *Night Time!*, *¡Nueva York!*, and *Catch That Train!*, which won the 2007 Grammy Award for "Best Musical Album for Children." Music videos for Dan Zanes' songs have aired on the Noggin Network, *Sesame Street*, and the Disney Channel's

Playhouse Disney. This fall, Dan Zanes & Friends will release *Little Nut Tree*, their first family album in five years. As the official follow up album to the 2007 Grammy Award-winner *Catch That Train!*, the new album is a return to the age-desegregated mixed musical bag approach that has earned Dan Zanes his place at the forefront of the family music genre.

UMS Archives

This afternoon's performances mark the sixth and seventh UMS appearances by Dan Zanes & Friends. The group made their UMS debut in March 2005 and last appeared in March 2009 at Rackham Auditorium.



Dan Zanes & Friends

133rd UMS season 11/12

ums kids club

Designed to nurture and create the next generation of performing artists and arts lovers, the UMS Kids Club allows students in grades 3-12 to purchase tickets to any UMS performance for just \$10 with the purchase of a \$20 adult ticket.

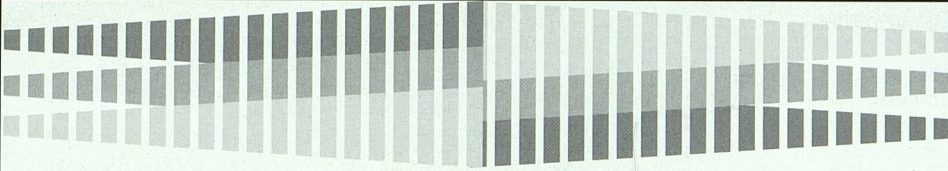
UMS Kids Club tickets are available beginning two weeks before the concert date, and may be ordered by phone or in person.

Seating is subject to availability, though UMS will reserve a limited number of UMS Kids Club tickets for every performance.

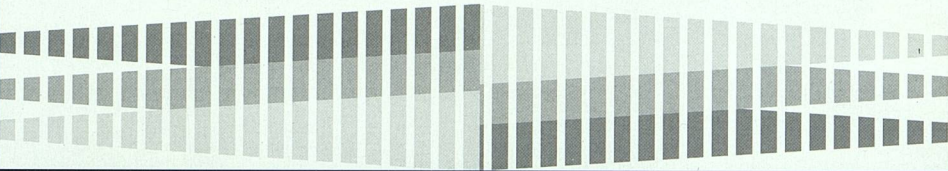


Call or click for tickets!

734.764.2538 \ www.ums.org



UMS would like to thank
Jane and Edward Schulak
for their generous sponsorship of
this evening's performance.



133rd UMS season 11/12

Apollo's Fire and
Philippe Jaroussky countertenor
Jeannette Sorrell music director

Thursday \ November 3 \ 7:30 pm
Hill Auditorium

PROGRAM

Handel	"Disperato il mar turbato" from <i>Oreste</i> (1734)
Handel	"Con l'ali di costanza" from <i>Ariodante</i> (1735)
Vivaldi	Concerto for Four Violins in b minor (1711)
Vivaldi	"Se in ogni guardo" from <i>Orlando Finto Pazzo</i> (1714)
Vivaldi	"Se mai senti spirati sul volto" from <i>Catone in Utica</i> (1737)
Vivaldi/Sorrell	La Folio ("Madness") (1705)
Vivaldi	"Vedrò con mio diletto" from <i>Giustino</i> (1724)
Vivaldi	"Nel profondo" from <i>Orlando Furioso</i> (1727)

Media Partners **WGTE 91.3 FM** and **Between the Lines**.



ums

Call or click for tickets!

734.764.2538 \ www.ums.org

and the
University of Michigan
Health System
present

The Infernal Comedy: Confessions of a Serial Killer

with

John Malkovich as *Jack Unterweger*

Sophie Klussmann *Soprano*
Claire Meghnagi *Soprano*

Musica Angelica Baroque Orchestra
Martin Haselböck *Conductor*

Directed by Michael Sturminger

Program

Saturday Evening, October 1, 2011 at 8:00
Hill Auditorium • Ann Arbor

Christoph Willibald Gluck
1761

Chapter 1: Introduction

Chaconne, "L'Enfer" from *Don Juan*

Luigi Boccherini
1771

Chapter 2: Where to begin?

Chaconne, "La Casa del Diavolo" from *Symphony in d minor*, G. 506

Gluck
1762

Chapter 3: Mother

"Ballo grazioso" from *Orfeo ed Euridice*

Antonio Vivaldi
1713

Chapter 4: Womanizer

"Sposa son disprezzata" from *Ottone in Villa*

Wolfgang Amadeus Mozart
1783

Chapter 5: Writer

"Vorrei spiegarvi oh Dio!," K. 418

Ludwig van Beethoven
1795–6

"Ah! Perfido," Op. 65

Franz Joseph Haydn
1795

Chapter 6: Liar

"Berenice, che fai," Hob. XXIVa:10

Carl Maria von Weber
1815

Chapter 7: Killer

"Ah, se Edmundo fosse l'uccisor!" (Insertion aria for Méhul's *Helena*)

Mozart
1777

Chapter 8: Exit

"Ah, lo prevedi!," K. 272

Seventh Performance of the
133rd Annual Season

133rd Annual
Choral Union Series

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

This evening's performance is sponsored by the University of Michigan Health System and Jane and Edward Schulak.

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

Special thanks to Frank Beaver, U-M Professor Emeritus of Communication Studies, Screen Arts & Cultures for speaking at this evening's Prelude Dinner.

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

This production appears by arrangement with FAS Arts Management Agency.

Large print programs are available upon request.

Opera or music drama—call it what you will—has always revelled in transgressions of the most shocking kind. Regicide, patricide, matricide, fratricide, sororicide, the premeditated murder of partners, children and best friends, whole cities and tribes put to the sword: these have been raw meat and rough drink to librettists and composers since the Florentine Camerata first began to experiment with monodic music drama. Audiences have thrilled to the palpable presence of evil on stage for over four centuries. Indeed, there's an argument worth pursuing that, as the tide of Christian faith receded in the 19th century, it was in the opera house that men and women who had lost or jettisoned their faith now encountered the absolutes of good and evil. Iago's credo in Verdi's *Otello*, for example, with that chilling word "nulla" at the end; or Hagen in *Götterdämmerung* inciting Gunter and Brünnhilde to acquiesce to the murder of Siegfried.

Why be surprised then that Michael Sturminger chose to make a piece of music theater for John Malkovich out of the life and—as will soon be clear—the death of the Austrian serial killer Jack Unterweger? Unterweger was convicted of murdering Margaret Schafer in 1974. He had strangled her with her own underwear and he was given a life sentence, which under Austrian law meant 25 years—15 in prison and then 10 years on parole. While in jail, Unterweger began to write poetry, short stories, plays, and an autobiography. Impressed by his literary gifts, a number of Austrian intellectuals took up the prisoner's case, including the 2004 Nobel laureate for literature Elfriede Jelinek. They petitioned for a pardon, arguing that the murderer was reformed and properly rehabilitated. Eventually Unterweger was released in May 1990, having served his 15 years in jail. Within no time at all he became a national celebrity, with frequent appearances on Austrian television where, among other matters, he would argue the case for the rehabilitation of criminals based upon his own experiences.

What no one knew was that Unterweger was anything but a reformed character. In the year after his release he killed a total of six prostitutes in Austria. And when a magazine commissioned him to write about crime in Los Angeles, and in particular to explore the different attitudes on either side of the Atlantic to the issue of prostitution, Unterweger grasped the opportunity to murder three Californian prostitutes. Sherri Ann Long, Shannon Exley, and Irene Rodriguez were all beaten, sexually assaulted, and then strangled with their own brassieres—Unterweger's signature way of killing his victims.

In time the Austrian police made four from two plus two. (To be fair, Jack Unterweger was a prominent celebrity who was rarely of the public eye and we are most of us credulous in the face of fame.) But when the police called to arrest him, Unterweger had fled. It was the FBI who tracked him down in Florida, and when he was returned to Austria the murderer-turned-literatus was charged with the 11 murders. He was found guilty of nine crimes by a majority jury and was again sentenced to life imprisonment but this time without parole. On his return to prison, Jack Unterweger took his own life. On June 29, 1994 he hanged himself with a rope he had made from his shoelaces and the cord from his tracksuit trousers. It is reported that the knot was the same knot that he had used to strangle his victims.

How did Unterweger avoid detection? Charm, says John Malkovich, who takes the part of the serial killer in *The Infernal Comedy*. "I saw him more than once on television. He became quite a celebrity here and hung out a cafe that is just about a five-minute walk from where I am now in Vienna. He was quite 'the man about town' at the time. He was someone who had a lot of charm. If you go over to that cafe where he used to go, you can talk to people who will tell you that he was nice and funny and always had a smile on his face. In retrospect, and given the events of his life,

"It's a cynical story about a man who is tricking the whole world. At the same time it's a story of a person who believes that he can do anything because no one understands who he really is."

we should remember one of the things that he wrote—that the first thing he had learnt was to smile and that smile was already a lie.”

Michael Sturminger, author and stage director of *The Infernal Comedy*, argues that the lies go far beyond a killer's smile; that Austria itself has never owned up to the truth about Jack Unterweger. “The Austrian media had been reporting about him all the time but had never been particularly interested in finding out the truth about him. The press had overlooked [much] because they had relied on the things that Unterweger himself had said in his interviews or had written about himself, at least half of which were not true. So the topic of what could be the truth, and what should be the truth about this person was very interesting for me.”

At one point in his libretto, Sturminger, speaking through the “character” of Unterweger, tells us that even Jack's Wikipedia entry peddles fiction rather than truth about his history. For John Malkovich these lies or half-truths began at the very beginning. “The women in Unterweger's life were victims in some way or other...indeed his mother was also a victim of [her son]. He made it up that she was a Viennese prostitute when in fact nothing could have been further from the truth. She was just a very young girl, really a kind of country bumpkin, who got pregnant by an American GI who went back home a few weeks later without ever knowing about his unborn son.”

As Michael Sturminger says, Jack Unterweger made people believe in him. “It's fascinating to see that a lot of the women that he was involved with didn't even believe that he was guilty even after the trial and [having heard] all the evidence against him. They could not believe that the person they knew had been the person who killed all these women. He must have been a very charming and interesting and lovely man. His young girlfriend who followed him for years still couldn't believe that he was the murderer even after his trial. It was a little bit of a Jekyll and Hyde situation.”

What then is the truth that Sturminger puts on stage about the serial killer? “It's a cynical story about a man who is tricking the whole world. At the same time it's a story of a person who believes that he can do anything because no one understands who he really is.” To which Malkovich adds, “I think that in Judeo-Christian society the notion of redemption is so powerful and necessary that we'd all like to believe that we could be redeemed,

even for things that don't measure at all on the same scale as Unterweger's crimes. So it's understandable that someone should present themselves as a model prisoner, one who has learnt to write and has been rehabilitated, and so on. On that level I think that *The Infernal Comedy* is about the notion that because we believe in something, it must be true. And that what we believe is borne out by the facts. It's something that you have to be careful of: philosophies and ideologies scare me.” Put another way, *The Infernal Comedy* would seem to circle that current cultural conceit, particularly in respect of celebrities, that what we see or are shown is the truth, that the outer self must surely be the same as the inner self. “Sure,” says Malkovich, adding that we confuse even ourselves. “That's Unterweger. I think it is a tragic and haunting piece and story. But that's not at all to excuse anything he did.”

Malkovich had originally intended to direct what was about to become *The Infernal Comedy* rather than appearing in it. But before that decision was made, in the spring of 2008, Sturminger and conductor Martin Haselböck—the third member of the creative triumvirate—had to agree on how they would turn Unterweger's history into music theater. Their solution was to look to the past as well as the present. So Sturminger wrote a sequence of monologues for Malkovich that began with the notion that he comes back from the dead. Unterweger steps out before the audience to promote a new book. “The piece starts out as if it's stand-up comedy,” Sturminger explains. “Jack comes in saying ‘hello’ and being charming and funny. After he died, he tells us, he wrote his true-life story. Now he's going to present it to the public for the first time. But his publisher has forced him to have this strange kind of old-fashioned music around it because they were concerned about the [need for] dramatic impact.”

Music underpinning speech looks back to an almost entirely forgotten 18th- and early-19th-century tradition, the melodrama. There are melodramas in Mozart's opera *Zaide*, and Beethoven acknowledges the form when Rocco and Leonora are digging Florestan's grave in *Fidelio*. Weber uses the same device in the “Wolf's Glen” scene in *Der Freischütz*. Music raises the emotional temperature of the drama, hinting at things that cannot be said.

Then there are two sopranos on stage, performing arias by Vivaldi, Mozart, Beethoven, Haydn, and Weber. They depict heroines from the Baroque

and early classical periods singing of their grief and torment, their fury and their resignation—the emotional red meat of opera and the concert aria. “The two sopranos begin as concert singers,” Sturminger explains, “artists who are going to provide a bit of classical music between Unterweger’s monologues, but gradually they become characters in his life. Not always as definite characters with names but their stories and Jack’s life story somehow merge together.” Malkovich takes up the idea. “Their arias are chosen to...represent the women in Unterweger’s life, all of whom were victims in some way or another. He victimized...just about every woman he met and so they kind of call him out from the grave in the piece.”

What is so modern about this dramatic idea is the blending of the elaborate and often highly artificial musical worlds of Baroque and early classical arias with the low-life history of a serial killer who was also a modern celebrity. It’s as if Handel had turned Truman Capote’s *In Cold Blood* into an opera. John Malkovich believes “that’s why it works. There’s a kind of pure God-given talent such as Mozart’s, that affirms all of mankind’s potential for creating beauty, set against Unterweger, who encapsulates mankind’s potential for mayhem and cruelty. I think that this mix, which was Martin Haselböck’s idea, is unusually potent.” The potency of powerful music combined with dangerous emotions: the very stuff of music theater.

Program note by Christopher Cook.

John Malkovich is one of the most important actors in cinema today. He has acted in more than 65 films in addition to his roles as director and producer. In 1976, Mr. Malkovich joined Chicago’s Steppenwolf Theatre, newly founded by his friend Gary Sinise.

Seven years later, Mr. Malkovich arrived in New York and won an Obie Award in Sam Shepard’s play *True West*. In 1984, Mr. Malkovich appeared with Dustin Hoffman in the Broadway revival of *Death of a Salesman*, which earned him an Emmy Award when it was made into a television movie the next year.

His big-screen debut was his role as the blind lodger in *Places in the Heart* (1984), which earned him an Academy Award nomination for “Best



John Malkovich

Supporting Actor.” Other films followed, including *The Killing Fields* (1984) and *The Glass Menagerie* (1987), and he is well-remembered as Vicomte de Valmont in *Dangerous Liaisons* (1988). Acting with Michelle Pfeiffer and Glenn Close in a costume picture helped raise his standing in the industry. He was cast as the psychotic political assassin in Clint Eastwood’s *In the Line of Fire* (1993), for which he was nominated for both the Academy Award and the Golden Globe Award as “Best Supporting Actor.”

Out of his roles in independent movies and his reputation as one of the most absorbing actors of Hollywood, the movie *Being John Malkovich* arose. Mr. Malkovich has periodically returned to Chicago to both act and direct.

Soprano **Sophie Klussmann** was born in Freiburg/Breisgau and studied at Detmold with Mechtild Böhme and Thomas Quasthoff. She completed her musical education at Köln with Klesie Kelly-Moog and attended master classes with artists like Christoph Prégardien, Helmuth Rilling, and Christian Rieger (Musica Antiqua Köln). In 2006 she received a special reward at the Mozartfestwettbewerb Würzburg and won a scholarship from the Richard Wagner Foundation.

As a sought-after singer in a broad repertoire from Baroque to contemporary, Ms. Klussmann has worked with conductors including Marcus Creed,



Sophie Klussmann

Michael Gielen, Simon Halsey, Marek Janowski, Enrico Onofri, and Ari Rasilainen. She has established a strong working relationship with the famous Akademie für Alte Musik Berlin with whom she has toured through France, Germany, and the Benelux.

She has appeared in concerts at Tonhalle Zurich, Cité de la Musique Paris, and Philharmonie and Konzerthaus Berlin. In 2007 Ms. Klussmann sang the role of Maria Magdalena in Sir John Tavener’s

The Veil of the Temple at Hamburger Bahnhof Berlin and Glauke in the creation of *Medea: Stimmen* by Frank Schwemmer.

Recent opera engagements have included her debut at Komische Oper Berlin in Christian Jost's *Angst* and as Gräfin Elvire in *Soldatenliebschaft* at Theater Gera, a production that was also screened by Arte. She has appeared on concert stages all over Europe with Collegium Vocale Gent, Marcus Creed in Handel's *Brookes Passion* and performed at Philharmonie Berlin, Schleswig-Holstein Musikfestival, and Beethovenfest Bonn, as well as in Prague and Beijing.

Beginning this season, Ms. Klussmann is a member of the Ensemble at Opernhaus Halle where she will be heard in a broad repertoire with leading roles like Franziska in *Arabian Nights*, Pamina in *The Magic Flute*, Nanetta in *Falstaff*, and Dorinda in *Orlando*. In concert, she will be heard at Tonhalle Düsseldorf, Konzerthaus Berlin, Potsdam, and Venice.

One of Israel's most exciting young singers to emerge in recent years, soprano **Claire Meghnagi** is earning outstanding critical acclaim for her performances in opera and concert throughout the world. Acclaimed in repertoire from Monteverdi to 21st-century, she has been in particular demand for her interpretations of Baroque and classical music, especially works by Handel and Mozart.

Ms. Meghnagi made an impressive series of debuts at the world's most prestigious venues in



Claire Meghnagi

spring 2007, with Les Arts Florissants and William Christie at their *Jardin des Voix* concert tour. Her performances were received with international critical acclaim, pointing her out as "the most promising singing of the evening" (*The Guardian*), her "radiant voice" and "silvery gleam" (*The London*

Times), and her "inspired, luminous, and carnal interpretation" (*Altamusica France*). For her performance at Lincoln Center, *The New York Times* wrote "Claire Meghnagi had the most strikingly operatic sound, in terms of projection, power, and suppleness, qualities she put to superb use in the Prologue from Monteverdi's *Orfeo*..."

The 11/12 season will see Ms. Meghnagi make her debut as Cleopatra (*Julius Caesar*) at the Finnish National Opera in Helsinki, and return to the Israeli Opera to sing Euridice (*Orfeo ed Euridice*) under the baton of David Stern. Concerts will include her debut at the Philharmonie hall in Berlin performing Mahler's *Symphony No. 4* as well as New Year's Gala concerts with the Berliner Symphoniker under the baton of Lior Shambadal. She will also perform in *The Infernal Comedy* alongside Hollywood legend John Malkovich, under the baton of Martin Haselböck, on tour in the US.

Daughter of Italian cantor Isacco Meghnagi, she has particular interest in the traditional Jewish music of North Africa, and performs this repertoire alongside her father and her aunt, the well-known Jewish music performer Miriam Meghnagi. An avid performer of contemporary music, she performed world premieres of Israeli composers Oded Zehavi, Ella Milch-Sheriff, Gil Shohat, and Israeli premieres of works by renowned Italian composer Luca Lombardi.

Ms. Meghnagi graduated from the Rubin Academy of Music in Tel Aviv, and continued her studies in Boston and New York. Her teachers include Efrat Ben-Nun, Carole Haber, and Sylvia Greenberg. She currently works with Lillian Watson in London. Winner of numerous prizes and awards, she received scholarships from the America-Israel Cultural Foundation, the Israel Vocal Arts Institute, the Annie Sankey Bursary of the BBC Cardiff Singer of the World Competition, and IMERYS.

Musica Angelica Baroque Orchestra is led by internationally renowned organist, conductor, and composer Martin Haselböck. Regarded as southern California's premier Baroque ensemble, Musica Angelica presents wide-ranging programs encompassing music from the early Baroque through the early Classical era.

Since its inception in 1993, Musica Angelica has produced an annual subscription season of orchestral and chamber concerts in venues throughout Los Angeles County, programming a mixture of known masterworks along with rarely-heard gems, and featuring many of the best Baroque musicians from across the country and Europe. Guest conductors have included Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, and Jory Vinikour.

Musica Angelica's first international tour, distinguished by sold-out performances and wide

critical acclaim, took place in March 2007 in a joint venture with Mr. Haselböck's acclaimed European orchestra, the Wiener Akademie of Vienna. The ensemble presented 13 performances of Bach's *St. Matthew Passion* in Los Angeles, New York, Savannah (Savannah Music Festival), Mexico, Hungary, Austria, Spain, Italy, and Germany.

Among critical acclaim from the media for Musica Angelica is a *Los Angeles Times* review which said, "Musica Angelica soars in a Baroque gem...a triumph...Haselböck's leadership was nuanced and inspiring." Musica Angelica was described as a "world class Baroque orchestra" by KUSC FM Classical Music Radio, as "LA's premier Baroque music ensemble" by *Angeleno* magazine, and as "a serious and important early music ensemble, the best of its kind in these parts" by esteemed music critic Alan Rich.

In 1998, Musica Angelica issued a well-received recording, *Vivaldi Concertos for Lute, Oboe, Violin, and Strings*. In 2007, Musica Angelica raised its profile with a contract for four recordings on the Germany-based New Classical Adventure (NCA) label. The first, released in 2007, is Handel's *Acis and Galatea*.

Based in Santa Monica, California, Musica Angelica collaborates with leading performing arts institutions in Southern California including Los Angeles Opera, Long Beach Opera, the J. Paul Getty Museum, the Norton Simon Museum, and the Los Angeles Master Chorale. Musica Angelica was co-founded by Michael Eagan, widely considered one of the foremost lute players in the country, and gambist Mark Chatfield. Eagan passed away in 2004, and Chatfield passed away in 1998.

Martin Haselböck was appointed Musica Angelica's music director beginning with the ensemble's 05/06 season. Equally at home with period and modern instrument ensembles, he has earned an outstanding reputation as a solo organist, an orchestral and opera conductor, and composer. Mr. Haselböck's main focus lies in works of the Baroque and Classical periods.

As a solo organist, he has performed under the direction of conductors Abbado, Maazel, Muti, and Stein; has won numerous competitions; and has made more than 50 solo recordings. Additionally, he has conducted over 60 recordings, with repertoire ranging from Baroque to 20th-century vocal and instrumental works. This prodigious output has earned him the Deutsches Schallplatten Critics' Prize as well as the Hungarian Liszt Prize.



Martin Haselböck

While in his official role as Court Organist of Vienna, where he was responsible for an extensive repertoire of classical church music, Mr. Haselböck began an intense commitment to conducting, which led to his founding of the now-famous Vienna Akademie Ensemble in 1985. With this period instrument orchestra, Mr. Haselböck established a year-round cycle of concerts for the Gesellschaft der Musikfreunde in the Great Hall of the Vienna Musikverein.

Mr. Haselböck frequently guest conducts major orchestras including the Vienna Symphony, St. Paul Chamber Orchestra, Deutsches Symphonie Orchester Berlin, Dresden Philharmonic, Hamburg Symphony, Flemish National Philharmonic, Radio Orchestra Hilversum, the Toronto Symphony, and the National Philharmonics of Hungary, Czech Republic, Slovakia, and Slovenia. In the US, he has conducted the Pittsburgh Symphony, Philadelphia Orchestra, San Francisco Symphony, the Detroit Symphony, and the Los Angeles Philharmonic. He has also been a guest with his Vienna Akademie as Artist-in-Residence with numerous festivals including those of the Cologne Philharmonic, Suntory Hall in Tokyo, and MozartFest in Würzburg.

As an opera conductor, Mr. Haselböck made his debut with the Handel Festival in Göttingen. He regularly appears at the Zurich Opera and he conducted new productions of Mozart operas at the Theatre im Pfalzbau Ludwigshafen, using historic instruments for the first time in Germany's modern history. In 00/01 he created new productions of Handel's *Acis and Galatea*, Gassmann's *La Contessina*, and Haydn's *Die Feuersbrunst* with his Vienna Akademie, following in 2002 with productions at the Festival in Schwetzingen (Benda's *Il buon marito*) and Salzburg (Handel's *Radamisto*). In 2004, he led productions of Handel's *Il trionfo del tempo* (Salzburg Festival), Mozart's *Il re pastore* (Klangbogen Wien), and Handel's *Radamisto* (touring to Spain, Istanbul, Venice, Israel, and the Concertgebouw in Amsterdam). He also conducted the US premiere of Porpora's *Il Gedeone* in a concert version with Musica Angelica in Los Angeles.

When not conducting, Mr. Haselböck is busy unearthing long-lost vocal/instrumental works in the dusty archives of Kiev and Vienna, finding unpublished gems by Biber, Porpora, Fux, Muffat,

and the Bach family, which he transcribes and resurrects in historical recreations for his Vienna Akademie Ensemble and festivals around the world.

In early 2008, **Michael Sturminger** started a project with the renowned organist and conductor Martin Haselböck, who was looking for a new connection between classical music and contemporary acting. *The Infernal Comedy*, a piece for orchestra, two sopranos, and one actor, had its world premiere in Los Angeles, directed by and performed by John Malkovich. Following the production's initial success, *The Infernal Comedy* was produced and directed by Mr. Sturminger in 2009 at the Ronacher Theatre in Vienna and Pera Lada Festival in Spain. In May and June 2010, the production went on a tour including Luxemburg, Brussels, Paris, Istanbul, Hamburg, Athens, Saloniki, Malaga, Bilbao, Ravello, St. Petersburg, and Toronto and continues to North and South America in 2011.

Alongside his opera productions, Mr. Sturminger is regularly directing drama at Vienna's Volkstheater (*Peer Gynt*, *Hiob*, and *Du bleibst bei mir*), and also directed several operetta productions including *Die Fledermaus* (2008) with Franz Welser-Möst at Zurich Opera House and *The Czardas Princess* with conductor/intendant Stefan Soltesz at Aalto Theatre Essen (2010).

Mr. Sturminger has also worked in cinema. His 2004 film *Hurensohn*, starring Russian actress Chulpan Khamatova, received several awards. In 2008, his documentary *Malibran Rediscovered* with Cecilia Bartoli was shown on Arte TV and released on DVD. A DVD of *The Infernal Comedy* was published by Arthouse. Malkovich, Haselböck, and Sturminger have just created a second opera project *The Giacomo Variations*, which will be published on DVD as well as performed in many European cities including Vienna, Sydney, Moscow, Bruxelles, Hamburg, Paris, Turku, and St. Petersburg.

UMS welcomes John Malkovich, Sophie Klussmann, Claire Meghnagi, Musica Angelica Baroque Orchestra, and Martin Haselböck, who make their UMS debuts this evening.

Musica Angelica Baroque Orchestra

Martin Haselböck, *Conductor*

Violin I

Ilia Korol
Cynthia Roberts
Kati Kyme
Owen Dalby
Francis Liu
Noah Strick
Tatiana Daubek

Violin II

Piroska Batori
Janet Strauss
Jolianne Einem
Amy Wang
Maxine Nemerowski
Jennifer Heilig

Viola

Robert Diggins
Aaron Westman
William Frampton

Cello

William Skeen
Shirley Hunt

Bass

Joshua Lee
Jessica Powell

Flute

Stephen Schultz

Oboe

Gonzalo Ruiz
Michael DuPree

Bassoon

Anna Marsh
Kelsey Schilling

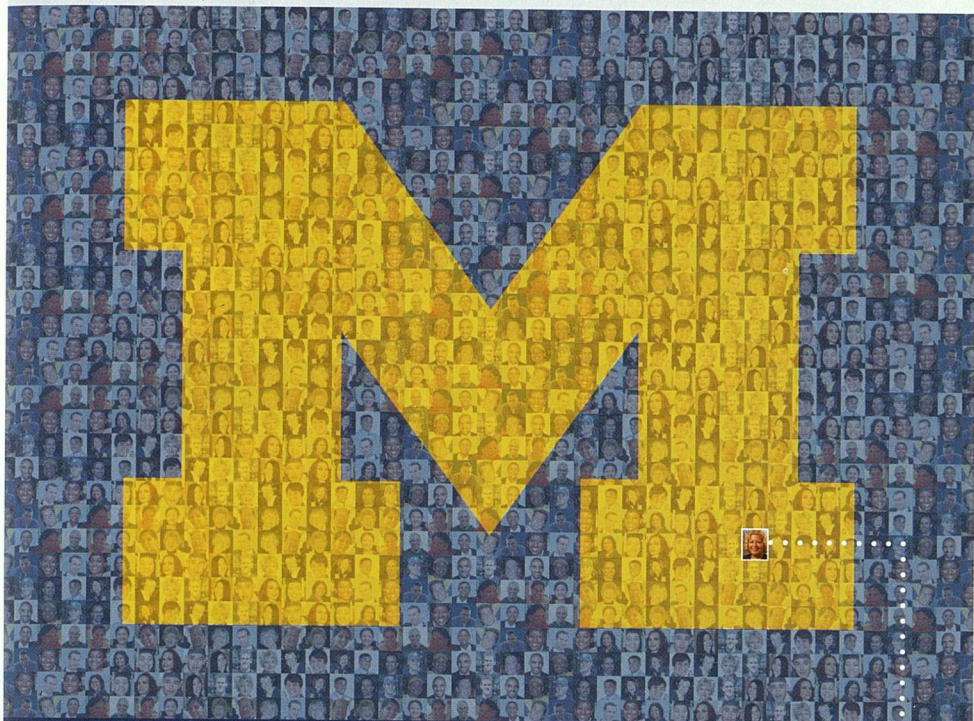
Clarinet

Nina Stern
Laura Spino

Horn

Hermann Ebner
Suzette Moriarty

Who's in your alumni network?



More than 479,999 Wolverines around the world—plus Christine Alcser, '91

Meet Christine.

Favorite Michigan Memory:

Giving campus tours to prospective students; I loved sharing Michigan legends and lore and seeing the excitement on their faces as they tried to appear cool!

Best Campus Hangout:

I have to pick Dominick's. Fresh sangrias on the back porch while chatting with friends. What's not to love?

Coollest Member Benefit:

Why just one? I have two I can think of off the top of my head. Michigan Alumnus magazine, which is a great way to keep up with campus and alumni news, and alumni connections—U-M has some of the most amazing and interesting alumni I have ever had the pleasure to meet and work with.

I Joined the Alumni Association:

To support my alma mater and network with fellow Michigan grads.

Alumni Association membership is the best way to support and connect with the Michigan alumni network—*your network*—more than 480,000 strong.

Learn more at umalumni.com/membership



ALUMNI ASSOCIATION
UNIVERSITY OF MICHIGAN



RED HAWK
BAR & GRILL

Open Late Thursday, Friday & Saturday

316 S. State Street Full Service
@ North University Full Menu
734-994-4004 Full Bar

www.redhawkannarbor.com

revive

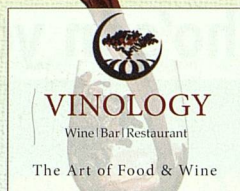
café w/ fresh food • coffee • beer and wine

replenish

market w/ beer • wine • essential groceries

619 East University @ Zargon Place

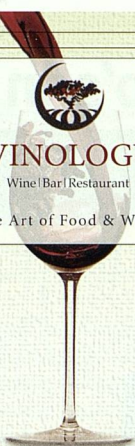
734-332-3366 • www.revive-replenish.com



VINOLOGY

Wine | Bar | Restaurant

The Art of Food & Wine



EAT | DRINK | TALK

Vinology of Ann Arbor
Wine|Bar|Restaurant

110 South Main Street
Ann Arbor, MI
734.222.9841
vinowinebars.net



dentistry
as fine
art



DONALDSON
AND **GUENTHER**

Expertise in sedation • implants • cosmetics • complex restoration • root canals • sleep apnea

dgdent.com | (734) 971-3450

3100 Eisenhower, Ann Arbor

UMS/Experience

UMS EDUCATION & COMMUNITY ENGAGEMENT PROGRAMS

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and the performing arts, while Community Engagement draws people together around the arts and raises awareness of the positive impact the performing arts can have on the quality of life in our region. The program creates and presents the

highest quality arts education and community engagement experiences to a broad spectrum of participants, proceeding in the spirit of partnership and collaboration.

Details about all educational and residency events are posted online approximately one month before the performance date. Join UMS E-news to receive updated event information via e-mail. For immediate information, please contact umsed@umich.edu, or call the numbers listed on the following pages.

Performing Arts = You.

You conduct symphonies in your car. You sing in the shower. You have a happy dance. You are more than ready to take the plunge and immerse yourself in the performing arts, to blur the boundaries between patron and participant, consumer and creator. To add fuel to your creative fire, UMS has a truly fantastic line-up of workshops, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. A sampling of what's coming this fall:

The Essential Samuel Beckett

Tuesday, October 25, 7:00 pm; Ann Arbor District Library, Downtown Branch (343 S. Fifth Avenue) Theater historian and Samuel Beckett specialist Enoch Brater presents an overview of the life and works of playwright Samuel Beckett, his influence upon modern theater, and the landmark productions of Beckett's works staged by the Gate Theatre of Dublin.

Why Renegade?

Monday, November 14, 7-9:00 pm; Ann Arbor District Library, Downtown Branch (343 S. Fifth Avenue); Multipurpose Room. Renegade: a rebel, someone who breaks with customs—and the idea behind UMS's 10-week, 10-performance winter series focusing on innovation and experimentation in the performing arts. UMS artistic programming director Michael Kondziolka and a panel of special guests will lead a conversation about UMS's "Renegade" series and the significance of artistic renegades.

UMS on Film

U-M Museum of Art Helmut Stern Auditorium (525 S. State Street). A film series expanding our understanding of the artists and cultures represented on the UMS season that reveals the emotions and ideas behind the creative process.

Fauborg Tremé: The Untold Story of Black New Orleans

(2008, Dawn Logsdon, 69 min.)

Tuesday, October 11, 7:00 pm.

During slavery, Faubourg Tremé was home to the largest community of free Black people in the Deep South and a hotbed of political ferment. Executive producer Wynton Marsalis.

AnDa Union: From the Steppes to the City

(2011, Sophie Lascelles and Tim Pearce)

Tuesday, November 8, 7:00 pm.

Filmmakers Sophie Lascelles and Tim Pearce preview their work-in-progress documentary which follows AnDa Union, a group of 14 musicians who all hail from the Xilingol Grassland area of Inner Mongolia, a semi-autonomous region of China.

Absolute Wilson

(2006, Katharina Otto-Bernstein, 105 min.)

Tuesday, January 10, 7:00 pm.

Absolute Wilson chronicles the epic life, times, and creative genius of *Einstein on the Beach* director Robert Wilson.

ADULT, UNIVERSITY, & COMMUNITY PROGRAMS

Please call 734.615.4077 or e-mail umsed@umich.edu for more information.

Public Programs

Through public events and contextual material, UMS creates an array of entry points that explore the diversity of artists, art forms, ideas, and cultures represented on the UMS season. These are grouped into four categories:

- **Immersive:** Experiences that connect deeply with the current mainstage season, including public interactions with artists, master classes, and lectures/panels with artistic and cultural experts
- **Exploratory:** Educational programs that more broadly explore the ideas, cultures, and values behind artistic work, and the history and tradition of artistic genres, including discussion groups, book clubs, and film screenings
- **Interactive:** Opportunities for audiences to experiment with their own creativity and participate in the performing arts, including jam sessions, DIY workshops, and movement classes, as well as community receptions that provide a relaxed setting for audiences to network and socialize with each other and with artists
- **Contextual:** Background material and multimedia content that audiences can delve into anytime before or after a performance

University Connections

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 students to attend UMS performances at significantly discounted rates (see ticket discount information on page i20). Each year, 18,000 students attend UMS events and collectively save \$375,000 on tickets through our discount programs.

• Arts & Eats

Mix, mingle, and unwind with your friends at Arts & Eats. Your \$15 performance ticket includes exclusive access to a soirée with music, food, and conversation-starters designed to keep you talking long after the curtains close. Tickets at www.ums.org/students or in person at the Michigan League Ticket Office. Limit two Arts & Eats tickets per student.

2011/12 Arts & Eats:

- *The Infernal Comedy* with John Malkovich, Sat 10/1
- Cloud Gate Dance Theatre of Taiwan, Fri 10/21
- *A Night in Treme: The Musical Majesty of New Orleans*, Fri 11/11
- *Handel's Messiah*, Sat 12/3
- *Einstein on the Beach*, Fri 1/20
- Random Dance, Sat 2/18
- American Mavericks: San Francisco Symphony, Thu 3/22
- Cheikh Lô, Fri 4/13

Sponsored by



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

• Internships and College Work-Study Jobs

Internships and College Work-Study jobs 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 kmabrown@umich.edu or visit www.ums.org.

• UMS Student Committee

Do you believe in the transformative power of the performing arts? Looking for a way to give back and pick up some resume-building experiences while you're at it? UMS is a non-profit organization that

relies heavily on volunteer support to continue to bring world-class performing artists to Ann Arbor. Be a part of what we do by joining the UMS Student Committee. Here, you'll have an opportunity to see arts administration happening on the ground level and assist with student focused marketing and event planning. Student Committee members also have the opportunity to assist in content creation for our conversation-based website, www.umsLOBBY.org, and participate in other fantastic volunteer opportunities.

E-mail us to join the fun: umssboard@umich.edu.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 11/12 season.



YOUTH & TEENS

Please call 734.615.0122 or e-mail 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.

•2011/12 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 2011/12 season features the following performances for school audiences: AnDa Union, *A Night in Treme: The Musical Majesty of New Orleans*, Sphinx Junior Division Honors Concert, Chamber Ensemble of the Shanghai Chinese Orchestra, Sweet Honey In The Rock, San Francisco Symphony, and Zakir Hussain and Masters of Percussion.

• 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

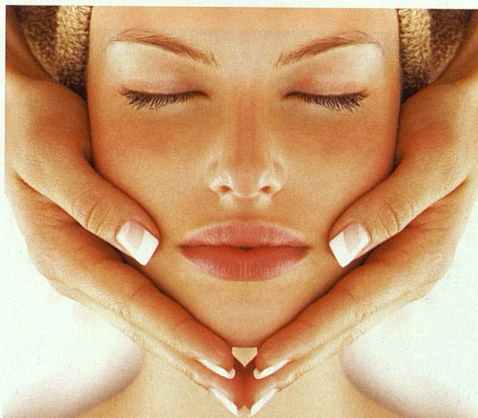
Teacher Appreciation Month!

February 2012 is Teacher Appreciation Month. Visit www.ums.org/education for special ticket discount information.

in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.

• 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.



from the center of the storm to the center of you.

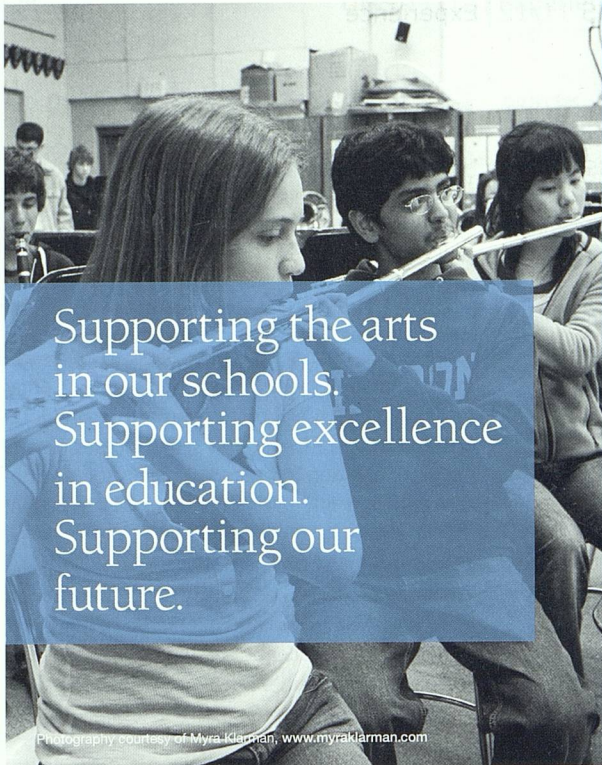


From full body massages to skin care treatments to waxing and nail services, the Bellanina day spa is an indulgent escape from the everyday.

Come and spa...

Gift cards available anytime at www.BellaninaDaySpa.com

201 N. Fourth Ave. | Ann Arbor | 734-327-1000 | www.bellanina.com



Supporting the arts
in our schools.
Supporting excellence
in education.
Supporting our
future.

Photography courtesy of Myra Klarman, www.myra Klarman.com



Now more than ever, private funding can help maintain excellence in Ann Arbor Public Schools. We are proud to support instrumental music in all of our elementary schools and congratulate Pioneer High School on their 2011 National Grammy Signature School Award. Helping the future sound exceptional.



ANN ARBOR PUBLIC SCHOOLS
**Educational
Foundation**

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

Smith Haughey and its attorneys proudly support the...

University Musical Society

Our Ann Arbor Attorneys:

CHERYL CHANDLER

GARY ELLER

DALE HEBERT

KAREN HOCKSTAD

SHARON KELLY

VERONIQUE LIEM

WILLIAM McCANDLESS

EDWARD STEIN

DANIELLE SUSER



**SMITH HAUGHEY
RICE & ROEGGE**

ATTORNEYS AT LAW

213 S. Ashley, Ste. 400
Ann Arbor, MI 48104
734-213-8000

www.shrr.com



• Teacher Advisory Committee

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

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw 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 i20), 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 Friday, May 11, 2012 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.

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. The 2011/12 UMS Family Series includes special one-hour performances by Dan Zanes & Friends.

UMS Family Series is sponsored by **TOYOTA**

Education Program Supporters

Reflects gifts made during fiscal year 2011 as of June 30, 2011.



**Ford Motor Company Fund
and Community Services**

The Andrew W. Mellon Foundation University of Michigan

Anonymous
Arts at Michigan
Arts Midwest's Performing Arts Fund
Association of Performing Arts Presenters
Bank of Ann Arbor
Rachel Bendit and Mark Bernstein
The Dan Cameron Family Foundation/
Alan and Swanna Sattiel
CFI Group
Community Foundation for Southeast
Michigan
Confucius Institute at the University of
Michigan
Doris Duke Charitable Foundation
Doris Duke Charitable Foundation
Endowment Fund
DTE Energy Foundation
The Esperance Family Foundation
Jo-Anna and David Featherman
Maxine and Stuart Frankel
David and Phyllis Herzog Endowment
Fund
The Japan Foundation
JazzNet Endowment
W.K. Kellogg Foundation
John S. and James L. Knight Foundation
Rani Kotha and Howard Hu
Mardi Gras Fund
Masco Corporation Foundation
Michigan Council for Arts and Cultural
Affairs
THE MOSAIC FOUNDATION [of R. &
P. Heydon]
National Dance Project of the New
England Foundation for the Arts
National Endowment for the Arts
Sarah and Dan Nicoli
Quincy and Rob Northrup
Prudence and Annon Rosenthal K-12
Education Endowment Fund
Stout Systems
Karen and David Stutz
Target
Toyota
UMS Advisory Committee
University of Michigan Center for
Chinese Studies
University of Michigan Credit Union
University of Michigan Health System
U-M Office of the Senior Vice Provost
for Academic Affairs
U-M Office of the Vice President for
Research
Wallace Endowment Fund



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

WE COVER MICHIGAN
LIKE ORANGE BARRELS
IN SUMMERTIME.


Michigan Radio is proud to support
the University Musical Society.

Understand Michigan...

NEWS • POLITICS • ARTS • BUSINESS • ENVIRONMENT



91.7 FM Ann Arbor/Detroit
michiganradio.org


Your NPR news station 




THE
GILMORE

2012

April 26 - May 12 · TheGilmore.org




hum, move
& groove

at 

SILVER
MAPLES
OF CHELSEA

(734) 475-4111

www.silvermaples.org 

Locally Owned, Non-Profit Jointly Sponsored by the Chelsea-Area Wellness Foundation and United Methodist Retirement Communities, Inc.

UMS/Support

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

CORPORATE SPONSORSHIP AND ADVERTISING

Sponsorship

As a UMS corporate sponsor, your business comes to the attention of an educated, diverse, and loyal audience of performing arts lovers from throughout southeastern Michigan. You make possible one of our community's greatest assets, and receive valuable benefits for your investment. For example, UMS offers a range of programs that, depending on your level of support provide a unique venue for:

- Cultivating clients
- Recruiting top talent
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Enhancing corporate image
- Making highly visible links with award-winning education programs
- Rewarding employees

For more information, please call 734.647.1176.

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 734.647.1176 to learn how your business can benefit from advertising in the UMS program book.

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 i36 or call 734.647.1175.



Confucius Institute
at the University
of Michigan



密歇根大学孔子学院

We are proud to collaborate with the University Musical Society in the 2011-2012 season and look forward to many more years of fruitful partnership.

The **Confucius Institute at the University of Michigan** is your gateway to Chinese arts and cultures. Please contact us for details of upcoming exhibitions, lectures, performances and other events.

715 N. University, Suite 201 • Ann Arbor, MI 48104 USA
Phone: 734.764.8888 • Fax: 734.764.0808
confucius@umich.edu • <http://confucius.umich.edu>

UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of over 80 volunteers who contribute over 7,500 hours of service to UMS each year. The Advisory Committee champions the mission and advances the goals of UMS 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 & Community Engagement committee, ushering at UMS youth performances, and partnerships with various U-M and community groups.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. Upcoming events include:

- **17th Annual Ford Honors Gala**

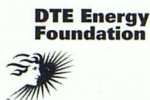
Violinist Joshua Bell and the Academy of St. Martin in the Fields will receive the 2012 UMS Distinguished Artist Award in a brief ceremony as part of their season-ending concert on Sunday, April 22, 2012. The UMS Advisory Committee organizes a Gala event around the performance, including the presentation of the DTE Energy Foundation Educator and School of the Year Awards, to raise funds for UMS's Education & Community Engagement Programs. Tickets for the concert are available now; information about purchasing tickets for the Gala will be available later this fall at www.ums.org.

The Ford Honors Program recognizes the longtime generous support of UMS's Education Program by Ford Motor Company Fund and Community Services.



**Ford Motor Company Fund
and Community Services**

DTE Energy Foundation
Educator and School of the
Year Awards are sponsored by



- **Seventh Annual *On the Road* with UMS**

Held in September as a launch to the UMS season, more than 300 people annually enjoy an evening of food, music, and silent and live auctions. The 2011 event was held at the A. Alfred Taubman Biomedical Science Research Building.

- **Advisory Presents...**

These social and educational opportunities fall into three categories: Advisory Nights—casual events in members' homes or a specialized gathering in a community location; Artful Encounters—events incorporating the relationship between the visual and performing arts; and Unique Experiences—special opportunities for Advisory Committee members and friends to enjoy themed activities that will typically include a dining experience.

For more information on events being planned for this season, or if you are interested in joining the Advisory Committee, please call 734.647.8009.

PHOTOGRAPHY

Professional photography services by Mark Gjukich



Ann Arbor based
photographer and
proud supporter of
UMS. Specializing in
many styles, including:

- Event
- Family
- Wedding
- Engagement
- Portraiture
- Corporate
- Advertising
- Restorations
- Fine Art

MARKGJ.COM

734.645.0707

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.

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

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

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

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

Address _____

City _____ State _____ Zip _____

Day Phone _____ Eve. Phone _____ E-mail _____

Comments or Questions _____

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

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

Account _____ Expiration Date _____

Signature _____

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

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

THANK YOU!

UMS has been able to present world-class performances and programs for 133 years because of the loyalty of our donors, many of whom have made multiple gifts to the organization over a number of years. In particular, there are several individuals, corporations, foundations, and government agencies that have provided significant leadership support to the organization over time, enabling UMS to engage more audience members, provide education programs, and expand our offerings. We recognize here those donors whose cumulative giving to UMS totals \$500,000 or more.

Anonymous

Linda and Maurice Binkow

Doris Duke Charitable Foundation

Ford Motor Company Fund and Community Services

Forest Health Services

The Andrew Mellon Foundation

Michigan Council for Arts and Cultural Affairs

National Endowment for the Arts

Pfizer, Inc.

Randall and Mary Pittman

Estate of Mary Romig-deYoung

Herbert E. Sloan, Jr., MD

The Wallace Foundation

ANNUAL FUND SUPPORT

JULY 1, 2010 – JUNE 30, 2011

The cost of presenting world-class performances and educational 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. The following list includes donors who made gifts to UMS between July 1, 2010 and June 30, 2011. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Please call 734.647.1175 with any errors or omissions. *Indicates the donor made a contribution to a UMS Endowment Fund

DIRECTOR

(\$100,000 or more)

Association of Performing Arts Presenters
Doris Duke Charitable Foundation
Ford Motor Company Fund and
Community Services
Forest Health Services
Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation
National Endowment for the Arts
Randall and Mary Pittman
University of Michigan Health System

SOLOIST

(\$50,000-\$99,999)

Anonymous
*Anonymous
Community Foundation for Southeast Michigan
DTE Energy Foundation
Esperance Family Foundation

MAESTRO

(\$20,000-\$49,999)

*Anonymous
Mary and Brian Campbell
in memory of Herbert Amster
David and Phyllis Herzig
W.K. Kellogg Foundation
KeyBank
Masco Corporation Foundation
Jane and Edward Schukak
Dennis and Ellie Serras
Toyota
University of Michigan Office of the Provost
University of Michigan Office of the Vice President
for Research

VIRTUOSO

(\$10,000-\$19,999)

Arts Midwest's Performing Arts Fund
Emily Bandera MD
Bank of Ann Arbor
Linda and Maurice Binkow Philanthropic Fund
DJ and Dieter Boehm
Carl and Isabelle Brauer Fund
Confucius Institute at the University of Michigan
Alice B. Dobson
Charles H. Gershenson Trust
Global Educational Excellence
Richard and Linda Greene
*Susan and Richard Gutow
The Japan Foundation
John S. and James L. Knight Foundation
Rani Kotha and Dr. Howard Hu
Robert and Pearson Macek
Mrs. Robert E. Meredith
Michigan Council for Arts and Cultural Affairs
Donald L. Morelock
NEA Jazz Masters Live
Gilbert Omenn and Martha Darling
Laurence and Beverly Price
Retirement Income Solutions
Sesi Lincoln-Mercury
Joe and Yvonne Sesi
*James and Nancy Stanley
University of Michigan Credit Union
Dody Viola
*Marina and Robert Whitman
Ann and Clayton Wilhite

CONCERTMASTER

(\$7,500-\$9,999)

*Jerry and Gloria Abrams
Amgen Foundation
Carol Amster

Rachel Bendit and Mark Bernstein
 Edward Surovell Realtors
 Ilene H. Forsyth
 GlaxoSmithKline Foundation
 Anne and Paul Glendon
 *Debbie and Norman Herbert
 Michigan Critical Care Consultants, Inc.
 Prue and Ami Rosenthal
 Doug and Sharon Rothwell
 Linda Samuelson and Joel Howell
 Natalie and Edward Surovell
 The Zelenock Family
 in memory of Mary Kate Zelenock

PRODUCER

(\$5,000-\$7,499)

Michael Allemang and Janis Bobrin
 Ann Arbor Automotive
 Anonymous
 Janet and Arnold Aronoff
 Arts at Michigan
 Gary Boren
 Mary Sue and Kenneth Coleman
 Comerica Bank
 Dennis Dahlmann and Patricia Garcia
 The Herbert and Junia Doan Foundation
 Jim and Patsy Donahey
 Faber Piano Institute
 David and Jo-Anna Featherman
 Ken and Penny Fischer
 Eugene and Emily Grant Family Foundation
 Carl Herstein and Charlene Mosher Herstein
 Honigman Miller Schwartz and Cohn, LLP
 Issa Foundation
 Verne and Judy Istock
 David and Sally Pyne Kennedy
 Wally and Robert Klein
 Dr. and Mrs. Jerry Kolins
 Richard and Carolyn Lineback
 Debby and Tom McMullen
 McMullen Properties
 Miller, Canfield, Paddock and Stone, P.L.C.
 THE MOSAIC FOUNDATION (of R. & P. Heydon)
 Drs. Barbara and Stephen Munk
 *Eleanor Pollack
 Phil and Kathy Power
 Rosalie Edwards/Vibrant Ann Arbor Fund
 Herbert and Ernestine Ruben
 Loretta Skewes
 John W. and Gail Ferguson Stout
 Stout Systems
 Karen and David Stutz
 Jim Toy
 *Susan B. Ullrich
 *Glenn Watkins
 Robert O. and Darragh H. Weisman
 Max Wicha and Sheila Crowley
 Marion T. Wirick and James N. Morgan

**PASSIONATE
 PERFORMANCE**

For 25 years, music was her life, but she is just as passionate about her career in real estate. As one of the area's leading real estate professionals, Maryanne puts everything she has into helping others with one of the most important investments of their lives: a home. Whether on stage or helping her clients with all their real estate needs, you can be sure Maryanne is Putting a Passion Into Her Performance. Maryanne Telese can help make your next move in Ann Arbor your best yet.

**MARYANNE TELESE,
 REALTOR®**

CELLULAR

734.645.3065

WEB SITE

www.maryannetelese.com

E-MAIL

mteleserealtor1@aol.com



EDWARD
 SUROVELL
 REALTORS

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

Jim and Barbara Adams
Barbara A. Anderson and
John H. Romani
Anonymous
Essel and Menacka Bailey
Bradford and Lydia Bates
Kathy Benton and Robert Brown
Edward and Mary Cady
Valerie and David Canter
*Jean and Ken Casey
Julia Donovan Darlow and
John Corbett O'Meara
Stephen and Rosamund Forrest
*Sid Gilman and Carol Barbour
Samuel and Marilyn Krimm
Donald J. Lewis and
Carolyn Dana Lewis
Jeffrey Mason and Janet Nez
*Natalie Matovinovic
Ernest and Adèle McCarus
Montague Foundation
Dan and Sarah Nicoli
Virginia and Gordon Nordby
Robert and Quincy Northrup
Stephen and Elizabeth Palms
David N. Parsigian
John and Dot Reed
Craig and Sue Sincok,
Avfuel Corporation
Lois A. Theis
Karl and Karen Weick

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

Anonymous
Robert and Wanda Bartlett
Anne Beaubien and Phil Berry
Harry and Kathryn Benford
Suzanne A. and Frederick J. Beutler
Charles and Linda Borgsdorf
Dale E. and Nancy M. Briggs
Jeannine and Robert Buchanan
Carolyn M. Carthy and
Thomas H. Haug
Pat and George Chatas
Anne and Howard Cooper
Dan Cameron Family Foundation
Delta Air Lines, Inc.
Dallas C. Dort and Sharon Peterson
John Dryden and Diana Raimi
*John R. Edman and Betty B. Edman
Sara and Michael Frank
Thomas and Barbara Gelehrter
William and Ruth Gilkey
Tom and Katherine Goldberg
John and Helen Griffith
Diane S. Hoff
Robert and Beatrice Kahn
Jim and Pat Kennedy
Tom and Connie Kinnear
Diane Kirkpatrick
Philip and Kathryn Klintworth
Ted and Wendy Lawrence

Leo and Kathy Legatski
Edwin and Catherine Marcus
M. Haskell and
Jan Barney Newman
Jim and Bonnie Reece
Duane and Katie Renken
Corliss and Jerry Rosenberg
Dr. Nathaniel H. Rowe and
Melody K. Rowe
Alan and Swanna Salties
Muaiad and Aida Shihadeh
Susan M. Smith and Robert H. Gray
Richard and Susan Snyder
Lewis and Judy Tann
Elise Weisbach
Ronald and Eileen Weiser
Roy and JoAn Wetzel

PATRON**(\$1,000-\$2,499)**

3 Point Machine, Inc.
Wadad Abed
Abracadabra Jewelry/Gem Gallery
Bonnie Ackley
Jim and Jill Adams/
Quest Productions
Bernard and Raquel Agranoff
Robert and Katherine Aldrich
Michael and Suzan Alexander
Christine W. Alvey
Dr. and Mrs. David G. Anderson
Anonymous
Dr. and Mrs. Rudi Ansbacher
Harlene and Henry Appelman
Bob and Martha Ause
Jonathan Ayers and
Teresa Gallagher
Reg and Pat Baker
John and Ginny Bareham
Norman E. Barnett
Ralph P. Beebe
Cecilia Benner
Linda and Ronald Benson
Dr. Rosemary R. Berardi
James K. and Lynda W. Berg
Raymond and Janet Bernreuter
Joan A. Binkow
Blue Nile Restaurant
Michael Boehnke and
Betsy Foxman
Margaret and Howard Bond
Robert and Susan Bonfield
Laurence and Grace Boxer
Dr. and Mrs. Ralph R. Bozell
in memory of Gertrude Wagner
June and Donald R. Brown
Barbara Everitt Bryant
Joan and Charley Burleigh
Amy and Jim Byrne
Barbara and Al Cain
Lou and Janet Callaway
H.D. Cameron
Jean W. Campbell
Janet and Bill Cassebaum
Tsun and Siu Ying Chang
J. Wehley and Patricia Chapman
Anne Chase
Dr. Kyung and Young Cho
Cheryl and Brian Clarkson
Hubert and Ellen Cohen
Phelps and Jean Connell
Connie and Jim Cook
Robin and Tim Damschroder
Susan Tuttle Darrow
Charles and Kathleen Davenport
Marylene Delbourg-Delphis
Andrzej and Cynthia Dlugosz
Molly Dobson
Stuart and Heather Dombey
Ivo Drury and Sun Hwa Kim
*Julia and Charles Eisendraith
Emil and Joan Engel
Johanna Epstein and Steven Katz
Ernst & Young Foundation
Margaret and John Faulkner
Eric Fearon and Kathy Cho
Yi-Tsi M. and Albert Feuerwerker
David Fink and Marina Mata
Susan Fisher and John Waidley
Food Art
Dan and Jill Francis
Donna and Randy Friedman
Leon and Marcia Friedman
Bill and Boc Fulton
Enid H. Galler
Lois Kennedy Gamble
Tom Gasloli
Prof. David M. Gates
Zita and Wayne Gillis
Karl and Karen Gotting
Cozette Grabb
Elizabeth Needham Graham
Dr. Robert A. Green
Leslie and Mary Ellen Guinn
Helen C. Hall
Steven and Sheila Hamp
Jeff Hannah and Nur Akcasu
Alice and Clifford Hart
David W. Heleniak
Sivana Heller
Carolyn B. Houston
Robert M. and Joan F. Howe
Eileen and Saul Hymans
Iris Drycleaners
Jean Jacobson
Wallie and Janet Jeffries
Timothy and Jo Wiese Johnson
Stevo and Susan Julius
David and Gretchen Kennard
George T. Killoran Living Trust
James and Carolyn Knaggs
Jim and Carolyn Knake
*Mary L. Kramer
Barbara and Ronald Kramer
Donald J. and Jeanne L. Kunz
David Lampe and Susan Rosegrant
*John Lawrence and
Jeanine De Lay
Mary Rabaut LeFauve
Carolyn and Paul Lichter
E. Daniel and Kay Long
Jean E. Long
John and Cheryl MacKrell
Martin and Jane Maehr
Michael and Melanie Mandell
Ann W. Martin and Russ Larson

Fran and Irwin Martin
Sally and Bill Martin
Marilyn Mason
Mary and Chandler Matthews
*Jerry A. and Deborah Orr May
Susan McClanahan and
Bill Zimmerman
Griff and Pat McDonald
Paul Morel and Linda Woodworth
Alan and Sheila Morgan
Melinda Morris
Cyril Moscow
Margaret and Randolph Nesse
William Nolting and
Donna Parmelee
Paula Novelli and Paul Lee
Mohammad and
J. Elizabeth Othman
Parag G. Patil, MD PhD
Judith Ann Pavitt
Sandra Penkalski and Rick Peshkin
Pfizer Foundation
Winnifred P. Pierce
Elaine and Bertram Pitt
Stephen and Bettina Pollock
Peter and Carol Polverini
Thomas Porter and
Kathleen Crispell
Richard and Mary Price
Mrs. Gardner Quarton
Anthony L. Reffells
Donald Regan and
Elizabeth Axelson
Malverne Reinhart
Jeff and Huda Karaman Rosen
Richard and Edie Rosenfeld
Karem and Lena Sakallah
Norma and Dick Sarns
Maya Savarino
Dr. Lynn Schachinger and
Dr. Sheryl Ulin
Ann and Tom Schriber
John J. H. Schwarz
Erik and Carol Serr
Michael and Janet Shatusky
Carl Simon and Bobbi Low
Nancy and Brooks Sitterley
The Skillman Foundation
Barbara Furin Sloat
*George Smillie and
Marysia Ostafin
Andrea and William Smith
Dr. Rodney Smith
Kelly and Ernie Sorini
Becki Spangler and Peyton Bland
Michael B. Staebler and
Jennifer R. Poteat
Gary and Diane Stahle
Heidi Stani-Wolski and
Thomas Dwyer
Lloyd and Ted St. Antoine
Lois Stegeman
Eric and Ines Storhok
Dr. and Mrs. Stanley Strasius
Don and Kate Sullivan
Charlotte B. Sundelson
Jan Svejnar
Target
Louise Taylor

Doris H. Terwilliger
 Louise Townley
 Jeff and Lisa Tulin-Silver
 Marianne Udow-Phillips and
 Bill Phillips
 Jack and Marilyn van der Velde
 John and Maureen Voorhees
 Florence S. Wagner
 Liina and Bob Wallin
 Shaomeng Wang and Ju-Yun Li
 Harvey and Robin Wax
 W. Scott Westerman, Jr.
 Dianne Widzinski and
 James Skupski, MD
 Max and Mary Wisgerhof
 Charles Witke and Aileen Gatten

William S. Demray
 Nancy and David Deromedi
 Michele Derr
 Linda Dintenfass and Ken Wiskinski
 Steve and Judy Dobson
 Bill and Julie Dunifon
 Peter and Grace Duren
 Kim and Darlene Eagle
 Harvey and Elly Falit
 Irene Fast
 Carol Finerman
 Clare M. Fingerle
 Esther M. Floyd
 Scott and Janet Fogler
 Mr. and Mrs. George W. Ford
 Chris and Dara Genteel
 Renate and Leonardas Gerulaitis
 Ronald Gibala and Janice Grichor
 *Mr. and Mrs. Charles and
 Janet Goss

Amey and Glenn Gottfried
 James and Marla Gousseff
 Grand Hotel
 Martha and Larry Gray
 Kenneth and Margaret Guire
 Keturah Thunder Haab
 Don Haefner and Cynthia Stewart
 Robert and Elizabeth Hamel
 Maryls Hamill
 Walt and Charlene Hancock
 Alan Harnik and

Prof. Gillian Feeley-Harnik
 Martin and Connie Harris
 Susan R. Harris
 Katherine D. Hein
 Dr. and Mrs. Michael Hertz
 Herb and Dee Hildebrandt
 Perry Irish Hodgson
 Hotel Bougainvillea
 Ralph M. Hulett

Ann D. Hungerman
 Dr. John B. Huntington
 Stuart and Maureen Isaac
 ISCIENCES, LLC
 Kent and Mary Johnson
 Mark and Madolyn Kaminski
 *Bob and Jeri Kelch
 Christopher Kendall and
 Susan Schilperoord

Rhea K. Kish
 David E. and Heidi Castleman Klein
 Jean and Arnold Kluge

Michael J. Kondziolka and
 Mathias-Philippe Florent Badin
 Chene Koppitz
 Dr. and Mrs. Melvyn Korobkin
 Barbara and Michael Kratchman
 Justine Kulka
 Jane F. Laird
 Marion and Jerry Lawrence
 Richard LeSueur
 Joan and Melvyn Levitsky
 David Baker Lewis

Gloria Lewis
 Marilyn and Marty Lindenauer
 Mark Lindley and Sandy Talbott
 *Lawrence and Rebecca Lohr
 William and Lois Lovejoy
 *Joan Lowenstein and
 Jonathan Trobe
 Fran Lyman
 Pamela J. MacKintosh

Nancy and Phil Margolis
 Betsy Y. Mark
 W. Harry Marsden
 John Martin and Molly Resnik
 Susan E. Martin
 Judythe and Roger Maugh
 Carole J. Mayer
 Margaret E. McCarthy
 Bill and Ginny McKeachie
 Bud McKenzie
 Barbara Meadows
 Warren and Hilda Merchant
 Merrill Lynch
 Bernice and Herman Merte
 Robert C. Metcalf
 Don and Lee Meyer
 Candy and Andy Mitchell
 Bert and Kathy Moberg
 Harry and Natalie Moblely
 Lester and Jeanne Monts
 Lewis and Kara Morgenstern
 Charles Moss and Dee Fenner
 Tom and Hedi Mulford
 Nacht, Roumel, Salvatore,
 Blanchard & Walker, P.C.
 Laura Nitzberg
 Marylen Oberman
 Kathleen I. Operhall
 Susan and Mark Orringer
 Norm and Charlotte Otto
 David and Andrea Page
 Brenda Paulsen and Doug Duwe
 Zoe and Joe Pearson
 Jack and Jean Pearce
 Evelyn Pickard
 Wallace and Barbara Prince
 *Peter Raitlon and Rebecca Scott
 Doug and Nancy Roosa
 Stephanie Rosenbaum
 Margaret and Haskell Rothstein
 Craig and Jan Ruff
 Lisa and Jonathan Rye
 Ina and Terry Sandalow
 Miriam Sandweiss
 Charles Schmitter and Allyn Ravitz
 Brian and Michelle Schrag
 David and Monica Schteingart
 John Scudder and Regan Knapp
 Matthew Shapiro and Susan Garetz
 Julie and Mike Shea
 Howard and Aliza Shevrin
 George and Gladys Shirley
 Dick and Sandy Simon
 Robert and Elaine Sims
 Don and Sue Sinta
 Irma J. Sklenar
 Tim and Marie Slottow
 Connie and Arthur Smith
 Gretchen Sopcak
 Steve and Diane Telian
 Ted and Eileen Thacker
 *Peter, Carrie and Emma Throm
 Fr. Lewis W. Towler
 *Claire and Jerry Turcotte
 *Rebecca Van Dyke
 Douglas and Andrea Van Houweling
 Tsuguyasu and Harue Wada
 Charles R. and Barbara H. Wallgren
 Jo Ann Ward
 Arthur and Renata Wasserman
 Lyndon Welch
 Iris and Fred Whitehouse

Reverend Francis E. Williams
 Gareth and Lauren Williams
 Richard C. Wilson
 Beth and I.W. Winsten
 Larry and Andi Wolf
 Dr. and Mrs. Robert Wolf
 Mary Jean and John Yablonky
 Kathryn and Richard Yarmain
 James and Gladys Young

ASSOCIATE

(\$250-\$499)

Ruth Addis and Marj Schloff
 Martha Agnew and Webster Smith
 Dr. Diane M. Agresta
 Jennie Allan and Marc Renouf
 Helen and David Aminoff
 Dave and Katie Andrea
 Ann Arbor Optometry
 Anonymous
 Phil and Lorie Arbour
 Frank Ascione
 Eric and Nancy Aupperle
 Dr. and Mrs. Jerald G. Bachman
 John and Lillian Back
 Richard W. Bailey and
 Julia Huttar Bailey
 Barbara and Daniel Balbach
 Jeffrey and Jennifer Barber
 Frank and Gail Beaver
 Gary Beckman and Karla Taylor
 Kenneth and Eileen Behmer
 Helen Berg
 Naren K. and Nishta G. Bhatia
 Jack Billi and Sheryl Hirsch
 Sara Billmann and Jeffrey Kuras
 William and Ilene Birge
 Jerry and Dody Blackstone
 Donald and Roberta Blitz
 Mr. Mark D. Bomia
 Jean Borkowski
 Victoria C. Botek and
 William M. Edwards
 Robert M. Bradley and
 Charlotte Mistretta
 Mike and Peggy Brand
 David and Sharon Brooks
 Gloria and Michael Brooks
 Christie Brown and Jerry Davis
 Monty and Mary Brown
 Morton B. and Raya Brown
 Pamela Brown MD
 Mr. and Mrs. W.R. Burt II
 Anthony and Jane Burton
 Thomas and Colleen Carey
 Margaret W. and Dennis B. Carroll
 Dennis J. Carter
 Michael Casher
 A. Craig Cattell
 Charles Stewart Mott Foundation
 Joan and Mark Chesler
 Mark Clague and Laura Jackson
 Coffee Express Co.
 George Collins and Paula Hencken
 Joe and Mary Pat Conen
 Carolyn and L. Thomas Conlin
 Conlin Travel
 Jue Coon
 Sue Coon and Linda Coon
 in honor of Dr. Minor J. Coon
 Arnold and Susan Coran
 Mrs. Katharine Cosovich
 Katherine and Clifford Cox
 Michael and Susan Bozell Craig
 Jean C. Crump
 John and Carolyn Culotta
 Jean Cunningham and
 Fawwaz Ulaby
 John G. and Mary R. Curtis

BENEFACTOR

(\$500-\$999)

Judith Abrams
 Roger Albin and Nili Tannenbaum
 Richard and Mona Alonzo
 Doug Anderson and
 Peggy McCracken
 John G. Anderson
 Catherine M. Andrea
 *Gail Annich and Douglas Chepeha
 Anonymous
 Armen Cleaners
 Penny and Arthur Ashe
 Laurence R. and Barbara K. Baker
 Lisa and Jim Baker
 David and Monika Barera
 Naba and Leha Barkakati
 Frank and Lindsay Tyas Bateman
 Astrid B. Beck
 Prof. and Mrs.

Erling Blöndal Bengtsson
 Linda Bennett and Bob Bagramian
 Richard S. Berger
 Ramon and

Peggyann Nowak Berguer
 L.S. Berlin and Jean McPhail
 John Blankley and Maureen Foley
 Beverly J. Bole

Bob and Sharon Bourdeau
 William R. Brashear
 Robert and Victoria Buckler
 Trudy and Jonathan Bulkley
 Lawrence and Valerie Bullen
 Susan and Oliver Cameron
 Brent and Valerie Carey
 Barbara Carr
 John Carver
 Casa Marbella

*Sue and Bill Chandler
 Samuel and Roberta Chappell
 Reginald and Beverly Ciokajlo
 Janice A. Clark
 Bob and Linda Cody
 Alice S. Cohen

Judy and Malcolm Cohen
 Jonathan Cohn MD
 Wayne and Melinda Colquitt
 Anne and Edward Comeau
 Malcolm and Nita Cox
 Dr. Roderick and Mr. Michael Crawford
 Roderick and Mary Ann Daane
 Connie D'Amato

Joseph Custer
 Judith Dart
 Sunil and Merial Das
 Davenport Insurance and Financial Services, Inc.
 Ed and Ellie Davidson
 Linda Davis and Bob Richter
 Michelle Deatrick and Steven Przybylski
 John Debnick
 Nicholas and Elena Delbanco
 Mary Dempsey and James Corbett
 Jocelyn DeWitt and Kurt Riegel
 Elizabeth Dexter
 Dr. and Mrs. Ron DiCecco
 Macdonald and Carolin Dick
 Kathryn Dominguez and James Hines
 Elizabeth Duelle
 Swati Dutta
 Eva and Wolf Duvernoy
 Gavin Eadie and Barbara Murphy
 James F. Eder
 Richard and Myrna Edgar
 Morgan and Sally Edwards
 Dr. Alan S. Eiser
 Mary Ann Faeth
 Stefan and Ruth Fajans
 Dr. and Mrs. S.-M. Farhat
 Michael and Michaelene Farrell
 Peter B. Fayroian
 Phil and Phyllis Fellin
 James and Flora Ferrara
 Robin D. Ferriby
 Jon and Kayne Ferrier
 Jean Fine
 Herschel and Adrienne Fink
 Sara Fink
 C. Peter and Bev A. Fischer
 Jacqueline and David Fischer
 Jerry and Cathie Fischer
 Harold and Billie Fischer
 Laurel Fisher
 Susan A. Fisher
 Arnold Fleischmann
 Pete and Priscilla Flintoft
 David Fox and Paula Bockenstedt
 Howard P. Fox
 Stewart Frank
 Doug and Lucia Freeth
 Tim and Stephanie Freeth
 Otto W. and Helga B. Freitag
 Susan Froelich and Richard Ingram
 Gail Fromes
 Jerrold A. and Nancy M. Frost
 Philip and Renée Frost
 Harriet Fusfeld
 Carol Gagliardi and David Flesher
 James and Barbara Garavaglia
 Sandra Gast and Gregory Kolecki
 Gates Au Sable Lodge
 Drs. Steve Geiringer and Karen Bantel
 *Beverly and Gerson Geltner
 Henry and Deborah Gerst
 Allan Gibbard and Beth Genné
 Elmer G. Gilbert and Lois M. Verbrugge
 J. Martin Gillespie and Tara Gillespie
 Beverly Jeanne Gildrow
 Maureen and David Ginsburg
 Ed and Mona Goldman
 Irwin J. Goldstein and Martha Mayo
 Mitch and Barb Goodkin
 Kathryn Goodson and John Hiefert
 Enid M. Gosling
 Patricia Gottfredson
 Michael L. Gowing
 Phyllis Gracie
 Steve and Carol Grafton
 Christopher and Elaine Graham
 *Lewis and Mary Green

Linda and Roger Grekin
 Raymond and Daphne Grew
 Mark and Susan Griffin
 Werner H. Griik
 Larry and Sandy Grisham
 Milton and Susan Gross
 Jane and Bob Grover
 Carl Guldberg
 Arthur W. Gulick
 Susan C. Guszynski and Gregory F. Mazure
 Talbot and Jan Hack
 George and Mary Haddad
 Michael C. Hammer
 Jeffrey L. Hauptman
 Daniel and Jane Hayes
 Jeanne and Michael Haynes
 Michele Heisler and Jamie Tappenden
 J. Lawrence Henkel and Jacqueline Stearns
 Alfred and Therese Hero
 Donald Hicks
 James and Anne Marie Hitchcock
 Dr. Lisa E. Holk
 Jane and Thomas Holland
 Ronald and Ann Holz
 Paul Hossler and Charlene Bignall
 Houghton Milffin Company
 James House and Wendy Fisher House
 Betty Hsiao
 Mabelle Hsueh
 Harry and Ruth Huff
 Alan and Karen Hunt
 Eugene and Margaret Ingram
 Keki and Alice Irani
 Richard and Suzette Isackson
 Esther Ann Jackson
 Joan L. and John H. Jackson
 Joachim and Christa Janecke
 Jerome Jelinek
 Mark and Linda Johnson
 Paul and Olga Johnson
 Paul and Meredith Jones
 Jonna Companies
 Prof. Fritz and Monica Kaenzig
 Olof Karlstrom and Olivia Maynard
 Herbert and Jane Kaufner
 Donald and Suzanne Kaul
 Alfred and Susan Kellam
 Deborah Keller-Cohen and Evan Cohen
 John Kennard, Jr.
 Nancy Keppelman and Michael Smerza
 Kerry Family Periodontics
 Roland and Jeanette Kibler
 Donald and Mary Kiel
 Paul and Leah Kileny
 Dana and Paul Kissner
 James and Jane Kister
 Shira and Steve Klein
 Hermine Roby Klingler
 Aric Knuth and Jim Leija
 Michael Koen
 Rosalie and Ron Koenig
 Joseph and Marilyn Koszozka
 Alan and Sandra Kortosja
 Brenda Krachenberg
 Sheryl and Richard Krasnow
 Gary and Barbara Krenz
 Mary Krieger
 Bert and Geraldine Kruse
 Ken and Maria Laberteaux
 Lucy and Ken Lang
 Margi Raver Lash and Robert Lash
 Neal and Anne Laurance
 Jean A. Lawton and James H. Ellis
 David Lebenbom
 John and Theresa Lee
 Sue Leong

Max Lepler
 Rachelle Lesko
 Joseph M. Saul and Lisa Leutheuser
 Myron and Bobbie Levine
 Lewis & Company
 Jacqueline H. Lewis
 Michael and Debra Lisull
 Daniel Little and Bernadette Lintz
 Len and Betty Lofstrom
 Julie M. Loftin
 Barbara and Michael Lott
 Drs. Michael and Jennifer Lukela
 Brigitte Maassen
 Donald and Jane MacQueen
 William and Julietta Malm
 Claire and Richard Malvin
 Scott and Kris Malý
 Melvin and Jean Manis
 H. L. Mason
 Matthew Mason and Renate Klass
 *Laurie McCauley and Jessy Grizzle
 Margaret and Harris McClamroch
 James H. McIntosh and Elaine K. Gazda
 Ralph R. McKee and Jean L. Wong
 Frances McSparran
 Donald and Marilyn Meier
 Liz and Art Messiter
 Joetta Mial
 Robin and Victor Miesel
 Gene and Lois Miller
 Carmen and Jack Miller
 Murray H. and Yetta R. Miller
 Myrna and Newell Miller
 Mark and Lesley Mozola
 Terence Roche Murphy
 Virginia Murphy and David Uhlmann
 Lisa Murray and Mike Gatty
 Jeffrey L. Myers and Eileen McMyler
 Drs. Louis and Julie Jaffee Nagel
 Gerry and Joanne Navarre
 Kay and Gayl Ness
 John and Ann Nicklas
 Susan and Richard Nisbett
 Christer E. and Outi Nordman
 *Fritz and Robert Oenel
 Elizabeth Ong
 Nancy and Patrick Paige
 Mara Palty
 William and Hedda Panzer
 Donna D. Park
 Anne Parsons and Donald Dietz
 Katherine Patridge
 Ara and Shirley Paul
 Wesen and William Peterson
 Don and Evonne Plantinga
 Richard Plewa and George Ferrell
 Susan Pollans and Alan Levy
 Bill and Diana Pratt
 Ann Preuss
 Karen and Berislav Primorac
 Mike and Lisa Psarouthakis
 Margaret Jane Radin and Phillip R. Coonce
 Patricia L. Randle and James R. Eng
 Stephen and Agnes Reading
 Martha Ream
 Ginny and Ray Reilly
 Carrol K. Robertsen
 Jonathan and Analá Rodgers
 Susan Rose
 Stephen and Tanis Rosoff
 Rosemarie Haig Rowney
 Carol Rugg and Richard Montmorency
 Omari Rush
 Linda and Leonard Sahn
 David Sarns and Agnes Moy-Sarns
 Michael and Kimm Sarosi
 Drs. Rosalyn Sarver and Stephen Rosenblum

Mike and Annmarie Savitski
 Albert J. and Jane L. Sayed
 Judith Scanlon
 Jochen and Helga Schacht
 Bonnie R. Schafer
 Betina Schlossberg
 Suzanne Schluenderberg
 David Schmidt
 Sue Schooner and Tom Wieder
 Harriet Selin
 David and Elvera Shappirio
 Bill and Chris Shell
 Judith and Ivan Sherrick
 Patrick and Carol Sherry
 Jean and Thomas Shope
 Bruce M. Siegan
 Scott and Joan Singer
 Anthony L. Smith
 Carl and Jari Smith
 David and Renate Smith
 Jonathan Smith
 Robert W. Smith
 Hanna Song and Peter Toogood
 Cheryl Soper
 Ralph and Anita Sosin
 Linda Spector and Peter Jacobson
 Doris and Larry Sperling
 Gretta Spier and Jonathan Rubin
 Jeff Spindler
 Katherine R. Spindler
 David and Ann Staiger
 Barbara Stark-Nemon and Barry Nemon
 Sally and Denny Stavros
 Christine Stead
 David and Carlin Stockson
 James L. Stoddard
 Nancy Bielby Sudia
 Jonathan Sugar and Nan Barbas
 Barbara and Donald Sugarman
 Rich and Diane Sullivan
 *Charlotte Sundelson
 Richard and June Swartz
 Brian and Lee Talbot
 Stephanie Teasley and Thomas Finholt
 Mark and Patricia Tessler
 Textron
 Denise Thal and David Scobey
 Betty M. Thompson
 Patricia and Terri Tompkins
 Hitomi Tonomura
 Janet E. and Randall C. Torno
 Alvan and Katharine Uhle
 Hugo and Karla Vandersypen
 *Thomas and Mary Wakefield
 David C. and Elizabeth A. Walker
 C. Glen and Edite B. Walter
 Enid Wasserman
 *Richard and Madelon Weber
 Deborah Webster and George Miller
 Jack and Jerry Weidenbach
 Mary Ann Whipple
 James B. and Mary F. White
 Leslie C. Whitfield
 Nancy Wiernik
 Lawrence and Mary Wise
 Charlotte A. Wolfe
 Stan and Pris Woollams
 World Kitchen, LLC
 *Frances A. Wright
 Erik and Lineke Zuiderweg
 Gail and David Zuk
 Thomas and Erin Zurbuchen

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

SAME EXTRAORDINARY MEDICINE.
NEW EXTRAORDINARY BUILDING.



The leaders and best are about to get even better with the opening of the new University of Michigan C.S. Mott Children's Hospital. This state-of-the-art facility will help us continue to evolve, transform and drive the future of children's medicine. All to deliver the best in patient- and family-centered care. That's the Michigan Difference. Join us for our open house on November 6. Details at mottchildren.org.



University of Michigan
C.S. Mott Children's Hospital

Endowed Funds

The future success of the University Musical Society is secured in part by income from UMS's endowment funds. 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
 Norman and Debbie Herbert Endowment Fund
 David and Phyllis Herzig Endowment Fund
 Ilene H. Forsyth Endowment Fund
 JazzNet Endowment Fund

William R. Kinney Endowment Fund
 Natalie Matovinović Endowment Fund
 Medical Community 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
 James and Nancy Stanley Endowment Fund
 Susan B. Ullrich 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 Fisher
 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. Zollar



HONIGMAN

Honigman and the attorneys in our
Ann Arbor office are pleased to support the
University Musical Society

Fernando Alberdi
Jennifer Anderson
Christopher Ballard
Cindy Bott
Audrey DiMarzo
Sean Etheridge
Tom Forster

Richard Hoeg
J. Michael Huget
Barbara Kaye
Kristopher Korvun
Leonard Niehoff
David Parsigian
Bea Swedlow

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

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

WKAR
CLASSICAL

+

WKAR
FOLK
ALLEY

+

WKAR
JAZZ

24/7 Online
WKAR.org/listen

Enjoy the best of NPR and PBS
on WKAR Radio and TV.

MICHIGAN STATE UNIVERSITY | College of Communication Arts and Sciences

WKAR

THE WORLD'S LARGEST FREE JAZZ FESTIVAL

33rd Annual
Detroit Jazz Festival
Labor Day Weekend
Aug. 31 – Sept. 3, 2012

detroit
Jazz
FESTIVAL

Become a member of the Rhythm Section for access to exclusive year-round events, reserved festival seating and other Detroit Jazz Festival perks at detroitjazzfest.com

DETROITJAZZFEST.COM



Prelude Dinners Fall 2011



Join us to learn more about the evening's concert and enjoy a delicious meal at Prelude Dinners before select UMS performances. Park early, dine with fellow patrons and learn more about the artists, the performance, or the historical context of the works from our renowned guest speakers. Dinners are held just steps away from the performance venues. Local caterer Food Art works culinary magic for each Prelude Dinner by offering fresh seasonal food, expertly prepared, artistically presented and professionally served. Each dinner ends with a brief educational program about the evening's artist, composer, or program.

Upcoming Prelude Dinners

**John Malkovich and Musica
Angelica Baroque Orchestra
The Infernal Comedy**

Saturday, October 1, 5:30 pm
Speaker: Frank Beaver

Audra McDonald, soprano
Friday, November 4, 5:30 pm
Speaker: Brent Wagner

London Philharmonic Orchestra
Tuesday, December 6, 5:30 pm
Speaker: Timothy Walker

For details, call **734.764.8489** or visit www.ums.org

TRIBUTE GIFTS

Contributions have been made in memory of the following people:

Herbert Amster
John Andrews
Nancy L. Ascione
Dr. Mel Barclay
Raymond Benner
Richard W. Cashin
Ellwood S. Derr
John S. Dobson
Jules and Frieda Eder
Sheree Falkauff
Sidney Fine
Frances Henkin Fingerhut
Margaret W. Fox
E. James Gamble
William James Herbert
Helen Louise (Arata)
Hertler, Class of '44
Virginia Crandall Hills
Dr. Julian T. Hoff

Ken Holmes
George Kalis
Linda Kartes
George Killoran
Bud Kulka
Robin Lowell
Carl J. Lutkehaus
Dr. Josip Matovinović
Valerie Meyer
Helen Nagy
Pat O'Connor
George Palty
James Pattridge
Ray and Ida Peck
Peter Pollack
Gwen and Emerson
Powrie
Robert Pratt
Steffi Reiss

Bruce J. Rogers
Nona R. Schneider
Edith Marie Snow
John C. Stegeman
Katherine Terrell Svejnar
Charles R. Tieman
Gertrude Wagner
Sidney Warschausky
Angela Dobson Welch
Eleanor Whelan
Eleanor Louise Wright
Barbara R. Wykes
Mary Kate Zelenock

Maxine and Stuart Frankel
Walt and Charlene Hancock
Anne Herrmann
Michael Kondziolka
Abigail Esther Marmor
Sharon Anne McAllister
Susan McClanahan
Donald Parrish
Omari Rush
Dennis Serras
Dr. and Mrs. Eugene
Silverman
James Stanley
James Woolliscroft MD

Contributions have been made in honor of the following people:
Dr. Minor J. "Jud" Coon
Ken and Penny Fischer

GIFTS IN-KIND

Abracadabra
Ann Arbor Civic Theatre
Ann Arbor District Library
Ann Arbor Symphony Orchestra
Anonymous
Sandy and Charlie Aquino
Phil and Lorie Arbour
Ayse's Turkish Café
Barbara B. Bach
Pat Bantle
Barnes Ace Hardware
Kathryn Bieda
Linda and Maurice Binkow
Lou and Janet Callaway
Casa Marbella
J. Wehrley and Patricia Chapman
Cheryl and Brian Clarkson
The Common Grill
Jon Desenberg
The Earle Restaurant
Sara and Bill Fink
Susan A. Fisher
Susan R. Fisher and John Waidley
Gates Au Sable Lodge
The Grand Hotel
Walt and Charlene Hancock
Gregory and Shelia Harden
Alice and Clifford Hart
David and Phyllis Herzig
Hotel Bougainvillea
Jean and Arnold Kluge
Jim and Carolyn Knaggs
Marc Raver Lash and
Robert Lash

Logan
Martin and Jane Maehr
Michael and Melanie Mandell
Mark Gjukich Photography
Fran and Irwin Martin
Liz and Art Messiter
Robin and Victor Miesel
Harry and Natalie Mobley
Morgan & York
THE MOSAIC FOUNDATION (of
R. & P. Heydon)
Bonita Neighbors
Nicola's Books
Gilbert Omenn and Martha
Darling
Steve and Betty Palms
Performance Network Theatre
Ruth Petit
The Quarter Bistro and Tavern
Quest Productions
Stephen and Tanis Rosoff
David Sarns and Agnes Moy Sarns
Sava's State Street Café
Paul and Penny Schreiber
Selo/Shevel Gallery
Becki Spangler and Peyton Bland
Karen and David Stutz
Ted and Eileen Thacker
Terry B's
Janet Torno
Louise Townley
The West End Grill
Whole Foods Market
Larry and Andi Wolf

MEMBER ORGANIZATIONS

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

A2YChamber
Americans for the Arts
Ann Arbor Area Convention &
Visitors Bureau
Arts Alliance of the Ann Arbor Area
ArtServe Michigan
Association of Performing Arts Presenters
BoardSource
Chamber Music America
Cultural Alliance of Southeastern Michigan
Dance/USA
Detroit Regional Chamber
International Society for the Performing Arts
Main Street Area Association
State Street Association
Think Local First



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.™

UMS ADVERTISERS

- i18** Alex Gulko Custom Jewelry
- i30** Ann Arbor Public Schools Educational Foundation
- i18** Ann Arbor Symphony Orchestra
- i6** Bank of Ann Arbor
- i29** Bellanina Day Spa
- i4** Charles Reinhart Company Realtors
- i16** Delta Airlines
- i46** Detroit Jazz Festival
- i26** Donaldson & Guenther
- i13** Edward Surovell Realtors
- i48** Food Art
- i45** Honigman Miller Schwartz and Cohn LLP
- i4** Howard Cooper Import Center
- i31** Iris Dry Cleaners
- i4** Jaffe, Raitt, Heuer & Weiss PC
- i48** La Pita Fresh
- i35** Mark Gjukich Photography
- i39** Marianne Telese, Realtor
- i32** Michigan Radio
- i24** Mir's Oriental Rugs
- i6** Performance Network
- i26** Red Hawk and Revive+ Replenish
- i48** Schokolad Chocolate Factory
- i16** Sheraton Ann Arbor
- i32** Silver Maples of Chelsea
- i30** Smith Haughey Rice & Roegge
- FC** The Dahlmann Campus Inn
- i32** The Gilmore
- i25** U-M Alumni Association
- i16** U-M Center for Chinese Studies
- i34** U-M Confucius Institute
- i43** U-M Health System
- i26** U-M Museum of Art
- BC** WEMU
- i6** WGTE
- i46** WKAR

FoodArt

CATERED AFFAIRS, INC.
734.428.1958 foodart.biz

10% OFF CATERING

**FREE UPGRADE
TO A COMBO
WITH THIS AD**


La Pita
FRESH
Mediterranean Grill

529 E. Liberty, Ann Arbor, MI 48104
734-997-7482

National Public Radio mixed with local public knowledge.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

What crosstown rivalry?

89.1

Proud to be UMS's media partner for the 2011-12 season

wemu.org

C O N N E C T I N G
A U D I E N C E S A N D
A R T I S T S I N
U N C O M M O N
A N D E N G A G I N G
E X P E R I E N C E S

UNIVERSITY MUSICAL SOCIETY OF THE

UNIVERSITY OF MICHIGAN, ANN ARBOR

