

HILL AUDITORIUM | 100 YEARS



UMS PROGRAM BOOK

FALL 2012 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical
to attract talent, entrepreneurs
and business growth.

We're partnering with communities
to create the kind of places where workers,
entrepreneurs,
and businesses want to locate,
invest and expand.

Find your sense of place in Pure Michigan.

PURE MICHIGAN®
Michigan Economic Development Corporation

BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2012-2013 season is full of exceptional, world-class, and truly inspiring performances.

**WELCOME TO THE UMS EXPERIENCE.
WE'RE GLAD YOU'RE PRESENT.
ENJOY THE PERFORMANCE.**



driving a brighter future

Ford Motor Company



For opening minds and engaging the community,
Ford salutes the University Musical Society Education
and Community Engagement Program.

www.community.ford.com

WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman
President, University of Michigan

"With exceptional performances, the 100-year anniversary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, we think this season will be something truly special. Thank you for being present."



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer
UMS President

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



A handwritten signature in black ink that reads "David J. Herzig".

David J. Herzig
Chair, UMS Board of Directors



SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

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

Fernando Alberdi
Jennifer Anderson
Christopher Ballard
Maurice Binkow
Cindy Bott
Audrey DiMarzo
Sean Etheridge

Tom Forster
Carl Herstein
Richard Hoeg
Ann Hollenbeck
J. Michael Huget
Barbara Kaye
Kristopher Korvun

Tara Mahoney
Cy Moscow
Leonard Nichoff
David Parsigian
Bea Swedlow
Bill Winsten

HONIGMAN.

Honigman Miller Schwartz and Cohn LLP

DETROIT ANN ARBOR LANSING OAKLAND COUNTY KALAMAZOO

WHAT WILL YOU DISCOVER?

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

BE PRESENT.

6
8
10

2012-2013 SEASON CALENDAR.
EDUCATION.
HISTORY.

LEADERSHIP.

14

UMS LEADERS.

THE EVENT PROGRAM.

25

THE EXPERIENCE.
THE PERFORMANCES.



SUPPORT.

31

GENEROUS UMS DONORS.

GENERAL INFO.

51
53
55

HOW DO I BUY TICKETS?
POLICIES.
GETTING INVOLVED.

2012-2013 SEASON CALENDAR.

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

SEP	21-22	Kidd Pivot: <i>The Tempest Replica</i>
	23	National Theatre Live: <i>The Curious Incident of the Dog in the Night-Time</i>
	27	Chicago Symphony Orchestra - Riccardo Muti, conductor
	28-29	Suzhou Kun Opera Theater of Jiangsu Province
OCT	4	Basiani
	6-7	Aspen Santa Fe Ballet
	10	Jerusalem Quartet
	11-13	Théâtre de la Ville: Ionesco's <i>Rhinocéros</i>
	20	Murray Perahia, piano
	27	Mariinsky Orchestra of St. Petersburg - Valery Gergiev, conductor
28	National Theatre Live: <i>Last of the Haussmans</i>	
NOV	11	Belcea Quartet
	16	Gilberto Gil
	17	Dave Holland Big Band
	28	National Theatre Live: <i>Timon of Athens</i>
DEC	1-2	Handel's <i>Messiah</i>
	8	Dianne Reeves Quartet with special guest Raul Midón

Artists, programs, and dates are subject to change. Please visit www.ums.org for an up-to-date season calendar.



Photo by Frank Stewart.

- JAN**
- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor
 17-18 Gabriel Kahane & Friends
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*
 25-26 Martha Graham Dance Company
 27 Mariachi Vargas de Tecalitlán
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- FEB**
- 1 Angélique Kidjo
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano
 10 National Theatre Live: *The Magistrate*
 14 The King's Singers
 15 Kodo
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*
 23-24 New York Philharmonic - Alan Gilbert, conductor
- MAR**
- 13 Artemis Quartet
 14 Anne-Sophie Mutter, violin
 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
- APR**
- 4 Darius Milhaud's *Oresteian Trilogy*
 University Symphony Orchestra
 UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles
 Kenneth Kiesler, conductor
 6 Esperanza Spalding Radio Music Society
 10-14 1927: *The Animals and Children Took to the Streets*
 12 Takács Quartet
 18 Bobby McFerrin: *spirit you all*
 20 Alison Balsom, trumpet, and the Scottish Ensemble
 24 Ragamala Dance: *Sacred Earth*
 27-28 SITI Company: *Trojan Women (after Euripides)*





WHAT CAN THE ARTS DO FOR YOU?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, 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.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit www.ums.org/learn

CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s 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. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we have maintained our reputation for artistic distinction and innovation.



100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances held throughout the season, as well as events, celebrations, educational activities, and more.

For more information on our venues, please visit www.ums.org/venues.

Congratulations, Ken Fischer.



2012 Winner of the
Mariam C. Noland
Award for Nonprofit
Leadership

Thank you for your leadership
of UMS, your contributions to
the nonprofit sector and to the
development of the next
generation of leaders in our
region and beyond.

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org

LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



UMS LEADERS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

ANONYMOUS

"UMS's presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing."



**DTE Energy
Foundation**



DTE ENERGY FOUNDATION

Fred Shell

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

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



**Ford Motor Company Fund
and Community Services**

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella

President, 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 UMS and acknowledge the important role it plays in our community."



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

Michael A. Finney

President and CEO,

Michigan Economic Development Corporation

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”

PURE MICHIGAN
Your trip begins at michigan.org



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”

UNIVERSITY OF MICHIGAN



UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz

Executive Vice President for Medical Affairs,

University of Michigan, and

CEO, 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 UMS 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!”

M
University of Michigan
Health System

UMS CORPORATE, FOUNDATION, GOVERNMENT AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and June 30, 2012.

PRODUCER: \$500,000 AND ABOVE



DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters
Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation



SOLOIST: \$50,000-\$99,999

Anonymous
Community Foundation for Southeast Michigan
The Power Foundation



MAESTRO: \$20,000-\$49,999

Charles H. Gershenson Trust
THE MOSAIC FOUNDATION (of R. & P. Heydon)
University of Michigan Office of the Vice President for Research
University of Michigan Office of the Senior Vice Provost for Academic Affairs



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

Cairn Foundation

University of Michigan Center for Chinese Studies

**CONCERTMASTER: \$5,000-\$9,999**

Rosalie Edwards/Vibrant Ann Arbor Fund

Pfizer Foundation

GlaxoSmithKline Foundation

Sarns Ann Arbor Fund

Eugene and Emily Grant Family Foundation

The Seattle Foundation

Mohamed and Hayat Issa/Issa Foundation

**DEVOTION TO THE ARTS, JULY 2011-JUNE 2016**

To help ensure the future of UMS, the following donors have made pledges that are payable over multiple years. We are grateful to these generous donors for their commitments.

\$500,000

Maxine and Stuart Frankel Foundation

\$100,000

Wally and Robert Klein

\$50,000

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

Dennis and Ellie Serras

Gilbert Omenn and Martha Darling

Glenn E. Watkins

Linda Samuelson and Joel Howell

Marina and Robert Whitman

Jane and Edward Schulak

Ann and Clayton Wilhite

\$25,000

Junia Doan

Dody Viola



UMS BOARD OF DIRECTORS

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

David J. Herzig,
Chair

Stephen G. Palms,
Vice Chair

Anne Glendon,
Secretary

David N. Parsigian,
Treasurer

Rachel Bendit
DJ Boehm

Janet Callaway

David Canter

Mark Clague

Mary Sue Coleman

Martha Darling

Julia Donovan Darlow

Monique Deschaine

Junia Doan

Stephen R. Forrest

Christopher 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

Cheryl L. Soper

Rick Sperling

Karen Jones Stutz

Patricia P. Green,
*Superintendent,
Ann Arbor Public Schools*

A. Douglas Rothwell,
Chair, Corporate Council

James C. Stanley,
Past Board Chair

Clayton E. Wilhite,
Chair, National Council

Eileen Thacker,
Chair, Advisory Committee

UMS SENATE

The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

Wadad Abed
 Robert G. Aldrich
 Michael C. Allemang
 Carol L. Amster
 Gail Davis-Barnes
 Kathleen Benton
 Lynda Berg
 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 Stegman 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
 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
 Phil Power
 John D. 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
 Ellie Serras
 Joseph A. Sesi
 Harold T. Shapiro
 George I. Shirley
 John O. Simpson
 Herbert Sloan
 Timothy P. Slottow
 Anthony L. Smith
 Carol Shalita Smokler
 Jorge A. Solis

Peter Sparling
 James C. Stanley
 Lois U. Stegeman
 Edward D. Surovell
 James L. Telfer
 Susan B. Ullrich
 Michael D. VanHermert
 Eileen Lappin Weiser
 B. Joseph White
 Marina v.N. Whitman
 Clayton E. Wilhite
 Iva M. Wilson
 Karen Wolff

UMS STAFF

The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

ADMINISTRATION & FINANCE

Kenneth C. Fischer
President

John B. Kennard, Jr.
Director of Administration

Kathy Brown
Executive Assistant

Beth Gilliland
*Tessitura Systems
Administrator*

Patricia Hayes
Financial Manager

John Peckham
*Information Systems
Manager*

DEVELOPMENT

Margie McKinley
Director of Development

Susan Bozell Craig
*Senior Manager of
Corporate Partnerships*

Rachelle Lesko
Development Coordinator

Lisa Michiko Murray
*Senior Manager
of Foundation &
Government Grants*

Joanne Navarre
*Manager of Annual
Giving*

Marnie Reid
*Senior Manager of
Individual Support*

Cindy Straub
*Associate Manager of
Volunteers & Special
Events*

EDUCATION & COMMUNITY ENGAGEMENT

James P. Leija
*Director of Education &
Community Engagement*

Mary Roeder
*Associate Manager of
Community Engagement*

Omari Rush
Education Manager

MARKETING & COMMUNICATIONS

Sara Billmann
*Director of Marketing &
Communications*

Sophia Kruz
Video Producer & Editor

Anna Prushinskaya
*Manager of New Media &
Online Initiatives*

Truly Render
*Press & Marketing
Manager*

PROGRAMMING & PRODUCTION

Michael J. Kondziolka
Director of Programming

Jeffrey Beyersdorf
Technical Director

Anne Grove
Artist Services Manager

Mark Jacobson
Programming Manager

Michael Michelin
Production Coordinator

Liz Stover
*Associate Programming
Manager*

TICKET OFFICE

Jenny Graf
Ticket Services Manager

Christina Bellows
Ticket Office Associate

Suzie Davidson
*Associate Ticket Services
Manager*

Kate Gorman
*Front-of-House
Coordinator*

Willie Sullivan
*Front-of-House/Ticket
Office Assistant*

Sarah Wilber
*Sales & Promotion
Specialist*

Dennis Carter, Bruce
Oshaben, Brian Roddy
Head Ushers

UMS CHORAL UNION

Jerry Blackstone
*Conductor & Music
Director*

George Case
Assistant Conductor

Kathleen Operhall
Chorus Manager

Nancy Paul
Librarian

Jean Schneider
Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

UMS STUDENTS

Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

Brendan Asante
Emily Barkakati
Justin Berkowitz
Catherine Cypert
Kari Dion
Brianna Dolce
Tim Hausler

Sigal Hemy
Lauren Jacob
Molly Jeszke
Scott Kloosterman
Kat Lawhead
Bryan Pansing
Anna Piotrowski

Charlie Reischl
Dereck Seay
Rhemé Sloan
Jason Spencer
Rachel Starnes
Sarah Suhadolnik
George Xue

UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

Clayton Wilhite,
Chair

Andrew Bernstein
Kathleen Charla
Jacqueline Davis
Marylene Delbourg-Delphis
John Edman
Janet Eilber

Barbara Fleischman
Maxine Frankel
Eugene Grant
Charles Hamlen
Katherine Hein
David Heleniak
Toni Hoover
Judy Istock
Patti Kenner

Elise Kirk
Wallis Klein
Jerry Kolins
Zarin Mehta
James Read
Herbert Ruben
James Stanley
Russell Willis Taylor
Bruce Tuchman

UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

A. Douglas Rothwell,
Chair

Albert Berriz
Bruce Brownlee
Robert Buckler
Robert Casalou
Richard L. DeVore

Nolan Finley
Stephen R. Forrest
Michele Hodges
Mary Kramer
Maud Lyon
David Parsigian
Vivian Pickard

Ora Pescovitz
Sharon Rothwell
Frederick E. Shell
Michael B. Staebler
James G. Vella
David Herzig, *Ex-Officio*



At Toyota,
we celebrate
differences.
And the people
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

© 2012

Our environmental reporting uses hybrid technology: intelligence and insight.

The Environment Report from Michigan Radio, every Tuesday and Thursday at 8:55 a.m. and 5:45 p.m.

Understand Michigan...

NEWS • POLITICS • ARTS • BUSINESS • ENVIRONMENT



91.7 FM Ann Arbor/Detroit
michiganradio.org

Your NPR news station **npr**

UMS TEACHER INSIGHT

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

Robin Bailey
Jennifer Burton
Jeff Gaynor

Neha Shah
Cynthia Page Bogen
Karen McDonald

Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

Eileen Thacker,
Chair

Gail Ferguson Stout,
Vice Chair

Audrey Schwimmer,
Secretary

Barb Shoffner,
Treasurer

Susan R. Fisher,
Past Chair

Zakiyyah Ali
Sandy Aquino
Lorie Arbour
Barbara Bach
Karen Bantel
Pat Bantle
Linda Bennett
Francine Bomar
Connie Rizzolo Brown
Janet Callaway
Dennis J. Carter
Cheryl Clarkson
Judy Cohen
Wendy Comstock
Linda Creps
Sheila Crowley

Jon Desenberg
Leslie Desmond
Sharon Peterson Dort
Julie Dunifon
Gloria J. Edwards
Michaelene Farrell
Sara Fink
Laurel Fisher
Rosamund Forrest
Kathy Goldberg
Ken Gray
Linda Grekin
Nan Griffith
Nicki Griffith
Jane Holland
Nancy Karp
Kendra Kerr
Freddi Kilburn
Russell Larson
Marci Raver Lash
Mary LeDuc
Joan Levitsky
Jean Long
Melanie Mandell
Ann Martin
Fran Martin
Robin Miesel
Natalie Mobley

Christina Mooney
Amy J. Moore
Benita Maria Murrel
Chaity Nath
Sarah Nicoli
Kathleen Nolan
Marjorie Oliver
Liz Othman
Elizabeth Palms
Lisa Patrell
Anna Peterson
Ruth Petit
Susan Pollans
Anne Preston
Polly Ricciardo
Nan Richter
Valerie A. Roedenbeck
William Shell
Arlene P. Shy
Ren Snyder
Becki Spangler
Linda Spector
Nancy Stanley
Louise Taylor
Louise Townley
Ebru Uras
Sarajane Winkelman

Non-local banks think UMS is a brand of antacids.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to provide the products and services the people of Ann Arbor need. 734-662-1600 or boaa.com.

How can we help you?

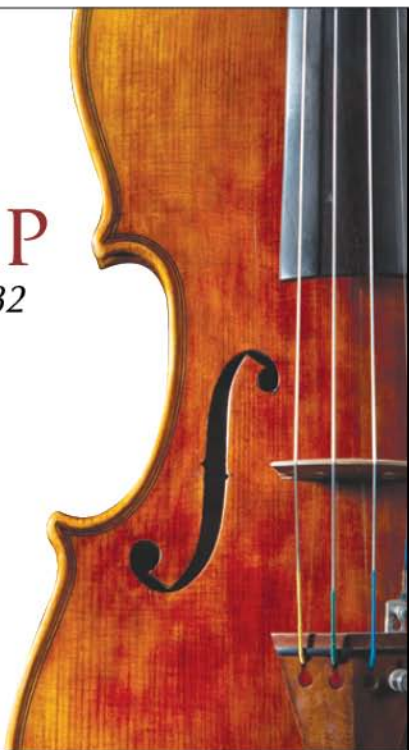


Member FDIC

LEADERSHIP
in Real Estate since 1982

EDWARD
SUROVELL
REALTORS
surovell.com

*Join us in supporting the
University Musical Society.*



THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

PRELUDE DINNERS.

Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.


SPECIAL CELEBRATION DINNER
Chicago Symphony Orchestra
Thursday, September 27, 5:30 pm
Speaker: Ken Fischer, UMS President

PRELUDE DINNERS
Mariinsky Orchestra
Saturday, October 27, 5:30 pm
Speaker: Inna Naroditskaya,
Associate Professor of Musicology,
Northwestern University


New York Philharmonic
Saturday, February 23, 5:30 pm
Speaker: Mark Clague, Associate
Professor of Music, U-M School of Music,
Theatre & Dance

Alison Balsom, trumpet, and the
Scottish Ensemble
Saturday, April 20, 5:30 pm
Speaker: TBD

For information and reservations,
call Rachele Lesko at 734.764.8489.



Sheraton
Ann Arbor
HOTEL



Front Row
Seats are
Better when
Shared

ums 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.

Reinhart

ReinhartRealtors.com



Proudly Supports
The University
Musical Society

Charles Reinhart Company Realtors 
The real estate leader in Ann Arbor for over 40 years

PLEASE CONSIDER THE FOLLOWING:

- ✂ Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.
- ✂ Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.
- ✂ **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.
- ✂ **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.
- ✂ Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.
- ✂ *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at an event.
- ✂ Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.
- ✂ Programs with **larger print** are available by asking an usher.
- ✂ We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.



Confucius Institute
at the University
of Michigan



密歇根大学孔子学院

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>

Bringing it all together

We are a local, independent, fee-only advisory firm.
Learn more about our team and strategies at:

www.risadvisory.com

734-769-7727



Retirement Income Solutions

Helping to grow and preserve your wealth

455 E. Eisenhower Parkway, Suite 300 Ann Arbor, Michigan 48108

THE EVENT PROGRAM.

THURSDAY, OCTOBER 4 THROUGH
SATURDAY, OCTOBER 13, 2012

- 03 **ENSEMBLE BASIANI**
Thursday, October 4, 7:30 pm
St. Francis of Assisi Catholic Church
- 11 **ASPEN SANTA FE BALLET**
Saturday, October 6, 1:00 pm (Family Performance)
Saturday, October 6, 8:00 pm
Sunday, October 7, 2:00 pm
Power Center
- 21 **JERUSALEM QUARTET**
Wednesday, October 10, 7:30 pm
Rackham Auditorium
- 29 **IONESCO'S *RHINOCÉROS***
THÉÂTRE DE LA VILLE
Thursday, October 11, 7:30 pm
Friday, October 12, 8:00 pm
Saturday, October 13, 8:00 pm
Power Center



GIVE THE GIFT OF A LIFETIME

UMS unleashes the power of the performing arts to engage, educate, transform, and restore the soul.

A bequest to UMS is a way to ensure that the artistic experiences that have enriched your life will stimulate and inspire audiences for generations to come.

Please consider including UMS in your estate plan.

For more information, please contact Margaret McKinley.
734.647.1177
margiem@umich.edu

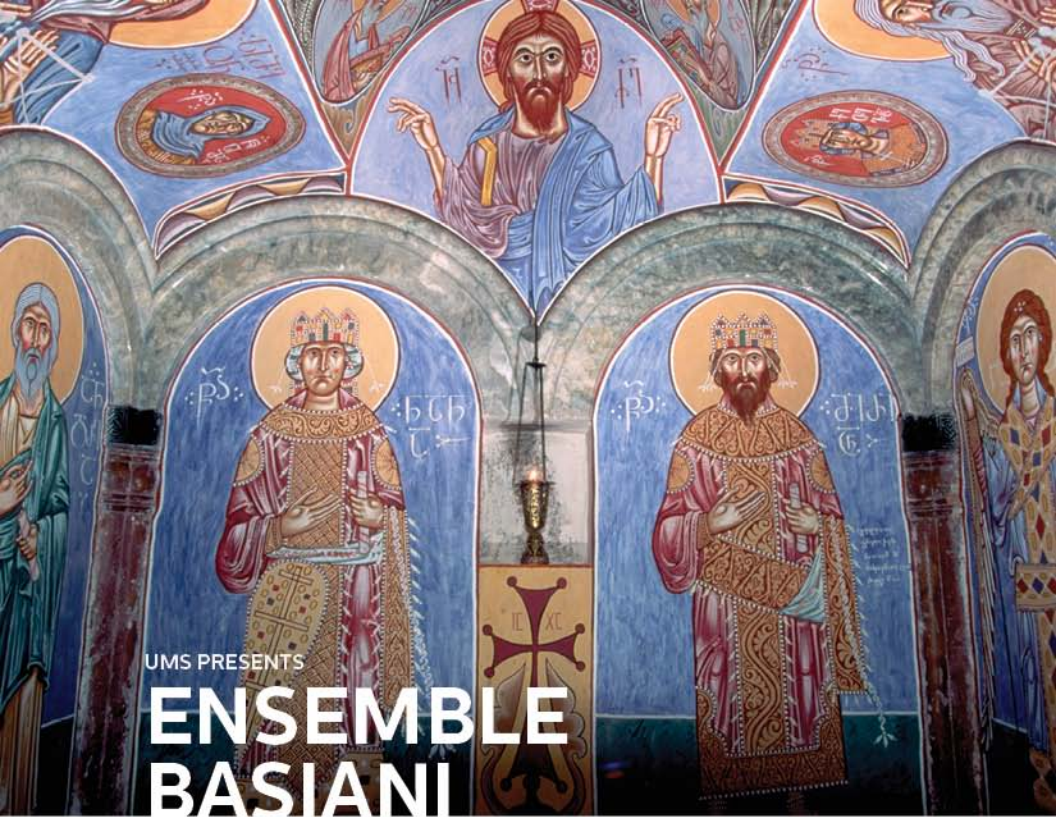


Love to sing?

Join the UMS Choral Union and perform major choral works in presentations throughout the region.

The UMS Choral Union has openings for tenors and basses in the 2012-2013 season by audition only. For more information or to schedule an audition, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.





UMS PRESENTS

ENSEMBLE BASIANI

Thursday Evening, October 4, 2012 at 7:30
St. Francis of Assisi Catholic Church • Ann Arbor

Giorgi Khunashvili
Gela Donadze
Zviad Michilashvili
Zurab Tskrialashvili

George Mekvabishvili
Elizbar Khachidze
Shota Abuladze
Irakli Tkvatsiria

George Gabunia
Sergo Urushadze
Lasha Metreveli
Batu Lominadze

**Sixth Performance of the 134th Annual Season
Divine Voices Series**

Photo: Paintings of the saints adorn the Tomb of King Marian at the 11th century Church of Samtravo, at Mtskheta, in the Republic of Georgia. © Diego Lezama Orezzaoli/CORBIS

PROGRAM

Mravalzhamier

Elesa

Chona

Didebata

Kali gadmodga mtazeda

Guruli Ferkhuli

Shen khar venakhi (Kartli-Kakheti tradition)

Shen khar venakhi (Guria tradition)

Shen Gigalobt

Angelosi ghaghadebs

Ganatldi, ganatldi

Jvarsa shensa

Netar ars katsi

Odoia

Khasanbegura

Chela

Chakrulo

Naduri, Shemokmedura

This evening's performance is approximately 60 minutes in duration and is performed without intermission.

Media partnership is provided by WRCJ 90.9 FM.

Presented in association with David Eden Productions, Ltd.



- “Basiani” is the name of one of the regions in Southwestern Georgia (currently modern-day Turkey, northwest of the town of Erzurum).
- Cellist Mstislav Rostropovich said: “Everything in Georgia sings – the people, the mountains, the rivers, the sky, and the earth...”
- The Republic of Georgia is a traditional orthodox Christian country. Christianity, first preached in the region by Apostle Andrew in the first century, became the state religion of the country in the fourth century led by the efforts of Apostle St. Nino from Cappadocia and the Iberian King Mirian.

Mravalzhamier (Long life)

Table song from Kakheti (Eastern Georgia)

The Georgian *supra* (table party) usually begins with “Mravalzhamier.” This lifts the spirits of everyone at the table and creates a festive mood. As the voices rise, so does the collective enthusiasm and spirit of those sitting at the table, making them feel that their meeting will become a celebration.

Let us sing together brothers while we see each other,
There will be time for mourning, when we will be lying under the ground
With earth on our chests.

I love you sweet Kakheti, big grove on the bank of the Alazani River
Deer on the pastures, straw on the banks of the Iori River.

Elesa

Work song from Guria (Western Georgia)

“Elesa” was sung in Guria while hauling a large log to be used for carving a wine press or for lumber.

The second part was sung after the weeding and hoeing of the corn had been completed.

When the *nadi* (an assembly of neighbors and villagers assisting in field work) performed “Elesa,” it signaled the completion of the work, and was also a wish for bountiful harvest for the owner of the field.

Elesa — and let us sing, elesa, elesa, hey!
Elesa — and let us sing, elesa, kirio, hey!
Elesa, hey
Ei sai, eleso,
Ei-sa kirio,
Ei sai, eleso!

Each phrase is repeated several times. Only one understandable word (meaning “let us sing”) is discernible in the song, all the rest being interjections. However, two words — *kirio* and *elesa* — are clearly of Greek origin. Together, they are remarkably similar to the obligatory address in Christian divine service: *Kyrie Eleison* (Lord, have mercy upon us).

Chona

Ritual song from Kartli (Central Eastern Georgia)

“Chona” was a ritual performed on the night before Easter. The singers would go through the village, visiting each household and congratulating everyone on the occasion of the brilliant holiday and the resurrection of Christ. Baskets of presents awaited them at each household. The host made preparations in advance; a festive table was laid heavy with food and with eggs dyed red on Good Friday.

“Chona” was an inseparable part of this ritual. The above-mentioned tradition of its performance has been observed only in Eastern Georgia (Kartli).

I was at Chona – I saw Chona, but I saw no profit.
Alatasa–balatasa, I put my hand into the basket,
Girl, put an egg in it, and God will give you bounty.
We have come to congratulate you on Easter.

Didebata

Circle dance from Svaneti (Northwestern Georgia)

Circle dance songs are among the oldest surviving forms of Georgian musical folklore in traditional performance characteristics and form. This is corroborated by dances, which have become inseparable from their songs.

Glory! May it have mercy on us!
May the icons ornamented with gold and silver have mercy on us.
They have oxen for sacrifice,
Oxen with golden horns
They had a young bull to sacrifice
Let us beg for mercy.

Kali gadmodga mtazeda

Lyric-love song

Songs of the lyric-love genre convey human spiritual experiences with extraordinary candidness and immediacy. This song is from Georgia’s northeastern mountain region, and lyric songs from different regions of Georgia differ significantly in their musical structure. Many lyric masterpieces created in the mountain regions of Eastern Georgia are, as a rule, solo songs accompanied by the *panduri*, while Gurian lyric-love songs are structurally closer to Gurian drinking songs, characterized by polyphony, improvisation, and dissonance. This song has an amorous-natured text.

Guruli Ferkhuli

Circle dance from Guria (Western Georgia)

“Guruli Ferkhuli” is a circle dance genre song from the Guria region of Western Georgia with no fixed text.

Shen khar venakhi (You are a Vineyard)

The lambus of the Holy Virgin from Kartli-Kakheti (Eastern Georgia)

You are a Vine, newly flourishing,
Beautiful sapling, planted in Eden,
A fragrant poplar, grown in Paradise,
God has adorned you, there is none like you,
And you yourself are the sun shining!

Shen khar venakhi (You are a Vineyard)

From Guria (Western Georgia), Shemokmedi School

Shen Gigalobt (We praise Thee)

Hymn of Liturgy from Imereti (Western Georgia), Gelati School

We praise Thee, we bless Thee,
 We give thanks unto Thee, O Lord,
 and we pray unto Thee, O our God.

Angelosi ghaghadebs (The Angel cried)

IV Refrain to the IX Canticle – The Easter

The Angel cried unto her who is full of grace:
 Hail, O Pure Virgin! And again, I say: Hail!
 Thy son is risen from his three days' sojourn
 in the grave, and hath raised up the dead:
 Rejoice, O ye people!

Ganatldi, ganatldi (Shine, shine the New Jerusalem)

IX Irmos in Tone I – The Easter

Shine, shine, O New Jerusalem
 for the glory of the glory of the Lord
 is risen upon Thee. Keep high holiday now
 and be glad, O Zion! And rejoice thou,
 O pure Birth-giver of God, in the rising again
 of him whom thou didst bear!

Jvarsa shensa (Thy cross)

In Tune 6, Kartli-Kakheti (Eastern Georgia)

Thy cross do we adore, O Master,
 and thy Holy Resurrection do we glorify.

Netar ars katsi (Blessed is the man)

The First Psalm – Hymn from Vespers, Gelati school

Blessed is the one who does not walk in step with the wicked or stand in the way that sinners take or sit in the company of mockers, but whose delight is in the law of the Lord, and who meditates on his law day and night. That person is like a tree planted by streams of water, which yields its fruit in season and whose leaf does not wither – whatever they do prospers. Not so the wicked! They are like chaff that the wind blows away. Therefore the wicked will not stand in the judgment, nor sinners in the assembly of the righteous. For the Lord watches over the way of the righteous, but the way of the wicked leads to destruction.

Odoia

Work song from Samegrelo (Western Georgia)

"Odoia" is a popular *nadi* song, sung during hoeing and weeding a cornfield, with no fixed text.

Khasanbegura

Historical ballad from Guria (Western Georgia)

In the second half of the 19th century, Georgia's provinces of Guria and Achara were caught in a political conflict between Russia and Turkey. Some nobles decided to use the conflict for their own advantages. One such figure is Khosro Tavdgirdize, who had a falling out with Prince Gurieli and emigrated to Turkey. There he was promoted, receiving the title of bey-Khasan-beg (bey) – and was appointed commander of a military unit. This song is told from the viewpoint of Khasan-beg's brother:

Khasan-beg Tavdgiridze who rejected God
 Sought the Turkish title of pasha, completely forgetting God.
 He entered Shekvetili, crying in Turkish, "I have come."
 We'll allow him to pass as far as Lanchkhuti,
 Then let him see what we do.
 We are Gurians. We had a battle near Shukhut-Perdi.
 We defeated the enemy leaving no one to tell the tale.
 I saw my brother, Khasan-Pasha, beheaded.
 As he was my brother, I cried out, "Woe is me!"
 The previous night he had fought us, snaring himself in the process.
 Because he was my brother, I buried him.

Some researchers believe that the music of Khasanbegura was created earlier, and this historical text was set to it later. Romain Rolland and Igor Stravinsky were fascinated by Khasanbegura and its remarkable polyphony.

Chela

Bullock-cart-man's song from Samegrelo (Western Georgia)

While this is a Bullock-cart-man's song, it should not be considered a work song. This is a typical sample of lyrical three-voiced song, which tells about cart-man's thoughts and sorrows. Chela and Busca are bull's names.

Here Chela! there Busca, you're so used to the slavery
 You poor, you weak-willed, you heartless, you neck-dropped.

Chakrulo

Table song from Kakheti (Eastern Georgia)

"Chakrulo" is the crown of Georgian folk songs. Like "Mravaljamier," it belongs to the family of long Kakhetian table songs. Various explanations exist as to the origin of the song's name. The literal meaning of the word in Georgian is "intertwined." One theory cites everyday farming activity as the possible source: "As "Chakrulo" needs a strong resounding voice, in the same way, a load placed on an oxcart needs to be tightly bound.

Hence, it is concluded that *chakrulo* means a strong, reliable, loud, and charming song, requiring a singer with a high voice, which is certainly true of "Chakrulo." In the view of some researchers such as Joseph Jordania, however, the name of the song implies strongly linked or intertwined voices.

Shalva Aslanishvili noted: "'Chakrulo' is characterized by noble content and high spirits. It features flawless modulation, developed polyphony, strict architectonics of form, rich ornament, and profound ethical content." Some researchers believe that songs like "Chakrulo" date from the 10th to 12th centuries. Aslanishvili observed reflections of ancient traditions dating to feudal times in such table songs. "Chakrulo" has come down to us in several forms.

Cheer up, fireplace,
 Do not be morose.
 The son says to his father,
 "You have grown old, do not stay with me."
 "Son, what can an old man like me tell you?
 I have had many adventures.
 I have crossed all the mountains and plains,
 That desolate ridge.
 I have killed with my sword, brothers, I have killed.
 I am going to war tomorrow.
 At war it's better to have gunpowder
 Than a wife and children."

Naduri, Shemokmedura

Work song, Guria (Western Georgia)

“Shemokmedura” is a work song, more precisely a *naduri*. *Nadi* (hence *naduri*) is given special significance in Guria. If a family hoed its field without a *nadi*, it would be called inhospitable. If the village had no singers for the *naduri*, they were specially invited from other villages. The people gladly worked together with the singers of the *nadi*, as the work then became more cheerful. Apart from easing the work, the *naduri* was entertaining as well. By the end of the 19th century, the song had become so popular that it was often sung in the churchyard after divine service.

Field *naduris* are the longest and most sophisticated antiphonal work songs, and they number in the dozens. Most antiphonal *naduris* of this region are four-part, an unusual phenomenon in world musical folklore. Their texts have nothing to do with the work process.

I was a noble woman
A peasant's son took my hand in marriage
I won't go with him by choice unless he forces me.

The patriarchate folk **ENSEMBLE BASIANI** was created in 2000 under the blessing of his holiness and beatitude Ilia II — Catholicos Patriarch of all Georgia. The Ensemble is part of the Tbilisi Holy Trinity Cathedral Church choir and it participates in services conducted by the patriarch. Ensemble Basiani is comprised of singers from different parts of Georgia. Most members come from families that perform traditional singing and many members have sung folk songs in ensembles since childhood.

The ensemble sings Georgian folk songs and chants by researching and reviving them from ancient phonological and notated recordings, while studying songs directly from well-known singers and conductors of elder generations active in different regions of Georgia. In just over a decade, Basiani has performed at numerous international festivals, visited 20 countries, and recorded and released seven CDs.

In recent years, Basiani has received international acclaim and recognition, giving performances in some of the world's most well-known concert halls and international festivals, including Auditorio Nacional de Musica (Madrid), The Gulbenkian Great Hall (Lisbon), Concertgebouw (Amsterdam), Aldeburgh Music Festival (Aldeburgh, England), and St. John's, Smith Square (London). In January 2012, Ocora Radio France released *Polyphonies vocales profanes et sacrées georgie*, the most recent album recorded by Basiani.

In August 2010, Basiani participated in the Lincoln Center's Mostly Mozart Festival, performing for New York audiences on a program that presented traditional Georgian polyphony along with masterpieces of J.S. Bach and other European classic composers. The event was widely lauded by the American press, including *The New York Times* and *The Wall Street Journal*. The ensemble will return to New York at the conclusion of its current American tour to perform in Lincoln Center's White Light Festival.

“Basiani” is the name of one of the regions in Southwest Georgia (in what is now modern day Turkey, northwest of the town of Erzurum). In 1203, at this location, Georgian royal troops defeated the Turks with the victory consolidating Georgia's position in Asia Minor.

This evening's performance marks Ensemble Basiani's UMS debut.

FOR DAVID EDEN PRODUCTIONS:

David Eden, *President*

Erica Charpentier, *General Manager*

Elise-Ann Konstantin, *Visa Coordinator*

Lori Harrison/Atlas Travel, *Travel Agent*

Tanya Scott, *Company Management*

Scott Watson, *Consultant*

Please refer to page 37 for a biography of David Eden Productions.



UMS WOULD LIKE TO THANK

McMULLEN PROPERTIES AND
TOM AND DEBBY McMULLEN


FOR SPONSORING SATURDAY EVENING'S PERFORMANCE
BY ASPEN SANTA FE BALLET.



UMS IS GRATEFUL TO

TOYOTA

FOR SPONSORING SATURDAY AFTERNOON'S ONE-HOUR
FAMILY PERFORMANCE.



UMS PRESENTS

ASPEN SANTA FE BALLET

Saturday Afternoon, October 6, 2012 at 1:00 (One-hour Family Performance)

Saturday Evening, October 6, 2012 at 8:00

Sunday Afternoon, October 7, 2012 at 2:00

Power Center • Ann Arbor

Founder

Bebe Schweppe

Artistic Director

Tom Mossbrucker

Executive Director

Jean-Philippe Malaty

Artists

Craig Black

Katherine Bolaños

Paul Busch

Samantha Klanac Campanile

Sam Chittenden

Katie Dehler

Seth DelGrasso

Nolan DeMarco McGahan

Emily Proctor

Seia Rassenti

Joseph Watson

Production Stage Manager

Eric Johnson

Lighting Supervisor

Seah Johnson

Seventh, Eighth, and Ninth Performances of the 134th Annual Season
22nd Annual Dance Series

Photo: Aspen Santa Fe Ballet's *Over Glow*; photographer: Sharen Bradford.

PROGRAM

Norbert De La Cruz III

Square None (2012)

INTERMISSION

Jiri Kylián

Stamping Ground (1983)

INTERMISSION

Jorma Elo

Over Glow (2011)

The Saturday evening performance is sponsored by McMullen Properties and Tom and Debby McMullen.

UMS Family Programs are made possible by Toyota.

Media partnership is provided by *Metro Times* and *Between the Lines*.

Special thanks to the U-M Dance Department for their support of and participation in events surrounding these performances.

Aspen Santa Fe Ballet is represented in the US and Canada by Cathy Pruzan Artists.

Aspen Santa Fe Ballet is represented internationally by Margaret Selby, Columbia Artists Management, Inc.

United Airlines is the Official and Exclusive Airline of Aspen Santa Fe Ballet.



- Do any of these choreographers sound familiar? Last time Hubbard Street Dance Chicago was in town, the company performed *Bitter Suite* by Jorma Elo and *27'52"* by Jiri Kylián at the Power Center.
- Austin Scarlett, costume designer for *Square None*, had great success on Season 1 of *Project Runway* and wasn't eliminated until the episode prior to the finale.
- Norbert De La Cruz III, choreographer of *Square None*, had never seen a production of *The Nutcracker* before moving to New York to study dance at The Juilliard School. He danced the role of the Jester in Aspen Santa Fe Ballet's 2011 production.
- *Stamping Ground* was inspired by Jiri Kylián's interest in Aboriginal culture and dance: stamping is the most important element in Aboriginal dance, which is a style of dancing that has survived in Australia for over 40,000 years.
- Choreographer Jorma Elo has hinted at themes present in *Over Glow*: there is a "strong element of dying, of death. And of something continuing despite that. When one thinks of death, you think something stops. But nothing stops. The machinery keeps on going. Is it sad, or beautiful? I don't know."

Square None (2012)

ASFB-Commissioned Work

Choreography by
Music by

Norbert De La Cruz III
Alva Noto and Ryuichi Sakamoto, Michelle Ross,
George Frederic Handel, Aphex Twin

Costume Design by
Lighting Design by

Austin Scarlett
Seah Johnson

Dancers

Craig Black, Paul Busch, Samantha Klanac Campanile,
Nolan DeMarco McGahan, Emily Proctor, Seia Rassenti,
Joseph Watson

Premiere: April 13, 2012, Aspen Santa Fe Ballet, St. Louis, MO.

Aspen Santa Fe Ballet's production of *Square None* was made possible by the Jerome Robbins Foundation's New Essential Works (NEW) Program with additional support by Dr. Dan Luedke, in honor of his wife, Dr. Susan Luedke.

Stamping Ground (1983)

Choreography by	Jiri Kylián
Music by	Carlos Chávez (<i>Tocata para Instrumentos de Percusión</i>)
Set Design by	Jiri Kylián
Costume Design by	Heidi de Raad
Lighting Design by	Joop Caboort
Staged by	Patrick Delcroix
Dancers	Seia Rassenti, Sam Chittenden, Katie Dehler, Emily Proctor, Paul Busch, Joseph Watson

Premiere: February 17, 1983, Nederlands Dans Theater at the Circustheater, Scheveningen.

Aspen Santa Fe Ballet's production of *Stamping Ground* is made possible through the generosity of Sherry and Eddie Wachs.

Over Glow (2011)

ASFB-Commissioned Work

Choreography by	Jorma Elo
Music by	Felix Mendelssohn and Ludwig van Beethoven
Costume Design by	Nete Joseph
Lighting Design by	Jordan Tuinman
Assistant to the Choreographer	Nancy Euverink
Dancers	Katherine Bolaños, Samantha Klanac Campanile, Sam Chittenden, Katie Dehler, Seth DelGrasso, Nolan DeMarco McGahan

Premiere: July 12, 2011, Aspen Santa Fe Ballet, Vienna, VA, Wolf Trap Foundation for the Performing Arts.

Aspen Santa Fe Ballet's production of *Over Glow* was commissioned by the Wolf Trap Foundation for the Performing Arts with additional support by Kelli and Allen Questrom.

ARTISTS

In 1996 **ASPEN SANTA FE BALLET** Founder Bebe Schweppe invited Tom Mossbrucker and Jean-Philippe Malaty to create a ballet company in Aspen. A unique multidimensional arts organization developed rapidly from the ballet school Schweppe had established in the Rocky Mountains. "Bebe's vision for Aspen to have its own ballet company was the project of a lifetime," says Malaty, ASFB's executive director. "We embarked together on a serendipitous adventure. Sixteen years later, the connection between the dancers and our two communities is deep and inextricable."

Forging a new frontier

The company started modestly with six dancers. Growth was organic. Friends in the field — Gerald Arpino, Trey McIntyre, Septime Webre, Dwight Rhoden — offered start-up repertoire. Moses Pendleton's highly popular *Noir Blanc* was a seminal event for the young troupe. It launched a tradition of commissioning new work. An open, exploratory style emerged as Mossbrucker and Malaty tapped the creative scene in Europe where classical ballet was breaking from its boundaries. The athletic and adventurous American dancers found themselves at a crossroads of dance history. The divide between ballet and modern dance was dissolving.

Hybrid business model

In 2000, the Aspen-based company forged its two-city structure with Santa Fe, broadening its scope and lending crucial revenue diversification. Under this hybrid business model, a roster of arts activities took wing, year-round, in both cities. Performance, education, presentation, and community outreach all joined the mix. Rapid growth ensued.

New commissions

ASFB's mission has always placed highest priority on developing new choreography and nurturing relationships with emerging choreographers. The company fostered the early careers of key global dance makers such as Nicolo Fonte (10 commissioned Fonte works in the ASFB repertoire), Jorma Elo (four commissioned Elo works), Edwaard Liang, Jacopo Godani, Helen Pickett, and others. Works by late-20th-century masters — William Forsythe, Jiri Kylián, Twyla Tharp, and Paul Taylor — round out the repertoire. "For us it's never been about the single work. It's the relationship we build with our choreographers; they become part of the fabric of the company. The natural beauty of our surroundings has a profound impact on creativity, and our choreographers find it inspiring to create here," says Mossbrucker, ASFB's artistic director.

National reputation

ASFB's sophisticated repertoire combines well with the co-directors' desire to entertain audiences. Repeat engagements at the Joyce Theater, Jacob's Pillow Dance Festival, Kennedy Center, Wolf Trap Center for the Performing Arts, the American Dance Festival, and the Harris Theater for Music and Dance have built a national reputation. Overseas invitations arrived from Brazil, Canada, France, Greece, Guatemala, Israel, and Italy. From its base in the American West, ASFB has become a player at the vanguard of its industry. Premier funders such as the National Endowment of the Arts, the Joyce Foundation, the Wolf Trap Foundation, Dance St. Louis, and The Princess Grace Foundation have supported ASFB's growth. ASFB recently acted as a US State Department cultural envoy on a tour to Brazil.

Accolades into the future

In 2010 the Joyce Theater Foundation conferred upon Tom Mossbrucker and Jean-Philippe Malaty the Joyce Theater Award in honor of their pioneering and innovative model for American dance. The always-evolving Aspen Santa Fe Ballet looks to a bright future with energy and optimism.

BEBE SCHWEPPE (*Founder*) grew up in Augusta, Georgia, and started dancing at the Georgia Dance Theatre under Frankie Levy at the age of seven. She was invited by Robert Joffrey to study at his school in New York on a full scholarship at age 11. Ms. Schweppe moved to Aspen in 1975 and 15 years later founded the Aspen Ballet School. Her presence was a catalyst in the region. In 1996, she invited Jean-Philippe Malaty and Tom Mossbrucker to develop a small professional company in Aspen. Through their combined energies, the Aspen Ballet Company was born a year later. Shortly after, new performing opportunities beckoned in Santa Fe, upon which the company was renamed Aspen Santa Fe Ballet. Ms. Schweppe speaks with pride when she considers the changes that have occurred over the years to her "baby." "The company has evolved to having earned a name of its own: ASFB. What a treat! It is recognized by other artists and respected by all. This is of course due in large part to Jean-Philippe and Tom." She cites that "their strength has been in their unique ability to perceive and design a repertoire that entertains all parts, whether it's the audience or the dancer." Tom and Jean-Philippe have "greatly succeeded" in realizing her dreams for the company, she says. "I am thankful that I had the dream and was lucky and persistent enough to convince JP and Tom to relocate from New York City. Never did I imagine that one day the company would be performing nationally and internationally and never did I imagine that one day they would be performing works by internationally famous choreographers. Although I had the dream, I never imagined so much. I feel very lucky."

JEAN-PHILIPPE MALATY (*Executive Director*) was born in the Basque region of France. After receiving his baccalaureate in dance, he accepted scholarships to study at Mudra, Maurice Béjart's school in Brussels, and at John Cranko's ballet academy in Stuttgart. Invited by acclaimed instructor David Howard to study in New York, Mr. Malaty traveled to America under Howard's tutelage. Mr. Malaty's performance career began with Joffrey II. He also danced as a guest artist with Los Angeles Classical Ballet, Ballet Hispanico, and the Lyric Opera of Chicago. While still in his twenties, Mr. Malaty segued from the stage to an administrative role. A key member of Aspen Santa Fe Ballet's start-up team, he has been central to developing the company's unique hybrid business model. He directs operations in two locations, overseeing a \$3.2 million budget that he allocates to two schools, an esteemed presenting series, and an award-winning folkloric outreach program. Mr. Malaty's first love is teaching and when his schedule permits, he conducts master classes at schools and universities. In 2010, the Joyce Theater Foundation recognized Aspen Santa Fe Ballet for its contribution to the field of dance, honoring Malaty and Artistic Director Tom Mossbrucker with the Joyce Theater Foundation Award. In 2012, the Denver Bonfils-Stanton Foundation granted him a Livingston Fellowship in recognition of his significant leadership role in Colorado's non-profit sector. A naturalized US citizen, he is proud to have forged a company alive with American ideals of energy, invention, popularity, and eclecticism.

"Dance is a celebration of the human spirit, and not a celebration of steps. Here at Aspen Santa Fe Ballet, we foster the spirit and the love of dance."

—Jean-Philippe Malaty

TOM MOSSBRUCKER (*Artistic Director*) has been artistic director of Aspen Santa Fe Ballet since 1996. For the past 16 years, he has built a prestigious arts/dance organization sharing two homes in Aspen and Santa Fe. Not being a choreographer himself has freed Mr. Mossbrucker as an artistic director to cultivate highly refined and challenging works of contemporary ballet. His shining achievement is a roster of 24 ballets created on commission for ASFB by leading global choreographers. He began dance training at age four, studying tap in his hometown of Tacoma, Washington. He studied ballet in New York City at the School of American Ballet and the Joffrey Ballet School. His 20 years as a principal dancer with the Joffrey Ballet, performing in over 70 ballets, coincided with a period of high artistic achievement for the company. Mr. Mossbrucker danced in creations by the world's great choreographers: Fredrick Ashton, George Balanchine, Laura Dean, William Forsythe, Jiri Kylián, Mark Morris, Paul Taylor, and Twyla Tharp. Signature roles included Iago in Jose Limon's *The Moor's Pavane*; Champion Roper in Agnes DeMille's *Rodeo*; Billy in Eugene Loring's *Billy the Kid*; and Romeo in Cranko's *Romeo and Juliet*. Mr. Mossbrucker brings all of this rich and diverse dance background to his coaching of young dancers today. In 2010, along with Executive Director Jean-Philippe Malaty, he was honored with the Joyce Theater Foundation Award for contribution to the field of dance. A former board member of Dance USA, he currently serves on the board of The Gerald Arpino and Robert Joffrey Foundation.

"We strive for continuity and enjoy bringing choreographers back to create second and third works...to us that is success." —Tom Mossbrucker

DANCERS

CRAIG BLACK is starting his second season with Aspen Santa Fe Ballet. The California native was the captain of his San Jose high school's nationally ranked dance team. Craig received his BFA from The Juilliard School, where he was awarded the 2010 Princess Grace Award in Dance. He won the 2011 Lorna Strassler Award for Student Excellence at Jacob's Pillow Dance Festival. His summer programs were at Springboard Danse

Montreal, Nederlands Dans Theater, and Jacob's Pillow. "I'm interested in people in general. One of my favorite pastimes is people watching. Now that I know the people in the company, dancing with them, I find that words aren't necessary."

KATHERINE BOLAÑOS, from Oklahoma City, is in her ninth season with ASFB. She began her professional career at age 15 with Ballet Oklahoma where she remained for seven years. As a guest artist with the Los Angeles Ballet Ensemble, she toured extensively in Taiwan and China. Katherine expresses herself best through movement. "I love the partnering in contemporary work and moving in a way that's very slow, expressive, and creaturelike. It pushes me beyond my limits. It's based on classical technique but stretched to an extreme. My favorite piece, William Forsythe's *Slingerland*, is special; it's very intimate. It's backlit, so you feel you are in a different world."

PAUL BUSCH is entering his second year with Aspen Santa Fe Ballet. Born in Romania, he began dancing with the Dayton Ballet. He received his high school diploma from Interlochen Arts Academy and his BFA in Dance from The Juilliard School. His musical background lends his dancing special insight. "As a pianist, I studied the Suzuki method. Listening to music, I started to move a lot and fell into dance. I see myself as a musician who dances, rather than me separate from the music or dancing on top of the music. I could never go back to just playing piano." Paul also taught yoga to children in India.

SAMANTHA KLANAC CAMPANILE has been with ASFB for a decade. Growing up in Buffalo, New York, she trained at the American Academy of Ballet, and on scholarship at The Chautauqua Institute, NYSSA, and School of American Ballet. After starting her college education at SUNY–Purchase, she earned her BA in the arts from SUNY–Empire State College. "I never thought I would live in Aspen for 10 years. I always assumed I'd be on the East Coast. But now I truly feel like Aspen has become my community. We get to know our supporters and board members. It's not just the 10 of us; it's our whole town."

SAM CHITTENDEN, a senior company member, is entering his 15th year with Aspen Santa Fe Ballet. He danced previously with the Utah Ballet and Canyon Concert Ballet in Ft. Collins, Colorado. He also studied at the Ballet West Conservatory. An all-rounder whose interests stretch beyond dance, Sam is also a freelance graphic designer and an avid rock climber. "Each show is different. Shows can be technically the same, but some nights the performances have more magic. You're always striving toward that, but it just happens. Like a good night on the town with friends, if you try to force it, you'll lose it."

KATIE DEHLER, born and raised in St. Joseph, Minnesota, began her ballet training at the Stroia Dance Studio. She continued her studies on scholarship at the University of Utah's Department of Ballet, earning a BFA with a performance emphasis. Now in her 13th season with ASFB, Katie is a veteran performer who finds freedom when she dances. "I want to enjoy myself on stage and not worry so much about doing things correctly. Once in a performance at Wolf Trap we were all on stage and I felt the group somehow transcend the steps. It brought us all to a special place. That's a moment I'll always cherish and remember."

SETH DELGRASSO is proud to be a founding member of Aspen Santa Fe Ballet, now in his 16th season with the company. "The relationship created between choreographer, dancer, and audience, whether expressing a character, or a choreographer's intention and feeling, is the most rewarding facet of dance" says Seth. The Colorado native moved to New York City to study dance with David Howard, Nanette Charise, Simon Dow, Gelsey Kirkland, and Talara Ruth. Although Seth has made numerous guest appearances with Complexions Contemporary Dance and other companies, he considers "ASFB to be the prime influence throughout the development of my career."

NOLAN DEMARCO MCGAHAN, a native of Dallas, Texas, trained at Dallas Ballet Center, Ballet Academy of Texas, and with Fernando Bujones at the Orlando Ballet School. He received further training at Ballet Austin, Pacific Northwest Ballet, and Boston Ballet. He attended Booker T. Washington High School of the Performing and Visual Arts before graduating from The Juilliard School in New York City, earning his BFA in Dance. “One thing I have loved about dancing from day one is the athleticism.” This is Nolan’s fifth season with ASFB.

EMILY PROCTOR, a graduate of The Juilliard School, is entering her sixth season with Aspen Santa Fe Ballet. A native of North Carolina, Emily trained at the North Carolina School of the Arts. Prior to joining ASFB, she had the opportunity to tour with Hell’s Kitchen Dance in Aszure Barton’s *Come In*, which starred Mikhail Baryshnikov. Emily was one of Dance Magazine’s *25 to Watch* in 2010. “Cayetano Soto is a favorite choreographer of mine. His drive for what he wants in us has made me a better dancer. Almost like a football player, you’re supposed to hit every play as hard as you can.”

SEIA RASSENTI danced with Flamenco Y Mas as a youngster in Arizona, then trained in ballet with Linda Walker at the Tucson Regional Ballet. After graduating from the Kirov Academy of Ballet in Washington DC, she danced with North Carolina Dance Theater, where she worked with Dwight Rhoden. She later studied with Alonzo King. Entering her fourth season with ASFB, Seia says: “I feel most comfortable in the contemporary mode. There’s more freedom and more allowance for personal expression. I trained classically because I thought it would help me become a better dancer, but it was never my intent professionally. I love what I’m doing now.”

JOSEPH WATSON’s formal training began at T.W.I.G.S. (To Work In Gaining Skills), an after-school program in Baltimore. After graduating from the Baltimore School for the Arts, Joseph attended The Juilliard School where he received a BFA in Dance. He then joined North Carolina Dance Theatre, performing contemporary and classical roles like the lead in Dwight Rhoden’s *Othello*. Joseph is now in his fourth year with ASFB. “I went from fifth to eighth grade without anyone knowing I was a dancer. It wasn’t easily accepted in my neighborhood. But that wouldn’t stop me from doing what I love. I just kept my head down and kept dancing.”

CHOREOGRAPHERS

NORBERT DE LA CRUZ III was born in the Philippines and raised in Los Angeles, California. He embarked on his artistic journey as a dancer at 13 years of age, training at the Gabriella Axelrad Education Foundation, The LA County High School for the Arts, ABT NYC, San Francisco Ballet, Miami City Ballet, Lines Ballet, and was a scholarship recipient for the 2009 and 2011 summers of the Nederlands Dans Theater Dance Course. In May 2010, Mr. De La Cruz graduated from The Juilliard School with a BFA under the direction of Lawrence Rhodes. His professional experience includes performing with the Metropolitan Opera in their production of *Aida*, and performing repertoire from choreographers such as Adam Hougland, David Parker, Johannes Wieland, Ohad Naharin, Jill Johnson, and Aszure Barton. Mr. De La Cruz has toured internationally with Aszure Barton & Artists and Balletto Teatro di Torino (Italy). He was recently awarded the 2012 Princess Grace Foundation Award in the field of choreography for *Square None*. He also pursues his talents in photography and continues to dance with a high emphasis on choreography and movement invention.

Finnish-born **JORMA ELO** is one of the most sought-after choreographers in the world. Elo, who was named Resident Choreographer of Boston Ballet in 2005, was singled out as a “talent to follow” by Anna Kisselgoff in her 2004 Year in Review for *The New York Times*. It was an astute observation. He has since created numerous works in the US and internationally, including *Slice to Sharp* for New York City Ballet, *Glow-Stop*

and *C. to C. (Close to Chuck)* for American Ballet Theatre, *Double Evil* for San Francisco Ballet, *Carmen* for Boston Ballet, *A Midsummer Night's Dream* for Vienna State Opera Ballet, *Pur ti Miro* for National Ballet of Canada, *10 to Hyper M* for Royal Danish Ballet, and *Offcore* for Finnish National Ballet. His *From All Sides* debuted in 2007 for Hubbard Street Dance Chicago, to a commissioned score from Chicago Symphony Orchestra's Mead Composer-in-Residence, Mark Anthony Turnage, and the piece was conducted by Maestro Esa-Pekka Salonen. Mr. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining Nederlands Dans Theater I in 1990, he danced with Finnish National Ballet from 1978 through 1984 and Cullberg Ballet from 1984 to 1990. For Boston Ballet, Mr. Elo has created six world premieres: *Sharp Side of Dark* (2002), *Plan to B* (2004), *Carmen* (2006), *Brake the Eyes* (2007), *In On Blue* (2008), and *Le Sacre du Printemps* (2009). He has received commissions from Nederlands Dans Theater I, Basel Ballet, Houston Ballet, Royal Danish Ballet, Norwegian National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Stockholm 59° North, Alberta Ballet, Staatstheater Nurnberg, Aspen Santa Fe Ballet, and Ballet X. He is also a skilled designer of costumes, lighting, and video effects for his ballets. The 2005 Helsinki International Ballet Competition awarded him a choreographic prize and he is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. *Dance Magazine* (April 2007) featured Mr. Elo on their cover with a corresponding article, *Pointe Magazine* named him a "Dance VIP" of 2006, and *Esquire Magazine* named him a "Master Artist" in 2008.

Hailed as one of the world's foremost living choreographers, **JIRÍ KYLIÁN** was born in Prague, and studied at the city's Conservatory and London's Royal Ballet School before joining the Stuttgart Ballet (Germany) under John Cranko in 1968. In 1973 he was invited by the Nederlands Dans Theater in Den Haag as a guest choreographer. By 1975, he was appointed the company's Artistic Director. Mr. Kylián achieved his international breakthrough with *Sinfonietta* in 1978, set to music composed by his compatriot Leoš Janáček. His international reputation kept growing with such works as *Symphony of Psalms* (1978), *Forgotten Land* (1981), *Svadebka* (1982), *Stamping Ground* (1983), and *L'Enfant et les Sortilèges* (1984). Apart from developing choreographic works, Mr. Kylián has also built up a unique organizational structure for and within the Nederlands Dans Theater, adding two new dimensions to the Dutch ballet company. The world-famous Nederlands Dans Theater I has been expanded by Nederlands Dans Theater II (The young and dynamic company of dancers between the ages of 17 and 22) and Nederlands Dans Theater III (dancers/performers beyond the age of 40) — each company with a distinctively individual repertoire. In April 1995, Mr. Kylián celebrated 20 years directing the Nederlands Dans Theater by mounting the large-scale dance production *Arcimboldo*, which involved all the dancers of Nederlands Dans Theater I, II, and III. On that occasion, he received one of the Netherlands' highest honors, becoming Officier in de Orde van Oranje Nassau. As of August 1999, Mr. Kylián retired from the position of the Artistic Director of Nederlands Dans Theater. However, with respect to the future development of the company, he maintains the essential roles as a resident choreographer.

This weekend's performances mark the UMS debut of Aspen Santa Fe Ballet.



 **umslobby**

What does it mean to "be present" during a performance or arts experience? Follow the Twitter conversation, which begins with a discussion of Aspen Santa Fe Ballet.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.



UMS WOULD LIKE TO THANK THE

LINDA AND MAURICE BINKOW
PHILANTHROPIC FUND AND THE
HERBERT E. AND DORIS SLOAN
ENDOWMENT FUND

FOR THEIR GENEROUS SUPPORT OF TONIGHT'S PERFORMANCE
BY THE JERUSALEM QUARTET.



Mariinsky Orchestra
of St. Petersburg
Valery Gergiev,
music director

Denis Matsuev, piano
Saturday, October 27, 8 pm
Hill Auditorium

Supported by Renegade Ventures Fund;
Presented with support from Catherine S. Arcure
Endowment Fund; Media partners WGTE 91.3 FM,
WRCJ 90.9 FM, Detroit Jewish News, and WDET
101.9 FM



Tickets on Sale Now

For more information, visit
www.ums.org or call 734.764.2538.



UMS PRESENTS

JERUSALEM QUARTET

Alexander Pavlovsky, *Violin*

Sergei Bresler, *Violin*

Ori Kam, *Viola*

Kyryl Zlotnikov, *Cello*

Wednesday Evening, October 10, 2012 at 7:30

Rackham Auditorium • Ann Arbor

10th Performance of the 134th Annual Season
50th Annual Chamber Arts Series

Photo: Jerusalem Quartet; photographer: Felix Broede.

PROGRAM

Dmitri Shostakovich

String Quartet No. 7 in f-sharp minor, Op. 108

Allegretto

Lento

Allegro

Ludwig van Beethoven

String Quartet in B-flat Major, Op. 18, No. 6

Allegro con brio

Adagio ma non troppo

Scherzo: Allegro

La Malinconia: Adagio – Allegretto quasi Allegro

INTERMISSION

Shostakovich

String Quartet No. 3 in F Major, Op. 73

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato

Tonight's performance is supported by the Linda and Maurice Binkow Philanthropic Fund and the Herbert E. and Doris Sloan Endowment Fund.

Media partnership is provided by WGTE 91.3 FM and *Detroit Jewish News*.

The Jerusalem Quartet appears by arrangement with David Rowe Artists.

The Jerusalem Quartet records for Harmonia Mundi.



- Violist Ori Kam first visited Ann Arbor as a member of the Berlin Philharmonic before joining the Jerusalem Quartet.
- The Jerusalem Quartet is performing a complete Shostakovich quartet cycle in New York City this season at the Chamber Music Society of Lincoln Center.
- UMS has intentionally left Shostakovich quartets off of its chamber music repertoire after the Borodin Quartet's landmark full-cycle project in the 1990s. Welcome back Dmitri, we've missed you!
- In addition to this season's celebration of Hill Auditorium's 100th birthday, the 2012–2013 season marks 50 years of UMS Chamber Arts Series presentations in Rackham Auditorium.
- The First Annual UMS Chamber Arts Series opened with a concert by kotoist Kimio Eto and Japanese drummer Suzushi Hanayagi, assisted by shakuhachi flute player Tadao Nomura "in a unique Japanese concert."

NOW THAT YOU'RE IN YOUR SEAT...

What is so special about two violins, a viola, and a cello playing together on a concert podium? How did the string quartet as a genre acquire its sophistication and reputation as the "highest" form of chamber music? It cannot be denied that the string quartets of the great masters display a degree of purity and concentration not found in other types of composition, and for the last 200 years, no composer has ever taken quartet-writing lightly. Individual works may have their light and even humorous moments, yet a string quartet, on the whole, is always serious business.

The special aura of the string quartet was not created overnight. The "father" of the string quartet, Franz Joseph Haydn (1732–1809), transformed the genre in the course of four decades of quartet-writing, from light entertainment into a vehicle capable of expressing the most complex emotions. One of the ways he did this was to make the four players equally important, as opposed to having the first violin play the melody and the others accompany. The quartet thus became a musical conversation among four instruments. In a good quartet performance, one can usually discern all four voices all the time; the instruments preserve a degree of independence yet they must blend perfectly to form a single musical texture.

Haydn set the bar so high that even Wolfgang Amadeus Mozart (1756–1791), dedicating a set of six quartets to the older composer, worked longer and harder on those works than he did on any of his other compositions. And when Ludwig van Beethoven (1770–1827) appeared on the scene, the string quartet entered a whole new phase in its development. Beethoven made music "speak" in a way it had never spoken before; the emotions he was able to express are more intense and more personal than in earlier music. An external sign of this is that his quartets sometimes have extra-musical associations. There are examples of this in Op. 18, his first set of quartets. He told a friend that the second movement of the F-Major Quartet (Op. 18, No. 1) had been inspired by the tomb scene from *Romeo and Juliet*; and in the B-flat-Major work on tonight's program, the introduction to the last movement bears an entirely unprecedented inscription that makes its mood explicit: "La Malinconia" (melancholy).

Yet for Beethoven, this was only the beginning. His middle quartets and especially the legendary late ones pushed the envelope in previously unimaginable ways, causing the 19th-century composer to approach quartet-writing with the greatest trepidation. It is said that

Johannes Brahms (1833–1897) destroyed some 20 quartets he had written because he didn't feel they lived up to the high expectations associated with the genre (he saved only three). Not many composers would dare to place the string quartet in the center of their compositional activities.

One of the rare masters who did so successfully in the 20th century was Dmitri Shostakovich (1906–1975). The Russian composer wrote no fewer than 15 quartets — an astonishing achievement even in terms of quantity (Beethoven, by comparison, composed 16 (or 17 if we count the “Great Fugue,” originally the last movement of Op. 130 but published separately). Shostakovich's quartets share with Beethoven's a profoundly introspective quality; both composers entrusted their most personal thoughts to two violins, a viola, and a cello. And in particular, both retreated into quartet-writing near the end of their lives, and the last three quartets of Shostakovich, like the final five of Beethoven, are among the most transcendent pieces of music ever written.

But in Shostakovich's case, there was another reason why he devoted so much time and energy to the string quartet. He lived in the Soviet Union where art and music were subject to strict ideological expectations. By writing quartets that were devoid of political programs and openly adhered to the classical tradition, Shostakovich hoped to steer clear of ideology — which didn't stop audiences from detecting hidden (and not necessarily unintended) “subtexts” in the works: tragic slow movements could always be interpreted as laments for those killed, and sarcastic scherzos as parodies of the officially-mandated optimism. But these interpretations could never be proven, and that is exactly the point.

String Quartet No. 7 in f-sharp minor, Op. 108 (1959–60)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

SNAPSHOT OF HISTORY... IN 1960:

- Motown Record Corporation is incorporated in Detroit
- John F. Kennedy is elected President of the United States
- Krzysztof Penderecki writes *Threnody for the Victims of Hiroshima*
- Some memorable film releases: *Psycho* (Alfred Hitchcock), *The Apartment* (Billy Wilder), *La dolce vita* (Federico Fellini)
- The Soviet Union launches the first (unmanned) Sputnik; Yuri Gagarin's space flight takes place a year later

Shostakovich made the string quartet his medium of choice at a time when the genre had only a very limited tradition in Russia. Despite the beautiful contributions of Tchaikovsky and Borodin, the main interests of those composers lay elsewhere. Only Shostakovich's teacher, Alexander Glazunov, cultivated the quartet with any regularity. In the 20th century, there was further reason for the dearth of Russian string quartets: the Soviet regime was demanding large-scale works for extensive performing forces and showed little interest for the quartet, which, after all, had been associated with “bourgeois” music-making. Maybe these reasons explain why Shostakovich didn't turn to quartet-writing until he was well established as a symphonic composer. (His First Quartet was written shortly after the resounding success of his Fifth Symphony.) On the other hand, the lack of official interest could also be a good thing; since string quartets were, as one commentator put it, “under the radar screen,” the composer could feel free to be himself. In later years, Shostakovich increasingly came to regard the quartet as his most personal way of expression, and composed no fewer than 15 of them, a series forming a private counterpart to the 15 very public symphonies.

The Seventh Quartet, the shortest of the 15 Shostakovich quartets, is the first written in a minor key. It was dedicated to the memory of Nina Varzar, Shostakovich's first wife, who had died in 1954 at the age of 45. (The composer remarried in 1956, but the

marriage was unsuccessful and ended in 1959. He married his third wife, with whom he spent the rest of his life, in 1962. Everyone who has ever heard this quartet feels that it tells a story of some kind, but there is no consensus about what exactly that story might be. One might well ask how it is possible for music to tell stories at all. Shostakovich's answer lies in the ingenious transformation of a small number of simple themes. In his works we often find simple and unassuming little tunes that appear playful and innocent at first sight, yet there is always an element of irony, if not outright sarcasm, lurking underneath. In the course of the work, remarkable and unexpected things happen to these little tunes, suggesting processes whereby an idea is being examined from different points of view, called into question, mocked, distorted, and so on.

The quartet is in three movements (fast-slow-fast), played without a pause. After the feigned insouciance of the first movement and the expansive lyricism of the brief central "Lento," the final "Allegro" is the longest and the most complex part of the piece. We are first reminded of the main rhythmic idea of the first movement; then we hear an enigmatic viola solo consisting of only four descending notes before a furious fugue erupts, using those same four notes in a completely different way. The tensions and dissonances keep piling up until they are suddenly brushed aside by a gentle waltz (or almost-waltz) that takes us to the end of the piece. The closing measures are almost identical to the conclusion of the first movement: the notes are the same but they are played *pizzicato* (with plucked strings) and stretched rhythmically, enhancing the mysterious effect.

String Quartet in B-flat Major, Op. 18, No. 6 (1798–1800)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

SNAPSHOT OF HISTORY...

IN 1800:

- Washington DC becomes the capital of the United States
- The Library of Congress is founded
- The land that is now Michigan becomes part of the Indiana Territory
- Friedrich Schiller (Beethoven's favorite poet) writes his play *Maria Stuart*
- Napoleon defeats Austria at Marengo

When Beethoven left his native Bonn for Vienna in 1792, his patron, Count Waldstein, sent him on his way with the prophetic words: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." Once in Vienna, the young composer lost no time in claiming his place as the rightful heir of the two older masters — but it was like someone who moves into an old house and immediately starts remodeling it from top to bottom.

In 1799–1800, when Beethoven was composing his first set of string quartets (published as Op. 18), Mozart had been dead for nearly a decade, but Haydn, in his late sixties, was still actively composing. Haydn and his rebellious former student even found themselves in direct competition as both had been commissioned by Prince Franz Joseph Lobkowitz to write a set of quartets. But Haydn only finished two quartets out of six that had been planned (these were eventually published as Op. 77), and left the field to the young genius whom he used to call, jokingly, the "Grand Mogul."

The "Grand Mogul" had learned a great deal from his elders — above all, how to create an extremely varied quartet texture in which the four instruments could blend together as equals, or take turns as leaders. Yet the set as a whole is nothing less than revolutionary. The first quartet contains an "Adagio affettuoso ed appassionato" inspired by the tomb scene of *Romeo and Juliet* — an instance of program music we would never find in Haydn or Mozart. And the finale of the last quartet, heard at tonight's concert, begins with a mysterious section marked "La Malinconia" (melancholy) that is also without precedent in the history of the string quartet.

The *String Quartet in B-flat Major* opens with a spirited melody spanning more than two octaves and played by the first violin and the cello in alternation. It sets a cheerful tone that prevails throughout the movement despite brief moments of tension. The second movement, “Adagio ma non troppo,” combines subtle lyricism with a rhythmic pulsation that recalls Haydn, though the modulations to which the melody is later subjected and the surrounding figurations are entirely original. So are the rhythmic ambiguities of the third-movement “Scherzo,” which again brings a Haydnesque idea to new levels of complexity. The greatest marvel of the work, however, is the aforementioned “La Malinconia,” an “Adagio” that — according to Beethoven’s performance instructions — has to be “treated with utmost delicacy.” As one recent commentator has put it, “its emotional force is enormous...and its labyrinthine harmonic scheme is extraordinary.” As a total contrast, the finale opens with a carefree tune in the style of a *Ländler* (an Austrian folk dance that inspired countless symphonic and chamber works from Haydn to Mahler). Twice, the somber world of “La Malinconia” intrudes upon the dancers but it cannot permanently alter the happy mood of the music.

String Quartet No. 3 in F Major, Op. 73 (1946)

Shostakovich

SNAPSHOT OF HISTORY...

IN 1946:

- A tornado on the Detroit River kills 17 people
- Eugene O'Neill writes *The Iceman Cometh*
- Igor Stravinsky's *Symphony in Three Movements* is first performed
- Major famine in the Soviet Union: an estimated one million people die
- Benjamin Spock's *The Common Sense Book of Baby and Child Care* is published

Shostakovich's Third Quartet was written in 1946, one year after the end of World War II. It begins with a humorous, almost flippant melody that sets the tone for a light-hearted movement full of wit and charm, although not devoid of a few slightly harsher accents, especially in the strongly contrapuntal development section. The real clouds don't start gathering until the second movement. The simple broken triads of the viola, in unchanging quarter notes, sound rather menacing from the outset, as the accompaniment to a chromatic theme in the first violin. By the time all four instruments have entered, the mood is one of intense nervousness, manifested by the second theme that grows out of a palpitating *staccato* motif, played extremely softly by the entire group.

The third movement is one of Shostakovich's “brutal” scherzos; its melodic material unfolds over a set of “angry” rhythmic *ostinatos* (repeated figures). A more playful second theme, introduced by the viola, functions as the trio (middle section). The recapitulation is intensified by added contrapuntal imitation and harmonies that are even more astringent than they were the first time.

The fourth movement is a deeply tragic “Adagio,” written in the form of a *passacaglia* (variations upon an unchanging bass theme). Its pathos-filled melody is first presented in a powerful unison by second violin, viola, and cello; it is later repeated by the first violin, softly, like a lament. With the final repeat of the theme, played by the viola with only the sparsest of accompaniments in the cello, we reach the lowest depths of despair.

The finale is the longest and most complex movement of the quartet. It opens with an enigmatic cello melody punctuated by the *pizzicato* (plucked) notes of the viola. This theme — gently lilting but filled with chromatic tension — is developed at length, joined by a beautifully singing second melody and a humorous third one, which recalls the first movement. Yet at the climactic point the tragic lament melody of the fourth movement returns with devastating power. After this outburst, the humorous theme reappears, but in the minor mode instead of major, losing much of its cheerfulness. And the lilting first theme ends up as a solitary adagio melody for first violin, reaching the instrument's

highest register in a subdued *pianissimo* as the other instruments play a single F-Major chord held for a full 26 measures.

In the Third Quartet, Shostakovich managed to reverse completely the traditional “darkness-to-light” sequence so often found in classical music. Moving from a cheerful opening to four movements of increasing seriousness and drama, the work strongly suggests that for Shostakovich in 1946, happiness was a very fragile emotion. Even though the war was over, the memory of past suffering was not about to go away easily, and laughter could turn into tears at any moment.

Program notes by Peter Laki.

The **JERUSALEM QUARTET**, hailed by *The Strad* as “one of the young, yet great quartets of our time,” has garnered international acclaim for its rare combination of passion and precision. The ensemble has won audiences the world over, both in concert and on their recordings for the Harmonia Mundi label. They will return to North America for a nine-city tour in October 2012 and again in March 2013, when they will perform the complete Shostakovich quartet cycle for the Friends of Chamber Music in Portland, Oregon and for the Chamber Music Society of Lincoln Center in New York.

The Quartet performs regularly in Europe, with recent appearances at venues such as the Concertgebouw in Amsterdam, the Herkulessaal in Munich, London’s Wigmore Hall, and the Cité de la Musique in Paris, as well as venues in cities including Brussels, Antwerp, Gent, Lucerne, Dortmund, Perugia, Genoa, Siena, and Le Mans. They recently concluded a three-year residency at Musica Viva Australia with a 10-concert tour that included Sydney, Melbourne, Perth, and Brisbane.

The Jerusalem Quartet is a record three-time recipient of *BBC Music Magazine’s* Chamber Music Award, most recently for their CD of Mozart quartets (2012), as well as for their recordings of Haydn (2010) and Shostakovich (2007). The Quartet’s recording of Schubert’s *Death and the Maiden* and *Quartettsatz in c minor* was featured as “Editor’s Choice” in the July 2008 edition of *Gramophone*, and was also awarded an ECHO Classic chamber music award in 2009. The Quartet records exclusively for Harmonia Mundi.

In November 2007, the Quartet was awarded First Prize in the “Most Impressive Performance by a (Small) Ensemble” category of the Netherlands’ Vereniging van Schouwburgen en Concertgebouwdirecties. In 2003, they received the first Borletti-Buitoni Trust Award, and were part of the first-ever BBC New Generation Artists scheme between 1999–2001.

The Jerusalem Quartet formed while its members were students at the Jerusalem Conservatory of Music and Dance. They quickly found a shared commitment to the music that has not only endured but also propelled them to the highest level of performance. Violist Ori Kam joined the group in 2011, upon the departure of founding violist Amihai Grosz.

For more information, please visit www.jerusalemstringquartet.com.



UMS ARCHIVES

This evening’s performance marks the Jerusalem Quartet’s fourth appearance under UMS auspices. The Quartet made its UMS debut in April 2005 and last appeared in October 2010 at Rackham Auditorium.



RENEGADE VENTURES FUND

UMS WOULD LIKE TO THANK THE INDIVIDUALS, CORPORATIONS,
AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO
THE RENEGADE VENTURES FUND:


Anonymous Fund of the Community Foundation for Muskegon County
Maxine and Stuart Frankel Foundation
National Endowment for the Arts
University of Michigan Health System
Wallace Endowment Fund

Jerry and Gloria Abrams
Richard and Linda Greene
Mainstreet Ventures
Jim and Patricia Read
Dennis and Ellie Serras
United Bank & Trust
Glenn E. Watkins

Anonymous
Catherine S. Arcure Endowment Fund
Gary Boren
The Herbert and Junia Doan Foundation
Randall and Nancy Faber
Faber Piano Institute
Susan and Richard Gutow
Martin and Lynn Halbfinger
David and Phyllis Herzig Endowment Fund
Prudence and Amnon Rosenthal K-12 Education Endowment Fund
James and Nancy Stanley
Jay Zelenock and Family

Ed and Gail Bagale
John and Cheryl MacKrell
Francoise Tamres

We invite you to invest in the Renegade Ventures Fund to help UMS bring innovative and cutting-edge work to our community. For more information, please contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.



UMS PRESENTS

RHINOCÉROS

A production of

Théâtre de la Ville-Paris

by

Eugène Ionesco

Directed by

Emmanuel Demarcy-Mota

Thursday Evening, October 11, 2012 at 7:30

Friday Evening, October 12, 2012 at 8:00

Saturday Evening, October 13, 2012 at 8:00

Power Center • Ann Arbor

11th, 12th, and 13th Performances of the 134th Annual Season
International Theater Series

Photo: Théâtre de la Ville's *Rhinocéros*; photographer: Jean-Louis Fernandez.

Director
Emmanuel Demarcy-Mota

Lighting Assistant
Nicolas Bats

Make-Up
Catherine Nicolas

Assistant Director
Christophe Lemaire

Music
Jefferson Lembeye

Props
Clémentine Aguetant

Artistic Collaborator
François Regnault

Costumes
Corinne Baudelot

Literary Advisor
Marie-Amélie Robilliard

Set and Lighting Design
Yves Collet

Costumes Assistant
Élisabeth Cerqueira

Emmanuel Demarcy-Mota has chosen to begin the performance with a short prologue, which is an excerpt from Ionesco's only novel, The Solitary. This can be read as an intuition of the Rhinocéros world to come.

Rhinocéros is approximately one hour and fifty minutes in duration and is performed without intermission.

This week's performances are supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Funded in part by the Wallace Endowment Fund.

Media partnership is provided by *Between the Lines*, Michigan Radio 91.7 FM, WDET 101.9 FM, and Ann Arbor's 107one.

Special thanks to Alina Clef, Cheryl MacKrell, Françoise Tamres, and Sandy Shopbach for their support of and participation in events surrounding this week's residency.

Théâtre de la Ville's revival of *Rhinocéros* is a co-production with the Grand Théâtre de Luxembourg and Le Grand T, scène conventionnée de Loire-Atlantique (Nantes, France).

The US tour of *Rhinocéros* is produced by David Eden Productions.



- Théâtre de la Ville is one of the major cultural institutions of Paris and is located on the Right Bank of the Seine. It is most noted for its devotion to contemporary dance and theater as well as a diverse portfolio of music.
- The inscription on Ionesco's tombstone in Montparnasse says "Pray to the I-don't-know-who: Jesus Christ, I hope."
- Cheryl MacKrell, an Ann Arbor resident and UMS patron, taught *Rhinocéros* every year to her high school students.
- In 1974, a comedic film adaptation of *Rhinocéros* was released starring Zero Mostel, Gene Wilder, and Karen Black.

CAST

<i>Bérenger</i>	Serge Maggiani
<i>Jean</i>	Hugues Quester
<i>Daisy</i>	Céline Carrère
<i>Dudard</i>	Philippe Demarle
<i>Bar owner</i>	Charles-Roger Bour
<i>Botard</i>	Jauris Casanova
<i>Waitress</i>	Sandra Faure
<i>Housewife</i>	Gaëlle Guillou
<i>Grocer, Mrs. Boeuf</i>	Sarah Karbasnikoff
<i>The old man</i>	Stéphane Krähenbühl
<i>The logician</i>	Gérald Maillet
<i>Grocer</i>	Walter N'Guyen
<i>Monsieur Papillon</i>	Pascal Vuillemot

SYNOPSIS

In the town square of a small village, Bérenger arrives at a café to join his friend Jean, who confronts Bérenger over his drinking and his demeanor. Their discussion is interrupted by a Rhinoceros that runs through the square frightening the villagers. As Bérenger confides in Jean about his affections for his coworker, Daisy, and his sense that she has feelings for their colleague, Dudard, Jean instructs Bérenger on how to win Daisy over. A Rhinoceros charges through and tramples a cat, leaving the villagers to argue about whether or not it was the same Rhinoceros, with the discussion leading to a fight between Bérenger and Jean.

Bérenger arrives late to the publishing house where he works. Daisy sneaks him in while the employees continue to discuss the appearance of the Rhinoceroses. Their coworker, Botard, claims the matter is simply a case of collective psychosis. Racing into the office, Mrs. Boeuf announces that she was chased by a Rhinoceros, which is now downstairs. As the Rhinoceros

demolishes the staircase to the office, Mrs. Boeuf recognizes it as her husband.

With office staff forced to depart by means of the window, Botard commits himself to finding an explanation for the Rhinoceroses. Béranger declines an invitation for a drink with Dudard, and visits Jean at home to apologize for their fight. At first, Jean has no recollection whatsoever about the Rhinoceroses. When Jean transforms into a Rhinoceros, Béranger barely escapes, as he discovers that everyone in the village is turning into Rhinoceroses.

Béranger awakens from a nightmare and checks for any symptoms of rhinocerotitis. Dudard arrives and they discuss the nature of the epidemic. Béranger decides to consult the logician about the epidemic, only to find out that the logician has also turned into a Rhinoceros. Béranger asserts that he will not become one. Daisy arrives, and Dudard soon departs, and he, too, turns into a Rhinoceros.

Daisy removes Béranger's bandage, but does not detect any signs of rhinocerotitis. Béranger resolves to defend Daisy. The telephone rings, revealing only the sounds of Rhinoceroses on the line. Likewise, the radio broadcast indicates the Rhinoceroses have control of the airwaves. As the stampeding Rhinoceroses continue to rattle the house, Béranger suggests that he and Daisy should repopulate humanity, like Adam and Eve. Daisy leaves to join the Rhinoceroses, leaving Béranger completely alone. On the brink of despair, Béranger reasserts his intent to fight on.

RHINOCÉROS: UNGULATES IN THE HOUSE

In 1938, the 29-year-old Romanian writer Eugène Ionesco had his last conversation with his father, a government lawyer with whom relations were already strained. As is often the case, their personal differences only sharpened their political disagreements. And given the cataclysmic conflict toward which Europe was headed by the late 1930s, disagreements about politics had real consequences.

"He believed in the State, no matter what it represented," Ionesco later recalled of his father. "I did not like authority. I detested the State. In short, at the end of our meals together, we were at sword's point with each other. At one time in the past he had called me a Bolshevik; this time he called me someone who sided with the Jews. I remember the last sentence I ever said to him: 'It is better to be on the side of the Jews than to be a stupid idiot!'"

Two decades later, Ionesco restaged this principled parting toning down the youthful self-righteousness: Béranger, the lead character in his 1959 play *Rhinocéros*, doesn't fall out with his friends or impugn their mental capacity when they — first one by one and then in a herd — turn into horned pachyderms, a clear analogue to the deadly conformism Ionesco saw overtake mid-century Europe. Instead, Béranger watches with helpless horror and confusion as all human society effectively abandons him; the question "Why them and not me?" cuts both ways, registering both Béranger's sanity and his terrible solitude.

It is this latter quality — the sense, as Thomas Merton once put it, that "to be the last man in the rhinoceros herd is, in fact, to be a monster" — that Paris-based director Emmanuel Demarcy-Mota emphasizes in his restaging of Ionesco's masterpiece.

In reading through Ionesco's complete works, in particular his only novel, 1973's *Le Solitaire*, Demarcy-Mota says he was struck by the author's "secret strength," which had a quality less of the heroic than of "a sad clown who discovers the anguish of life, of solitude, facing an ever-changing world." Demarcy-Mota initially staged *Rhinocéros* in 2004 with the same company and cast, but for this remount he's added a prologue from *Le Solitaire*, because like *Rhinocéros* it documents the "loneliness of a man facing a world he does not always understand, and that at the same time fascinates and terrorizes him."

Demarcy-Mota is also quick to point out that while the piece's anti-totalitarian, anti-conformist implications have kept it all too relevant (a stage adaptation with Iranian film stars was reportedly the hottest ticket in Tehran in 2009) the analogy between "rhinocerotitis" and authoritarianism is imprecise.

"It can be heard as a denunciation of fanaticism, of the lackeys and henchmen that are the faithful surrounders of the dictators against whom the people rise," Demarcy-Mota concedes. "But it is interesting to underline that in the play it is a voluntary servitude with no specific tyrant; everyone becomes a rhinoceros, just like that, by cowardice, convenience, sometimes even laziness, without being specifically asked. As Ionesco said, fashion also has its tyranny."

The notion that collective guilt might be disembodied, that no single individual can be blamed when a social toxin sweeps through a population with epidemic force, is a troubling message for an age of genocide and terror. But Ionesco's allegory is best understood not simply as an anti-fascist polemic; its true subject is finally not politics but human nature, or rather human nature's warping by modern life.

"In all the cities of the world, it is the same," Ionesco wrote in 1966. "The universal and modern man is the man in a rush (i.e., a rhinoceros), a man who has no time, who is a prisoner of necessity, who cannot understand that a thing might perhaps be without usefulness; nor does he understand that, at bottom, it is the useful that may be a useless and back-breaking burden. If one does not understand the usefulness of the useless and the uselessness of the useful, one cannot understand art. And a country where art is not understood is a country of slaves and robots."

It's a harsh denunciation that almost recalls his youthful kiss-off to his father. But tellingly, it's not a speech he would have put in the mouth of the shambolic, diffident Béranger. As Demarcy-Mota puts it, "In assuming our secret doubts, our own solitude, our fragility, Béranger reveals something new, which we could call a rare emotion — that of vertigo and doubt of one's own existence."

Rob Weinert-Kendt is associate editor of American Theatre and writes about theater and the arts for The New York Times, The Los Angeles Times, and Time Out New York.

Reprinted with permission from the Sep 2012 L Magazine BAMbill, Brooklyn Academy of Music.



umslobby

Scan for more *Rhinocéros*! Sometimes, absurdity makes much sense. Read about Theater of the Absurd, past and present.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan it to see multimedia content.

ARTISTS

Aclaimed theater director **EMMANUEL DEMARCY-MOTA** was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de Reims, Centre dramatique national from 2002–2008. Mr. Demarcy-Mota has directed Théâtre de la Ville since 2008, and has served as General Director of the Festival d'Automne à Paris since 2011.

Among the many works Mr. Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d'Aubervilliers, 1993–1994); *Leonce and Lena* by Büchner (Théâtre de la Commune d'Aubervilliers, 1995–1996); *Love's Labour's Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998–1999); *Marat Sade* by Peter Weiss (Théâtre de la Commune d'Aubervilliers,

2000); *Six Characters in Search of an Author* by Pirandello, *Le Diable en partage* by Fabrice Melquiot, and *L'inattendu* by Fabrice Melquiot (Théâtre de la Ville, 2001–2003); *Ma vie de chandelle* by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinocéros* by Ionesco (Théâtre de la Ville, 2004–2006); *Marcia Hesse* by Fabrice Melquiot. (CDN de Reims, Théâtre de la Ville, 2005–2007); *L'Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdiçado* by Shakespeare (bilingual French–Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* by Fabrice Melquiot (Théâtre de la Ville, 2009); *Bouli année zéro* by Fabrice Melquiot, (Théâtre de la Ville, 2010); *Rhinocéros* by Ionesco (restaging, Théâtre de la Ville, 2011); and *Victor or power to the children* by Roger Vitrac (Théâtre de la Ville, 2012).

EUGÈNE IONESCO (*Playwright*) was born in 1909 in Slatina, Romania, and became one of the most iconic figures of modern literature. A celebrated figure during his own lifetime, Ionesco settled permanently in Paris and was a central dramatist — alongside Samuel Beckett, Jean Genet, and Harold Pinter — of the post-war canon that Martin Esslin famously termed “Theater of the Absurd.” Among his dramatic oeuvre are the one-act plays *The Bald Soprano* (1950), *The Lesson* (1951), *The Chairs* (1952), and *Jack, or The Submission* (1955); *Amédée, or How to Get Rid of It* (1954), *The Killer* (1959), *Exit the King* (1962), *A Stroll in the Air* (1963), and *Hunger and Thirst* (1966). *Rhinocéros* was first conceived as a short story, published in 1957 in a volume called *The Colonel's Daughter*, before being adapted into a three-act play. The play premiered at the Odéon in Paris in January 1960 to excellent reviews. The play's protagonist, Béranger, has many parallels to Ionesco, who from 1948–1955 worked as a proofreader at a publisher of law books. Ionesco was made a member of the Académie française in 1970. He died in 1994 and is buried in Paris' Montparnasse Cemetery.

CHARLES-ROGER BOUR (*Bar owner*)

Following initial theatrical training in Aix-en-Provence, Mr. Bour attended the Florent School in Paris. In 1994, he joined Emmanuel Demarcy-Mota's ensemble and has taken part in most of the ensemble's productions: *The Story of the Soldier* (Ramuz), *Leonce and Lena* (Büchner), *Love's Labour's Lost* (Shakespeare), *Marat Sade* (Weiss), *Six Characters in Search of an Author* (Pirandello), *Le Diable en partage* (Melquiot), *Rhinocéros* (Ionesco), *Marcia Hesse* (Melquiot), *Man is Man* (Brecht), *Wanted Petula* (Melquiot), *Bouli année zéro* (Melquiot), and *Casimir and Caroline* (Horváth). He has worked under the direction of Christian Rist, Brigitte Jacques-Wajeman, Christophe Pertou, Philippe Faure, Myriam Tanant, Jacques Weber, and Louis Castel, and in cinema with directors including Yves Boisset, René Allio, Jean-Pierre Jeunet, and Tonie Marshall.

JOURIS CASANOVA (*Botard*)

Mr. Casanova trained at École Nationale Supérieure des Arts et Techniques du Théâtre and performs in theater, cinema, and television in a wide range of styles and roles, both classical (Chekhov's *Platonov*, Jason in Seneca's *Medea*) and contemporary (Joe Penhall's *Pale Horse*, Martin Sherman's *Bent*) under the direction of Richard Brunel, Adel Akhim, and Thierry Lavat. With Emmanuel Demarcy-Mota, his work includes *Love's Labour's Lost*, *Man is Man*, *Rhinocéros*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zéro*, and *Ionesco Suite*. In film, he has acted in *Bord de Mer* by Julie Lopez Curval (Gold Camera Award at the 2001 Cannes Film Festival) and *Est-Ouest* by Régis Wariier.

CÉLINE CARRÈRE (*Daisy*)

Trained at Conservatoire National Supérieur d'Art Dramatique in Paris, Ms. Carrère has worked in theater under the direction of Patrice Chéreau (*Richard III*), Eric Ruf (*Du désavantage du vent*, *Les Belles endormies du bord de Seine*), Emmanuel Demarcy-Mota (*Love's Labour's Lost*, *Ionesco Suite*, *Rhinocéros*, *Variations Brecht*, *Casimir and Caroline*), Alain Milianti (*Hedda Gabler*, *Les fausses confidences*), Nicolas Bigard

(*Manuscrit corbeau*), Philippe Calvario (*Cymbeline*), Wissam Arbache (*Le cid*), and Nazim Boudjenah (*La Cantate à trois voix*). Since 2008, she has been a member of Théâtre de la Ville's ensemble. In film, she has worked with Claire Devers, Jacques Maillot, Michel Spinoza, Alice Mitterrand, Denis Granier-Defferre, Emmanuel Hamon, and Costa-Gavras.

PHILIPPE DEMARLE (*Dudard*)

Trained at Conservatoire National Supérieur d'Art Dramatique in Paris, Mr. Demarle has worked in theater under the direction of Marcel Maréchal, François Rancillac, Daniel Mesguich, Jacques Lassalle, Joël Jouanneau, Brigitte Jaques-Wajemann, Stuart Seide, and Georges Lavaudant. His collaboration with Emmanuel Demarcy-Mota began in 2001, and includes three plays by Fabrice Melquiot: *Le diable en partage*, *Ma vie de chandelle*, and *Wanted Petula*, as well as *Rhinocéros*, *Man is Man*, and *Victor or power to the children* (Vitrac).

SANDRA FAURE (*Waitress*)

Ms. Faure trained for 15 years in ballet, contemporary dance, and musical theater, while a part-time student in a children's school for the performing arts. As a child, she performed in both operas and musicals. After completing four years of training at the Florent theater school, she then worked under the direction of Christophe Lidon, Susanna Lastreto, Frédéric Fisbach, Lisa Wurmser, and Christian Germain. She has been a part of Emmanuel Demarcy-Mota's ensemble since 2002 and has acted in *Le diable en partage*, *Wanted Petula*, *Bouli année zéro*, *Rhinocéros*, *Ionesco Suite*, *Man is Man*, *Variations Brecht*, and *Casimir and Caroline*. She also writes, composes, and sings original songs, and has released a CD titled *Les nu-pieds rouges*.

GAËLLE GUILLOU (*Housewife*)

Ms. Guillou trained at Studio 34 and with Mario Gonzalés on clown and masked acting techniques. Her credits include the following productions directed by Emmanuel Demarcy-Mota: *Leonce and Lena*, *Love's Labour's Lost*, *Marcia Hesse*, *Rhinocéros*, *Casimir and Caroline*, and *Wanted Petula*. She also acts with the companies Puzzle Théâtre d'Assemblage, *Sortie de secours*, and *Puce Muse*.

SARAH KARBASNIKOFF (*Grocer, Mrs. Boeuf*)

Ms. Karbasnikoff trained at École du Passage and Théâtre en actes in Paris, and at the school of Théâtre national de Strasbourg, from which she graduated in 1996. She has worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. As a member of Emmanuel Demarcy-Mota's ensemble, she has acted in *Marat Sade*, *Rhinocéros*, *Tanto amor desperdiçado*, *Man is Man*, *Casimir and Caroline*, *Bouli année zéro*, and *Victor or power to the children*.

STÉPHANE KRÄHENBÜHL (*The old man*)

Trained at the Conservatoire d'Art Dramatique in Strasbourg in 1992, Mr. Krähenbühl is a member of Emmanuel Demarcy-Mota's ensemble and has acted in *Love's Labour's Lost* (Shakespeare), *Six Characters in Search of an Author* (Pirandello), *Rhinocéros* and *Ionesco Suite* (Ionesco), *Man is Man* and *Variations Brecht* (Brecht), *Wanted Petula* (Melquiot), *Casimir and Caroline* (Horváth), and *Victor or power to the children* (Vitrac). He is also assistant director to Emmanuel Demarcy-Mota for *Bouli année zéro* (Melquiot) and *Victor or power to the children* (Vitrac). He also acts with Catherine Delattres, la Compagnie de l'Élan Bleu, and Pierre Diependaele. He appears in several short and TV films and is a very active teacher of theater in secondary schools.

SERGE MAGGIANI (*Bérenger*)

Born in Italy, but residing in France since his childhood, Mr. Maggiani has worked in theater with Claude Régy, Catherine Dasté, Yannis Kokkos, Antoine Vitez, Daniel Mesguich, Christian Schiaretti, Claudia Stavisky, René Loyon, and Charles Tordjmann. With Emmanuel Demarcy-Mota, his first collaboration was *Rhinocéros* in 2004 and most recently, in 2012, *Victor or power to the children*.

GÉRALD MAILLET (*The logician*)

Following his training at École Nationale Supérieure des Arts et Techniques du Théâtre, Mr. Maillet worked with several companies, and with Thierry Lavat for Martin Sherman's *Bent*, which earned a Molière Award for "Best Play" in 2000. He has also worked in television and cinema. His first work with Emmanuel Demarcy-Mota was *Love's Labour's Lost*. As a member of Théâtre de la Ville's ensemble, he has since taken part in most of its productions, including *Six Characters in Search of an Author*, *Rhinocéros*, *Casimir and Caroline*, *Wanted Petula*, and *Ionesco Suite*.

WALTER N'GUYEN (*Grocer*)

Mr. N'Guyen began his career as an actor in 1992 with several films for television, and began working in puppet theater in 1996 with *Objouets 9/7* by Stéphane Bault. He has also worked with the companies Arketal, 9 mg, and Kiwat Compagnie; with directors Agnès Del Amo, Yves Borrini, Ricardo Lopez Munoz, and Laurent Vignaux; and with choreographers William Petit, Sandra Martine, Toméo Vergès, and Christian Bourigault. He joined Emmanuel Demarcy-Mota's ensemble for the creation of *Rhinocéros* in 2004 and has also acted with the ensemble in *Man is Man* and *Casimir and Caroline*. His work also includes collaboration with Jefferson Lembeye on musical composition for several productions (*Ionesco Suite*, *The Flies*, *Variations Brecht*, *Man is Man*).

HUGUES QUESTER (*Jean*)

Mr. Quester has acted under the direction of some of the greatest European theater and film directors (Patrice Chéreau, Jacques Lassalle, Giorgio Strehler, Claude Régy, Roger Planchon, Lucian Pintillie, Stéphane Braunschweig, Alain Tanner, Raul Ruiz, Jacques Demy, Serge Gainsbourg, Eric Rohmer, Krzysztof Kieslowski, and João Cesar Monteiro) in mainstream and avant-garde productions of classical and contemporary texts. He met Emmanuel Demarcy-Mota in 2001 and has since worked with him in five different productions: *Six Characters in Search of an Author* (earning the critics' Best Actor's Award in 2002), *Rhinocéros*, *Man is Man*, *Casimir and Caroline*, and *Victor or power to the children*.

PASCAL VUILLEMOT (*Monsieur Papillon*)

After receiving his degree from the Conservatoire National Supérieur d'Art Dramatique in Paris in 1997, Mr. Vuillemot worked with directors Michel Didym, Gérard Watkins, and Victor Gauthier-Martin. In 2000, he met Emmanuel Demarcy-Mota and joined his ensemble, subsequently taking part in most of the ensemble's productions, including *Marat Sade*, *Six Characters in Search of an Author*, *Love's Labour's Lost*, *Rhinocéros*, *Man is Man*, and *Casimir and Caroline*. He also works on a regular basis with filmmaker Philippe Garrel.

YVES COLLET (*Set and Lighting Design*)

Mr. Collet has designed sets and lights for Emmanuel Demarcy-Mota since 1998, including: *Love's Labour's Lost*, *Marat Sade*, *Six Characters in Search of an Author*, *Rhinocéros*, *L'Inattendu*, *Le diable en partage*, *Ma vie de chandelle*, *Marcia Hesse*, *Man is Man*, *Wanted Petula*, *Casimir and Caroline*, and *Victor or power to the children*. He has also designed sets for *L'Autre Côté*, an opera by Bruno Mantovani with libretto by François Regnault, directed by Emmanuel Demarcy-Mota at Opéra National du Rhin. With the artistic ensemble, he also works in other formats and has redesigned the public spaces of Théâtre de la Ville. He has also collaborated with Catherine Dasté, Adel Hakim, Claude Buchwald, Elisabeth Chailloux, and Brigitte Jaques-Wajeman.

JEFFERSON LEMBEYE (*Music and Sound Design*)

Mr. Lembeye has composed music for all of Emmanuel Demarcy-Mota's productions since 1998. Within the artistic ensemble of Théâtre de la Ville, he composes and performs on a regular basis for poetry recitals and small-format work. His work mixes both acoustic and electronic music. He has also worked with Catherine Hiegel, Ricardo Lopez Munoz, and in dance with the ensembles L'expérience Harmaat, Retouramont, and Kirvat. He also works in cinema, and is a co-founder of the Mix Collective.

CORINNE BAUDELLOT (*Costume Design*)

Ms. Baudelot studied design for the stage at École Pilote Internationale d'Art et de Recherche (EPIAR) in Nice, before working at the Avignon Festival. She has worked with Mathilde Monnier and Jean-François Duroure on numerous dance productions, and has also worked with Hervé Robbe and Jacques Pattarozzi. With director Serge Aubry, she has designed costumes for performances linked with fashion shows for Kenzo. She also works with several circus artists, most notably Johann Le Guillerm. Since 2001, she has designed costumes for each of Emmanuel Demarcy-Mota's productions.

CLÉMENTINE AGUETTANT (*Prop Design*)

Ms. Aguetant studied at École Nationale Supérieure des Arts Décoratifs in Strasbourg and specialized in scenography at École Nationale Supérieure des Arts et Techniques du Théâtre. She has designed props for all of Emmanuel Demarcy-Mota's works since 2007.

CHRISTOPHE LEMAIRE (*Assistant Director*)

Christophe Lemaire studied film and psychology, and has been closely associated with Emmanuel Demarcy-Mota since high school. He is a founding member of the current ensemble and has taken part in each of its works as artistic collaborator and assistant director. He is also involved in all publications and is an advisor for the theater programming of Théâtre de la Ville.

FRANÇOIS REGNAULT (*Artistic Collaborator*)

François Regnault graduated from École Normale Supérieure (Ulm) in 1963 and is a professor in the philosophy and psychoanalysis departments of the University of Paris, where he has been a senior lecturer since 1985. He taught at Conservatoire National d'Art Dramatique de Paris from 1994–2001. In theater, he has worked as translator and artistic collaborator with Patrice Chéreau, Brigitte Jaques-Wajeman (with whom he created the Pandora Company), and Emmanuel Demarcy-Mota.

DAVID EDEN PRODUCTIONS, LTD. (*Tour Producer*) has been one of the leading American organizations devoted to producing international work in the US for more than 25 years. Most recently, David Eden Productions has produced American tours of Gate Theatre Dublin's *Krapp's Last Tape*, *Endgame*, and *Watt*; Galway's Druid Theatre in *The Cripple of Inishmaan*, *The Walworth Farce*, and *DruidSynge*; and the Théâtre de la Ville-Paris production of Ionesco's *Rhinocéros*. Other recent tours include the Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company, and the State Ballet of Georgia with Bolshoi prima ballerina Nina Ananiashvili.

THÉÂTRE DE LA VILLE: A THEATER FOR THE CITIES OF THE WORLD

"Théâtre de la Ville is designed to host national and international creation, to bring together all performing arts forms. Under the direction of Emmanuel Demarcy-Mota, it echoes a reflection, an interest, and an increased sensitivity for artists who are at the crossroads of various disciplines."

—*Bertrand Delanoë, Mayor of Paris*

Created in 1968, under the auspices of the City of Paris, and dedicated to "art in the diversity of its theatrical, choreographic, and musical forms" as stated by its founder, Jean Mercure, **THÉÂTRE DE LA VILLE** has become one of the most important cultural landmarks in Paris, mostly through its multidisciplinary and international dimension in dance and music. With its two venues, a 1,000-seat hall in the heart of Paris and the more intimate 400-seat theater in Montmartre, Théâtre de la Ville offers approximately 100 different programs each season.

When appointed in 2008, artistic director Emmanuel Demarcy-Mota was the youngest director of the theater's history. Wishing to enhance the remarkable opening of Théâtre de la Ville to the world and the arts, he designed a new series of artistic initiatives.

Theater in non-French languages had not been presented at Théâtre de la Ville in the 20 years prior to Mr. Demarcy-Mota's arrival. In those first seasons, he invited directors Robert Wilson, Heiner Goebbels, Guy Cassiers, and Romeo Castellucci, and renewed links with several great European theaters, including the Berliner Ensemble and Piccolo Teatro of Milano. At the same time, he opened the theater to new artists from Chile, Japan, Russia, Argentina, Great Britain, Italy, Poland, and the United States (with the two-year residency of Nature Theater of Oklahoma).

Relying on the strongholds of Théâtre de la Ville, Mr. Demarcy-Mota developed the theater to face the contemporary world, building and continuing partnerships with great contemporary choreographers including Pina Bausch, Anne Teresa de Keersmaeker, Sankai Juku, Alain Platel, and Sidi Larbi Cherkaoui. In 2008, while Merce Cunningham was still alive, an agreement was formed with the company to present the Cunningham company in Paris, in cooperation with the Festival d'Automne for three consecutive years. New choreographers were also invited, including Israel Galvan, Hofesh Schechter, Lemi Ponifasio, as well as the younger French and foreign generation.

A producing company and artistic ensemble was also formed, bringing together Mr. Demarcy-Mota's actors, designer, and composer to stage work within the theater, engage artistic research, and participate in educational activities and audience development. The works developed by the ensemble, under Mr. Demarcy-Mota's direction, have toured throughout France and abroad, including appearances in Russia, Portugal, Luxembourg, England, and Turkey.

Recently, Théâtre de la Ville has initiated a new project directed towards younger audiences called "Parcours enfance et jeunesse," which, in cooperation with five other Parisian venues, provides a multidisciplinary and international program experience for young people, setting young people on a path whereby the performing arts will be a part of their adult lives. Théâtre de la Ville is funded by the City of Paris.

This week's performances mark Théâtre de la Ville's UMS debut.

FOR THÉÂTRE DE LA VILLE:

Pascal Daubié, *Stage Manager*

Pascal Baxter, *Technical Coordinator and Lighting Assistant*

Nicolas Bats, *Lighting Supervisor*

Victor Koeppel, *Sound Engineer*

Romain Cliquot, *Stage Production*

Séverine Gohier, *Wardrobe Supervisor*

Kevin Raymond, *Prop Production*

Pauline Clément, *Surtitling Operator*

FOR DAVID EDEN PRODUCTIONS:

David Eden, *President*

Christopher Buckley, P&PFC, Inc., *Production Management*

Erica Charpentier, *General Manager*

Elise-Ann Konstantin, *Visa Coordinator*

Lori Harrison/Atlas Travel, *Travel Agent*

Anna Kadysheva, *Company Management*

Scott Watson, *Associate Tour Producer*

The US tour of *Rhinocéros* is made possible by support from Institut Français and City of Paris. Additional help has been provided by Vivendi, the Cultural Services of the French Embassy in the United States, and the Société des Auteurs et Compositeurs Dramatiques.



UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS

Through Monday, October 29, 2012

The below UMS 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.

The post-performance party never ends at www.umsLobby.org. Check it out and let us know what you think!

Aspen Santa Fe Ballet



Opening Night Q&A

Saturday, October 6, Post-performance

Power Center, 121 Fletcher Street

Where does inspiration come from? What makes an artist tick? After all opening night dance performances and most opening night theater performances, join us for a post-performance Q&A to get a glimpse into the lives and minds of the artists that bring creativity to the stage. Must have a ticket to Saturday evening's performance to attend.

UMS on Film: *Rite of Spring Mash-Up*

Tuesday, October 9, 7:00 pm

U-M Museum of Art, Multipurpose Room, 525 S. State Street

In celebration of the 100th anniversary of the explosive debut of Stravinsky's *Rite of Spring*, UMS will screen versions of the work by different choreographers, presented in collaboration with the U-M Museum of Art. The UMS on Film series is designed to expand understanding of the artists and cultures represented on the UMS season and reveal some of the emotions and ideas behind the creative process.

Théâtre de la Ville



Opening Night Q&A

Thursday, October 11, post-performance

Power Center, 121 Fletcher Street

Where does inspiration come from? What makes an artist tick? After all opening night dance performances and most opening night theater performances, join us for a post-performance Q&A to get a glimpse into the lives and minds of the artists that bring creativity to the stage. Must have a ticket to Thursday evening's performance to attend.

Chiara Quartet

Free Community Concert

Friday, October 19, 8:00 pm

Ann Arbor Location TBD, please visit www.ums.org for details

In celebration of the 50th Anniversary of the UMS Chamber Arts Series, the Chiara Quartet, lauded for its "highly virtuosic, edge-of-the-seat playing" (*The Boston Globe*), will take chamber music out of the concert hall and into the streets during a five-day educational and community residency. While in residence, the Quartet will work with young musicians from Ann Arbor and Detroit and with U-M students. The residency culminates with a free community concert in a "non-traditional" venue in Ann Arbor.

Mariinsky Orchestra/Stravinsky Week at the U-M Center for Russian, East European, & Eurasian Studies (CREES)

Recital: *Le sacre du printemps*

Sunday, October 21, 7:00 pm

Britton Recital Hall, Earl V. Moore Building, 1100 Baits Drive

Hear the two-piano score of Stravinsky's *Rite of Spring* played by Christian Matjias, associate professor of dance, U-M School of Music, Theatre & Dance, and Ilya Blinov, assistant professor of music, Susquehanna University.

Presented by the U-M School of Music, Theatre & Dance and the U-M Center for Russian, East European, & Eurasian Studies.

Lecture: Igor Stravinsky's Lost Ballet: *Le sacre du printemps*

Wednesday, October 24, 12:30 pm

International Institute, 1636 School of Social Work Building, 1080 S. University Avenue

Join CREES for its noontime lecture series with a lecture commemorating the 100th anniversary of Stravinsky's *Rite of Spring*, given by Christian Matjias, associate professor of dance, U-M School of Music, Theatre & Dance.

Presented by the U-M Center for Russian, East European, & Eurasian Studies.

WCED Lecture: How to Undermine Democracy: Politics in Putin's Russia

Thursday, October 25, 4:00 pm

International Institute, 1636 School of Social Work Building, 1080 S. University Avenue

As part of *Pluralism in Politics and Culture*, a new initiative examining the foundations of free and open societies, join the U-M Weiser Center and CREES for a lecture by Kathryn Stoner-Weiss, deputy director, Center on Democracy, Development, and the Rule of Law, Stanford University.

Presented by the U-M Weiser Center for Emerging Democracies and Center for Russian, East European, & Eurasian Studies.

Prelude Dinner: Mariinsky Orchestra

Saturday, October 27, 5:30 pm

U-M Alumni Center, 200 Fletcher Street

Enjoy a delicious meal and learn more about the Mariinsky Orchestra at this Prelude Dinner. Inna Naroditskaya, associate professor of musicology at Northwestern University will give a lecture entitled *Russian Vodka, French Perfume, a Tumultuous Spring 100 Years Ago*, accompanied by dinner catered by Food Art. Advance reservations are required, dinner cost is \$75 per person. Contact Rachele Lesko at 734.764.8489 or ralesko@umich.edu to make reservations.

UMS Night School: 100 Years of UMS at Hill Auditorium

Monday, October 29, 7:00–8:30 pm

Ann Arbor District Library, Multipurpose Room, 343 S. Fifth Avenue

What can we learn from the performing arts and from each other? What was it like to be in Hill Auditorium in 1913? How have the performing arts evolved and changed over the past 100 years? How has Hill Auditorium impacted our community? After last season's successful launch of UMS Night School, we're delighted to expand this program. This season, Night School will focus on 100 years of UMS at Hill Auditorium and illuminate the unique history behind the great performers and performances that have shaped our community. These 90-minute "classes" combine conversation, interactive exercises, and "lectures" with genre experts to draw you into the themes behind each performance. Sessions are designed to both deepen your knowledge of the performing arts and connect you with other audience members. Professor Mark Clague joins us again as host and resident scholar.

In collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance. Funded in part by Michigan Humanities Council, an affiliate of the National Endowment for the Humanities.

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 personal giving, corporate sponsorships, business advertising, 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.

For information or to make a gift, please call 734.647.1175 or visit www.ums.org/support.





NEVER UNDERESTIMATE
THE POWER OF MUSIC.

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



GENEROUS UMS DONORS.



UMS SUPPORT JULY 1, 2011–JUNE 30, 2012

The cost of presenting world-class performances and educational programs greatly 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, 2011, and June 30, 2012. Due to space constraints, we can only list those who donated \$250 or more in the program book. Please call 734.647.1175 with any errors or omissions.

* indicates the donor made a contribution to a UMS Endowment Fund

^ indicates the donor made a multi-year commitment to UMS



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




Tom Thompson/Flowers
665-4222

**hum, move
& groove**

at **SILVER
MAPLES
OF CHELSEA**
Retirement Community

(734) 475-4111

www.silvermaples.org 

Laugh, Care, Live Right! Jointly Sponsored by the Chelsea Area Welfare Foundation and United Methodist Retirement Communities, Inc.

**PRODUCER
(\$500,000 OR MORE)**

University of Michigan

**DIRECTOR
(\$100,000-\$499,999)**

Anonymous Fund of the Community
Foundation for Muskegon County
Association of Performing Arts
Presenters
Doris Duke Charitable Foundation
Ford Motor Company Fund and
Community Services
Maxine and Stuart Frankel
Foundation⁺
Richard and Lillian Ives Trust⁺
The Andrew W. Mellon Foundation
Michigan Economic Development
Corporation
University of Michigan Health System

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

Anonymous⁺
Community Foundation for
Southeast Michigan
DTE Energy Foundation
John S. and James L. Knight
Foundation
National Endowment for the Arts
Phil and Kathy Power
The Power Foundation

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

Anonymous
Emily W. Bandera
Bank of Ann Arbor
Mary and Brian Campbell
Confucius Institute at the University
of Michigan
Nancy Sayles Day Foundation
Alice B. Dobson
Charles H. Gershenson Trust
KeyBank
Doug and Gay Lane
Masco Corporation Foundation
THE MOSAIC FOUNDATION
(of R. & P. Heydon)
PNC Foundation
Jane and Edward Schulak
Joe and Yvonne Sesi
Sesi Motors
Toyota
U-M Office of the Senior Vice Provost
for Academic Affairs
U-M Office of the Vice President for
Research
Glenn E. Watkins⁺⁺
John and Mary West

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

Jerry and Gloria Abrams⁺
Anonymous⁺
Rachel Bendit and Mark Bernstein
Ronald and Linda Benson

Carl and Isabelle Brauer Fund
Calm Foundation
Penny and Ken Fischer
Anne and Paul Glendon
Kathy and Tom Goldberg
Richard and Linda Greene
Susan and Richard Gutow⁺
David and Phyllis Herzlg
Verne and Judy Istock
Rani Kotha and Howard Hu
Robert and Pearson Macek
Natalie Matovnovic⁺
Tom and Debby McMullen
McMullen Properties
Mrs. Robert E. Meredith
Michigan Council for Arts and
Cultural Affairs
Michigan Critical Care Consultants,
Inc.
Michigan Humanities Council
Miller, Canfield, Paddock & Stone,
P.L.C.⁺
Donald L. Morelock
NEA Jazz Masters Live
Gilbert Omenn and Martha Darling⁺
Jim and Patricia Read
Retirement Income Solutions
Linda Samuelson and Joel Howell⁺⁺
Dennis and Ellie Serras⁺
James and Nancy Stanley⁺
Ed and Natalie Surovell
Edward Surovell Realtors
Susan B. Ullrich⁺
United Bank and Trust
U-M Center for Chinese Studies
University of Michigan Credit Union
Whitman Family Foundation
Marina and Robert Whitman⁺
Max Wicha and Sheila Crowley
Ann and Clayton Wilhite⁺

**CONCERTMASTER
(\$5,000-\$9,999)**

Michael Allemang and Janis Bobrin
Amgen Foundation
Ann Arbor Automotive
Anonymous
Janet and Arnold Aronoff
Arts at Michigan
Arts Midwest Touring Fund
Maurice S. and Linda G. Binkow
Philanthropic Fund
Gary Boren
Subir & Malini Chowdhury
Foundation
Mary Sue and Kenneth Coleman
Comerica Bank
Dennis Dahmann and Patricia Garcia
The Herbert and Julia Doan
Foundation⁺
Jim and Patsy Donahey
Dallas and Sharon Dort
Kenneth and Frances Elsenberg
Faber Plano Institute
Barbara G. Fleschman
Ilene H. Forsyth
Sid Gilman and Carol Barbour⁺

Eugene and Emily Grant Family
Foundation
Martin and Lynn Halbfinger
Debbie and Norman Herbert⁺
Carl and Charlene Herstein
Honigman Miller Schwartz and Cohn
David and Sally Kennedy
Mark and Janice Kiehl
Tom and Connie Kinnear
Wally and Robert Klein⁺
Dr. and Mrs. Jerry Kolins
Frank Legacki and Alicia Torres
Leo and Kathy Legatski
Richard and Carolyn Lineback
Mainstreet Ventures
Stephen and Barbara Munk
M. Haskell and Jan Barney Newman⁺
David N. Parsigian
Eleanor Pollack⁺
Corliss and Dr. J. C. Rosenberg
Prue and Ami Rosenthal⁺
Doug and Sharon Rothwell
Herbert and Ernestine Ruben
Barbara Furin Sloat
John W. and Gail Ferguson Stout
Stout Systems
Karen and David Stutz⁺
Robert S. and Julia Reyes Taubman
Estate of Lisa Marie Tubbs
Dody Viola⁺
Shaomeng Wang and Ju-Yun Li⁺
Robert O. and Darragh H. Weisman
Roy and JoAn Wetzel
Gerald B. Zelenock

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

Jim and Barbara Adams
Barbara A. Anderson and John H.
Romani
Anonymous
Essel and Menakka Bailey
Richard S. Berger
Edward and Mary Cady
Jean and Ken Casey⁺
Julia Donovan Darlow and John
Corbett O'Meara
Rosalie Edwards/Vibrant Ann Arbor
Fund
David and Jo-Anna Featherman
Scott and Kris Fisher
Stephen and Rosamund Forrest
Samuel and Marilyn Krimm
Donald and Carolyn Dana Lewis
Mardi Gras Fund
Ernest and Adèle McCarus
Montague Foundation
Virginia and Gordon Nordby
Rob and Quincy Northrup
Steve and Betty Palms
Craig and Sue Sincoc, Avfuel
Corporation
Rodney Smith, MD
Rick and Sue Snyder
Lewis and Judy Tann
Karl and Karen Weick

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

1898 West Stadium Blvd. Ann Arbor MI 48103

Your seat is waiting...



- 9/15 Beethoven Festival
- 10/6 Brahms
- 11/3 Sabor Latino
- 11/4 Carnival of the Animals*
- 12/7 Holiday Pops
- 12/15 Sing Along with Santa*
- 1/19 Mozart Birthday Bash
- 3/15 Scheherazade
- 3/17 Around the World
with Music*
- 4/27 Season Finale: Mahler 6

*Family Concert



Call or click for times & tickets

a2so.com
(734) 994-4801

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

Bernard and Raquel Agranoff
Michael and Suzan Alexander
Carol Amster
Anonymous
Norman E. Barnett
Anne Beaubien and Phil Berry
Suzanne A. and Frederick J. Beutler
Blue Nile Restaurant
Michael Boehnke and Betsy Foxman
Dan Cameron Family Foundation
H. D. Cameron
Valerie and David Canter
Carolyn M. Carty and Thomas H. Haug
Center for Plastic and Reconstructive Surgery
Anne and Howard Cooper
Marylene Delbourg-Delphis
Delta Air Lines
John Dryden and Diana Raimi
John R. Edman and Betty B. Edman[†]
Susan Fisher and John Waidley
Sara and Michael Frank
Prof. David M. Gates
Thomas and Barbara Gelehrter
William and Ruth Gilkey
John and Helen Griffith
Robert and Beatrice Kahn
Dr. Elise K. Kirk
Diane Kirkpatrick
Phillip and Kathryn Klintworth
Ted and Wendy Lawrence
Jeffrey MacKie-Mason and Janet Netz
John and Cheryl MacKrell
Sally and Bill Martin
Martin Family Foundation
Herman and Bernice Merte
Paul Morel and Linda Woodworth
Margaret and Randolph Nesse
Paula Novelli and Paul Lee
Jim and Bonnie Reece
John and Dot Reed
Anthony L. Reffells
Charles Reinhart Company Realtors
Dr. and Mrs. Nathaniel H. Rowe
Swanna and Alan Sattiel
Susan M. Smith and Robert H. Gray
Dr. and Mrs. Stanley Strasius
Jim Toy
Don and Toni Walker
Elise Weisbach

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

Wadad Abed
Abracadabra
Jim and Jill Adams
Robert and Katherine Aldrich
Christine W. Alvey
Dr. and Mrs. David G. Anderson
Anonymous
Dr. and Mrs. Rudi Ansbacher
Harlene and Henry Appelman
Sandy and Woody Aquino
Bob and Martha Ause
Jonathan Ayers and Teresa Gallagher

babo: a market by Sava
Drs. John and Lillian Back
Dr. Karen Bantel and Dr. Steve Gelingner
John and Ginny Bareham
Robert and Wanda Bartlett[†]
Bradford and Lydia Bates
Cecilia Benner
Kathy Benton and Robert Brown
Dr. Rosemary R. Berardi
James K. and Lynda W. Berg
Joan Binkow
Nancy Bishop
DJ and Dieter Boehm
Ronald and Mimi Bogdasarian
Margaret and Howard Bond
Sue and Bob Bonfield
Charles and Linda Borgsdorf
Laurence and Grace Boxer
Dr. and Mrs. Ralph Bozell
Mary Ellen Brademas
Dale E. and Nancy M. Briggs
Barbara Everitt Bryant
Jeannine and Robert Buchanan
Charles and Joan Burleigh
Janet and Lou Callaway
Jean W. Campbell
Marliou and Tom Capo
Janet and Bill Cassebaum
Anne Chase
Pat and George Chatas
Dr. Kyung and Young Cho
Myung Choi
Clark Hill PLC
Cheryl and Brian Clarkson
Hubert and Ellen Cohen
Phelps and Jean Connell
Jim and Connie Cook
Paul Courant and Marta Manildi
Susan T. Darrow
Charles W. and Kathleen P. Davenport
Monique and Dennis Deschaine
Andrzej and Cynthia Dlugosz
Molly Dobson
Stuart and Heather Dombey
Ivo Drury and Sun Hwa Kim
Peter and Grace Duren
Julia and Charles Elsendrath[†]
Bruce and Cheryl Elliott
Joan and Emil Engel
John and Michelle Engler
Johanna Epstein and Steven Katz
Ernst & Young Foundation
Stefan Fajans[†]
Harvey and Elly Fallt
Dede and Oscar Feldman
Yi-Tsi and Albert Feuerwerker
Food Art
Dan and Jill Francis
Paul and Judith Freedman
Leon and Marcia Friedman
Bill and Boc Fulton
Enid H. Galler[†]
Tom Gasloli
Chris Genteel and Dara Moses
Zita and Wayne Gillis
Fred and Barbara Goldberg

Karl and Karen Gotting
James and Marla Gousseff
Cozette Grabb
Elizabeth N. Graham
Drs. Patricia and Stephen Green
Dr. Robert A. Green
Robert and Ann Greenstone
Jane and Bob Grover
Leslie and Mary Ellen Guinn
Keturah Thunder Haab
Don P. Haefner and Cynthia J. Stewart
Helen C. Hall
Steve and Sheila Hamp
Jeff Hannah and Nur Akcasu
Clifford and Alice Hart
Shana Heller
Paul and Nancy Hillemonds
Hooper Hathaway, P.C.
Carolyn B. Houston
Robert M. and Joan F. Howe
Saut H. and Eileen D. Hymans
Iltich Holdings, Inc.
Keki and Alice Irani
Iris Dry Cleaners
Jean Jacobson
Wallie and Janet Jeffries
Kent and Mary Johnson
Timothy and Jo Wiese Johnson
Dave and Gretchen Kennard
Jean and Arnold Kluge
James and Carolyn Knaggs
Carolyn and Jim Knake
Michael J. Kondziolka and Mathias-Philippe Florent Badin
Barbara and Ron Kramer
Mary L. Kramer[†]
Donald J. and Jean L. Kunz
David Lampe and Susan Rosegrant
John K. Lawrence and Jeanine A. De Lay[†]
Richard E. LeSueur
Carolyn and Paul Lichter
Lawrence and Rebecca Lohr[†]
E. Daniel and Kay Long
Jean E. Long
Edwin and Cathy Marcus
Ann W. Martin and Russ Larson
Irwin and Fran Martin
Jenifer Martin and Mark Fendrick
Mary and Chandler Matthews
Jerry A. and Deborah Orr May[†]
Susan McCianahan and Bill Zimmerman
Griff and Pat McDonald
Lyn McHie and John Anderson
Margaret McKinley
Merrill Lynch
Harry and Natalie Mobley
Lester and Jeanne Monts
Alan and Sheila Morgan
Lewis and Kara Morgenstern
Melinda Morris
Cyril Moscow
Daniel and Sarah Nicoll
William Nolting and Donna Parmelee
Susan and Mark Orringer
Elizabeth C. Overberger
Judith Ann Pavitt

sedation • implants • cosmetics • complex restoration • sleep apnea

DENTISTRY AS FINE ART

dgdent.com

Donaldson & Guenther
(734) 971-3450



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

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

PATRON (CONTINUED).

Lisa A. Payne
 Jack and Jean Peirce⁺
 Pfizer Foundation
 Winnifred P. Pierce
 Juliet S. Pierson
 Elaine and Bertram Pitt
 Stephen and Bettina Pollock
 Richard and Mary Price
 Mrs. Gardner C. Quarton
 Quest Productions
 Red Hawk Bar & Grill
 Donald Regan and Elizabeth Axelson
 Ray and Ginny Reilly
 Malverne Reinhart
 Jeff and Huda Karaman Rosen
 Richard and Edie Rosenfeld
 Doug and Sharon Rothwell
 Craig and Jan Ruff
 Karem and Lena Sakallah
 Norma and Dick Sarns
 Sava's State Street Café
 Schokolad Chocolate Factory
 John J.H. Schwarz, M.D.
 Erik and Carol Serr
 Michael and Janet Shatusky
 Muaiad and Aida Shihadeh
 Silvio's Organic Ristorante and Pizzeria
 Carl P. Simon and Bobbi Low
 Dick and Sandy Simon
 Frances U. and Scott K. Simonds
 Sue and Don Sinta
 Michael Sivak and Enid Wasserman
 Andrea and William Smith
 Ren and Susan Snyder
 Becki Spangler and Peyton Bland
 Michael Staebler and Jennifer Poteat
 Lloyd and Ted St. Antoine
 Lois Stegeman
 Eric and Ines Storchok
 Don and Kate Sullivan
 Charlotte B. Sundelson
 Francoise Tamres
 Louise Taylor
 Ted and Eileen Thacker
 Louise Townley
 Jeff and Lisa Tullin-Silver
 Jack and Marilyn Vander Velde
 Vinology Wine Bar and Restaurant
 John and Maureen Voorhees
 Florence S. Wagner
 Liina and Bob Wallin
 Jo Ann Ward
 Harvey and Robin Wax
 Ron and Eileen Welsler
 W. Scott Westerman, Jr.
 Max and Mary Wisgerhof
 Charles Witke and Aileen Gatten
 The Worsham Family Foundation

Richard and Mona Alonzo
 American Title Company of Washtenaw
 Neil P. Anderson Fund of the Ann Arbor Area Community Foundation
 Ann Arbor Fire Station # 1
 Anonymous
 Armen Cleaners
 Frank J. Ascione
 Penny and Arthur Ashe
 John and Linda Axe
 Ralph W. and Barbara L. Babb
 Laurence R. and Barbara K. Baker
 Lisa and Jim Baker
 Reg and Pat Baker
 Barbara and Daniel Balbach
 Nan Barbas and Jonathan Sugar
 David and Monika Barera
 Frank and Lindsay Tyas Bateman
 Astrid B. Beck
 Harry and Kathryn Benford
 Prof. and Mrs. Erling Blöndal Bengtsson
 Linda Bennett and Bob Bagramian
 Lawrence Berlin and Jean McPhall
 Marc Bernstein and Jennifer Lewis
 Jack Billi and Sheryl Hirsch
 John Blankley and Maureen Foley
 Rebecca Bonnell
 Bob and Sharon Bordeaux
 Gloria and Michael Brooks
 Sharon and David Brooks
 Donald and June Brown
 Robert and Victoria Buckler
 Lawrence and Valerie Bullen
 Letitia J. Byrd
 Amy and Jim Byrne
 Susan and Oliver Cameron
 Campus Realty
 Brent and Valerie Carey
 Thomas and Colleen Carey
 Barbara Mattison Carr
 Casa Marbella
 Bill and Susan Chandler⁺
 Tsun and Siu Ying Chang
 J. Wehrley and Patricia Chapman
 Samuel and Roberta Chappell
 Mark Clague and Laura Jackson⁺
 Alice S. Cohen
 Judy and Malcolm Cohen
 Jonathan Cohn
 Wayne and Melinda Colquitt
 Carolyn and L. Thomas Conlin
 Chris Conlin
 Conlin, McKenney, and Philbrick, P.C.
 Conlin Travel
 Malcolm and Nita Cox
 Clifford and Laura Craig⁺
 John and Mary Curtis
 Roderick and Mary Ann Daane
 Data Image Systems
 David and Nancy Deromedi
 Michele Derr
 Marie Deveney
 Linda Dintenfass and Ken Wisniski
 Steve and Judy Dobson

Eva and Wolf Duvernoy
 Dykema Gossett
 Kim and Darlene Eagle
 Barbara Eichmuller
 Irene Fast
 Margaret and John Faulkner
 Carol Finerman
 Clare M. Fingerle
 David Fink and Marina Mata
 Harold and Billie Fischer
 Laurel Fisher and Robert Fabrikant
 Esther M. Floyd
 George W. Ford
 David Fox and Paula Bockenstedt
 Carol Gagliardi and David Flesher
 Renate Gerulaitis
 Ronald Gibala and Janice Grichor
 Irwin Goldstein and Martha Mayo
 Google
 Mr. and Mrs. Charles and Janet Goss⁺
 Grand Hotel
 David and Marilyn Granner
 P. Larry and Martha Gray
 Dr. John and Renee M. Greden
 Margaret and Kenneth Guire⁺
 Arthur Gulick
 Robert and Elizabeth Hamel
 Alan Harnik and Gillian Feeley-Harnik
 Connie and Martin Harris
 Dr. Susan R. Harris
 Herb and Dee Hildebrandt
 Perry Irish Hodgson
 Diane S. Hoff
 Hotel Bougainvillea/Hans and Judy van der Wielen
 Ann D. Hungerman
 Isciences, L.L.C.
 John H. and Joan L. Jackson
 Andy and Linda Jacob
 Jose and Paloma Jalfie⁺
 Raymond James & Associates, Inc.
 Sharon and Jack Kalbfleisch
 Mark and Madolyn Kaminski
 Helen and Marty Katz
 Fred and Susan Kellam
 James A. Kelly and Mariam C. Noland
 Christopher Kendall and Susan Schilperroort
 Rhea K. Kish
 Paul and Dana Kissner
 Rosalie and Ron Koenig
 Chene Koppitz
 Dr. and Mrs. Melvyn Korobkin
 Barbara and Michael Kratchman
 Kresge Foundation
 La Pita Fresh
 Jane Fryman Laird
 Marlon and Jerry Lawrence
 David Lebenborn
 Bobbie and Mike Levine
 Joan and Melvyn Levitsky
 Mark Lindley and Sandy Talbott
 Christopher Lovasz
 William and Lois Lovejoy
 Joan Lowenstein and Jonathan Trobe⁺

BENEFACTOR

(\$500-\$999)

3Point Machine, Inc.
 Patrice Aaron
 Judith Abrams
 Roger Albin and Nili Tannenbaum

Congratulations to UMS on their 2012-13 season!

University of Michigan
Credit Union (UMCU)
is proud to sponsor this
season's performances!

We hope you enjoy the show!



Search: [umcreditunion](#)

Federally Insured by NCUA



UM CREDIT UNION Successful members everywhere.
UMCU.ORG

SMITH HAUGHEY AND
ITS ATTORNEYS PROUDLY
SUPPORT THE ...

UNIVERSITY MUSICAL SOCIETY

Our Ann Arbor Attorneys:

Cheryl Chandler

William McCandless

Gary Eller

Edward Stein

Dale Hebert

Danielle Susser

Sharon Kelly

Tammie Tischler

Veronique Liem

SH SMITH HAUGHEY
RICE & ROEGGE
ATTORNEYS AT LAW
734-213-8000 www.shrr.com
213 S. ASHLEY, STE. 400
ANN ARBOR, MI 48104



Rotary Club of Ann Arbor

Celebrating nearly 100 years of

Service Above Self



*With projects in our
community and around the world*

Learn more about how you
can make a difference at

www.annarborrotary.org



Looking for the right office space in Ann Arbor?

Call McMullen.



McMULLEN
PROPERTIES

FOUR GENERATIONS IN ANN ARBOR REAL ESTATE

www.McMullenProperties.com | 734.769.1800

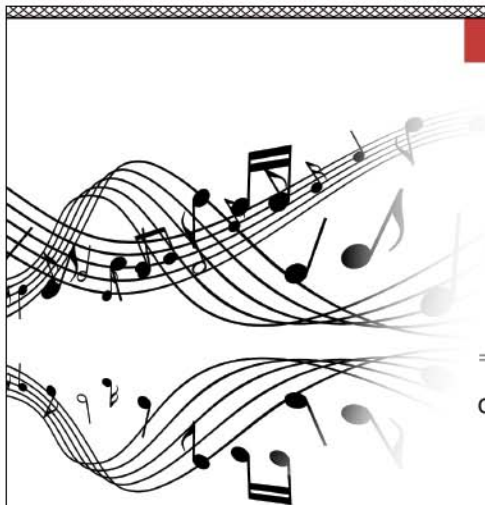
BENEFACTOR (CONTINUED).

Frances Lyman
 Pam MacKintosh
 Martin and Jane Maehr
 Nancy and Philip Margolis
 Betsy Yvonne Mark
 W. Harry Marsden
 H.L. Mason
 Judythe and Roger Maugh
 Margaret E. McCarthy
 Laurie McCauley and Jesse Grizzle
 W. Joseph McCune and Georgiana Sanders
 Warren and Hilda Merchant
 Mercy's Restaurant
 Robert C. Metcalf
 John and Fel Fel Metzler
 Mrs. Lee Meyer
 Robin and Victor Miesel
 Gene and Lois Miller
 Andrew and Candy Mitchell
 Bert and Kathy Moberg
 Olga Ann Moir
 Lewis and Kara Morgenstern
 Agnes Moy-Sarns and David Sarns
 Trevor Mudge and Janet Van Valkenburg[†]
 George and Kerry Mychaliska[†]
 Nacht, Roumel, Salvatore, Blanchard & Walker, P.C.
 Gerry and Joanne Navarre
 John and Ann Nicklas
 Kathleen Nolan and Douglas Kelbaugh
 Thomas P. Norris and Sarajane Winkelman
 Marylen S. Oberman
 Robert and Elizabeth Oneal[†]
 Marysia Ostafin and W. George Smillie[†]
 David and Andrea Page
 Zoe and Joe Pearson
 Evelyn Pickard
 Susan Pollans and Alan Levy
 Wallace and Barbara Prince
 Harold K. Ralsler Foundation
 Stephen and Agnes Reading
 Mamie Reld
 Revive + Replenish
 Nan Richter
 Doug and Nancy Roosa
 Benjamin and Amy Rosenberg
 Haskell and Margaret Rothstein
 Doris E. Rowan
 Irv and Trudy Salmeen
 Lloyd Sandelands and Jane Dutton
 Miriam Sandweiss
 Joseph M. Saul and Lisa Leutheuser
 SBC Foundation
 John Scudder and Regan Knapp
 Julie and Mike Shea
 Sheraton Hotel
 Howard and Aliza Shevrin
 Robert and Elaine Sims
 Sue and Don Sinta
 Nancy and Brooks Sitterley
 Irma J. Sklenar
 Robert A. Sloan

Cheryl Soper
 Joseph Splegel
 Gary and Diane Stahl
 William J. and Roberta G. Stapleton
 Virginia Stein[†]
 Louise Taylor
 Brad and Karen Thompson
 Nigel and Jane Thompson
 Peter, Carrie and Emma Thom[†]
 Fr. Lewis W. Towler
 Claire and Jerry Turcotte
 Marianne Udow-Phillips and Bill Phillips
 Douglas and Andrea Van Houweling
 Arthur and Renata Wasserman
 Jack and Jerry Weidenbach
 Lyndon Welch
 Dianne Widzinski
 Tabb and Deanna Wile
 Father Francis E. Williams
 Gareth and Lauren Williams
 Pat and John Wilson
 Richard C. Wilson
 Thomas K. Wilson
 Beth and I.W. Winsten
 Larry and Andi Wolf
 Drs. Margo and Douglas Woll
 James and Gail Woods
 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
 Helen and David Aminoff
 Catherine M. Andrea
 David and Katie Andrea
 Elizabeth Andrews
 Ann Arbor Optometry
 Anonymous
 Ralph and Elaine Anthony
 Phil and Lorle Arbour
 Eric and Nancy Aupperle
 Jim and Stephany Austin
 Robert L. Baird
 Bank of America Foundation
 Frank and Gail Beaver
 Gary Beckman and Karla Taylor
 Kenneth and Eileen Behmer
 Christina Bellows and Joe Alberts
 Helen V. Berg
 Robert Hunt Berry
 The Big Picture Partners LLC
 Sara Billmann and Jeffrey Kuras
 Jon and Kathy Bilstrom
 William and Ilene Birge
 Jerry and Dody Blackstone
 Bobbie and Donald Blitz
 Gary Bloomfield, DDS
 Beverly J. Bole
 Mr. Mark D. Bomia
 Victoria C. Botek and William M. Edwards
 R.M. Bradley and C.M. Mistretta
 Joel Bregman and Elaine Pomeranz
 Christie Brown and Jerry Davis
 Morton B. and Raya Brown
 Dr. Pamela Brown
 Trudy and Jonathan Bulkeley
 Judy and Toby Burt
 Anthony and Jane Burton
 Margaret W. Carroll and Dennis B. Carroll
 Dennis J. Carter
 Susan M. Carter
 A. Craig Cattell
 Joan and Mark Chester
 Reginald and Barbara Ciokajlo
 Janice A. Clark
 Connie and James Colman
 Anne and Edward Comeau
 Jud and Susan Coon
 Arnold and Susan Coran
 Katharine Cosovich
 Katherine and Clifford Cox
 Michael and Susan Bozell Craig
 Jean C. Crump
 Carolyn R. Culotta
 Rane L. Curl and Alice Rolfes-Curl
 Connie D'Amato
 Timothy and Robin Damschroder
 Sunil and Merial Das
 Davenport Insurance and Financial Services, Inc.
 Art and Lyn Powrie Davidge
 Ed and Ellie Davidson
 Linda Davis and Robert Richter
 John D. Debbink
 Elena and Nicholas Delbanco
 Mary Dempsey and James Corbett
 Dr. and Mrs. Ron DiCecco
 Macdonald and Carolin Dick[†]
 Rev. Dr. Timothy J. Dombrowski
 Elizabeth Duell
 Edmund and Mary Durfee
 Swati Dutta
 Gavin Eadle and Barbara Murphy
 James F. Eder
 Richard and Myrna Edgar
 Gloria J. Edwards
 Morgan and Sally Edwards
 Alan S. Elser
 Charles and Julie Ellis
 Joan and David Evans
 Dr. and Mrs. S.M. Farhat
 Peter and Rachael Fayrolan
 Joe Fazio and Lisa Pattril
 Phil and Phyllis Fellin
 James and Flora Ferrara
 Jean Fine
 Sara and Bill Fink
 Lydia Fischer
 Peter and Beverly Fischer
 Arnold Fleischmann
 Jessica Fogel and Lawrence Weiner
 Scott and Janet Fogler
 Howard P. Fox
 Lucia and Doug Freeth
 Tim and Stephanie Freeth
 Otto W. and Helga B. Freitag
 Gail Fromes



The Law Firm of Miller Canfield
– proudly supports the –

UNIVERSITY MUSICAL SOCIETY

For Being an Instrumental Part
of Our Community

Congratulations to our colleague, Stephen G. Palms,
Vice Chair, UMS Board of Directors

JOSEPH M. FAZIO

fazio@millercanfield.com | 734.668.7633

ANN ARBOR = DETROIT = GRAND RAPIDS = KALAMAZOO = LANSING = SAGINAW = TROY

**MILLER
CANFIELD**

millercanfield.com

GREAT PERFORMANCES ABOUND!

WKAR-TV

Music, dance and drama programming

WKAR Radio

24-hour classical music and news from NPR

WKAR.org

Jazz, folk, classical and news radio streams

WKAR *Where the*

ARTS

Live



MICHIGAN STATE UNIVERSITY College of Communication Arts and Sciences

WKAR.org



One of the
**PREMIER UNIVERSITY
ART MUSEUMS**

U M M A

UNIVERSITY OF MICHIGAN MUSEUM OF ART
525 South State Street, 734 764 0395
umma.umich.edu FREE ADMISSION

Visit the UMMA Store in the
Maxine and Stuart Frankel and
the Frankel Family Wing.

ASSOCIATE (CONTINUED)

- Martha G. Froseth
 Jerrold A. and Nancy M. Frost
 Phillip and Renée Frost
 Sandra Gast and Greg Kolecki
 Gates Au Sable Lodge
 Michael Gatti and Lisa Murray
 Charles and Rita Gelman
 Beverley and Gerson Gettner
 Dr. Paul W. Gilkas and Suzanne Gilkas
 Stephen and Nanette Gill
 J. Martin Gillespie and Tara M. Gillespie
 Beverly Jeanne Giltrow
 David and Maureen Ginsburg[†]
 Tom and Ann Gladwin
 Richard Gonzalez
 Mitchell and Barbara Goodkin
 Michael L. Gowing
 Christopher and Elaine Graham
 Jerry and Mary K. Gray
 Linda and Roger Grekin
 Raymond and Daphne Grew
 Susan and Milt Gross
 Anna Grzymala-Busse and Joshua Berke
 Carl E. Guldberg
 Susan C. Guszynski and Gregory F. Mazure
 George and Mary Haddad
 Michael J. Halpern
 Michael Hammer and Matthew Dolan
 Charles B. Harris Photograph Gallery
 Daniel and Jane Hayes
 J. Lawrence Henkel and Jacqueline Stearns
 Kathy and Rudi Hentschel
 Alfred and Therese Hero
 Peter G. Hinman
 Jane and Thomas Holland
 Kay Holsinger and Douglas C. Wood
 Ronald and Ann Holz
 Paul Hossler and Charlene Bignall
 James and Wendy Fisher House
 Betty Hsiao
 Mabelle Hsueh
 Dr. John Huntington
 Eugene and Margaret Ingram
 Richard Isackson
 Esther Ann Jackson
 Joachim and Christa Janecek
 Chris and Sara Japhet
 Mark and Linda Johnson
 Paul and Olga Johnson
 Paul and Meredith Jones
 JOURNEYS International
 Stevo Julius, MD
 Prof. Fritz and Monica Kaenzig
 Angela Kane
 Herbert and Jane Kaufner
 Donald and Suzanne Kaul
 Deborah Keller-Cohen and Evan Cohen
 John Kennard
 Nancy Keppelman and Michael Smerza
 Kerry Family Periodontics
 Paul and Leah Kiley
 David E. and Heidi Castleman Klein
 Steve and Shira Klein
 Michael Koen
 Joseph and Marilyn Kokoszka
 Alan and Sandra Kortesoja
 Gary and Barb Krenz
 Martha Fessler Krieg[†]
 Mary Krieger
 Bert and Gerry Kruse
 Kathleen Kryza
 Yeong Kwok and Catherine Kim
 Ken and Maria Laberteaux
 Donald John Lachowicz
 Stephen and Pamela Landau
 Kenneth and Lucy Langa
 Neal and Anne Laurance
 John and Therese Lee
 James Leija and Aric Knuth
 Anne and Harvey Leo
 Sue Leong
 Jacqueline H. Lewis
 Liberty Tittle
 Michael and Debra Lisull
 Daniel Little and Bernadette Lintz
 Rod and Robin Little
 Dr. Lennart and Betty K. Lofstrom
 Julie M. Loftin
 Malcolm and Beth Lowenstein Foundation
 Michael and Jennifer Lukela
 Donald and Jane MacQueen
 Claire and Richard Malvin[†]
 Melvin and Jean Manis
 Carole J. Mayer
 Olivia Maynard and Olof Karlstrom
 Margaret and Harris McClamroch
 Peggy McCracken and Doug Anderson
 James H. McIntosh and Elaine K. Gazda
 Ralph R. McKee and Jean L. Wong
 Frances McSparran
 Manish and Varsha Mehta
 Gabrielle M. Meyer
 Joanna McNamara and Mel Guyer
 Joetta Mial
 Myrna and Newell Miller
 John Mohler
 Patricia Mooradian
 James N. Morgan Fund of the Community Foundation for Southeast Michigan
 Mark and Lesley Mozola
 Tom and Hedi Mulford
 Virginia Murphy and David Uhlmann
 Drs. Louis and Julie Jaffee Nagel
 Erika Nelson and David Wagener
 Glenn Nelson and Margaret Dewar
 Thomas J. Nelson
 Gayl and Kay Ness
 Richard and Susan Nisbett
 Laura Nitzberg
 Arthur S. Nusbaum
 Olson-Kulka Foundation
 Kathleen I. Operhall
 Norm and Charlotte Otto
 Jim Pantelas
 Hedda and William Panzer
 Donna D. Park
 Anne Parsons and Donald Dietz
 William and Wesen Peterson
 Don and Evonne Plantinga
 PNC Bank
 Bill and Diana Pratt
 Ann Preuss
 Karen and Berislav Primorac
 Martha Ream
 Carrol K. Robertsen
 Jonathan and Anala Rodgers
 Dr. Susan M. Rose
 Victor and Valerie Rosenberg
 Phyllis Ross/The New York Community Trust Carillon Fund
 Rosemarie Haag Rowney
 Nancy Rugani
 Carol D. Rugg and Richard K. Montmorency
 Ina and Terry Sandalow
 Michael and Kimm Sarosi
 Maya Savarino
 Albert J. and Jane L. Sayed
 Suzanne Schluederberg and John Lesko, Jr.
 David Schmidt
 Charles R. Schmitter and Allyn Ravitz
 Tom and Ann Schriber
 Jane and Richard Schwartz
 Marc A. Schwartz
 Ruth Scodel
 Amy D. Seetoo and Stuart J. Baggaley
 Harriet Selin[†]
 Ananda Sen and Mousumi Banerjee
 Matthew Shapiro and Susan Garetz
 David and Elvera Shappirio
 Patrick and Carol Sherry
 George and Gladys Shirley
 Jean and Thomas Shope
 Bruce M. Siegan
 Edward and Kathy Silver
 Scott and Joan Singer
 Loretta M. Skewes
 Tim and Marie Slottow
 Carl and Jarl Smith
 David and Renate Smith
 Robert W. Smith
 Carolyn R. Spencer
 Doris and Larry Sperling
 Gretta Spier and Jonathan M. Rubin
 Katherine R. Spindler
 David and Ann Stalger
 Jeff and Kate Stanley
 Rick and Lia Stevens
 David and Carlin Stockson
 James Lawrence Stoddard
 Cynthia Straub
 Suzanne Tainter and Kenneth Boyer
 Brian and Lee Talbot
 Mr. and Mrs. Frank L. Tarzia
 Sam and Eva Taylor
 Stephan F. Taylor and Elizabeth A. Stumbo



Re **M** ember

GO BACK. GO BLUE. GO TO umalumni.com

M **ALUMNI**
ASSOCIATION



Experience
THE FINER THINGS...



Kensington Court



PROUDLY SUPPORTS THE
UNIVERSITY MUSICAL SOCIETY

610 HILTON BLVD. | ANN ARBOR, MI 48108
(734) 761-7800 | WWW.KCOURTAA.COM

ASSOCIATE (CONTINUED).

Mark and Patricia Tessler*	Rebecca Van Dyke	Mac and Rosanne Whitehouse*
Textron	Tsuguyasu and Harue Wada	Alan and Leslie Whitfield
Denise Thal and David Scobey	Tom and Mary Wakefield*	Nancy Wiernik
Patricia and Terril Tompkins	Jack and Carolyn Wallace	Lawrence and Mary Wise
Hitomi Tonomura	Charles R. and Barbara H. Wallgren	Charlotte A. Wolfe
Janet and Randy Torno	Richard and Madelon Weber*	Pris and Stan Wooliams
Alvan and Katherine Uhle	Richard and Lucinda Weiermiller	Frances Wright
Fawwaz Ulaby and Jean Cunningham	Jack and Carol Weigel	Mayer and Joan Zald
Joyce Urba and David Kinsella	Mary Ann Whipple	Gail and David Zuk
Hugo and Karla Vandersypen	Jim and Mary White	

We express our deepest appreciation to our many donors who give less than \$250 each year, enabling the ongoing success of UMS programs.

LIFETIME GIVING

The donors listed below have provided significant support to UMS over a number of years. We recognize those whose cumulative giving to UMS totals \$500,000 or more.

Anonymous	National Endowment for the Arts
Linda and Maurice Binkow	Pfizer, Inc.
Community Foundation for Southeast Michigan	Randall and Mary Pittman
Doris Duke Charitable Foundation	Phil and Kathy Power
Ford Motor Company Fund and Community Services	The Power Foundation
Forest Health Services	Estate of Mary Romig-deYoung
Richard and Lillian Ives Trust	Herbert E. Sloan, Jr. M.D.
The Andrew W. Mellon Foundation	The Wallace Foundation
Michigan Council for Arts and Cultural Affairs	

ENDOWED FUNDS

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

H. Gardner and Bonnie Ackley Endowment Fund	Natalie Matovnovic Endowment Fund
Herbert S. and Carol Amster Endowment Fund	Medical Community Endowment Fund
Catherine S. Arcure Endowment Fund	NEA Matching Fund
Carl and Isabelle Brauer Endowment Fund	Ottmar Eberbach Funds
Hal and Ann Davis Endowment Fund	Palmer Endowment Fund
Doris Duke Charitable Foundation Endowment Fund	Mary R. Romig-deYoung Music Appreciation Fund
Epstein Endowment Fund	Prudence and Amnon Rosenthal K-12 Education Endowment Fund
Ilene H. Forsyth Endowment Fund	Charles A. Sink Endowment Fund
Susan and Richard Gutow Renegade Ventures Endowment Fund	Herbert E. and Doris Sloan Endowment Fund
Norman and Debbie Herbert Endowment Fund	James and Nancy Stanley Endowment Fund
David and Phyllis Herzig Endowment Fund	Susan B. Ullrich Endowment Fund
JazzNet Endowment Fund	UMS Endowment Fund
William R. Kinney Endowment Fund	The Wallace Endowment Fund
Frances Mauney Lohr Choral Union Endowment Fund	

The arts **unite** us all.

The power of the arts is to unite communities, giving us a rush of emotion we want to share with others. At United Bank & Trust, we're united in our mission to actively show our support for the arts, and for the many vibrant communities we serve. Let's compose solutions together.



UNITED
BANK & TRUST

Solutions Together

ubat.com

MEMBER FDIC



ALWAYS ON KEY **SINCE 1946**



L I N C O L N

SESI MOTORS

3990 JACKSON ROAD, ANN ARBOR, MI 48103
(734) **668-6100**

PLANNED GIFTS/BEQUESTS

We are grateful to the following donors for including UMS in their estate plans. These gifts will provide financial support to UMS for generations to come.

Bernard and Raquel Agranoff
Mike Allemang
Carol and Herb Amster
Mr. Neil P. Anderson
Dr. and Mrs. David G. Anderson
Anonymous
Catherine S. Arcure
Barbara and Laurence R. Baker
Kathy Benton and Robert Brown
Linda and Maurice Binkow
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
Ken and Penny Fischer
Susan Ruth Fisher
Meredith L. and Neal Foster
Beverley and Gerson Geltner
Paul and Anne Glendon
Debbie and Norman Herbert
Rita and Peter Heydon
John and Martha Hicks
Marilyn G. Jeffs
Thomas C. and Constance M. Kinnear
Diane Kirkpatrick
Frank Legacki and Alicia Torres
Richard LeSueur
Robert and Pearson Macek
Susan McClanahan

M. Haskell and Jan Barney Newman
Len Niehoff
Dr. and Mrs. Fredrick O'Dell
Mr. and Mrs. Dennis M. Powers
Mr. and Mrs. Michael Radock
Mr. and Mrs. Jack Ricketts
Mr. and Mrs. Willard L. Rogers
Prue and Ami Rosenthal
Margaret and Haskell Rothstein
Irma J. Sklenar
Herbert E. Sloan
Art and Elizabeth Solomon
Roy and JoAn Wetzel
Ann and Clayton Wilhite
Mr. and Mrs. Ronald G. Zollar

TRIBUTE GIFTS

Contributions have been made in memory of the following people:

Bonnie Ackley
Herbert Amster
John Andrews
Nancy L. Asclone
Dr. Mel Barclay
Raymond Benner
Dorothy Denhart Craig
Jean Coulter Crump
Mark K. Culotta
John S. Dobson
Barbara Ferguson
Jon T. Ferrier
Dr. James F. Filgas

Sidney Fine
James Garavaglia
Jim and Jenny Gardiner
Virginia Crandall Hills
Justine Olson Kulka
Kay Rose Lands
Dorothy A. Lapp
Robbie Levine
Dr. Josip Matovinović
Valerie Meyer
Margaret Meyers
James Patridge
Peter Pollack

Gail W. Rector
Steffi Reiss
Margaret E. Rothstein
Eric H. Rothstein
Prof. Kenneth Rowe
Nona R. Schneider
Mr. C.C. Seetoo
Charles R. Tieman
Lisa Marie Tubbs
Shirley Verrett
Margaret Howell Welch
Eleanor Whelan
Barbara Wykes

Contributions have been made in honor of the following people:

Michael Allemang
Jean W. Campbell
Dr. Minor J. "Jud" Coon
Ken and Penny Fischer
Susan R. Fisher
Kathy and Tom Goldberg
Walt and Charlene Hancock
David Herzog
Chuck Kelly

Ian Krieg
Sharon Anne McAllister
Susan McClanahan
Donald Parrish
Omari Rush
John Segall
James Stanley
Virginia Stein
Bob and Darragh Weisman

Clayton and Ann Wilhite
James O. Woollscroft, MD

Your body is your instrument.



Keep it in tune.



Center for Plastic & Reconstructive Surgery
ART AND MEDICINE PERFORMING IN CONCERT

734-712-2323
www.cprs-aa.com

Paul Izenberg, MD • David Hing, MD • Richard Beil, MD • Daniel Sherick, MD • Ian Lytle, MD

GIFTS-IN-KIND

The following people and organizations have generously provided in-kind donations and support:

Abracadabra Jewelry/Gem Gallery
 Alumni Association of the University of Michigan
 Ann Arbor Civic Theatre
 Ann Arbor District Library
 Ann Arbor Fire Station #1
 Ann Arbor Symphony Orchestra
 Anonymous
 Phil and Lorie Arbour
 Ayse's Turkish Café
 babo: a market by Sava
 Barnes Ace Hardware
 Bebe's Nails and Spa
 Kathy Benton and Robert Brown
 Kathryn Bleda
 Linda and Maurice Binkow
 Blue Nile Restaurant
 DJ and Dieter Boehm
 Jim Botsford and Janice Stevens Botsford
 Robert and Victoria Buckler
 Lou and Janet Callaway
 Casa Marbella
 J. Wehrley and Patricia Chapman
 Comerica Bank
 The Common Grill
 Wendy and Mark Comstock
 Delta Air Lines
 Jon Desenberg
 Junia Doan
 DTE Energy
 The Earle Restaurant
 David and Jo-Anna Featherman
 First Martin Corporation
 Susan Fisher and John Waidley
 Sara and Michael Frank
 Maxine and Stuart Frankel
 Gates Au Sable Lodge
 Mark Gjukich Photography
 Tom and Ann Gladwin
 Paul and Anne Glendon
 Grand Hotel
 Scott Haebich
 Idelle Hammond-Sass
 Shelia Harden
 David and Phyllis Herzig
 Hotel Bougainvillea
 Ilitch Holdings, Inc.
 Indulge
 Verne and Judy Istock
 JOURNEYS International
 Meg Kennedy Shaw and Jack Cederquist
 Kensington Court
 Jean and Arnold Kluge
 Carolyn Knaggs
 La Pita Fresh
 Marc Raver Lash
 Richard LeSueur
 Joan and Melvyn Levitsky
 Logan An American Restaurant
 Charles and Judith Lucas
 Robert and Pearson Macek
 Martin and Jane Maehr
 Mainstreet Ventures
 MD Cosmetic Dermatology
 Barbara Meadows
 Mercy's Restaurant
 Robin and Victor Miesel
 Harry and Natalie Mobley
 Morgan & York
 THE MOSAIC FOUNDATION (of R. & P. Heydon)
 Mike Mouradian
 Bonita Neighbors
 M. Haskell and Jan Barney Newman
 Nicola's Books
 Daniel and Sarah Nicoll
 Gilbert Omenn and Martha Darling
 The Quarter Bistro and Tavern
 Quest Productions
 Paesano Restaurant
 Steve and Betty Palms
 Performance Network Theatre
 PNC Bank
 Red Brick Kitchen & Bar
 Red Hawk Bar & Grill
 John and Dot Reed
 Revive + Replenish
 Steve and Tanis Rosoff
 Doug and Sharon Rothwell
 Salon Vertigo
 Salon Vox
 Linda Samuelson and Joel Howell
 Maya Savarino
 Sava's State Street Café
 Schokolad Chocolate Factory
 Jane and Edward Schulak
 Selo/Shevel Gallery
 Sheraton Ann Arbor
 George and Gladys Shirley
 Silvio's Organic Ristorante and Pizzeria
 Cheryl Soper
 Becki Spangler and Peyton Bland
 Sparrow Meats
 Anthony Smith
 James and Nancy Stanley
 Cynthia Straub
 Karen and David Stutz
 Terry B's
 Ted and Eileen Thacker
 Tom Thompson Flowers
 Louise Townley
 Susan B. Ullrich
 University of Michigan Museum of Art
 Vinology Wine Bar and Restaurant
 Ron and Eileen Weiser
 The West End Grill
 Whole Foods Market
 Clayton and Ann Wilhite
 Larry and Andi Wolf



Open Late Thursday, Friday & Saturday

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

www.redhawkann Arbor.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



**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

Real Estate One

*In Tune
With Ann Arbor*

♪ 555 Briarwood Circle, Suite 333 ♪
Ann Arbor, MI 48108 ♪ 734.662.8600

Great things
are happening
in our schools.

*All thanks
to you.*



WWW.SUPPORTANNARBORSCHOOLS.ORG
734-994-1969

GENERAL INFO.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS. We are committed to your enjoyment.



Today's psychoanalyst
draws upon 100 years of experience
helping people live creatively
and wisely.

Carol Austad, MD
Carol Barbour, PhD
Ronald Benson, MD
Meryl Berlin, PhD
Peter Blos, Jr., MD
Linda Brakel, MD
Robert Cohen, PhD
Susan Cutler, PhD
Joshua Ehrlich, PhD
Lena Ehrlich, PsyD
Harvey Falit, MD
Richard Hertel, PhD
Erika Homann, PhD
Bernadette Kovach, PhD
Alan Krohn, PhD
Howard Lerner, PhD
Barry Miller, MD
Giovanni Minonne, PhD
Julie Nagel, PhD
Jean-Paul Pegeron, MD
Dwarakanath Rao, MD
Ivan Sherick, PhD
Merton Shill, PhD
Michael Shulman, PhD
Michael Singer, PhD
Jonathan Sugar, MD
Marie Thompson, MD
Dushyant Trivedi, MD
Jeffrey Urist, PhD
Gail van Langen, PhD
Margaret Walsh, PhD
Elisabeth Weinstein, MD
Mark Ziegler, PhD



Michigan Psychoanalytic INSTITUTE | SOCIETY

For change that lasts.

Learn more about us. www.mpi-mps.org

HOW DO I BUY TICKETS?

ONLINE

www.ums.org

IN PERSON

UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9am–5pm
Sat: 10am–1pm

Venue ticket offices open 90 minutes before each performance for in-person sales only.

BY PHONE

734.764.2538
(Outside the 734 area code, call toll-free 800.221.1229)

BY MAIL

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

TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. 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. For events with high sound volume, ask your usher for complimentary earplugs.

LOST AND FOUND

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

REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

Turn your donation
into something lasting.



If you want to make parks greener, improve neighborhoods, even support the arts, the Community Foundation for Southeast Michigan can help. And keep your donation giving for generations to come.



Scan the QR Code
to find out more.

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org or call 1-888-WE-ENDOW
for more information on how we can help.

PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee (\$20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level (\$10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

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. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family 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 throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

Discover Ann Arbor's
Best Kept Cultural Secret

THE *Academy of Early Music*

Armonia Celeste
September 29, 2012

The Newberry Consort
October 12, 2012

Cappella Pratensis
November 10, 2012

Hopkinson Smith
February 8, 2013

Ensemble Caprice
March 2, 2013

Grand Valley Baroque
April 26, 2013

The Premier Presenter of Early Classical
Music in Southeast Michigan
www.academyofearlymusic.org

THE *GILMORE*
PIANO MASTERS SERIES

CHENERY AUDITORIUM, KALAMAZOO

GARRICK OHLSSON

"Ohlsson combines technical forces vast
enough to make those fiddly intervals
sound easy." —*The Guardian*

NOVEMBER 3, 2012, 8 PM

MITSUKO UCHIDA

"Only a few [pianists] regularly cross the
threshold of mere excellence to transporting
brilliance." —*The New York Times*

APRIL 13, 2013, 8 PM

TICKETS: 269.387.2300 or 800.228.9858

TheGilmore.org



Key Private Bank



investments | trust | banking

working in concert

At Key Private Bank, we understand that your financial life is complex, and we take a holistic approach to your planning needs. We listen to your story, get to know your history, identify your unique financial needs, and create an actionable plan designed to help you grow, preserve, and protect your wealth.

Key Private Bank is people, ideas, and financial instruments, working in concert to provide solutions for your financial well-being.



go to key.com/kpb
call Susan at 734-747-7970

Bank and trust products from KeyBank National Association, Member FDIC and Equal Housing Lender. Investment products are:

NOT FDIC INSURED • NOT BANK GUARANTEED • MAY LOSE VALUE • NOT A DEPOSIT
• NOT INSURED BY ANY FEDERAL OR STATE GOVERNMENT AGENCY

Key.com is a federally registered service mark of KeyCorp. ©2012 KeyCorp. KeyBank is Member FDIC. ADL3520-17819

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit www.ums.org/jobs.

UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email umsscboard@umich.edu.

USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at www.ums.org/ushers as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or fohums@umich.edu.

UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at cstraub@umich.edu or 734.647.8009.

UMS ADVERTISING

- | | | |
|--|--|---|
| 54 Academy of Early Music | 4 Honigman Miller | 38 Rotary Club of Ann Arbor |
| 42 Alumni Association of the University of Michigan | 48 Schwartz and Cohn, LLP | 44 Sesi Motors |
| 48 Ann Arbor Public Schools Educational Foundation | 48 Iris Dry Cleaners | 26 Sheraton Ann Arbor |
| 34 Ann Arbor Symphony Orchestra | 56 Jaffe, Raitt, Heuer & Weiss PC | 32 Silver Maples of Chelsea |
| 24 Bank of Ann Arbor | 42 Kensington Court | 38 Smith Haughey Rice & Roegge |
| 36 Bellanina Day Spa | 54 KeyBank | 54 The Gilmore |
| 46 Center for Plastic and Reconstructive Surgery | 56 Kumon | 32 Tom Thompson Flowers |
| 26 Charles Reinhart Co. Realtors | 36 Mark Gjukich Photography | 22 Toyota |
| 12 Community Foundation for Southeast Michigan | 34 Maryanne Telese, Realtor | 26 UMS Prelude Dinners |
| 52 Community Foundation for Southeast Michigan | 38 McMullen Properties | 44 United Bank and Trust |
| 28 Confucius Institute at the University of Michigan | IFC Michigan Economic Development Corporation | 38 University of Michigan Credit Union |
| 36 Donaldson & Guenther | 50 Michigan Psychoanalytic Institute and Society | 30 University of Michigan Health System |
| 24 Edward Surovell Realtors | 22 Michigan Radio | 40 University of Michigan Museum of Art |
| 2 Ford Motor Company Fund and Community Services | 40 Miller, Canfield, Paddock and Stone, P.L.C. | IBC WEMU |
| | 48 Real Estate One | 32 WGTE |
| | 48 Red Hawk and Revive + Replenish | 40 WKAR |
| | 28 Retirement Income Solutions | |

IFC = Inside front cover
IBC = Inside back cover

KUMON®

MATH. READING. SUCCESS.

Academic Enrichment

Pre-K — 12th Grade

www.kumon.com

FREE PLACEMENT TESTING

Kumon of Ann Arbor - East

2741 Plymouth Road

Ann Arbor, MI 48105

734.761.4648

Instructor - Tzy-Wen Gong



© 2012 Kumon North America. All rights reserved.



**Celebrating
134 Successful Seasons**

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

proud supporter of

ums
BE PRESENT

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

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 2013-14 season

wemu.org



SO, WHAT DID YOU THINK?



UMSLOBBY.ORG

JOIN US IN THE LOBBY!

Tell us what you think on umslobby.org, where you'll also find artist exclusives and behind-the-scenes videos and photos.

SOCIAL

facebook

facebook.com/UMSNews

twitter

twitter.com/UMSNews

YouTube

youtube.com/UMSVideos
