

UMS PROGRAM BOOK
FALL 2013



UNIVERSITY OF MICHIGAN | ANN ARBOR

Voted Ann Arbor's #1 Hotel

ANN ARBOR
REGENT

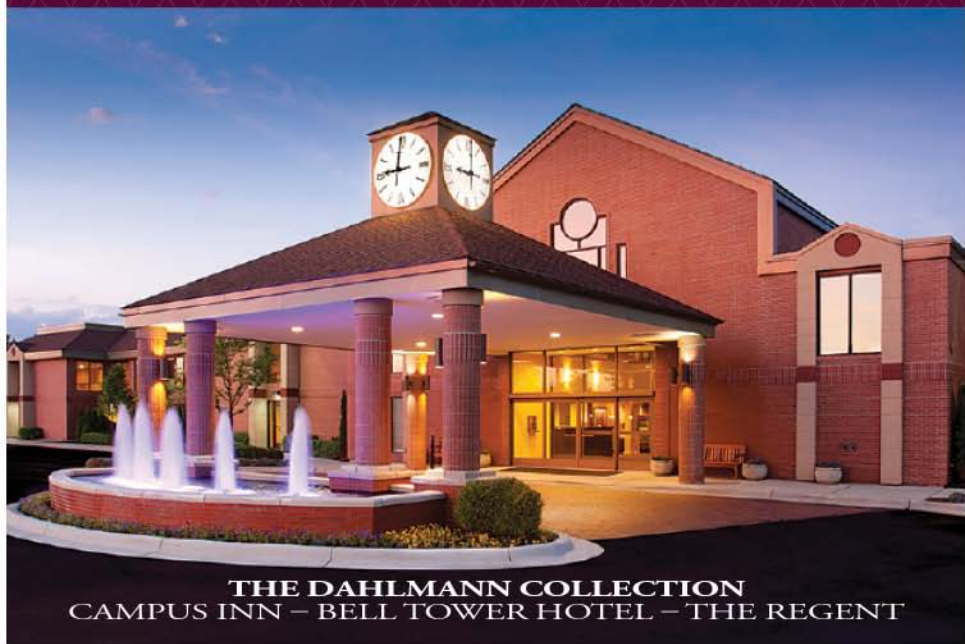
HOTEL & SUITES

A DAHLMANN HOTEL

See for yourself why the Ann Arbor Regent has been voted Ann Arbor's number one hotel and conference center by TripAdvisor. Nightly rates start at \$99 and include a complimentary hot breakfast.

www.AnnArborRegent.com

2455 Carpenter Road at US23 & Washtenaw
734-973-6100 or 800-973-6101



THE DAHLMANN COLLECTION
CAMPUS INN – BELL TOWER HOTEL – THE REGENT

BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013-2014 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.





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



WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

Mary Sue Coleman

MARY SUE COLEMAN

President, University of Michigan



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

Ken Fischer

KENNETH C. FISCHER

UMS President



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us this evening."

SGP

STEPHEN G. PALMS

Chair, UMS Board of Directors

A banner image featuring a black background with white musical notes and a white mask. The text "SUPPORTING THE ARTS" is overlaid in white, bold, sans-serif font. A blue vertical bar is on the right side of the banner.

SUPPORTING THE ARTS

— As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

HONIGMAN[®]

WWW.HONIGMAN.COM

CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

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

2013-2014 SEASON CALENDAR.
EDUCATION.
HISTORY.

LEADERSHIP.

12
16

UMS LEADERSHIP DONORS.
PEOPLE.

THE EVENT PROGRAM.

23

THE EXPERIENCE.
THE PERFORMANCES.



SUPPORT.

29

GENEROUS UMS DONORS.

GENERAL INFO.

49
50
51

HOW DO I BUY TICKETS?
POLICIES.
GETTING INVOLVED.

2013-2014 SEASON CALENDAR.

SEPTEMBER

- 6 Jason Moran's Fats Waller Dance Party
featuring Meshell Ndegeocello
- 8 & 10 National Theatre Live: *The Audience*
- 15 Audra McDonald
- 18-21 Complicite and Setagaya Public Theatre: *Shun-kin*
- 27-28 Hubbard Street Dance Chicago: *One Thousand Pieces*

OCTOBER

- 10 Chanticleer
- 12 Takács Quartet
- 13 National Theatre Live: *Othello*
- 18 Chris Thile, mandolin
- 25 András Schiff, piano: Bach's Goldberg Variations
- 26-27 *The Manganiyar Seduction*
- 27 National Theatre Live: *Macbeth*
- 29-Nov 3 Blind Summit: *The Table*

NOVEMBER

- 1-2 Ballet Preljocaj: *And Then, One Thousand Years of Peace*
- 3 Apollo's Fire: Bach's Brandenburg Concertos Nos. 2-6
- 9 Steve Lehman Octet
- 11 James Blake
- 12 Ukulele Orchestra of Great Britain
- 13 Hagen Quartet
- 16 San Francisco Symphony: Mahler's Symphony No. 9
Michael Tilson Thomas, conductor
- 24 Brooklyn Rider with Béla Fleck

DECEMBER

- 7-8 Handel's *Messiah*
- 8 & 11 RSC Live in HD: *Richard II*
Directed by Gregory Doran

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

JANUARY

- 7–12 *Bullet Catch*
 15–16 Colin Stetson
 17–18 Kronos Quartet
 26 Denis Matsuev, piano
 30 Fred Hersch Trio

FEBRUARY

- 5 Ariel Quartet with Alisa Weilerstein, cello
 6 Kremerata Baltica
 Gidon Kremer, violin
 7 *One Night in Bamako*
 Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara
 9 National Theatre Live: *Coriolanus*
 14 St. Lawrence String Quartet
 14–15 Compagnie Käfig
 16 Joshua Bell, violin
 19–22 Théâtre des Bouffes du Nord: Can Themba's *The Suit*
 Directed by Peter Brook
 22 St. Petersburg Philharmonic
 Yuri Temirkanov, conductor
 Denis Kozhukhin, piano

MARCH

- 14 Alfredo Rodríguez Trio and the Pedrito Martinez Group
 15 Israel Philharmonic Orchestra: Bruckner's Symphony No. 8
 Zubin Mehta, music director
 18 Elias Quartet
 20 Tara Erraught, mezzo-soprano
 21 Asif Ali Khan Qawwali Music of Pakistan
 25 Wendy Whelan: *Restless Creature*
 30 Jazz at Lincoln Center Orchestra with Wynton Marsalis
 Ford Honors Program

APRIL

- 4 Brahms's German Requiem
 UMS Choral Union & Ann Arbor Symphony Orchestra
 Jerry Blackstone, conductor
 10 Los Angeles Guitar Quartet
 13 Akademie für Alte Musik Berlin

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

WHAT WILL YOU DISCOVER?



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, 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 DISCOVER 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 135th 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 continue to strengthen our reputation for artistic distinction and innovation.

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 LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2013-2014 season. UMS is deeply grateful for these annual gifts.



**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.”



EUGENE AND EMILY GRANT

“We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education.”



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."



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

"The University of Michigan is proud to support UMS. Our partnership began 135 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 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!"



CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

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 commitments to UMS between July 1, 2012, and June 30, 2013.

PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund
and Community Services



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

Anonymous



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



PASSIONATE PERFORMANCE

MARYANNE TELESE, REALTOR®

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.

CELLULAR
734.645.3065

WEB SITE
www.maryannetelese.com

E-MAIL
mteleserealtor1@aol.com



1898 West Stadium Blvd. Ann Arbor MI 48103

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

Cairn Foundation The Esperance Foundation
Mohamed and Hayat Issa/Issa Foundation



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

Rosalie Edwards/Vibrant Ann Arbor Fund
Sarns Ann Arbor Fund

Pfizer Foundation
The Seattle Foundation



PEOPLE.

Those who work to bring you UMS performances each season



Gabriel Kahane & yMusic at Arthur Miller Theatre
(photo: Mark Gjukich Photography)

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.

Stephen G. Palms
Chair

Stephen R. Forrest
Vice Chair

Joel D. Howell
Secretary

David N. Parsigian
Treasurer

Rachel Bendit
Janet Callaway
David Canter

Mark Clague
Mary Sue Coleman
Martha Darling
Julia Donovan Darlow
Monique Deschaine
Junia Doan

Tiffany L. Ford
Christopher Genteel
Kathleen Goldberg
Richard F. Gutow
Daniel Herwitz
Christopher Kendall
S. Rani Kotha
Frank Legacki
Robert C. Macek
Lester P. Monts
Donald Morelock
Agnes Moy-Sarns
Sarah Nicoli
Timothy Petersen
Sharon Rothwell
Cheryl L. Soper
Rick Sperling
Karen Jones Stutz
Jeanice Kerr Swift

A. Douglas Rothwell
Chair, Corporate Council

David Herzig
Past Board Chair

Clayton E. Wilhite
Chair, National Council

Gail Ferguson Stout
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
 Michael C. Allemang
 Carol L. Amster
 Gail Davis-Barnes
 Kathleen Benton
 Lynda Berg
 Richard S. Berger
 Maurice S. Binkow
 DJ Boehm
 Lee C. Bollinger
 Charles W. Borgsdorf
 Janice Stevens-Botsford
 Paul C. Boylan
 William M. Broucek
 Barbara Everitt Bryant
 Robert Buckler
 Letitia J. Byrd
 Kathleen G. Charla
 Jill A. Corr
 Peter B. Corr
 Ronald M. Cresswell
 Hal Davis
 Sally Stegeman DiCarlo
 Robert F. DiRomualdo
 Al Dodds
 James J. Duderstadt
 Aaron P. Dworkin
 David Featherman
 David J. Flowers
 George V. Fornero
 Maxine J. Frankel
 Patricia M. Garcia
 Beverley B. Geltner
 Anne Glendon
 Patricia Green
 William S. Hann
 Shelia M. Harden
 Randy J. Harris
 Walter L. Harrison
 Norman G. Herbert
 Deborah S. 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
 Melvin A. Lester
 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
 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
 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. VanHemert
 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 and Government Relations

Joanne Navarre
Senior Manager of Annual Giving

Marnie Reid
Senior Manager of Individual Support

Cindy Straub
Manager of Volunteers & Special Events

EDUCATION & COMMUNITY ENGAGEMENT

James P. Leija
Director of Education & Community Engagement

Shannon Fitzsimons
Education Specialist

Mary Roeder
Associate Manager of Community Engagement

Omari Rush
Education Manager

MARKETING & COMMUNICATIONS

Sara Billmann
Director of Marketing & Communications

Anna Prushinskaya
Manager of New Media & Online Initiatives

Truly Render
Press & Marketing Manager

PROGRAMMING & PRODUCTION

Michael J. Kondziolka
Director of Programming

Jeffrey Beyersdorf
Production Director

Anne Grove
Artist Services Manager

Mark Jacobson
Senior Programming Manager

Michael Michelin
Production Coordinator

Liz Stover
Associate Programming Manager

TICKET OFFICE

Jenny Graf
Senior Ticket Services Manager

Christina Bellows
Ticket Office Associate

Suzie Davidson
Associate Ticket Services Manager

Kate Gorman
Front-of-House Coordinator

Ellen Miller
Ticket Office/Front-of-House Assistant

Casey Schmidt
Sales & Promotions Coordinator

Dennis Carter, Bruce Oshaben, Brian Roddy
Head Ushers

UMS CHORAL UNION

Jerry Blackstone
Conductor & Music Director

Tim Keeler, Jonathan King
Assistant Conductors

Kathleen Operhall
Chorus Manager

Nancy Heaton
Chorus Librarian

Jean Schneider
Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

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 and Betty Edman
Janet Eilber

Barbara Fleischman
Maxine Frankel
Eugene Grant
Charles Hamlen
Katherine Hein
David Heleniak
Patti Kenner
Elise Kirk
Wallis Klein

Jerry and Dale Kolins
Zarin Mehta
James and Patty Read
Herbert Ruben
James and Nancy Stanley
Russell Willis Taylor
Bruce Tuchman
Ann Wilhite

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
Stephen G. Palms,
Ex-Officio

UMS STUDENTS

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

Brendan Asante
Catherine Cypert
Elizabeth Galafa
Lauren Jacob
Scott Kloosterman
Emily Kloska
Kat Lawhead
Meaghan McLaughlin

Gunnar Moll
Skye Payne
Charlie Reischl
Nisreen Salka
Kayla Silverstein
Rhemé Sloan
Sarah Squillante
Haylie Stewart

Rachel Stopchinski
Melanie Toney
Jocelyn Weberg
Hannah Weiner
Ian Williams
George Xue

to Reveal the age you Feel...

Stay on your toes.



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

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

Cecelia Sharpe
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.

Gail Ferguson Stout
Chair

Pat Bantle
Vice Chair

Louise Taylor
Secretary

Jane Holland
Treasurer

Eileen Thacker
Past Chair

Sandy Aquino
Mary Avrakotos
Karen Bantel
Francine Bomar
Connie Rizzolo Brown
Dennis J. Carter
Judy Cohen
Sheila Crowley
Jon Desenberg
Annemarie Kilburn Dolan
Sharon Peterson Dort

Julie Dunifon
Gloria J. Edwards
Laurel Fisher
Rosamund Forrest
Linda Grekin
Nicki Griffith
Stephanie Hale
Nancy Karp
Beth Kelley
Kendra Kerr
Freddi Kilburn
Russell Larson
Marci Raver Lash
Jean Long
Melanie Mandell
Ann Martin
Fran Martin
Terry Meerkov
Robin Miesel
Natalie Mobley
Christina Mooney
Amy J. Moore
Kathleen Nolan
Marjorie Oliver

Liz Othman
Karen Pancost
Lisa Patrell
Anna Peterson
Ruth Petit
Susan Pollans
Anne Preston
Jeff Reece
Polly Ricciardo
Nan Richter
Valerie A. Roedenbeck
Audrey Schwimmer
William Shell
Barb Shoffner
Arlene P. Shy
Ren Snyder
Becki Spangler
Linda Spector
Elaine Tetreault
Janet E. Torno
Louise Townley
Martha S. Williams
Sarajane Winkelman
Wendy K. Zeller

driving a brighter future

Ford Motor Company Fund



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

www.community.ford.com

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. Connecting with what an artist or ensemble has to share is a very special gift, a gift that 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. All dinners begin at 5:30 pm at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachele Lesko at 734.764.8489.

Andr s Schiff

Friday, October 25

Speaker: Logan Skelton, professor of music (piano), U-M School of Music, Theatre & Dance

San Francisco Symphony

Saturday, November 16

Speaker: Mark Clague, associate professor of music, U-M School of Music, Theatre & Dance

St. Petersburg Philharmonic

Saturday, February 22

Israel Philharmonic Orchestra

Saturday, March 15



Miller Canfield
– proudly supports the –

UNIVERSITY MUSICAL SOCIETY

For Being an Instrumental Part of Our Community

Congratulations to Our Colleague
STEPHEN G. PALMS | CHAIR, UMS BOARD OF DIRECTORS

**MILLER
CANFIELD**
millercanfield.com

ANN ARBOR ■ DETROIT ■ GRAND RAPIDS ■ KALAMAZOO ■ LANSING ■ TROY

OUR ANN ARBOR LAWYERS | 101 North Main Street, 7th Floor, Ann Arbor, Michigan 48104 | 734.663.2445

Robert S. Anderson
Paul R. Dimond
Joseph M. Fazio
Robert E. Gilbert
Caroline B. Giordano

Lisa C. Hagan
Joseph C. Huntzicker
M. Sheila Jeffrey
Allyn D. Kantor
Jeffrey L. LaBine

Brandy L. Mathie
John W. McNair
Sonal Hope Mithani
Thomas J. Mohan
Kristin E. Nied

David D. O'Brien
Thomas C. O'Brien
Emily C. Palacios
Kimberly L. Scott
Erik H. Serr

Timothy D. Sochocki
Suzanne K. Sukkar
Christopher M. Trebilcock

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** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

The Good News: most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** 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 a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask 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.

*A great
performance
every time*



Real Estate Mortgage Title Insurance

*Michigan
Pennsylvania
Ohio
New York
West Virginia*

www.howardhanna.com



**Helping our clients build wealth
and create retirement income
for their lifetime
and beyond.**

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.

SUNDAY, SEPTEMBER 15 THROUGH
SATURDAY, SEPTEMBER 28, 2013

3 AUDRA McDONALD

Sunday, September 15, 4:00 pm
Hill Auditorium

9 SHUN-KIN

COMPLICITE AND SETAGAYA PUBLIC THEATRE

Wednesday, September 18, 7:30 pm
Thursday, September 19, 7:30 pm
Friday, September 20, 8:00 pm
Saturday, September 21, 8:00 pm
Power Center

23 ONE THOUSAND PIECES

HUBBARD STREET DANCE CHICAGO

Friday, September 27, 8:00 pm
Saturday September 28, 8:00 pm
Power Center

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.



UMS WOULD LIKE TO THANK

RETIREMENT INCOME SOLUTIONS

—

SUSAN B. ULLRICH ENDOWMENT FUND

FOR THEIR SUPPORT OF THIS AFTERNOON'S
PERFORMANCE BY AUDRA MCDONALD.


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.



UMS PRESENTS

AUDRA McDONALD

Andy Einhorn

Piano

University Symphony Orchestra

Kenneth Kiesler, Music Director

Sunday Afternoon, September 15, 2013 at 4:00
Hill Auditorium • Ann Arbor

**Second Performance of the 135th Annual Season
135th Annual Choral Union Series**

Photo: Audra McDonald, photographer: Autumn de Wilde.

PROGRAM

This afternoon's program will be announced from the stage by the artists and will be performed with one intermission.

This afternoon's performance is sponsored by Retirement Income Solutions.

Additional support provided by the Susan B. Ullrich Endowment Fund.

Media partnership is provided by WGTE 91.3 FM, WDET 101.9 FM, WRCJ 90.9 FM, and Ann Arbor's 107one.

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

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Audra McDonald records exclusively for Nonesuch Records, a Warner Music Group label.

Audra McDonald appears by arrangement with IMG Artists, New York, NY.

RHAPSODY IN MAIZE AND BLUE: AMERICAN SONG ON U-M'S CAMPUS

If a nation kept a diary, it would be in its songs. Song is where poetry meets praxis, where the imagination hits the dance floor, and the ineffable finds expression in the everyday. Verse envelops life's detail to offer both prosaic insight and poetic pleasures; yet, in song, music expands the emotional richness of lyrical syntax, transforming words into dreams, disappointments into wisdom. Cast in the delight of melody, harmony, and rhythm, song thrives even without specific meaning. In lyrical enigma resides possibility, as whether in Schubert's Lieder or on Top 40 radio, song's ambiguities invite association to make the popular deeply personal. A song becomes "our song" as music collides with living. These human riches of song may well transcend time and place, yet song is equally historic, preserving ideas and events that forged a path to the present.

The Gershwin brothers had a particular knack for catching the spirit of the age and for all time. Their many love songs, such as the unknown gem "Ask Me Again" (rediscovered by Michael Feinstein and finally introduced to

the public in a 1990 production of *Oh Kay!*), offer more than tales of heart meets heart, they tell of the everyday as universal – here in the nervous and joyous first blush of infatuation and the dreamy ideals of romance. "Fascinating Rhythm," in contrast, merges the energy and optimism of the 1920s with its explosive cultural tension that marks jazz as the signal success of Harlem's artistic renaissance and its quest for civil rights. Or maybe it's the iconic lullaby "Summertime" from *Porgy and Bess*, possibly the most frequently recorded song in audio history (in competition with Paul McCartney's "Yesterday") and one now forever associated with beloved UMS artist Audra McDonald in her 2012 Tony Award-winning performance as Bess. The Gershwins' creativity is on vivid display in each rendition; their songs grow ever richer through the artistry of countless performers and performances.

It is thus with both great excitement and equal humility that the University of Michigan's American Music Institute at the School of Music, Theatre & Dance announces the *George and Ira Gershwin*



Photo: Ira and George Gershwin, Beverly Hills, 1937. Ira and Leonore Gershwin Trusts (used with permission).

Critical Edition. Created in partnership with the Gershwin family, this all-new series of publications will — for the first time — bring the rigor of scholarly editing to the realization of the Gershwins’ music legacy. On the stages of Hill Auditorium, Britton Recital Hall, and Power Center, faculty artists and student performers will bring their interpretive energies to the Gershwins’ work to inform and refine the editorial process. The project as a

whole will inspire a range of courses, talks, and research examining the cultural contributions of the Gershwins in context of a broad accompanying transformation of American life, from the Victorian Age through the Jazz Age, up through today.

Program note by Mark Clague, Associate Professor of Musicology, U-M School of Music, Theatre & Dance; Editor-in-Chief, George and Ira Gershwin Critical Edition.

ARTISTS

AUDRA McDONALD is unparalleled in the breadth and versatility of her artistry as both singer and actress. With a record-tying five Tony Awards, two Grammy Awards, and a long list of other accolades to her name, she is among today’s most highly regarded performers. Blessed with a luminous soprano and an incomparable gift for dramatic truth-telling, she is equally at home on Broadway and opera stages as in roles on film and television. In addition to her theatrical work, she maintains a major career as a concert and recording artist, regularly appearing on the great stages of the world.

Born into a musical family, Ms. McDonald grew up in Fresno, California and received her classical vocal training at The Juilliard School. A year after graduating, she won her first Tony Award for “Best Performance by a Featured Actress in a Musical” for *Carousel* at Lincoln Center Theater, directed by Nicholas Hytner. She also received Tony Awards for her performances in Terrence McNally’s *Master Class* (1996) and Ahrens & Flaherty’s *Ragtime* (1998). In 2004 she won her fourth Tony for *A Raisin in the Sun*, and in 2012 she won her fifth — and her first in the leading actress category —

for *The Gershwins’ Porgy and Bess*, placing her in the illustrious company of Broadway legends Julie Harris and Angela Lansbury as the only people in Tony history to win five performance awards. Ms. McDonald’s other theater credits include *The Secret Garden* (1993), *Marie Christine* (1999), *Henry IV* (2004), *110 in the Shade* (2007), and her Public Theater “Shakespeare in the Park” debut in *Twelfth Night* alongside Anne Hathaway (2009).

On the concert stage, McDonald has premiered music by Pulitzer Prize-winning composer John Adams and sung with virtually every major American orchestra including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony, and under such conductors as Sir Simon Rattle, Esa-Pekka Salonen, and Leonard Slatkin. In the fall of 2013, she embarks on a 22-city North American concert tour with appearances in San Francisco, Los Angeles, Chicago, Toronto, and Houston, among others.

As an exclusive Nonesuch recording artist, Ms. McDonald’s new album, *Go Back Home*, is her most personal recording to date, featuring songs by Stephen

Sondheim, Adam Guettel, Kander & Ebb, and introducing a new generation of songwriters including Adam Gwon and Goldrich & Heisler.

A familiar face on PBS, Ms. McDonald is the series host of *Live from Lincoln Center*, which televised her recent solo concert for Lincoln Center's Spring Gala. She was also featured in the PBS television special *A Broadway Celebration: In Performance at the White House*, singing at the request of President Obama and the First Lady. After receiving an Emmy nomination for her performance in the HBO film version of the Pulitzer Prize-winning play *Wit*, directed by Mike Nichols, she reprised her Tony-winning role in *A Raisin in the Sun* in a made-for-television movie adaptation, earning a second Emmy Award nomination. From 2007 to 2011, she played Dr. Naomi Bennett on the hit ABC medical drama, *Private Practice*.

ANDY EINHORN boasts Broadway credits for *Evita* (OBCR), *Brief Encounter*, *The Light in the Piazza*, and *Sondheim on Sondheim* (OBCR, Grammy nomination.) He is currently the music director and conductor for the new Broadway

production of Rodgers & Hammerstein's *Cinderella* (OBCR).

His tour work includes *Sweeney Todd*, *The Light in the Piazza*, *Mamma Mia!*, and *The Lion King*. Mr. Einhorn has worked at Goodspeed Opera House, Signature Theatre, Oregon Shakespeare Festival, and



PaperMill Playhouse. He was principal vocal coach and pianist for Houston Grand Opera's *An Evening with Audra McDonald*, a double-bill of Poulenc's *La voix humaine* and LaChiusa's *Send*.

Mr. Einhorn has served as music director and pianist for Audra McDonald since fall of 2011, performing with her at many venues including the Philadelphia Orchestra, San Francisco Symphony, and Carnegie Hall. He has also music directed for Barbara Cook at Feinstein's and Toronto's Royal Conservatory of Music.

Other cast albums include *Stage Door Canteen* and McDonald's newest release, *Go Back Home*. He served as the music supervisor for Great Performances special *Broadway Musicals: A Jewish Legacy* on PBS. Mr. Einhorn is an honors graduate of Rice University.



UMS ARCHIVES

This afternoon's concert marks **Audra McDonald's** fifth appearance under UMS auspices. Ms. McDonald made her UMS debut in March 2000 at the Power Center and last appeared in November 2011 at Hill Auditorium. **Andy Einhorn** makes his second UMS appearance this afternoon, following his UMS debut with Audra McDonald in November 2011 at Hill Auditorium. This afternoon's concert marks **Kenneth Kiesler's** third appearance and the **University Symphony Orchestra's** 58th appearance under UMS auspices. Maestro Kiesler and the USO made their most recent UMS appearances in April 2013 in a performance of Milhaud's *Oresteia of Aeschylus* at Hill Auditorium.



RENEGADE VENTURES FUND

MANY THANKS TO THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND, A MULTI-YEAR CHALLENGE GRANT CREATED TO SUPPORT UNIQUE, CREATIVE, AND TRANSFORMATIVE PERFORMING ARTS EXPERIENCES WITHIN THE UMS SEASON:

Maxine and Stuart Frankel Foundation

Susan and Richard Gutow

Candis J. and Helmut F. Stern Endowment Fund

Herbert S. and Carol L. Amster Fund

The Herbert and Junia Doan Foundation

Penny and Ken Fischer

Martin and Lynn Halbfinger

Jerry and Dale Kolins

National Endowment for the Arts

Eleanor Pollack

Glenn E. Watkins

John and Cheryl MacKrell

Francois Tamres

Judy and Lewis Tann

Bruce and Pamela Tuchman

Mike Allemang and Janis Bobrin

Ed and Gail Bagale

Katherine Hein

Beverly Manko

Nina Silbergleit

We invite you to invest in the Renegade Ventures Fund. For more information, please contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.



UMS PRESENTS

SHUN-KIN

Directed by
Simon McBurney

Co-produced by
Complicite and Setagaya Public Theatre

Based on the writings of Jun'ichirō Tanizaki

Wednesday Evening, September 18, 2013 at 7:30

Thursday Evening, September 19, 2013 at 7:30

Friday Evening, September 20, 2013 at 8:00

Saturday Evening, September 21, 2013 at 8:00

Power Center • Ann Arbor

**Third, Fourth, Fifth, and Sixth Performances of the 135th Annual Season
International Theater Series**

Photo: *Shun-kin* production shot, photographer: Stephanie Berger.

CREATIVE TEAM

Director

Simon McBurney

Composer

Honjoh Hidetaro

Design

Merle Hensel and Rumi Matsui

Lighting

Paul Anderson

Sound

Gareth Fry

Video

Finn Ross

Costume

Christina Cunningham

Puppetry

Blind Summit Theatre

Associate Director

Kirsty Housley

Dramaturg

Jo Allan

PROGRAM

A co-production between Complicite; Setagaya Public Theatre, Tokyo; and the Barbican, London.

Shun-kin is approximately one hour and 50 minutes in duration and is performed without intermission.

Performed in Japanese with English supertitles.



Following Wednesday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

These 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.

These performances are funded in part by a grant from the National Endowment for the Arts and by the Wallace Endowment Fund.

Wednesday evening's performance is supported by the Herbert S. and Carol L. Amster 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 Yuri Fukazawa, Jonathan Zwicker, and the U-M Center for Japanese Studies; Kyoko Yoshida and the US/Japan Cultural Trade Network; and Christina Hamilton and the U-M Penny Stamps Distinguished Speaker Series for their support of and participation in events surrounding this week's residency by Complicite and Setagaya Public Theatre.

Complicite is supported by Arts Council England. The Setagaya Public Theatre is supported by the Agency for Cultural Affairs, Government of Japan.

CAST

Maid/Shun-kin's Mother/Musician (tsuzumi)/Ensemble
 Shun-kin
Master Kengyo/Musician (shamisen)
 Tanizaki/Ritaro
Servant/Ensemble
 Old Sasuke
 Young Sasuke/Ensemble
Shun-kin's Father/Sasuke in Middle Age/Ensemble
 Radio Narrator
 Young Shun-kin/Ensemble
 Puppeteers

Kaho Aso
 Eri Fukatsu
 Honjoh Hidetaro
 Kentaro Mizuki
 Yasuyo Mochizuki
 Yoshi Oida
 Songha
 Keitoku Takata
 Ryoko Tateishi
 Junko Uchida
 Eri Fukatsu, Yasuyo
 Mochizuki, Junko
 Uchida

DIRECTOR'S NOTE

In Japan, sometimes, it is hard to know what you are looking at.

When I first read Jun'ichirō Tanizaki's 1933 essay on aesthetics entitled "In Praise of Shadows," I was rapt. As Charles Moore says in his introduction: "It comes with the thrill of a slap for us to hear praise of shadows and darkness... darkness (which) illuminates a culture very different from our own; but at the same time allows us to look deep into ourselves to our own inhabitation of the world..."

Our inhabitation of the world: where light is synonymous with progress. We talk, in the West, of "enlightenment" as a term of understanding. Yet the understanding that Tanizaki requires us to engage in is another way of looking, to see something in the unknown, seeing beauty in shadow and darkness.

"The quality we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadows towards beauty's ends."

The beauty of an old pot, for example, is enhanced because age has darkened it and time cracked its perfection. Its imperfection is an essential part of its beauty, suggesting a life lived, rather than a goal achieved.



And if you really want to meet your love, then the best place is in the very heart of a Japanese house where the light almost does not penetrate, and where to make herself even more beautiful the woman of your dreams blackens her teeth. This last image is an anathema to us, given our obsession with the white plastic smile.

In 1933, at the same time as publishing "In Praise of Shadows," Tanizaki writes another story about seeing without seeing: *A Portrait of Shunkin*. The story of Shunkin; the true account of a blind female *shamisen* player and composer who lived in the mid-19th century. The story begins with the facts...

"Shunkin (born as Mozuya Koto, but better known by her professional name) was the daughter of an Osaka drug merchant. She died on the 14th of October in 1886 – the 19th year of the Meiji Era – and was buried in the grounds of a Buddhist temple of the pure land sect in the Shitadera district of Osaka."

The style is that of highly detailed scholarly research into the life of this remarkable and distinguished 19th-century composer and musician. Sunk in the sensual dimness of the world of "In Praise of Shadows," and dealing with another kind of darkness, that of the eroticism of mistress and servant, I fell for it. I decided to do some research of my own. So I Googled "Shunkin."

I am happy to say, I was not the only one to have been taken in by the authentic tone of Tanizaki's mock documentary style.

Much of the critical establishment in Tokyo at the time was similarly flummoxed. Shunkin is, of course, Tanizaki's creation and never existed. But pseudo-documentary "fact" in *A Portrait of Shunkin* is developed in extraordinary detail. The effect is to create a densely textured world where it is almost impossible not to accept that the figure of Shunkin is a historical figure. Indeed we wonder where this is all going, as the facts amassed seem to distance us from the emotional heart of the story itself. Nothing is clear. Everything is distanced by this dense and complicated narrative technique.

Shunkin and Sasuke seem to reenact a series of rituals. They work as a kind of music might do. Building in waves of intensity. Using the interwoven voices, voices of narrative, not dialogue. In the dramatic situations there is nothing to say between them. They are sometimes not even dramatic. There is only the relationship of mistress and servant. It is a play of actions. The same actions. Over and over. Leading. Washing. Dressing. Cleaning. Obeying. Ordering. Time passes. Time wears. The faults begin to show. And then, only then when the worst can happen, just as the pot only becomes beautiful when it has a crack in it, is the real beauty and intensity of this relationship revealed.

Program note by Simon McBurney. Excerpted from a longer essay written in Tokyo, 2008.



umslobby

Scan to read the complete essay, excerpted above, by director Simon McBurney.

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

ARTISTS

COMPLICITE is celebrating 30 years of extraordinary theater this year. Since it was founded in 1983, the Company has toured the world and helped to shape the landscape of modern drama. From being smuggled into a shanty town in Chile to perform in 1984 to being broadcast live to cinemas across the globe in 2010, Complicite has continued to experiment and collaborate, working with the Barbican, Royal National Theatre, Setagaya Public Theatre Tokyo, Emerson String Quartet, Los Angeles Philharmonic Orchestra, De Nederlandse Opera, and the Pet Shop Boys, among others. The Company's award-winning Creative Learning program both supports and illuminates its artistic work.

In addition to *Shun-kin's* tour of the US, Japan, and Singapore, Simon McBurney's production of *The Magic Flute* will come to English National Opera in winter 2013, and the Company will begin development on its first feature film. This year, Complicite also created *Lionboy*, its first show for families and young people, directed by Company co-founder Annabel Arden.

Complicite makes its work by investing in the early research and development period which can take many months. This is a challenging way of working, and one that is threatened by funding cuts in the UK. It would be impossible for Complicite to work in the way it does without the generous support of its individual donors. For more information on how to support Complicite as an individual donor, business partner, or sponsor, and the benefits involved, please contact accomplices@complicite.org. For more information on the company, please visit www.complicite.org

SETAGAYA PUBLIC THEATRE is a nonprofit theater funded by the city of Setagaya, the second largest borough in central Tokyo. Since its opening in 1997, Setagaya has become acclaimed for producing theater in Japan. Setagaya Public Theatre runs two theaters, the Main Theatre and the Theatre Tram, and its aim is both to produce and to present major national and international contemporary drama and dance. It is also known for its international co-productions, including *The Elephant Vanishes* with Complicite (Tokyo, Osaka, London, New York, Paris, and Ann Arbor), *Asobu* with Joseph Nadj (Tokyo and Avignon), *Screens and Seoul Citizen* with Fredric Fisbach (Tokyo, Paris, and Avignon), *The Andersen Project* with Robert Lepage (Tokyo and domestic tours), *The Diver* with Hideki Noda (a co-production with the Soho Theatre in London), and many other collaborations with Asian artists. The artistic director is Mansai Nomura, who appeared in *Macbeth* in New York in March 2013, *The Kyogen of Errors* at Shakespeare's Globe, and in the title role of *Hamlet*, directed by Jonathan Kent, at Sadler's Wells. For more information, please visit www.setagaya-pt.jp/en.

SIMON MCBURNEY (Director) is an actor, writer, director, and co-founder of Complicite, where he has created and acted in more than 30 productions. In 2009 *Shun-kin* earned him the Yomiuri Theatre Award Grand Prize for Best Director. Other recent work includes *The Magic Flute* for De Nederlandse Opera; *The Master and Margarita*; *A Dog's Heart*, an original opera produced by De Nederlandse Opera in collaboration with Complicite, which was also seen at English National Opera; *A Disappearing Number*; *Measure for Measure*; *A Minute too Late*;

The Elephant Vanishes; Pet Shop Boys Meet Eisenstein; and Strange Poetry (with the Los Angeles Philharmonic Orchestra). Other directing credits include *All My Sons* (with John Lithgow, Dianne Wiest, Patrick Wilson, and Katie Holmes on Broadway) and *The Resistible Rise of Arturo Ui* (with Al Pacino in New York). As an actor, Mr. McBurney has appeared in many feature films, including *Tinker Tailor Soldier Spy, Jane Eyre, The Duchess, and The Last King of Scotland*. Television appearances include Archdeacon Robert on BBC TV's *Rev*. He was the recipient of the 2008 Berlin Academy of Arts Konrad Wolf Prize for Outstanding Multi-disciplinary Artists. In 2012, he was Artiste Associé at Festival d'Avignon.

HONJOH HIDETARO (*Composer/Master Kengyo/Musician*) is a *shamisen* player and composer. Having mastered traditional Japanese music forms including *Naga-uta, Ko-uta, and Min-yo*, he founded the Honjoh School in 1971 and created *Risogaku*, an original style of music. Besides collaborating with musicians of different genres, he also composes for television, film, and theater, including *Hamlet* (Peter Stormare). His concerts include the 50th Anniversary of the United Nations, the Japan-Brazil Friendship 100th Anniversary Commemorative Performance, 20th Anniversary Commemorative Performance of Music from Japan, Munich Olympic World Folk Music Festival, and *Risogaku Shunkan* (European tour). His awards include the Purple Ribbon Medal given by His Majesty the Emperor, the Monbukagakusho Outstanding Achievements in Cultural Affairs Prize, and the Arts Festival Prize from the Agency for Cultural Affairs.

MERLE HENSEL (*Design*) works internationally in a wide variety of styles

and genres, with recent credits including *Macbeth* (National Theatre of Scotland, Lincoln Center Festival 2012, Broadway); *Green Snake* (National Theatre of China); *27, The Wheel, and Glasgow Girls* (National Theatre of Scotland); *Political Mother* (Hofesh Shechter); *Lovesong* (Frantic Assembly); *James Son of James, The Bull, and The Flowerbed* (Fabulous Beast); *The Shawl and Parallel Elektra* (Young Vic London); *Justitia and Park* (Jasmin Vardimon Dance Company); *Lunatics* (Kunstfest Weimar); *The Girls of Slender Means* (Stellar Quines Theatre Company); *Cat on a Hot Tin Roof* (Corn Exchange and Dublin Theatre Festival); *Ippolit* (Sophiensaele Berlin, Schauspielhaus Zürich, Münchner Kammer-spiele); *Der Verlorene* (Sophiensaele Berlin); *Kupsch* (Deutsches Theatre, Göttingen); *Maria Stuarda* (Vereingte Bühnen Mönchengladbach, Krefeld); *Der Vetter Aus Dingsda* (Oper Graz); and *Münchhausen and Herr der Lügen* (Neuköllner Oper, Berlin). Film credits include *Morituri Te Salutant* and *Baby*. Ms. Hensel is a lecturer at Central Saint Martins College of Art and Design in London, and has also taught at Rose Bruford College and Goldsmiths (University of London).

RUMI MATSUI (*Design*) trained at Central Saint Martins College of Art and Design. Her Broadway debut was *Pacific Overtures* (directed by Amon Miyamoto, Studio 54) for which her scenic design was nominated for a Tony Award. Other theater credits include *Mozart, L'Opera Rock* (directed by Philip McKinley, Theatre Orb), *Jane Eyre* (directed by John Caird, Nissei Theatre), and *The Fantasticks* (directed by Amon Miyamoto, Duchess Theatre). Opera credits include *TEA: A Mirror of Soul* (Tan Dun, Santa Fe Opera). She was appointed to the jury of the Prague Quadrennial and chosen as one of

the Honorable Scenographers by OISTAT. She has won numerous awards, including the Kazuo Kikuta Drama Award, Yomiuri Drama Grand Prix for Best Designer, and the Kinokuniya Drama Award.

PAUL ANDERSON (Lighting) has lit a number of productions for Complicite, including *The Master and Margarita*, *A Dog's Heart* (DNO/ENO), *A Disappearing Number*, *Measure for Measure*, *A Minute Too Late*, *The Elephant Vanishes*, *Strange Poetry*, *Light*, *The Noise of Time*, *Mnemonic* (Drama Desk and Lucille Lortel awards), and *The Chairs* (nominated for Tony, Drama Desk, and Olivier awards). He also worked on Simon McBurney's *All My Sons* (Broadway) and *The Resistible Rise of Arturo Ui* (with Al Pacino in New York), and Lenny Henry's *So Much Things to Say* (West End and international tour). Other credits include *Don Giovanni* (ENO); *Of Mice and Men* (Watermill Newberry); *All New People* (West End); *Torch Song Trilogy*, *Terrible Advice* (Menier); *Shirley Valentine/Educating Rita* (Menier/West End); *Julius Caesar* (RSC); *The Tempest*, *A Servant to Two Masters* (RSC and West End); *Underneath the Lintel* (West End); *The Play's the Thing* (Channel 4 and West End); *Blood and Gifts*, *Nation*, *Revenger's Tragedy*, *Stuff Happens*, *A Funny Thing Happened on the Way to the Forum*, *Cyrano de Bergerac*, and *The Birds* (National Theatre). He has also worked as lighting designer on shows for Fashion East, Lancôme, ghd, and AL International.

GARETH FRY (Sound) trained at the Central School of Speech and Drama. His work for Complicite includes *The Master and Margarita*, *Endgame*, *Strange Poetry*, *The Noise of Time*, *Mnemonic*, and *The Street of Crocodiles*. Other work includes soundscape design for the Opening Ceremony of the 2012 London Olympic Games; *Let The Right One In* and *Black*

Watch (National Theatre of Scotland); *Richard III* (Old Vic, BAM, and world tour, nominated for 2012 Drama Desk Award); *Wild Swans* (ART Boston and Young Vic); *David Bowie Is...* (V&A Museum); *Othello*, *The Cat in the Hat* (National Theatre); *Waves* (NT and Duke Theatre on 42nd); *The Overwhelming* (NT and Laura Pels Theatre); *One Evening* (Aldeburgh Festival and Lincoln Center's New Visions series); *The Secret Agent*, *Astronaut* (Theatre O); *Living Costs* (DV8); *Babel* (Stan Won't Dance); *Theatre of Blood*, *No Idea* (Improbable); *Othello* (Frantic Assembly); and *The Fahrenheit Twins* (Told By An Idiot). Awards include the 2007 Olivier Award for *Waves*, the 2008 Helpmann Award, the 2009 Olivier Award for *Black Watch*, and the 2012 IRNE award for *Wild Swans* in Boston.

FINN ROSS (Video) trained at Central School of Speech and Drama. His work for Complicite includes *The Magic Flute* and *A Dog's Heart* (DNO/ENO), *The Master and Margarita*, *A Disappearing Number* (Associate Projection), and *Measure for Measure* (Assistant Projection). Other recent theater and opera includes *Chimerica* (Alemdia); *The Death of Klinghoffer*, *Death in Venice*, *Eugene Onegin*, *Simon Boccanegra*, *The Damnation of Faust*, and *Don Giovanni* (English National Opera); *La clemenza di Tito* and *Mr. Broucek* (Opera North); *Beatrice and Benedict* and *Turn of the Screw* (Theatre an der Wien); *Imago*, *Rinaldo*, and *Knight Crew* (Glyndebourne); *The Curious Incident of the Dog in the Night-Time* (National Theatre and West End); *Damned by Despair* and *Greenland* (National Theatre); *Lady from the Sea* (Scottish Opera); *Beethoven's Symphony No.5* (Chicago Symphony Orchestra); *Die ringe des Saturn* (Schauspielhaus, Köln); *Ten Plagues* (Traverse); *Top Girls* (Chichester and West End); *MICroscope*

and Orlando (Sadler's Wells); *Sunset Boulevard* (Gothenburg Opera); and *Das Portrait* (Bregenz). He also won the 2012 Olivier Award for "Best Set Design" with Bunny Christie for *The Curious Incident of the Dog in the Night-Time*.

CHRISTINA CUNNINGHAM

(Costume) has created costumes for Complicite's productions of *The Master and Margarita*, *A Dog's Heart* (DNO/ENO), *A Disappearing Number*, *Measure for Measure*, *A Minute Too Late*, *Pet Shop Boys Meet Eisenstein*, *Strange Poetry*, *The Elephant Vanishes*, *The Noise of Time*, *Light*, *Mnemonic*, and *The Street of Crocodiles*, among others. Other costume designs include *Chimerica* (Almeida), Simon McBurney's *The Resistible Rise of Arturo Ui* (with Al Pacino in New York), *Just for Show* (DV8), *Americans* (Headlong Theatre), *Prophet in Exile* (Chelsea Centre), *De Profundis*, *Just Not Fair* (National Theatre and Birmingham Rep), and *Fire Raisers* (Riverside Studios). Her work as costume supervisor includes *Political Mother* (Hofesh Shechter Company); *Crown Matrimonial* (Yvonne Arnaud Theatre); *Bash – Latterday Plays* (Trafalgar Studios); *Look Back in Anger* (Theatre Royal Bath); *Titus Andronicus* (Globe Theatre); *The Misanthrope*, *Hurly Burly*, *Prayers of Sherkin* (Peter Hall Company); *Personals*, *The Boyfriend*, and *Hey Mr. Producer* (Lyceum Theatre).

BLIND SUMMIT THEATRE

(Puppetry) was formed in 1997 by Mark Down and Nick Barnes to reinvent traditional Japanese Bunraku for contemporary Western audiences. Their work with Complicite includes *A Dog's Heart* (DNO/ENO) and *The Master and Margarita*. Other recent productions include *The Table* (currently touring), *The Heads* (London International Mime Festival), the London 2012 Olympic

Opening Ceremony, 1984 (Battersea Arts Centre), *The Call of the Wild*, *Low Life* (international tour), *Madama Butterfly* (ENO, Metropolitan Opera), *Kommilitonen!* (RAM, Juilliard), *Faeries* (ROH2), *El Gato Con Botas* (Broadway: Gotham Chamber Opera, Tectonic Theatre), *Angus, Thongs, and Even More Snogging* (West Yorkshire Playhouse), *Holy Flying Circus* (BBC4), *Greenland* (National Theatre), *On Emotion* (Soho Theatre), *His Dark Materials* (Birmingham Rep), *Cherevichki* (Garsington Opera), *Ramayana* (Lyric Hammersmith), *Shakespeare Staging The World* (RSC, British Museum), *Real Man*, *Pirate Puppetry*, *Martin's Wedding*, *The Spaceman*, *Mr. China's Son*, and *Tramping the Boards*.

KIRSTY HOUSLEY

(Associate Director) is a director and writer. She was winner of the 2003 Oxford Samuel Beckett Theatre Trust award and the 2011 Title Pending award for innovative new work at Northern Stage. Her directing credits include *Bandages* (Corn Exchange Newbury and tour), *Theatre Uncut 2012* (Young Vic), *9* (Chris Goode and Company), *Thirsty* (The Paper Birds), *After Haggerty* (Finborough Theatre), *Cue Deadly: A Live Film Project* (Riverside Studios), *Kazuko Hohki's Wuthering Heights* (BAC and Birmingham Rep), Jonathan Safran Foer's *Everything is Illuminated* adapted by Simon Block (Etcetera Theatre and as associate director at Hampstead Theatre), and Chris Morris' *Blue Jam* (Etcetera Theatre, Riverside Studios, and BAC – Time Out, *The Guardian*, and *London Evening Standard Critics' Choice*). Her work as an associate and staff director includes *A Matter of Life and Death* (staff director, National Theatre and Kneehigh) and *Hoxton Story* (assistant to Lisa Goldman). Writing credits include *White Horses* (Paines Plough), *She Stood at the Window* (Northern Stage), and *Bandages* (tour).

JO ALLAN (*Dramaturg*) studied English and History of Art at Cambridge University. In theater production and management, she worked at London's Donmar Warehouse as executive coordinator, Clod Ensemble as general manager, and at The Gate Theatre, London as executive director. She currently works as a freelance Japanese/English production manager, writer, and interpreter specializing in theater, television, and film.

KAHO ASO (*Maid/Shun-kin's Mother/Ensemble/Musician*) studied *Hayashi*, a traditional form of Japanese music, at Tokyo University of the Arts where she received her Ph.D. She is also a mistress of *Nihon Buyo* (Japanese traditional dance) and *Hayashi*. Her theater work includes *The Soldier's Tale* (with Seiji Ozawa conducting the Saito Kinen Orchestra), *Giou* ("The Tale of the Heike"), and *Treatise of Sharaku* (directed by Makino Nozomi). Concerts and recitals include Lohas Classic Concert 2006 (Ryuichi Sakamoto) and *Requiem* (a memorial concert for the 2011 Japan earthquake). Her work for television includes *Irohani Hougaku* and *Power of Music* (NHK).

ERI FUKATSU (*Shun-kin*) has had an extensive career in film and has worked with some of the most distinguished names in Japanese theater. Her most recent film credit is *Villain* (directed by Lee Sang-il) for which she won the Best Actress Award at the Montreal World Film Festival. Theater credits include *Tis Pity She's a Whore* (directed by Yukio Ninagawa); *Run Mels, In the Forest, Under Cherries in Full Bloom, Agricultural Girl, Demigod, Kill, and Egg* (directed by Hideki Noda); *Chameleon's Lip* (directed by Keralino Sandorovich); *Bedge Pardon* (directed by Koki Mitani); and *The Glass*

Menagerie (directed by Keishi Nagatsuka). Theater awards for her performance in *Shun-kin* include the Yomiuri Theatre Award and the Kinokuniya Theatre Award for Leading Actress. Film awards include the Japan Academy Award for Best Actress, Japan Film Critic Award for Leading Actress, Hochi Cinema Award, Yokohama Film Festival Award, and the Rome International Fantastic Film Festival Award.

KENTARO MIZUKI (*Tanizaki/Ritaro*) trained at the En Theatre Company Acting Studio and his work for Complicite includes *The Elephant Vanishes*. Other theater credits include *Cyrano de Bergerac*, *Woman Going West*, *The Story of Oryu-no-oba*, *Othello*, *Faust*, *Xeumenides* (directed by Ruth Kanner), *Anjin – English Samurai* (directed by Gregory Doran), and *'Tis Pity She's a Whore* (directed by John Ford). Television credits include *Tasty Propose*, *Jirocho Seoifuji*, and *uzuriha*. He has also provided voiceovers for *The Sopranos*, *Dodgeball: A True Underdog Story*, and *ER*.

YASUYO MOCHIZUKI (*Servant/Ensemble*) trained at L'Ecole Jacques Lecoq and the Laboratoire d'Etude du Mouvement. She has also trained with Théâtre du Soleil, Théâtre du Mouvement, and Théâtre aux Mains Nues. Her work for Complicite includes *The Master and Margarita*, *Strange Poetry*, and *The Elephant Vanishes*. Other theater credits include *Les Félics m'aiment bien* (Théâtre Gérard Philipe), Deborah Warner's *Julius Caesar* (Théâtre National de Chaillot, Paris), *Les Anges* (Bastille Opera and Lille Opera), and *Cailloux*, directed by Pierre Blaise. Her work as a director includes *Point à la ligne* and *Promenade(s)*.



UMS WOULD LIKE TO THANK

HERBERT S. AND CAROL L. AMSTER FUND

FOR ITS SUPPORT OF WEDNESDAY'S PERFORMANCE
OF *SHUN-KIN*.

YOSHI OIDA (*Old Sasuke*) has performed in *The Tempest*, *Mahabharata*, and *The Man Who* (directed by Peter Brook). As a theater and dance director his credits include *Divine Comedy*, *Molly Sweeney*, *Endgame*, *The Maids*, and *Misunderstanding*. As a director of opera his work includes *Nabucco*, *Don Giovanni*, and *Death in Venice*. His film credits include *The Pillow Book* by Peter Greenaway, and as a writer his work includes *Actor Adrift*, *Invisible Actor*, and *Actor's Tricks* (Methuen Theatre). He was named Commander of the Order of Arts and Letters by the French Government earlier this year, having been previously named Officer in 2007 and Chevalier in 1992.

SONGHA (*Young Sasuke/Ensemble*) trained at the Kohei Tsuka Theatre Company of Kitaku. His theater credits include *A Midsummer Night's Dream* (directed by John Caird, New National

Theatre), *Angels in America* (directed by Robert Alan Ackerman, TPT Benisan Pit), *Balm in Gilead* (directed by Robert Alan Ackerman), *Wee Thomas* (directed by Keishi Nagatsuka), *Ice Cream Man* (directed by Ryo Iwamatsu), *Crazy Honey* (directed by Yukiko Motoya), *The Character, South* (directed by Hideki Noda), *Blue/Orange* (directed by Tetsuya), *Hamlet the musical* (directed by Kuriyama), *Salome* (directed by Miyamoto), *Bring Me My Chariot* (directed by Chong Wishing), and *Hot Spring in Asia* (directed by Sohn Jin Chaek). His awards include the Yomiuri Theatre Award for Best Actor in *Shun-kin* and the Agency for Cultural Affairs New Actor Award.

KEITOKU TAKATA (*Shun-kin's Father/Sasuke in Middle Age/Ensemble*) trained with Shuji Terayama's Theatre Laboratory Tenjo-sajiki. He is the founder of Theatre

Laboratory Banyu-inryoku, for which he has directed and performed extensively. He is also trained in *Butoh* dance. His work for Complicite includes *The Elephant Vanishes*. Other theater includes *The Castle*, *The Trial*, and *Amerika* (directed by Osamu Matsumoto); *Macbeth* (directed by Mansai Nomura); and *The Travelling Companion* and *The Mermaid Princess* (directed by Teresa Ludovico). His work as director includes *Directions to Servants* (written by Shuji Terayama).

RYOKO TATEISHI (*Radio Narrator*) trained at the En Theatre Company Acting Studio. Her work for Complicite includes *The Elephant Vanishes*. Other theater includes *Henry IV*, *Henry VI*, and *The Story of Princess Hinoura* (directed by Yukio Ninagawa), *Hedda Gabler* (directed by David Leveaux), and *The Glass Menagerie* (directed by Keishi Nagatsuka). Film includes *The Sun That*

Doesn't Set. Television includes *The Final of Ninzaburo Furuhata*. She was awarded "Best Actress" at the Kinokuniya Theatre Awards for roles in *The Elephant Vanishes* and *The Beauty Queen of Leenane*.

JUNKO UCHIDA (*Young Shun-kin/Ensemble*) has performed in *Cape Moon* (written by Matsuda Masataka and directed by Oriza Hirata), *Jericho* (written by Masataka Matsuda and directed by Motoi Miura at Theatre Tram and Maison de la culture du Japon), *Can You Hear? Fuga #3* (written and directed by Shogo Ohta), *Hamlet* and *Tokyo note* (directed by Junnosuke Tada), and *The Miraculous Mandarin* (written by Shuji Terayama, and directed by Akira Shirai). She was a member of the cast in the film accompanying *Deep Trance Behavior in Potatoland* directed by Richard Foreman at New York's Ontological-Hysteric Theatre.



UMS ARCHIVES

This week's performances mark **Complicite's** third presentation and **Setagaya Public Theatre's** second presentation in Ann Arbor under UMS auspices. Together, Complicite and Setagaya Public Theatre made their UMS debuts in performances of *The Elephant Vanishes* in October 2004 at the Power Center. Complicite most recently appeared in Ann Arbor in September 2008 in performances of *A Disappearing Number* at the Power Center.



PANEL DISCUSSION

SHUN-KIN: LITERATURE OF JUN'ICHIRO TANIZAKI AND AN INTERNATIONAL PERFORMING ARTS COLLABORATION

Thursday, September 19, 12:00 noon

Hatcher Graduate Library Gallery, Room 100, 913 S. University Avenue, Ann Arbor

This discussion contextualizes the theatrical production of *Shun-kin*, probing into Jun'ichirō Tanizaki's aesthetics and director Simon McBurney's ingenious interpretation. Panelists will discuss Tanizaki's literature, contemporary Japanese theater, and the creative process behind the production. Panelists include Cody Poulton, University of Victoria; Ken Ito, University of Hawaii; and actor Yoshi Oida. Moderated by Jonathan Zwicker, Director of the U-M Center for Japanese Studies.

PENNY STAMPS DISTINGUISHED SPEAKER SERIES: SIMON MCBURNEY

Thursday, September 19, 5:10 pm

Michigan Theater, 603 E. Liberty Street, Ann Arbor

Director, writer, and actor Simon McBurney is recognized as one of the most important theatrical creators working in Britain today. He is founder of Complicite, the innovative theater company that helped to bring new levels of physicality, visual complexity, and illusion to the stage.



SHUN-KIN PRODUCTION TEAM

Jumpei Fukuda, *Production Manager (Setagaya)*
 Rod Wilson, *Production Manager (Complicite)*
 Cath Binks, *Company and Tour Manager (Complicite)*
 Sumiko Tamuro, *Tour Manager (Setagaya)*
 Sonoko Yamamoto, Ian Andlaw, Christina Cunningham, *Stage Managers*
 Sarah Brown, *Relights*
 Nick Campbell for Principal Projects, *Rigging Engineer*
 Fergus Mount, *Sound Operator*
 Sam Jeffs, *Projection Operator*
 Etsuko Chihara, *Lighting Operator*
 Naomi Shinohara, Miwa Mitsuhashi, *Wardrobe Mistresses*
 Miho Shimizu, *Hair and Make-up*
 Jo Allan, *Surttitle Operator*
 Laurence Russell, *Production Electrician*
 Tsuyoshi Kondo, *Company Translator*
 Judith Dimant, *Producer (Complicite)*
 Chieko Hosaka, *Producer (Setagaya)*

COMPLICITE

Simon McBurney, *Artistic Director*
 Judith Dimant, *Producer*
 Lucy Williams, *General Manager*
 Cath Binks, *Administrator*
 Poppy Keeling, *Creative Learning*
 Chloe Courtney, *Project Coordinator*
 Flo Buckeridge, *Assistant to the Producer*
 Sarah Coop, Roger Graef OBE (*Chair*), Lee Hall, Mark Rubinstein, Stephen Taylor, Sue Woodford-Hollick OBE, *Trustees*

SETAGAYA PUBLIC THEATRE

Mansai Nomura, *Artistic Director*
 Taeko Nagai, *Chair*

Complicite would like to thank Catherine Alexander, Anita Ashwick, Jeppesen Heaton, Yuko Miyamoto from the original production, and our friend Nigoshichi Shimouma (1945–2009).

Shun-kin was first performed at the Setagaya Public Theatre, Tokyo in February 2008. It subsequently toured to the Barbican, London and Setagaya Public Theatre again in 2009, returning to the Barbican in 2010 before touring to Paris, Tokyo, and Taipei.

Music Credits

"Yugao," "Koino Tamoto," "Mawaru Mawaru," and "Harutsugedon" by Honjoh Hidetaro
 "Can I Be Forgiven?" by Gustavo Santaolalla
 "Fairy Link" and "Hagoromo" by Susumu Yokota
 "Laiki's Journey" and "Landscape with a Figure (1922)" by Max Richer
 "Out of this World (Version 138)" by The Art of Noise
 "Porque Me Dejeste En El Coche" by Selva De Mar
 "Treefingers" by Radiohead
 "Wood" by Ampanman



UMS WOULD LIKE TO THANK

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

—
FRANK LEGACKI AND ALICIA TORRES

FOR THEIR SUPPORT OF HUBBARD STREET DANCE
CHICAGO'S PERFORMANCES.

WHAT'S YOUR LEGACY?



“

WE LIKE ALL OF THE ENTERTAINMENT AT UMS, BUT WE SPECIFICALLY LOVE DANCE. THE VISUAL ASPECT IS JUST SO SPECTACULAR, AND THE ARTISTS PUT IN SO MUCH TIME AND ENERGY.

” — ALICIA TORRES

Frank Legacki and Alicia Torres believe that Ann Arbor is a great place to live and work and want to ensure that the high quality of life Ann Arbor has to offer continues for generations to come. They feel that UMS is a vital part of the community and attracts the best faculty, students, and businesses to the area. To back up that belief, they made a bequest intention which includes \$1 million to endow support for dance programming at UMS.

Contact Margaret McKinley at 734.647.1177 or margiem@umich.edu for information about a planned or endowed gift to UMS, or to notify UMS if you already have included UMS in your estate plans. University of Michigan investment professionals are available to work with you and your attorney on the charitable giving plan that is right for you.



UMS PRESENTS

ONE THOUSAND PIECES

Performed by

Hubbard Street Dance Chicago

Choreographer
Alejandro Cerrudo

Artistic Director
Glenn Edgerton

Executive Director
Jason Palmquist

Hubbard Street Dancers

Garrett Patrick Anderson, Jesse Bechard, Jacqueline Burnett, Alejandro Cerrudo, Meredith Dincolo, Kellie Epperheimer, Jonathan Fredrickson, Jason Hortin, Alice Klock, Emilie Leriche, Ana Lopez, Johnny McMillan, Andrew Murdock, Bryna Pascoe, David Schultz, Kevin J. Shannon, Jessica Tong, Quinn B. Wharton

HS2 Dancers

Brandon Lee Alley, Jules Joseph, Katie Kozul, Lissa Smith, Andrea Thompson, Richard Walters
Odbayar Batsuuri, Adrienne Lipson, *HS2 Apprentices*

Friday Evening, September 27, 2013 at 8:00

Saturday Evening, September 28, 2013 at 8:00

Power Center • Ann Arbor

**Seventh and Eighth Performances of the 135th Annual Season
23rd Annual Dance Series**

Photo: Hubbard Street dancers Jessica Tong and Jesse Bechard in *One Thousand Pieces*,
photographer: Todd Rosenberg.

CREATIVE TEAM

Choreographer
Alejandro Cerrudo

Music
Philip Glass

Lighting Designer
Michael Korsch

Set and Costume Designer
Thomas Mika

Assistants to the Choreographer
Terence Marling
Taryn Kaschock Russell

PROGRAM

Part I

Full Company

Interlude

Jonathan Fredrickson

Part II

Alice Klock, Quinn B. Wharton, Bryna Pascoe, Jason Hortin

Jacqueline Burnett, Ana Lopez, Jessica Tong
Garrett Patrick Anderson, Jesse Bechard

INTERMISSION

Part III

Full Company

One Thousand Pieces is approximately 90 minutes in duration and is performed with one intermission.



Following Friday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

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

Saturday evening's performance is supported by Frank Legacki and Alicia Torres.

Funded in part by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from Michigan Council for Arts and Cultural Affairs and General Mills Foundation.

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

UMS would like to thank Grace Lehman, Diane Carr, and the Ann Arbor Y; and Clare Croft and the U-M Dance Department for their support of and participation in events surrounding Hubbard Street Dance Chicago's residency.

“FOR ME, A STAINED GLASS WINDOW IS A TRANSPARENT PARTITION BETWEEN MY HEART AND THE HEART OF THE WORLD. STAINED GLASS HAS TO BE SERIOUS AND PASSIONATE. IT IS SOMETHING ELEVATING AND EXHILARATING.”

—MARC CHAGALL

ABOUT AMERICA WINDOWS AND ONE THOUSAND PIECES

Alejandro Cerrudo, Hubbard Street Dance Chicago’s first Resident Choreographer, has never been one to explain away the enchantment of his pieces. Instead, he lets his choreography speak to the audience directly – the kinetic intricacies and emotional knots unfurl onstage of their own volition. It’s no surprise this first full-length work, *One Thousand Pieces*, remained enigmatic prior to opening night. Cerrudo hinted that this piece would evoke mystery. During rehearsal, studio windows were covered with curtains to contain the secrets of the stage until opening night. You’re among the very first to see what he’s created following the piece’s premiere in October 2012, opening the company’s 35th anniversary season.

Cerrudo drew his primary inspiration from Marc Chagall’s celebrated work in stained glass, *America Windows*, housed in the Art Institute of Chicago since 1977. The poetry of this choice: 35 years ago, Hubbard

Street’s inaugural season coincided with Chagall’s dedication of *America Windows* to Mayor Richard J. Daley, renowned for his support of local arts.

Hubbard Street dedicated *One Thousand Pieces* to Chicago Mayor Rahm Emanuel, an ardent supporter of Hubbard Street performances. Cerrudo’s selection of music by Philip Glass, who celebrated his 75th birthday in 2012, is another example of synchronicity.

“I knew immediately that I wanted the launch of this monumental season to embody all that Hubbard Street Dance Chicago is,” said Artistic Director Glenn Edgerton. “A dance company proud of its hometown and its collaborations with like-minded cultural institutions; a company that is deeply seated in choreographic development and new works; and a company that believes in the importance of bringing multiple art forms – in this case dance, visual art, and music – together to create a new kind of cultural event.”

Q&A WITH ALEJANDRO CERRUDO

Why *America Windows*?

We celebrated our 35th anniversary last season, as well as our collaboration with other institutions, such as the Art Institute of Chicago. *America Windows* is a symbolic work of art that the city of Chicago received as a gift 35 years ago. It makes perfect sense to collaborate in this way.

Why the title, *One Thousand Pieces*?

Literally because of the symbolism of the work, observing how each piece of glass combines to make a whole larger piece made from many individual pieces, the same way human beings come together to create a project.

What can you tell us about the set and the work?

The windows have inspired my choreography. But I'm not intending to teach anyone about this artwork; instead, it's my personal interpretation. The set designer, the music by Philip Glass, the dancers have all inspired me. I am not trying to tell a story or represent the art. The work will have three sections, and the scenic design is quite abstract, yet I hope everyone will be immersed in the images that will appear and connect them to the windows.

What have been your challenges?

This is the largest group of dancers I have worked with in my entire career. My biggest challenge, though, has been how to keep the interest of the audience without using a narrative. Not just to make dance, but to build the work in a way that keeps people intrigued.

ARTISTS

HUBBARD STREET DANCE CHICAGO'S core purpose is to bring artists, art, and audiences together to enrich, engage, educate, transform, and change lives through the experience of dance. Celebrating its 36th season in 2013–14, Hubbard Street continues to be an innovative force, supporting its creative talent while presenting repertory by major international artists.

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio at LaSalle and Hubbard Streets in 1977, when Lou Conte gathered an ensemble of four dancers to perform in senior centers across Chicago. Barbara G. Cohen soon joined the company as its first Executive

Director. Conte continued to direct the company for 23 years, during which he initiated and grew relationships with both emerging and established artists including Nacho Duato, Daniel Ezralow, Jiří Kylián, Ohad Naharin, Lynne Taylor-Corbett, and Twyla Tharp.

Conte's successor Jim Vincent widened Hubbard Street's international focus, began Hubbard Street's collaboration with the Chicago Symphony Orchestra, and cultivated growth from within, launching the *Inside/Out Choreographic Workshop* and inviting Resident Choreographer Alejandro Cerrudo to make his first work. Gail Kalver's 23 years of executive leadership provided continuity from 1984 through the 2006–07 season, when

Executive Director Jason Palmquist joined the organization.

Glenn Edgerton became Artistic Director in 2009 and, together with Palmquist, moved this legacy forward on multiple fronts. *Inside/Out* now begins the creative process for *danc(e)volve: New Works Festival*, two weeks devoted to premieres at the Museum of Contemporary Art Chicago's Edlis Neeson Theater. Partnerships with the CSO, Art Institute of Chicago, and other institutions keep Hubbard Street deeply connected to its hometown. To the company's repertoire, Edgerton has extended relationships with its signature choreographers while adding significant new voices such as Mats Ek, Sharon Eyal, Alonzo King, and Victor Quijada.

Hubbard Street's Youth, Education, and Community Programs are nationwide benchmarks for arts outreach in schools, impacting the lives of thousands of students. In 2009, Hubbard Street launched youth and family programs to teach dance with an emphasis on creative expression. People with Parkinson's are welcome to Hubbard Street to join the first dance classes in the Midwest for those affected by the disease.

The Lou Conte Dance Studio – where Hubbard Street began – has been training the next generation of artists and dance enthusiasts, at all ages and skill levels, since 1974.

HUBBARD STREET 2, founded by Julie Nakagawa and Lou Conte in 1997 and now led by Terence Marling, prepares dancers ages 18 to 25 for careers in contemporary dance and identifies next-generation choreographers. While members of the company, talented young artists receive professional experience in a dynamic environment that fosters artistic growth while allowing them to hone multiple

techniques. To date, 12 members of HS2 have advanced to Hubbard Street's main company, with numerous others joining top dance companies worldwide.

HS2's dancers reach thousands annually with diverse programming that provides valuable outreach in schools, site-specific work in museums and cultural institutions, and evening-length repertoire performances. HS2 has been honored to perform at many prestigious venues including the John F. Kennedy Center for the Performing Arts, Joyce SoHo, and North Carolina School of the Arts, and overseas in Germany, Luxembourg, South Africa, and Switzerland.

As part of its mission to identify and nurture young choreographers, HS2 initiated a National Choreographic Competition in 1999. Each year, the competition provides residencies offering choreographers opportunities to create original work and conduct master classes for the community. The competition has gained an esteemed reputation, international recognition, and produced nearly 30 works by notable choreographers including Robert Battle, Aszure Barton, Camille Brown, Norbert De La Cruz III, Gregory Dolbashian, Jonathan Fredrickson, Alex Ketley, Gabrielle Lamb, Edwaard Liang, Terence Marling, Andrea Miller, Katarzyna Skarpetowska, Samar Haddad King, Dominic Walsh, and Edgar Zendejas.

GLENN EDGERTON (Artistic Director) joined Hubbard Street Dance Chicago after an international career as a dancer and director. At the Joffrey Ballet, he performed leading roles, contemporary and classical, for 11 years under the mentorship of Robert Joffrey. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years. He retired from performing to become its artistic

director, leading NDT 1 for a decade and presenting the works of Jiří Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot, and Sol León, among others. From 2006 to 2008, he directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Edgerton joined Hubbard Street as associate artistic director in 2008; since 2009, he has built upon more than three decades of leadership in dance performance, education, and appreciation established by founder Lou Conte and continued by Conte's successor, Jim Vincent.

JASON D. PALMQUIST (*Executive Director*) joined Hubbard Street Dance Chicago in May 2007, after serving the arts community in Washington, DC for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as vice president of dance administration. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet, and the inception in 1997 of the Millennium Stage, an award-winning, free daily performance series that to date has served more than 3 million patrons. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.

TERENCE MARLING (*Director, Hubbard Street 2*), born and raised in Chicago, Illinois, trained at the Ruth Page School of Dance with renowned ballet teacher Larry Long. Following his professional work with Patricia Wilde and Terrence S. Orr at Pittsburgh Ballet Theatre, and at Germany's Nationaltheater Mannheim with

director and choreographer Kevin O'Day, Marling became a member of Hubbard Street Dance Chicago. During 16 years onstage, he performed works by George Balanchine, Nacho Duato, Johan Inger, Jiří Kylián, Ohad Naharin, Paul Taylor, Glen Tetley, and others, originating numerous roles. Beginning in 2010 as Hubbard Street rehearsal director, Marling taught, coached, and maintained works and premieres by resident choreographer Alejandro Cerrudo, Duato, Naharin, Aszure Barton, Mats Ek, William Forsythe, Alonzo King, Susan Marshall, Victor Quijada, and Twyla Tharp. Marling's own creations have been performed by Pittsburgh Ballet Theatre as well as both of Hubbard Street's ensembles, and he co-choreographed with Robyn Mineko Williams the company's first family-oriented production, *Harold and the Purple Crayon: A Dance Adventure*. Marling became director of Hubbard Street 2 in April 2013.

LUCAS CRANDALL (*Rehearsal Director*) began his dance career with the Milwaukee Ballet in 1979. In 1980, he joined the Ballet du Grand Théâtre de Genève, then directed by Oscar Aráiz. Under the direction of Jiří Kylián, he danced with Nederlands Dans Theater for two years before returning to Geneva, as soloist and later rehearsal assistant, under the direction of Gradimir Pankov. Crandall has performed and originated roles in works by notable choreographers including Aráiz, Kylián, Christopher Bruce, Nacho Duato, Mats Ek, Rui Horta, Amanda Miller, and Ohad Naharin. In 2000, Crandall returned to the US to join Hubbard Street Dance Chicago as associate artistic director and staff at the Lou Conte Dance Studio. His teaching and coaching career includes residencies at various US universities; master classes and repertory workshops, both domestically

and abroad; and guest positions at companies including Les Ballets Jazz de Montréal, Northwest Professional Dance Project, and the Ballet du Grand Théâtre de Genève. Crandall's choreographic work includes multiple premieres for Hubbard Street (*Atelier, Gimme, The Set*) and new works for Northwest Dance Project and Thodos Dance Chicago. Crandall was recently rehearsal director for Nederlands Dans Theater's main company for three years, under the directorships of Paul Lightfoot and former Hubbard Street artistic director Jim Vincent. Crandall returned to Hubbard Street as rehearsal director in April 2013.

KRISTEN BROGDON (*General Manager*) joined Hubbard Street Dance Chicago in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington, DC, where she first worked with Hubbard Street executive director Jason Palmquist. During her tenure at the Kennedy Center, Brogdon was responsible for programming the facility's unparalleled ballet and contemporary dance season. She managed the Suzanne Farrell Ballet from its inception in September 2001 and was instrumental in the creation and growth of the Metro DC Dance Awards. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from DC, Maryland, and Virginia. Brogdon holds a Master of Arts in Business with a concentration in Arts Administration from the University of Wisconsin and a Bachelor of Arts in Economics from Duke University.

ALEJANDRO CERRUDO (*Dancer and Resident Choreographer*) was born in Madrid, Spain and trained at the Real Conservatorio Profesional de Danza de Madrid. His professional career began

in 1998 and includes work with Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2, and, since 2005, Hubbard Street Dance Chicago. In 2008, Cerrudo was named Hubbard Street Choreographic Fellow and became the company's first resident choreographer in 2009. His 11 works to date choreographed at Hubbard Street include unique collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. These pieces and additional commissions are in repertory at companies in Germany, Denmark, the Netherlands, Australia, and around the US. Always dancing and constantly creating, Cerrudo was honored in 2011 with an award from the Boomerang Fund for Artists. In 2012, he received a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts, for his first full-length work, *One Thousand Pieces*. Cerrudo's forthcoming creation for Pacific Northwest Ballet is supported by the Joyce Theater Foundation's Rudolf Nureyev Prize for New Dance.

LOU CONTE (*Founder*), after a performing career that included roles in Broadway musicals such as *Cabaret*, *Mame*, and *How to Succeed in Business Without Really Trying*, established the Lou Conte Dance Studio in 1974. Three years later, he founded what is now Hubbard Street Dance Chicago. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned dance makers Lynne Taylor-Corbett, Margo Sappington, and Daniel Ezralow as the company grew. Conte continued to build Hubbard Street's repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jiří Kylián, Nacho Duato, and Ohad Naharin. Throughout his 23 years

as the company's artistic director, Conte received numerous awards including the first Ruth Page Artistic Achievements Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and a Chicagoan of the Year award from *Chicago* magazine in 1999. In 2003, Conte was inducted as a laureate into the Lincoln Academy of Illinois, the state's highest honor. He has been credited by many for helping raise Chicago's international cultural profile and for creating a welcoming climate for dance in the city, where the art form now thrives.

GARRETT PATRICK ANDERSON

(Tucson, AZ) began his training in Walnut Creek, California under the direction of Richard Cammack and Zola Dishong at the Contra Costa Ballet Centre. He went on to study at San Francisco Ballet School and in Pacific Northwest Ballet School's Professional Division. In 2001, Anderson joined San Francisco Ballet as a member of the corps de ballet and in 2005 was promoted to soloist. In 2008, he joined the Royal Ballet of Flanders in Antwerp, Belgium as a first soloist under the direction of Kathryn Bennetts. In January 2011, he returned to the US to perform with Trey McIntyre Project and joined Hubbard Street Dance Chicago later that year. Anderson received a scholarship from American Ballet Theatre's National Training Program and holds a BA in dance from St. Mary's College of California.

JESSE BECHARD (Bolton, MA) began his formal ballet training at age 16 and graduated from Walnut Hill School for the Arts. He attended summer programs at Boston Ballet, Alonzo King LINES Ballet, and Ballet Austin. In 2000, having completed his freshman year at the University of Chicago, he returned to dance, performing for one year with Ballet Austin and for eight with Richmond

Ballet, in works by John Butler, Jessica Lang, Val Caniparoli, William Soleau, Mauricio Wainrot, and Colin Conner. Bechard joined Hubbard Street Dance Chicago in August 2010.

JACQUELINE BURNETT (Pocatello, ID) received classical ballet training in Pocatello, Idaho from Romanian ballet master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, Universal (Kirov) Ballet Academy, the Juilliard School, and the San Francisco Conservatory of Dance. She graduated magna cum laude with departmental honors from the Ailey School and Fordham University's joint program in New York City in 2009. Burnett joined Hubbard Street Dance Chicago as a Center Apprentice in January 2008 while concurrently completing her BFA degree, and became a full company member in August 2009. She is also a 2011-12 Princess Grace Honorarium recipient.

MEREDITH DINCOLO (Indianapolis, IN) began dancing at age seven in Indianapolis and continued her training under Jacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993, then moved to Chicago to pursue a dance career. In 1996, Dincolo joined Hubbard Street Dance Chicago, remaining a member for four years under the direction of Company founder Lou Conte. In 2000, she joined France's Lyon Opera Ballet and went on to perform with Nationaltheater Mannheim in Germany with director-choreographers Kevin O'Day and Dominique Dumais. Dincolo returned to Hubbard Street Dance Chicago in November 2004.

KELLIE EPPERHEIMER (Los Osos, CA) began her dance training in 1988 at the Academy of Dance and Civic Ballet of San Luis Obispo. Epperheimer joined Hubbard

Street 2 in January 2005 and apprenticed with the main company beginning in December 2006. Epperheimer joined Hubbard Street Dance Chicago in January 2008.

JONATHAN FREDRICKSON (Corpus Christi, TX) studied ballet at the Munro Ballet Studios, home to Corpus Christi Ballet, under teachers Kay Boone and Cristina Munro. He received his BFA in dance performance and choreography from California Institute of the Arts in 2006. Immediately thereafter, he joined the Limón Dance Company, performing lead roles and creating two original works. He is a former winner of Hubbard Street's National Choreographic Competition and was named one of *Dance Magazine's* "25 to Watch" in 2011 for his choreography. Fredrickson joined Hubbard Street Dance Chicago in February 2011.

JASON HORTIN (Olympia, WA) graduated from the University of Nevada, Las Vegas with a BFA in dance under the direction of Louis Kavoura. His performance career includes work with Moving People Dance Theatre, the Erick Hawkins Dance Company, and River North Dance Chicago. Hortin joined Hubbard Street Dance Chicago as an apprentice in August 2007 and was promoted to the main company in July 2008.

ALICE KLOCK (Ann Arbor, MI) began dancing at age 11. In 2003, she attended Interlochen Arts Academy, graduating with artistic and academic high honors. In 2007, Klock relocated to San Francisco to enroll in Alonzo King LINES Ballet and Dominican University of California's joint BFA program. Klock has also studied dance at San Francisco Ballet School, the National Ballet School of Canada, Miami City Ballet School, the San Francisco Conservatory of Dance,

Springboard Danse Montréal, and Hubbard Street Dance Chicago. She has worked professionally with San Francisco choreographer Gregory Dawson and performed with Alonzo King LINES Ballet during its fall 2008 season. Klock joined Hubbard Street 2 in September 2009 and was promoted into the main company in August 2011.

EMILIE LERICHE (Santa Fe, NM) began her dance training at the age of eight. In 2007 she began her formal dance training at Walnut Hill School for the Arts, with additional summer study at Joffrey Midwest, Complexions Contemporary Ballet, and the San Francisco Conservatory of Dance. Leriche has performed alongside the dancers of zoe | juniper, and at the WestWave Dance Festival as a member of Maurya Kerr's tinypistol. Leriche joined Hubbard Street 2 in 2011 and was promoted to the main company in 2013.

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

JOHNNY MCMILLAN (Sault Ste. Marie, ON) began his training at age 12 in Sault Ste. Marie, Ontario. He graduated from Interlochen Arts Academy, receiving its Young Artists' Award in dance. He has also trained at the San Francisco Conservatory and Bartholin International Seminar and worked with Gleich Dances under the direction of Julia Gleich. McMillan joined Hubbard Street 2 as an apprentice in September 2010, became a Hubbard Street 2 company member in August 2011, and

was promoted in April 2012 to the main company. McMillan was named one of *Dance Magazine's* "25 to Watch" in 2013.

ANDREW MURDOCK (St. Albert, AB) is a graduate of The Juilliard School, from which he received a BFA in dance under the direction of Lawrence Rhodes. Prior to being a regular collaborator with Aszure Barton & Artists, Murdock performed with Gallim Dance and [bjm_danse], formerly Les Ballets Jazz de Montréal. Additional collaborators and colleagues include Cherice Barton, Joshua Beamish, Andy Blankenbuehler, Nina Chung, Joe Lanteri, Austin McCormick, Michelle Mola, Abdel Salaam, and Edgar Zendejas. He has appeared at the Greenwich Music Festival, with Zack Winokur, and with Geneviève Dorion-Coupal at Just for Laughs and Le 400e Anniversaire de la Ville de Québec. As a rehearsal assistant to Aszure Barton, he has worked with American Ballet Theatre, Canada's National Ballet School and Ballet BC, New York University, the Steps Ensemble, Arts Umbrella, and Springboard Danse Montréal. Murdock joined Hubbard Street's main company in 2013.

BRYNA PASCOE (Maple Grove, MN) received her early training from Ballet Arts Minnesota, where she studied with Bonnie Mathis and Lirena Branitski. She attended The Juilliard School, earned her BFA in 2006, and received the Martha Hill Prize for Outstanding Achievement and Leadership in Dance. Her professional career began in Reggio Emilia, Italy, with Compagnia Aterballetto under the direction of Mauro Bigonzetti. In 2009, she joined Les Grands Ballets Canadiens de Montréal, where she performed works by master choreographers including Ohad Naharin, Jiří Kylián, and Mats Ek, and originated roles in new creations by Stijn Celis, Stephan Thoss, Didy Veldman, and

others. Pascoe joined Hubbard Street's main company in 2013.

DAVID SCHULTZ (Grand Rapids, MI) began training in Michigan with the School of Grand Rapids Ballet and later studied at Canada's National Ballet School in Toronto. He performed for four seasons with Grand Rapids Ballet and has danced works by George Balanchine, Gordon Pierce Schmidt, Peter Sparling, and Septime Webre. Schultz joined Hubbard Street 2 in September 2009 and was promoted to the main company in August 2011. Schultz is the recipient of a 2012 Princess Grace Award.

KEVIN J. SHANNON (Baltimore, MD) began dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts with additional training at the School of American Ballet, Miami City Ballet School, Paul Taylor Dance Company, and Parsons Dance. He earned his BFA in 2007 at The Juilliard School, toured nationally with The Juilliard School Ensemble, and appeared in the *Live from Lincoln Center* broadcast television special *The Juilliard School: Celebrating 100 Years*. Shannon joined Hubbard Street Dance Chicago in November 2007.

JESSICA TONG (Binghamton, NY) received her formal training at the Ballet School in Salt Lake City, Utah under Jan Clark Fugit, as well as at the University of Utah, where she was a member of Utah Ballet. Her studies also included summer programs at American Ballet Theatre, San Francisco Ballet School, and the Lou Conte Dance Studio. Tong danced with BalletMet in Ohio, Eliot Feld's Ballet Tech in New York, and with Hubbard Street 2 before joining the main Company in January 2007. Tong was named one of *Dance Magazine's* "25 to Watch" in 2009.

QUINN B WHARTON (Seattle, WA) trained at Ewajo Dance Center, North Carolina School of the Arts, Houston Ballet Academy, Pacific Northwest Ballet School, and San Francisco Ballet School. In 2005, he joined San Francisco Ballet, where he performed choreography by George Balanchine, Val Caniparoli, Michel Fokine, William Forsythe, Sir Kenneth MacMillan, Mark Morris, Paul Taylor, Stanton Welch, Christopher Wheeldon, and Renato Zanella. Wharton joined Hubbard Street Dance Chicago in July 2012 and is also a professional photographer and videographer.

BRANDON LEE ALLEY (Asheboro, NC) began his dance training at the Eastern Randolph High School in North Carolina and later continued his training with the Greensboro Ballet. He earned his High School diploma from The University of North Carolina School of the Arts in 2012 with a specialization in contemporary dance. He has attended summer intensives with Ballet Austin and Hubbard Street Dance Chicago, and has performed works by acclaimed choreographers José Limón, Maurya Kerr, Duane Cyrus, and Grady Bowman. Alley joined Hubbard Street 2 in September 2012.

JULES JOSEPH (Brockton, MA) started his dance training at the Gold School in Brockton, Massachusetts under the direction of Rennie Gold. With the Gold School he had the opportunity to perform at the Joyce Theater in New York City as part of a dance-focused anti-bullying program. After training in the Alvin Ailey School's Certificate Program, Joseph joined Hubbard Street 2 as an apprentice in September 2012.

KATIE KOZUL (Medford, MA) began her dance training at the Gold School

in Brockton, Massachusetts under the direction of Rennie Gold and her mother, Kathy Kozul. She attended the Walnut Hill School for the Performing Arts, where she had the honor of performing George Balanchine's *Serenade*. She completed two years at the Ailey/Fordham BFA program, placing on the Dean's List both years. At Fordham, she had the opportunity to perform works by Francesca Harper, Jennifer Archibald, Alenka Cizmesija, and Malcolm Lowe. Kozul joined Hubbard Street 2 as an apprentice in September 2012.

LISSA SMITH (Miami, FL) graduated from Miami's New World School of the Arts and attended the Boston Conservatory. Smith attended summer programs at Hubbard Street Dance Chicago, Jacob's Pillow Dance Festival, the Juilliard School, Alonzo King LINES Ballet, the Martha Graham Dance Company, and the Joffrey Ballet. She has performed works by choreographers including Martha Graham, José Limón, and Hofesh Shecter. In 2009, Smith won the "Arts for Life!" dance scholarship presented by Florida's Former First Lady Columba Bush, and received a Young Professional Award from the Martha Hill Dance Fund and Jacob's Pillow in 2012. Smith joined Hubbard Street 2 as an apprentice in August 2011.

ANDREA THOMPSON (Maplewood, NJ) trained at the New Jersey School of Ballet, American Ballet Theatre's Jacqueline Kennedy Onassis School, and the Ailey School in New York City. Thompson has also studied at The Juilliard School, Northwest Professional Dance Project, Springboard Danse Montréal, Nederlands Dans Theater, and Batsheva Dance Company. At the San Francisco Conservatory of Dance, under the direction of Summer Lee Rhatigan, she trained with

and performed works by Christian Burns, Alex Ketley, Thomas McManus, Robert Moses, Ohad Naharin, Alessio Silvestrin, and Bobbi Jene Smith. Thompson joined Hubbard Street 2 in 2013 following work in San Francisco and New York.

RICHARD WALTERS (Hilton, NY) began his dance training at the age of 7 from the Little Red Dancing School, where he studied various disciplines including tap, jazz, musical theater, ballet, and modern. He trained and performed afterward with the Lockport City Ballet under the direction of William A. Gentes. Most recently, Walters attended the University of North Carolina School of the Arts under the direction of Ethan Stiefel and, later, Brenda Daniels. He also completed summer intensive programs with Ballet Austin, Complexions Contemporary Ballet, and Hubbard Street Dance Chicago. Walters joined Hubbard Street 2 in August 2012.

ODBAYAR BATSUURI (Ulaanbaatar, Mongolia) graduated from the Music and Dance College of Mongolia in 2004 and was a member of the Tumen Ekh National Song and Dance Ensemble, with which he toured to children's festivals in Canada, Japan, Korea, and the US. Batsuuri then followed his interest in contemporary dance to intensive training during the American Dance Festival's

satellite programs in Mongolia in 2005 and 2006, and in the US with Hubbard Street Dance Chicago, the Dance Center of Columbia College Chicago, the Chicago Moving Company, Joel Hall Dancers & Center, and the American Dance Festival in Durham, North Carolina. In 2009, he was awarded an Honor Certificate from Mongolia's Ministry of Education, Science, and Culture. Batsuuri joined as an HS2 Apprentice in August 2013.

ADRIENNE LIPSON (London, ON) began her dance training in London, Ontario under the tutelage of Jennifer Swan, and continued her studies at Ryerson University, where she received the Theatre Dance Award, the Jack and Hedda Rothman Award, and a BFA with honors upon graduation in spring 2013. While in Toronto, Lipson performed with Typecast Dance Company and was a founding member of Rock Bottom Movement. Lipson attended the Proarte Danza Summer Intensive and Kenny Pearl's Emerging Artists Summer Intensive, in addition to training programs at Hubbard Street Dance Chicago, LADMMI (Montréal's L'École de Danse Contemporaine), the Jacob's Pillow Dance Festival, and Springboard Danse Montréal, where she performed works by choreographers Barak Marshall and Robyn Mineko Williams. Lipson joined as an HS2 Apprentice in August 2013.



UMS ARCHIVES

This weekend's performances by **Hubbard Street Dance Chicago** mark the company's 15th and 16th appearances under UMS auspices. The company last appeared at UMS in April 2010 in mixed repertory performances at the Power Center. The company made its UMS debut in March 1988. This weekend's performance mark **HS2's** UMS debut.

HUBBARD STREET DANCE CHICAGO

Glenn Edgerton, *Artistic Director*
 Jason D. Palmquist, *Executive Director*
 Kristen Brogdon, *General Manager*
 Lucas Crandall, *Rehearsal Director*
 Alejandro Cerrudo, *Resident Choreographer*
 Lou Conte, *Founder*

Joseph Futral, *Production Manager*
 Ishanee DeVas, *Company Manager*
 Matt Miller, *Lighting and Technical Director*
 Aprill C. Clements, *Stage Manager and Properties Master*
 Rebecca M. Shouse, *Wardrobe Supervisor*
 Kilroy G. Kundalini, *Audio Engineer*
 Stephan Panek, *Head Carpenter*
 Sam Begich, *Master Electrician*
 Bill Melamed, *Chief Marketing and Development Officer*
 Marisa Santiago, *Touring Coordinator and HS2 Company Manager*

HUBBARD STREET 2

Terence Marling, *Director*

For more information, please visit www.hubbardstreetdance.com,
[Facebook.com/HubbardStreetDance](https://www.facebook.com/HubbardStreetDance), [Twitter.com/HubbardStreet](https://twitter.com/HubbardStreet), and
[Pinterest.com/HubbardStDance](https://www.pinterest.com/HubbardStDance).

One Thousand Pieces was created with funds from the Prince Prize for Commissioning Original Work, which was awarded to Alejandro Cerrudo and Hubbard Street Dance Chicago in 2012.

Individual sponsors are Meg and Tim Callahan, Dirk Denison and David Salkin, Marc Miller and Chris Horsman, Lauren Robishaw, Richard L. Rodes, Bill and Orli Staley, and Richard and Ann Tomlinson. Additional support is provided by Choreographer's Circle members John and Caroline Ballantine, Joyce Chelberg, Marge and Lew Collens, Linda Hutson, Jane and Michael Strauss, Liz and Don Thompson, and Sallyan Windt. The development of *One Thousand Pieces* was supported in part by the Choreographic Development Initiative, made possible by a gift from The Davee Foundation.

This project is partially supported by a grant from the Illinois Arts Council, a state agency.

Created for and premiered by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance, October 18, 2012, Chicago, IL. Technical support provided by the Harris Theater. "The Illusionist" from the motion picture soundtrack *The Illusionist* for Bob Yari Music. "Tissue No. 7" and "Song VII" from *Songs & Poems for Solo Cello* as recorded by Wendy Sutter for Orange Mountain Music. "Renfield," "When the Dream Comes," "Seward Sanatorium," "The Crypt," "Renfield in the Drawing Room," "Carriage Without a Driver," and "Dr. Van Helsing & Dracula" from the motion picture soundtrack *Dracula* as recorded by the Kronos Quartet for Universal Pictures. "Movement II" from *Musical Portrait of Chuck Close* as recorded by Bruce Levingston for Orange Mountain Music. "Cassandra's Dream" and "The Land" from *Second Piano Concerto* as recorded by Paul Barnes & The Northwest Chamber Orchestra for Orange Mountain Music. "Mad Rush" from *Glass Cages* as recorded by Bruce Brubaker for Arabesque Recordings. "Knee Play No. 5" as recorded by Kassi Cork and Jay Park at The Jungle Audio Engineering. All music by Philip Glass. ©2001, 1998, 1999, 2006, 2004, 1979, 1976 Dunwaggen Music Publishing, Inc. Used by permission.



UMS EDUCATIONAL &
COMMUNITY ENGAGEMENT EVENTS

YOU CAN DANCE! WITH HUBBARD STREET DANCE CHICAGO

Wednesday, September 25, 7:30 pm
Ann Arbor Y, 400 W. Washington Street, Ann Arbor

Join a company member from Hubbard Street Dance Chicago for an exploration of the company's movement style. No dance training or experience necessary. All levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at 6:45 pm.



WWW.UMS.ORG/LEARN



BALLET PRELJOCAJ AND THEN, ONE THOUSAND YEARS OF PEACE

Friday, November 1, 8 pm
Saturday, November 2, 8 pm
Power Center

MEDIA PARTNERS
Metro Times and WDTE 101.9 FM

SUPPORTED BY
Maxine and Stuart Frankel and
The Renegade Ventures Fund

FUNDED IN PART BY
The National Endowment for the Arts



Tickets on Sale Now

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

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.





Working with donors, corporations and nonprofits in Washtenaw County and throughout the region to create lasting change.

cfsem.org

communityfoundation
FOR SOUTHEAST MICHIGAN



GENEROUS UMS DONORS.

LIFETIME GIVING OF \$500,000 OR MORE

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

Linda and Maurice Blinkow

Community Foundation for
Southeast Michigan

Doris Duke Charitable Foundation

DTE Energy Foundation

Ford Motor Company Fund and
Community Services

Forest Health Services

Maxine and Stuart Frankel Foundation

Richard and Lillian Ives Trust

The Andrew W. Mellon Foundation

Michigan Council for Arts and Cultural Affairs

Michigan Economic Development Corporation

National Endowment for the Arts

Pfizer, Inc.

Randall and Mary Pittman

Phillip and Kathy Power

Estate of Mary Romig-deYoung

Herbert E. Sloan, Jr. M.D.

Candis J. and Helmut F. Stern

University of Michigan

University of Michigan Health System

The Wallace Foundation

Some of the world's most creative minds suffer from one of the most devastating conditions...

Be a source of hope.
Help find a cure for **Bipolar Disorder.**

Support the Heinz C. Prechter Bipolar Research Fund at the U-M Depression Center, home of the nation's largest privately-funded bipolar genetics repository and long-term study of bipolar disorder, with over 900 research participants.

Donate at PrechterFund.org/hope or call 1-877-UM-GENES



The Heinz C. Prechter
Bipolar Research Fund
at the
University of Michigan
Depression Center



University of Michigan
Depression Center

MULTI-YEAR PLEDGES

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

\$500,000 OR MORE

Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation

\$100,000–\$499,999

Anonymous
Emily W. Bandera
Susan and Richard Gutow
Wally and Robert Klein

\$75,000–\$99,999

David and Phyllis Herzig

\$50,000–\$74,999

Penny and Ken Fischer
Mohamad Issa/Issa Foundation
Miller, Canfield, Paddock and Stone, P.L.C.
Agnes Moy-Sarns and David Sarns
Gil Omenn and Martha Darling
Linda Samuelson and Joel Howell
Jane and Edward Schulak
Dennis and Ellie Serras
Nancy and James Stanley
Glenn E. Watkins
Marina and Bob Whitman
Ann and Clayton Wilhite
Gerald B. Zelenock

\$25,000–\$49,999

Cheryl Cassidy
Junia Doan
Debbie and Norman Herbert
Carl and Charlene Herstein
Karen and David Stutz
Dody Viola

\$15,000–\$24,999

Valerie and David Canter
Sara and Michael Frank
Ted and Wendy Lawrence
Eleanor Pollack

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. For more information, please contact Margie McKinley at 734.647.1177.

Bernard and Raquel Agranoff
Mike Allemang
Carol and Herb Amster
Dr. and Mrs. David G. Anderson
Mr. Nell P. Anderson
Anonymous
Catherine S. Arcure
Barbara K. and Laurence R. Baker
Kathy Benton and Robert Brown
Linda and Maurice Binkow
Elizabeth S. Bishop
Mr. and Mrs. W. Howard Bond
Mr. and Mrs. Pal E. Borondy
Barbara Everitt Bryant
Pat and George Chatas
Mr. and Mrs. John Alden Clark
Mary C. Crichton

H. Michael and Judith L. Endres
Penny and Ken Fischer
Susan Ruth Fisher
Meredith L. and Neal Foster
Thomas and Barbara Gelehrter
Beverley and Gerson Geltner
Anne and Paul Glendon
Debbie and Norman Herbert
Rita and Peter Heydon
John and Martha Hicks
Gideon and Carol Hoffer
Marilyn G. Jeffs
Thomas C. and Constance M. Kinnear
Diane Kirkpatrick
Frank Legacki and Alicia Torres
Leo and Kathy Legatski

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
Prue and Ami Rosenthal
(Irma J. Sklenar
Art and Elizabeth Solomon
Hildreth Spencer
Roy and JoAn Wetzel
Ann and Clayton Wilhite
Mr. and Mrs. Ronald G. Zollar

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.

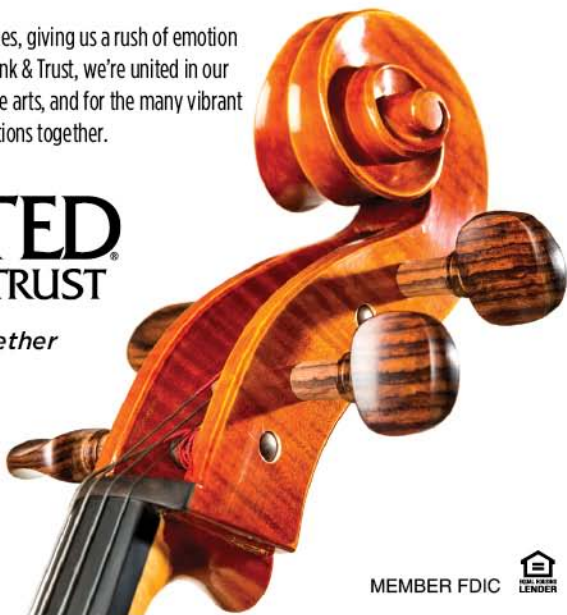


UNITED
BANK & TRUST

Solutions Together

ubat.com

MEMBER FDIC



Reinhart

ReinhartRealtors.com

**Proudly Supports
The University
Musical Society**

734-747-7888

Charles Reinhart Company Realtors 

The real estate leader in Ann Arbor for over 40 years



**Celebrating
135 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

UMS SUPPORT - JULY 1, 2012–AUGUST 1, 2013

The following list includes donors who made gifts to UMS between July 1, 2012 and August 1, 2013. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Please call 734.647.1175 with any errors or omissions.

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

PRODUCERS (\$500,000 OR MORE)

Candis J. and Helmut F. Stern▲

DIRECTORS (\$100,000–\$499,999)

Anonymous Fund of the
Community Foundation for
Muskegon County
Ford Motor Company Fund and
Community Services
Maxine and Stuart Frankel
Foundation
Eugene and Emily Grant
The Andrew W. Mellon Foundation
Michigan Economic Development
Corporation
University of Michigan Health
System

SOLOISTS (\$50,000–\$99,999)

Anonymous▲
Community Foundation for
Southeast Michigan
Dance/USA
DTE Energy Foundation
Doris Duke Charitable Foundation
National Endowment for the Arts

MAESTROS (\$20,000–\$49,999)

Anonymous▲
Emily W. Bandera
Bank of Ann Arbor
Nancy Sayles Day Foundation
*given in honor of Ann and
Clayton Wilhite*
Esperance Family Foundation
Anne and Paul Glendon▲
Susan and Richard Gutow▲
David and Phyllis Herzig
KeyBank
Doug and Gay Lane
*given in honor of Ann and
Clayton Wilhite*
Masco Corporation Foundation
Michigan Council for Arts and
Cultural Affairs
THE MOSAIC FOUNDATION
(of R. & P. Heydon)
Roger and Coco Newton
PNC Foundation
Jane and Edward Schulak
Sesi Lincoln

Joe and Yvonne Sesi
Sigma Nu▲
Toyota
University of Michigan Office of the
Senior Vice Provost for Academic
Affairs
University of Michigan Office of the
Vice President for Research

VIRTUOSOS (\$10,000–\$19,999)

Jerry and Gloria Abrams▲
AnnArbor.com
Ann Arbor Area Community
Foundation
Essel and Menakka Bailey
Ronald and Linda Benson
Carl and Isabelle Brauer Fund
Jim and Patsy Donahey
Penny and Ken Fischer
Stephen and Rosamund Forrest
Ilene H. Forsyth
Charles H. Gershenson Trust
Richard and Linda Greene
Mohamad Issa/Issa Foundation
Verne and Judy Istock
Frank Legacki and Alicia Torres
McMullen Properties
Tom and Debby McMullen
Mrs. Robert E. Meredith
Michigan Critical Care
Consultants Inc.
Michigan Humanities Council
Miller, Canfield, Paddock and
Stone, P.L.C.
Montague Foundation
Donald L. Morelock
Gil Omenn and Martha Darling
Philip and Kathy Power
Larry and Beverly Price
James and Patricia Read
Retirement Income Solutions
Sharon and Doug Rothwell
Dennis and Ellie Serras
Nancy and James Stanley▲
Virginia Stein▲
Edward and Natalie Surovoff
Susan B. Ullrich▲
United Bank & Trust
University of Michigan Credit Union
Glenn E. Watkins
Robert O. and Darragh H. Weisman
*given in honor of Sidney and
Jean Silber*
Robert and Marina Whitman

Max Wicha and Sheila Crowley
Ann and Clayton Wilhite
Gerald B. (Jay) Zelenock▲

CONCERTMASTERS (\$5,000–\$9,999)

Michael Allemang and Janis Bobrin
given in honor of Beth Fischer
Carol Amster
Ann Arbor Automotive
Anonymous
Janet and Arnold Aronoff
Arts at Michigan
Andrew and Lisa Bernstein
Linda and Maurice Binkow
Gary Boren
Valerie and David Canter
Jean and Ken Casey▲
Cheryl Cassidy
Mary Sue and Kenneth Coleman
Comerica Bank
The Herbert and Junia Doan
Foundation
Alice Dobson
*given in memory of John S.
Dobson*
Dallas and Sharon Dort
John R. Edman and Betty B. Edman▲
David and Jo-Anna Featherman
George W. Ford
given in memory of Steffi Reiss
Martin and Lynn Halbfinger
Debbie and Norman Herbert▲
Carl and Charlene Herstein
Hontigman Miller Schwartz and
Cohn LLP
Richard and Lillian Ives Trust▲
Johnson & Johnson
David and Sally Kennedy▲
*given in memory of Paul W.
McCracken and Dot Reed, and
in honor of Ken Fischer*
Wally and Robert Klein
Dr. and Mrs. Jerry Kolins
Jill Latta and David Bach
Richard and Carolyn Lineback
The Mardi Gras Fund
Sally and Bill Martin
Estate of Michael G. McGuire▲
New England Foundation for
the Arts
M. Haskell and Jan Barney
Newman
Virginia and Gordon Nordby
Rob and Quincy Northrup
Paula Novelli and Paul Lee and Pearl



Face the Music.

THE GILMORE

April 24 - May 10 2014

Celebrating 25 years with Emanuel Ax, Piotr Anderszewski, Daniil Trifonov, the 2014 Gilmore Artist and more...

THEGILMORE.ORG

Non-local
bankers
think UMS
is the sound
of Gregorian
chanting.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to great advantage 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



India In the World

THE CENTER FOR SOUTH ASIAN STUDIES presents THE CENTER FOR SOUTH ASIAN STUDIES

A CELEBRATION OF INDIA IN THE WORLD

with musical performances, film series, exhibitions, presentations by prominent artists and filmmakers, and lectures by leading scholars.

LSA.UMICH.EDU/THESEMESTER

 LSA THEME SEMESTER
UNIVERSITY OF MICHIGAN

Coming
WINTER 2014

CONCERTMASTERS**(CONTINUED).**

David Parsigian and Elizabeth Turcotte
 Eleanor Pollack
 Peter and Carol Poverini
 Cortliss and Dr. Jerry Rosenberg
 Loretta Skewes
 Barbara Furin Sloat
 Stout Systems
 Dody Viola

LEADERS**(\$2,500–\$4,999)**

Jim and Barbara Adams
 Michael and Suzan Alexander
 Barbara A. Anderson and John H. Romani
 Anonymous
 Arts Midwest Touring Fund
 Norman E. Barnett
 Bradford and Lydia Bates
 Suzanne A. and Frederick J. Beutler
 Joan Binkow
 Blue Nile Restaurant
 Michael Boehnke and Betsy Foxman
 Edward and Mary Cady
 H.D. Cameron
 Carolyn M. Carty and Thomas H. Haug
 Center for Plastic and Reconstructive Surgery
 Anne and Howard Cooper
 Julia Donovan Darlow and John Corbett O'Meara
 Marylene Delbourg-Delphis
 John Dryden and Diana Raiml
 Sara and Michael Frank
 Roger J. and Linda Frock*
 David M. Gates
 Thomas and Barbara Gelehrter
 Ruth and Bill Gilkey
 Dr. Sid Gilman and Dr. Carol Barbour
 George A. and Phyllis E. Googasian*
 John and Helen Griffith
 Theodore M. and Saniya A. Hamady*
 James and Patricia Kennedy
 Tom and Connie Kinnear
 Dr. Ellse K. Kirk
 Diane Kirkpatrick
 Phillip and Kathryn Klintworth
 Ted and Wendy Lawrence*
 Leo and Kathy Legatski
 Donald and Carolyn Dana Lewis
 Jean E. Long
 Jeffrey Mackle-Mason and Janet Netz
 John and Cheryl MacKrell
 Ann Martin and Russ Larson
 Ernest and Adele McCarus
 D.J. Mick and Jan Van Valkenburg
 Paul Morel and Linda Woodworth
 Margaret and Randolph Nesse
 William Nolting and Donna Parmelee

Steve and Betty Pairs
 Tim and Sally Petersen
 James and Bonnie Reece
 John Reed
given in memory of Dot Reed
 Nathaniel and Melody Rowe
 John J. H. Schwarz
 Anne and Knut Simonsen
 Susan M. Smith and Robert H. Gray
 John W. and Gail Ferguson Stout
 Karen and David Stutz*
 W. Richard and Joyce P. Summerwill*
 Judy and Lewis Tann
 Louise Taylor
 Ted and Eileen Thacker
 Jim Toy
 United Way of Washtenaw County
 Ray A. and Ellen S. Voss*
 Shaomeng Wang and Ju-Yun Li*
 Karl and Karen Welck
 Elise I. Welsbach
 Ron and Eileen Weiser

PATRONS**(\$1,000–\$2,499)**

Wadad Abed
 Bernard and Raquel Agranoff
 Jan and Sassa Akervall
 Katherine Aldrich
 Dr. and Mrs. David G. Anderson
 John Anderson and Lyn McHie
 Anonymous*
 Anonymous
 Dr. and Mrs. Rudl Ansbacher
 Harlene and Henry Appelman
 Sandy and Charlie Aquino
 Bob and Martha Aulse
 Aventura
 Jonathan Ayers and Teresa Gallagher
 babo: a market by Sava
 Drs. John and Lillian Back
 Dr. Karen Bantel and Dr. Steve Geringer
 John and Ginny Bareham
 Robert and Wanda Bartlett
 Anne Beaubien and Phil Berry
 Rich and Emily Belanger
 Cecilia Benner
 Kathy Benton and Robert Brown
 Dr. Rosemary R. Berardi
 Richard S. Berger
 Ramon and Peggyann Berguer
 Nancy Bishop
 D) and Dieter Boehm
given in honor of Sara Billmann
 Howard and Margaret Bond
 Dr. and Mrs. Robert Bonfield
 Rebecca S. Bonnell
 Charles and Linda Borgsdorf
 Laurence and Grace Boxer
 Dr. and Mrs. Ralph Bozell
 Dale E. and Nancy M. Briggs
 David and Andrea Brown*
 Edalene and Ed Brown Family Foundation
 Barbara Everitt Bryant
 Jeannine and Robert Buchanan
 Charles and Joan Burtleigh
 Barbara and Albert Cain
 Lou and Janet Callaway
 Dan Cameron Family Foundation
 Jean W. Campbell
 Sally Ann Camper and Robert Lyons
 Thomas and Marliou Capo
 Cheng-Yang Chang, MD*
 Tsun and Siu Ying Chang
 Prof. J. Wehrley and Mrs. Patricia Chapman
 Anne Chase
 Pat and George Chatas
 Dr. Kyung and Young Cho
 Myung Choi
 Clark Hill PLC
 Cheryl and Brian Clarkson
 Hubert and Ellen Cohen
 Judy and Malcolm Cohen
 Chris Conlin
 Phelps and Jean Connell
 Connie and Jim Cook
 Paul Courant and Marta Manildi
 Malcolm and Nita Cox
 Tim and Robin Damschroder
 Charles W. and Kathleen P. Davenport
 Mary Dempsey and James Corbett
 Monique and Dennis Deschaine
 Andrzej and Cynthia Dlugosz
 Molly Dobson
 Robert J. Donnellan
 Peter and Grace Duren
 Rosalie Edwards/Vibrant Ann Arbor Fund
 Julia and Charles Eisendrath*
 Joan and Emil Engel
 Johanna Epstein and Steven Katz
 Ernst & Young Foundation
 Stefan S. Fajans*
given in memory of Ruth Fojans
 Harvey and Eily Falit
 Margaret and John Faulkner
 Dede and Oscar Feldman
 Yi-Tsi M. and Albert Feuerwerker
 Scott and Kris Fisher
 Susan Fisher and John Waidley
 Esther Floyd
 Food Art
 Dan and Jill Francis
 Paul and Judith Freedman
 Leon and Marcia Friedman
 Bill and Boc Fulton
 Enid H. Galler
 Chris Genteel and Dara Moses
 Zita and Wayne Gillis
 Katherine and Tom Goldberg
 Karl and Karen Gotting
 Cozette Grabb
 Drs. Patricia and Stephen Green
 Robert A. Green and Martha Sullivan Green
 Robert J. Groff*
 Leslie and Mary Ellen Guinn
 Keturah Thunder Haab
 Robert and Elizabeth Hamel
 Steven and Sheila Hamp

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



RED HAWK

BAR & GRILL

Open Late Thursday, Friday & Saturday

316 S. State Street
@ North University
734-994-4004

Full Service
Full Menu
Full Bar

www.redhawkannarbor.com

revive

café w/ fresh food • coffee • beer and wine

+
replenish

market w/ beer • wine • essential groceries

619 East University @ Zaragon Place

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

**Congratulations
to UMS on their
2013-14 season!**

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

We hope you enjoy the show!



Search: [umcreditunion](https://www.facebook.com/umcreditunion)

Federally Insured by NCUA

NCUA

UM CREDIT UNION Successful members everywhere.
UMCU.ORG

Expand your world with

WKAR



Arne Sophie Muller, "Great Performances"

WKAR-TV • 90.5 FM • WKAR.ORG

PATRONS (CONTINUED).

Jeff Hannah and Nur Akcasu
Clifford and Alice Hart
Svana Heller
Paul and Nancy Hillegonds
*given in memory of James
Caravaglia*
Diane S. Hoff
given in memory of Dr. Julian Hoff
Hooper Hathaway, P.C.
Robert M. and Joan F. Howe
Eileen and Saul Hymans
Keki and Alice Irani
Iris Dry Cleaners
Jean Jacobson
Wallie and Janet Jeffries
Kent and Mary Johnson
Timothy and Jo Wiese Johnson
James A. Kelly and Marlam C.
Noland
David and Gretchen Kennard
Kendra Kerr
Key Hope Foundation
William and Mary Kinley
Jean and Arnold Kluge
Carolyn and Jim Knake
Michael Kondziolka and
Mathias-Phillipe Badin
Rani Kotha and Howard Hu
Barbara and Ron Kramer
Kreuzer Family Trust[▲]
Donald J. and Jean L. Kurz
David Lampe and Susan Rosegrat
John K. Lawrence and
Jeanine A. DeLay[▲]
Marlon and Jerry Lawrence
Stanley and Rosa Lee
Richard LeSueur
Joan and Melvyn Levitsky
*given in honor of Katie Palms
and Will Dean*
Carolyn and Paul Lichter
Lawrence and Rebecca Lohr[▲]
Frances Lyman
Robert and Pearson Macek
Edwin and Catherine Marcus
Irwin and Fran Martin
Marina Mata and David Fink
Chandler and Mary Matthews
Jerry A. and Deborah Orr May[▲]
Susan McClanahan and Bill
Zimmerman
W. Joseph McCune and
Georgiana Sanders
Griff and Pat McDonald
Margaret McKinley
Joanna McNamara and Mel Guyer
Victor and Robin Miesel
Bert and Kathy Moberg
Lester and Jeanne Monts
Cyril Moscow
Len Niehoff and Lisa Rudgers
Susan and Mark Orringer
Elizabeth C. Overberger
Judith Ann Pavitt
Lisa Payne
Lisa and John Peterson
Pftzer Foundation

Juliet S. Pierson
Bertram and Elaine Pitt
Randall and Mary Pittman
Stephen and Bettina Pollock
Richard and Mary Price
Mrs. Gardner C. Quarton[▲]
Quest Productions
Anthony L. Reffells
Ray and Ginny Reilly
Charles Reinhart Company Realtors
Malverne Reinhart
Betty and Larry Roberts
Richard and Edle Rosenfeld
Prue and Aml Rosenthal
*given in memory of Robert
Aldrich, Beth Fischer, Dot Reed,
and JoAnne Magill Reid, and in
honor of Virginia Stein*
Craig and Jan Ruff
Karem and Lena Sakallah
Irving and Trudy Salmeen
Alan and Swanna Saltiel
Norma and Dick Sarns
Maya Savarino
given in memory of Charles Rubin
Sava's Restaurant
Ann S. and Thomas J. Schriber
given in memory of Dot Reed
Paul and Audrey Schwimmer
Rebecca Scott and Peter Raliton[▲]
Erik and Carol Serr
Michael and Janet Shatusky
Muaia and Aida Shihadeh
Carl Simon and Bobbi Low
Frances U. and Scott K. Simonds
Nancy and Brooks Sitterley
Michael Sivak and Enid
Wasserman
Bill and Andrea Smith
Dr. Rodney Smith and Janet Kemink
Ren and Susan Snyder
Cheryl Soper
Jeff Spindler
Ted St. Antoine
Michael B. Staebler and Jennifer
R. Poteat
Gary and Diane Stahle
Lois Stegeman
Eric and Ines Storchok
Dr. and Mrs. Stanley Stratus
The Ron, Caryn, Alex, and Aubrey
Suber Family Charitable Fund
given in honor of Laurie Blum
Don and Kate Sullivan
Charlotte B. Sundelson
Paul Sunstein
Francoise Tamres
Betsy Thurman
Louise Townley
Bruce and Pamela Tuchman
Jeff and Lisa Tulin-Silver
Marianne Udow-Phillips and
Bill Phillips
Jack and Marilyn Vander Velde
Von Bernthal Family Foundation[▲]
John and Maureen Voorhees
Florence S. Wagner
Lilna and Bob Wallin

Harvey and Robin Wax
W. Scott Westerman, Jr.
Roy and JoAn Wetzel[▲]
Dr. and Mrs. Max Wisgerhof II
Charles Witke and Aileen Gatten
The Worsham Family Foundation
Gladys Young

**BENEFACTORS
(\$500-\$999)**

Justith Abrams
Martha Agnew and Webster Smith
Roger Albin and Nilli Tannenbaum
Ann Arbor Area Convention &
Visitors Bureau
Ann Arbor Optometry
Richard and Mona Alonzo
Nell P. Anderson Fund of the
Ann Arbor Area Community
Foundation
Dave and Katie Andrea
Anonymous
Armen Cleaners
Frank Ascione
Penny and Arthur Ashe
Jim and Lisa Baker
Laurence R. and Barbara K. Baker
Reg and Pat Baker
Barbara and Daniel Balbach
Bank of America Foundation
Nan Barbas and Jonathan Sugar
Stanford O. Bardwell[▲]
David and Monika Barera
Frank and Lindsay Tyas Bateman
Astrid B. Beck
Rachel Benditt and Mark Bernstein
given in honor of Ken Fischer
Harry and Kathryn Benford
Merete B. Bengtsson
*given in memory of Erling
Blondal Bengtsson*
Linda Bennett and Bob Bagramian
*given in honor of the UMS
Advisory Committee*
James K. and Lynda W. Berg
L. S. Berlin and Jean McPhail
Marc Bernstein and Jennifer Lewis
Lauren Bigelow
Jack Billi and Sheryl Hirsch
Sara Billmann and Jeffrey Kuras
given in honor of DJ Boehm
William and Ilene Birge
Birmingham Wealth Management
at Morgan Stanley Smith Barney
John Blankley and Maureen Foley
Ronald and Mimi Bogdasarian
Horace and Francine Bomar
R.M. Bradley and C.M. Mistretta
Joel Bregman and Elaine Pomeranz
David and Sharon Brooks
June and Donald R. Brown
Pamela Brown
Petula Brown and Emanuel Curry
Jonathan and Trudy Bulkley
Lawrence and Valerie Bullen
given in memory of Ara Barbarian
Susan and Oliver Cameron
Campus Realty



LINCOLN



Recognizing the fine arts since 1946.

LINCOLN MKZ



SESilINCOLN.COM

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



**Ann Arbor
Symphony Orchestra**

**2013
MAIN STAGE CONCERTS**

Opening Night:
The Rite of Spring
September 21

Autumn
Cellobration
October 19

Winter Dreams
November 23

Holiday Pops
December 13



**BENARD L. MAAS FOUNDATION
FAMILY CONCERT SERIES**

Beethoven
Lives Upstairs
November 24

Sing-Along
with Santa
December 7

First-time subscribers: buy one series, get one free
(734) 994 - 4801 • a2so.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

BENEFACTORS

(CONTINUED).

Brent and Valerie Carey
 Thomas and Colleen Carey
 Brice Carnahan*
 Janet and Bill Cassebaum
 Victoria Catalano
given in memory of Leon Cohan
 John and Camilla Chiapuris
 Reginald and Beverly Ciokallo
 Mark Clague and Laura Jackson*
 Alice S. Cohen
 Jon Cohn and Daniela Wittmann
 Conlin Travel
 Beate Conrad
 Dr. Minor J. Coon
 Clifford and Laura Craig*
given in honor of Dorothy Denhart Craig
 John and Mary Curtis
 Joseph R. Custer MD
 Roderick and Mary Ann Daane
 Ed and Ellie Davidson
 David and Nancy Deromedl
 Michele Derr
given in memory of Elkwood Derr
 Macdonald and Carolin Dick
 Heather and Stuart Dombey
 Edward K. and Jeanne C. Downing*
 Dykema
 Kim and Darlene Eagle
 Gloria J. Edwards
 Morgan and Sally Edwards
 Barbara and Tony Echmuller
 Andy and Kathy Eisenberg
 Charles and Julie Ellis
 Michael and Michaelene Farrell
 Joseph Fazio and Lisa Patrell
 Carol Finerman
 Sara and Bill Fink
 David Fox and Paula Bockenstedt
 Phillip and Renée Woodten Frost
 Carol Gagliardi and David Flesher
 Barbara H. Garavaglia
given in memory of James M. Garavaglia
 Tom Gasloli
 Beverley and Gerson Geltner
 Ronald Gibala and Janice Grichor
 George T. Goodis, DDS*
 Google
 Google Ann Arbor Community Affairs Team
 Charles and Janet Goss*
 James and Maria Gousseff
 Larry and Martha Gray
 Dr. John and Renee M. Greden
 Raymond and Daphne Grew
 Margaret and Kenneth Gulre*
 Arthur Gulick
 Don P. Haefner and Cynthia J. Stewart
 Stephanie Hale and Pete Siers
 Helen C. Hall
 Michael Halpern
 Bob and Dannielle Hamilton
 Martin D. and Connie Harris
 Dan and Jane Hayes

Katherine D. Hein
 Omar Keith Helferlich Trust*
 Kay Holsinger and Douglas C. Wood
 Ronald and Ann Holz
 Jim and Colleen Hume
 Dr. Ann D. Hungerman
 Drs. Maha Hussain and Sal Jafar SCIENCES, L.L.C.
 Joachim and Christa Janecke
 Paul and Meredith Jones
 Mark and Madolyn Kaminski
 Abe and Elaine Karam
 Don and Sue Kaul
 Fred and Susan Kellam
 Christopher Kendall and Susan Schilperoot
 Rhea K. Kish
given in memory of Beatrice Kahn
 Regan Knapp and John Scudder
 Rosalie and Ron Koenig
 Dr. and Mrs. Melvyn Korobkin
 Mary L. Kramer*
 Barbara and Michael Kratchman
 Kresge Foundation
 Marvin Krislov and Amy Sheon*
given in honor of Ken Fischer
 Ken and Maria Laberteaux
 Jane Fryman Laird
 John W. Larson*
 John and Theresa Lee
 Marty and Marilyn Lindenauer*
 Mark Lindley and Sandy Talbott
 E. Daniel and Kay M. Long
 Chris Lovasz
 Brigitte Maassen
 J. Douglas Madeley*
 Valerie and Christian Maloof
 Melvin and Jean Manis
 Nancy and Phil Margolis
given in memory of Charles Rubin
 Betsy Yvonne Mark
 W. Harry Marsden
 Howard L. Mason
 Judythe and Roger Maugh
 Margaret E. McCarthy
 Laurie McCauley and Jesse Grizzle*
 Terry and Semyon Meerkov
 Richard and Miriam Meisler*
 Fei Fei and John Metzler
 Mrs. Lee Meyer
 Dr. Andrew and Candy Mitchell
 Harry and Natalie Mobley
 Olga Ann Moir
 Alan and Sheila Morgan
 Lewis and Kara Morgenstern
 Agnes Moy-Sarns and David Sarns
 Trevor Mudge and Janet Van Valkenburg
 Tom and Hedl Mulford
 Virginia Murphy and David Uhlmann
 Drs. Louis and Julie Jaffee Nagel
 Thomas J. Nelson
 John and Ann Nicklas
 Daniel and Sarah Nicoll
 Marylen S. Oberman
 Robert and Elizabeth Oneal*
 Marysia Ostafin and George Smillie

Mohammad and J. Elizabeth Othman
 Jack and Jean Peirce*
 Wesen and William Peterson
 Thomas S. Porter
 Diana and Bill Pratt
 Wallace G. and Barbara J. Prince
 Michael Quinn
 Stephen and Agnes Reading
 Mamie Reid
 Nancy Richter
 Doug and Nancy Roosa
 Jeff and Huda Karaman Rosen
 Lloyd Sandelands and Jane Dutton
 Miriam Sandweiss
 Joseph M. Saul and Lisa Leutheuser
 Harriet Sellin*
 Matthew Shapiro and Susan Garetz
 William and Christina Shell
 Howard and Aliza Shevrlin
 Bruce M. Slegan
 Don and Sue Sinta
 Irma J. Sklenar
 Chad and Nancy Smith
given in memory of Leon Cohan
 Connie and Art Smith
 Phillip and Victoria Sottriff*
 Linda Spector and Peter Jacobson
 Gretta Spler and Jonathan Rubin
 Robbie and Bill Stapleton
 Bob and Marlene Stawski
 Allan and Marcia Stillwagon
 Doris H. Terwilliger*
 Peter, Carrie, and Emma Thom*
 Claire and Jerry Turcotte*
 Joyce Urba and David Kinsella
 Douglas and Andrea Van Houwelling
 Brad L. Vincent
 Gary T. and Mary M. Walther*
 Arthur and Renata Wasserman
 Deborah Webster and George Miller
 Mr. and Mrs. Kenneth J. Wegner*
 Lyndon Welch
 Dr. and Mrs. Fred Whitehouse
 Tabb and Deanna Wile
 Lauren and Gareth Williams
 Nancy P. Williams
 Thomas and Iva Wilson
 Thomas K. Wilson
 Beth and I.W. Winsten
 Lawrence and Mary Wise
 Drs. Margo and Douglas R. Woll
 James and Gail Woods
 Mary Jean and John Yablonky
 Kathryn and Richard Yarmain*
 Thomas and Karen Zelnik
 Pan Zheng

ASSOCIATES
(\$250-\$499)

Ruth Addis and Marj Schloff
 Paul and Irene Adler
 Dr. Diane M. Agresta
 Roy Albert
 James and Catherine Allen
 Helen and David Aminoff
 David and Sandra Anderson



Dentistry as a Fine Art

Unparalleled Attention to Detail

We blend creativity and expertise to
create beautiful, natural-looking smiles.

Sedation | Implants | Cosmetics | Complex Restoration | Sleep Apnea



**DONALDSON
& GUENTHER**

734.971.3450

dgdent.com

3100 Eisenhower, Ann Arbor MI 48108



There's nothing more fulfilling than reaching your potential in daily life, love, work and play. Yet, depression, anxiety, anger, trauma, and low self-esteem create inner roadblocks.

Talk to us. We can help you free yourself, or someone you love, from these internal barriers. Make your life better.

Carol Barbour, PhD
Alex Barends, PhD
Ronald Benson, MD
Meryl Berlin, PhD
Linda Brakel, MD
Robert Cohen, PhD
Susan E. Cutler, PhD
Sara Dumas, MD
Joshua Ehrlich, PhD
Lena Ehrlich, PsyD

Harvey Falit, MD
Richard Hertel, PhD
Erika Homann, PhD
Giovanni Minonne, PhD
Christina Mueller, MD
Jack Novick, PhD
Kerry Novick, MA
Jean-Paul Pegeron, MD
Dwarakanath Rao, MD
Ivan Sherick, PhD

Michael Shulman, PhD
Michael Singer, PhD
Jonathan Sugar, MD
Dushyant Trivedi, MD
Jeffrey Urist, PhD
Gail van Langen, PhD
David Votruba, PhD
Dennis Walsh, MD
Margaret Walsh, PhD
Mark Ziegler, PhD

Michigan Psychoanalytic
INSTITUTE | SOCIETY

For change that lasts.

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

ASSOCIATES (CONTINUED).

- Catherine M. Andrea
Elizabeth Andrews
Anonymous
Ralph and Elaine Anthony
Phil and Lorie Arbour
Catherine S. Arcure
Michael Atzman
Eric and Nancy Aupperle
Brian and Elizabeth Bachynski
Ed and Gail Bagale
Mary and Al Bailey
Robert L. Baird
Robert and Linda Barry
Frank and Gail Beaver
given in memory of Charles Rubin
Kenneth and Eileen Behmer
Christina Bellows and Joe Alberts
Rodney and Joan Bentz
Helen Berg
Robert Hunt Berry
given in memory of Howard S. Holmes and in honor of Sharon Anne McAllister
Sheldon and Barbara Berry
Elizabeth S. Bishop
Mary E. Black
Jerry and Dody Blackstone
Beverly J. Bole
Mr. Mark D. Bomia
Victoria C. Botek and William M. Edwards
Christina Brown and Jerry Davis
Morton B. and Raya Brown
Sally and Ian Bund
Anthony and Jane Burton
Heather Byrne
Ruth Carey and Jim Crowfoot
Barbara Carr
Dennis B. and Margaret W. Carroll
given in memory of Haskell Rothstein
Dennis J. Carter
Susan M. Carter
Albert C. Cattell
John and Marsha Chamberlin
Samuel and Roberta Chappell
Janice A. Clark
Evan H. Cohen and Deborah Keller-Cohen
Wayne and Melinda Colquitt
Anne and Edward Comeau
Dr. and Mrs. Adrian Copeland
given in memory of Charles Rubin
Arnold and Susan Coran
Wendy and Richard Correll
Katharine Cosovich
Katherine and Clifford Cox
Michael and Susan Bozell Craig
Mrs. C. Merle Crawford
Dr. Joan and Mr. Michael Crawford
Carolyn R. Culotta
given in memory of Maik K. Culotta
Malcolm and Kitty Dade
given in memory of Leon Cohan
Sunil and Merial Das
Linda Davis and Robert Richter
given in honor of Ken Fischer
Elena and Nicholas Delbanco
Margaret Dewar and Glenn Nelson
Linda Dintenfuss and Ken Wisinski
Thomas Dixon
Elizabeth Duell
Edmund and Mary Durfee
Swati Dutta
Wolf and Eva Duvernoy
James F. Eder
Alan S. Eiser
Joan and David Evans
Thomas A. Fabszowski
Graeme Fairweather
Phillip and Phyllis Fellin
James and Flora Ferrara
Jean Fine
given in memory of Sidney Fine
Clare Fingerle
C. Peter and Beverly A. Fischer
Harold and Billie Fischer
Arnold Fleischmann
Lucia and Doug Freeth
Tim and Stephanie Freeth
Otto W. and Helga B. Freitag
Tavi Fulkerson and Bill Hampton
Harriet Fufsfeld
Janet and Charles Garvin
Sandra Gast and Greg Kolecki
Michael Gatti and Lisa Murray
Paul and Gail Gelger
given in memory of Charles Rubin
Dr. Allan Gibbard and Dr. Beth Genné
J. Martin Gillespie and Tara M. Gillespie
Betty-Ann and Daniel Gilliland
Maureen and David Ginsburg
Edie Goldenberg
Edward and Mona Goldman
Irwin Goldstein and Martha Mayo
Richard Gonzalez
Robert J. Gordon
Enid Gosling
Michael L. Gowing
Jenny Graf
Jerry M. and Mary K. Gray
Linda and Roger Grekin
Werner H. Grill
Jane and Bob Grover
Anna Grzymala-Busse and Joshua Berke
Susan C. Guszynski and Gregory F. Mazure
George and Mary Haddad
Charles Hamlen
Michael Hammer and Matthew Dolan
William and Kathleen Hanson
given in memory of Prof. James F. Filgas
Alan Harnik and Gillian Feeley-Harnik
Susan S. Harris
Rose and John Henderson
Alfred and Therese Hero
Ron and Sue Heys
Millicent Higgins
Gideon and Carol Hoffer
Jane and Thomas Holland^A
Paul Hossler and Charlene Bignall
James S. House and Wendy Fisher House
given in honor of Susan McClanahan
Audrey J. Hunt
given in memory of Roger E. Hunt
Mrs. Karen Hunt
given in memory of Prof. Alan Hunt
Dr. John Huntington
John H. and Joan L. Jackson
Hank and Karen Jallo
Mark and Linda Johnson
Paul and Olga Johnson
Angela Kane
Herbert and Jane Kaufer
Nancy Keppelman and Michael Smerza
Freddi and Dan Kilburn
Paul and Leah Kileny
Web and Betsy Kirksey
Dr. David E. and Heidi Castieman Klein
Shira and Steve Klein
Michael Koen
Joseph and Marilyn Kokoszka
Gary and Barbara Krenz
Mary Krieger
Bert and Gerry Kruse
Kathleen Kryza
Donald J. Lachowicz^A
Tim and Kathy Laing
Stephen and Pamela Landau
Robert Lash and Mard Raver Lash
Neal and Anne Laurance
Jean A. Lawton and James H. Ellis
Judie and Jerry Lax
David Lebenbom
James Leija and Aric Knuth
Anne and Harvey Leo
Max Lepler and Rex L. Dotson
Mel Lester and Doreen Hermelin
Jacqueline Lewis
Ann Marie Lipinski
Mike and Debra Lisull
Daniel Little and Bernadette Lintz
Rod and Robin Little^A
given in honor of Dieter Hohnke
Dr. Len Lofstrom and Betty K. Lofstrom
Julie M. Loftin
Richard S. Lord
William and Lois Lovejoy
Charles P. and Judy B. Lucas
Marjory S. Luther
Frode and Marilyn Maaseidvaag
Donald and Jane MacQueen
Martin and Jane Maehr
William and Jutta Malm
Claire and Richard Malvin
Gerl and Sheldon Markel
Olivia Maynard and Olof Karlstrom
Margaret and Harris McClamroch
James H. McIntosh and Elaine K. Gazda
Bill and Ginny McKeachie
Erin McKean and Steve Sullivan
Raiph R. McKee and Jean L. Wong
Frances McSparran

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



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.



© 2013



Let's
Go
Places

ASSOCIATES (CONTINUED).

Manish and Varsha Mehta
 Warren and Hilda Merchant
 Herman and Bernice Merte
 Gene and Lois Miller
 Jack and Carmen Miller
 John Mohler
 Charles Stewart Mott Foundation
 Mark and Lesley Mozola
 Barbara Murphy and Gavin Eadie
 Gerry and Joanne Navarre
given in memory of Nona R. Schneider
 Erika Nelson and David Wagener
 Sarah Winans Newman
 Susan and Richard Nisbett
 Laura Nitzberg
 Arthur S. Nusbaum
 Paul and MaryClare Olson
 Elizabeth Ong
 Elisa Ostafin and Hossein Keshkari
 David and Andrea Page
 Wendy and Andy Palms
 Karen Park and John Beranek
 Anne Parsons and Donald Dietz
 Zoe and Joe Pearson
given in memory of Charles Rubin
 John and Mary Pedley
given in memory of Francis Willey Kelsey (1858-1927)
 Robert and Mary Ann Pierce
 Don and Evonne Plantinga
 Joyce Plummer
 Susan Pollans and Alan Levy
 Nancy Powell
 Anne Preston
 Ann Preuss
 Karen and Berislav Primorac
 Blake and Sherri Ratcliffe

Barbara Reed and Richard Ward
 Douglas and Robin Richstone
 Jonathan Rodgers
 John B. Ronan*
 Stephanie Rosenbaum
 Stephen and Tanis Rosoff
 David Ross and Donna Freund
 Rosemarie Haag Rowney
 Nancy Rugani
 Carol Rugg and Richard Montmorency
 Don and Judy Dow Rumelhart
 Amy Saldinger and Robert Axelrod
 Ina and Terry Sandalow
 Michael and Kimm Sarosi
given in memory of Charles Rubin
 Rosalyn Sarver and Stephen Rosenblum
 Albert J. and Jane L. Sayed
 Jochen and Helga Schacht
 David W. Schmidt
 Jennifer Scott-Burton
 Larry and Bev Selford
 Ananda Sen and Mousumi Banerjee
 David and Elvera Shappirio
 Patrick and Carol Sherry
 George and Gladys Shirley
 Barbara Shoffner
 Jean and Thomas Shope
 Edward and Kathy Silver
 Robert and Elaine Sims
 Scott and Joan Singer
 Carl and Jari Smith
 David and Renate Smith
 Robert W. Smith
 Sidonie Smith
 Kate and Phillip Soper
 Doris and Larry Spertling

Jim Spevak
 Heidi Stanl-Wolski and Thomas Dwyer
 Rick and Lia Stevens
 James L. Stoddard
 Brian and Lee Talbot
 Eva and Sam Taylor
 Karla Taylor and Gary Beckman*
 Mark and Pat Tessler
 Textron
 Denise Thai and David Scobey
 Nigel and Jane Thompson
 Patricia and Terril Tompkins
 Peter Toogood and Hanna Song
 Don Tujaka
 Alvan and Katharine Uhle
 Fawwaz Ulaby and Jean Cunningham
 Hugo and Karla Vandersypen
 David C. and Elizabeth A. Walker
 Charles R. and Barbara H. Wallgren
 Jo Ann Ward
 William and Susan Weadock
 Richard and Madelon Weber*
 Mary Linda Webster
 Jack and Jerry Weidenbach
 Mr. and Mrs. Richard C. Weiermiller
 Jack and Carol Weigel
 Mary Ann Whipple*
 James B. and Mary F. White
 Kathy White*
 Nancy Wiernik
 John and Pat Wilson
 Robert Winfield and Lynn Chandler
 Sarajane Winkelman
 Steven and Helen Woghin
 Charlotte A. Wolfe
 Frances Wright*
 Gall and David Zuk

ENDOWED FUNDS

The 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
 Herbert S. and Carol Amster Endowment Fund
 Catherine S. Arcure Endowment Fund
 Carl and Isabelle Brauer Endowment Fund
 Dahlmann Sigma Nu Endowment UMS Fund
 Hal and Ann Davis Endowment Fund
 Doris Duke Charitable Foundation Endowment Fund
 Epstein Endowment Fund
 Ilene H. Forsyth Endowment Fund
 Susan and Richard Gutow Renegade Ventures Endowment Fund
 George N. and Katherine C. Hall Endowment Fund
 Norman and Debbie Herbert Endowment Fund
 David and Phyllis Herzig Endowment Fund
 JazzNet Endowment Fund
 William R. Kinney Endowment Fund

Frances Mauney Lohr Choral Union Endowment Fund
 Natalie Matovinovic Endowment Fund
 Medical Community Endowment Fund
 NEA Matching Fund
 Ottmar Eberbach Funds
 Palmer Endowment Fund
 Mary R. Romig-deYoung Music Appreciation Fund
 Prudence and Amnon Rosenthal K-12 Education Endowment Fund
 Charles A. Sink Endowment Fund
 Herbert E. and Doris Sloan Endowment Fund
 James and Nancy Stanley Endowment Fund
 Susan B. Ullrich Endowment Fund
 UMS Endowment Fund
 The Wallace Endowment Fund



Connect and harness the power of the U-M community. **Excel** by accessing the best learning for life. **Give back** by supporting our communities, our alumni, and the future leaders and best. **Celebrate** by keeping U-M close, and the spirit alive.

Join today.
Connect Forever.
umalumni.com/join





GIFTS IN KIND

Alumni Association of the University
 of Michigan
 American Girl
 Ann Arbor Art Center
 Ann Arbor District Library
 Ann Arbor Hands-On Museum
 Ann Arbor Regent Hotel & Suites
 Ann Arbor Sewing Center
 Ann Arbor Symphony Orchestra
 Aventura
 Ayse's Turkish Café
 babo: a market by Sava
 The Bell Tower Hotel
 Linda and Maurice Binkow
 Blackstar Farms
 Blue Nile Restaurant
 Francine Bomar
 Café Felix
 J. Wehrey and Patricia Chapman
 Colton Bay Outfitters
 Comerica Bank
 The Common Grill
 Corner Brewery
 Cottage Inn
 The Dahlmann Campus Inn
 Jon Desenberg
 Detroit Public Television
 Heather Dombey
 DTE Energy
 Julie Dunfon
 The Earle Restaurant
 Gloria Edwards
 First Martin Corporation
 Susan Fisher
 Sara and Michael Frank
 Maxine and Stuart Frankel
 Frita Batidos
 Mark Gjukich Photography
 Tom and Ann Gladwin
 Paul and Anne Glendon
 The Grand Hotel
 The Grange Kitchen & Bar
 Richard and Susan Gutow
 Scott Haebich
 Idelle Hammond-Sass

Shella Harden
 David and Phyllis Herzig
 Jane Holland
 Hotel Bougainvillea
 Ilitch Holdings, Inc.
 Indulge
 Isalta
 Verne and Judy Istock
 Meg Kennedy Shaw
 and Jack Cederquist
 Kensington Court
 Carolyn Knaggs
 Kuroshio Restaurant
 Richard LeSueur
 Logan An American Restaurant
 Charles and Judith Lucas
 Robert and Pearson Macek
 Jane Maehr
 Mainstreet Ventures
 Mani Osteria & Bar
 Fran and Irwin Martin
 The M-Den on Campus
 MedSport Sports Medicine
 Program at the University of
 Michigan Health System
 Terry Meerkov
 Melange
 Mercy's Restaurant
 Robin and Victor Miesel
 Harry and Natalie Mobley
 THE MOSAIC FOUNDATION
 (of R. & P. Heydon)
 Motawi Tile
 M. Haskell and Jan Barney Newman
 Nicola's Books
 Daniel and Sarah Nicoli
 Gilbert Omenn and Martha Darling
 Oz's Music
 Pacific Rim
 Paesano Restaurant
 The Painted Trout
 Steve and Betty Palms
 Performance Network Theatre
 Pizza House
 PNC Bank

The Quarter Bistro and Tavern
 Quest Productions
 The Ravens Club
 Red Brick Kitchen & Bar
 Red Hawk Bar & Grill
 Revive + Replenish
 Linda Samuelson and Joel Howell
 Sava's Restaurant
 Dick Scheer
 Jane and Edward Schulaik
 Sesi Motors
 Sheraton Ann Arbor
 George and Gladys Shirley
 John Shultz Photography
 Silvio's Organic Ristorante and
 Pizzeria
 Anthony Smith
 Cheryl Soper
 Becki Spangler and Peyton Bland
 Linda Spector and Peter Jacobson
 James and Nancy Stanley
 Cynthia Straub
 Tammy's Tastings
 Tea Haus
 Terry B's
 Ted and Eileen Thacker
 Tom Thompson Flowers
 Tirimbina Rainforest Lodge
 Louise Townley
 Uncle Warren's Retreat
 University of Michigan Athletics
 University of Michigan Museum
 of Art
 University of Michigan Museum of
 Natural History
 Vinology Wine Bar and Restaurant
 Weber's Inn
 Ron and Eileen Weiser
 The West End Grill
 What Crepe?
 Ann and Clayton Wilhite
 Larry and Andi Wolf
 Yankee Air Museum

Cellist Yo-Yo Ma and UMS President Ken Fischer greet patrons at the 2013 Ford Honors Program at the Michigan League Ballroom (photo: Mark Gjukich Photography)

Great Public Radio...Wherever You Go!



Introducing the all new Michigan Radio app - your favorite NPR shows and the latest Michigan news...at your fingertips. Listen live to Michigan Radio or on demand to features like *Stateside* and *The Environment Report*, track the latest news headlines, and share favorite stories with your friends. And it's free!



Your NPR News Station 



Tom Thompson/Flowers
665-4222
TomThompsonFlowers.com



THE ORIGINAL
Cottage Inn

The Original Cottage Inn restaurant offers a diverse menu of Italian and Greek dishes, and, of course, pizza!

512 E. William • Ann Arbor • (734) 663-3379
www.OriginalCottageInn.com

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.



Experience *The*



OF SILVER MAPLES



The arts. It enriches relationships, self-confidence and health. That's why Silver Maples celebrates the power of the arts and it is why we attract so many people who love the arts. Our art gallery, art and enrichment classes, the many concerts we share, and our trips to museums and plays, delight our residents.



Tap into your imagination at Silver Maples, a Retirement Neighborhood in Chelsea.



SILVER MAPLES *of Chelsea*

RETIREMENT NEIGHBORHOOD

INDEPENDENT LIVING ♦ ASSISTED LIVING
SHORT STAYS ♦ DAY PROGRAMS

734.475.4111
www.silvermaples.org

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

wgte

Public Media

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



HOW DO I BUY TICKETS?

ONLINE

www.ums.org

IN PERSON

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

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. There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, 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. For Performance Network, call 734.663.0681.

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 and Performance Network. Refreshments are not allowed in seating areas.

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 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 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.

GETTING INVOLVED.

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

STUDENT WORK-STUDY/VOLUNTEER 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/volunteer 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 the arts, 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

- | | | | |
|-----|---|-----|---|
| IFC | Ann Arbor Regent Hotel & Suites | 46 | Michigan Radio |
| 38 | Ann Arbor Symphony Orchestra | 24 | Miller, Canfield, Paddock & Stone, P.L.C. |
| 34 | Bank of Ann Arbor | 52 | Real Estate One |
| 20 | Center for Plastic and Reconstructive Surgery | 36 | Red Hawk and Revive + Replenish |
| 32 | Charles Reinhart Co. Realtors | 26 | Retirement Income Solutions |
| 28 | Community Foundation for Southeast Michigan | 38 | Sesi Motors |
| 40 | Donaldson & Guenther Dentistry | 48 | Silver Maples of Chelsea |
| 22 | Ford Motor Company Fund | 52 | Smith Haughey Rice & Roegge |
| 34 | Gilmore International Keyboard Festival | 46 | The Original Cottage Inn |
| 30 | Heinz Prechter Bipolar Research Fund at the U-M Depression Center | 46 | Tom Thompson Flowers |
| 04 | Honigman Miller Schwartz and Cohn LLP | 42 | Toyota |
| 26 | Howard Hanna Real Estate Services | 44 | U-M Alumni Association |
| 38 | Iris Dry Cleaners | 34 | U-M Center for South Asian Studies |
| 32 | Jaffe, Raitt, Heuer & Weiss PC | 36 | U-M Credit Union |
| 42 | KeyBank | 02 | U-M Health System |
| 36 | Mark Gjukich Photography | 32 | United Bank and Trust |
| 15 | Maryanne Telese, Realtor | IBC | WEMU |
| 40 | Michigan Psychoanalytic Institute and Society | 48 | WGTE |
| | | 36 | WKAR |

IFC = Inside front cover

IBC = Inside back cover


**SMITH HAUGHEY AND
ITS ATTORNEYS PROUDLY
SUPPORT THE...**

UNIVERSITY MUSICAL SOCIETY

Our Ann Arbor Attorneys:

Cheryl Chandler	Veronique Liem
Gary Eller	William McCandless
Dale Hebert	Edward Stein
Sharon Kelly	Tammie Tischler

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



Real Estate One

*In Tune
With Ann Arbor*

♪ 555 Briarwood Circle, Suite 200 ♪
Ann Arbor, MI 48108 ♪ 734.662.8600

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



UMS.ORG
UMSLOBBY.ORG
#UMSLOBBY

Did you like it? Did it move you? Did it change you?
Did it disappoint? Tell us what you think at umslobby.org
or any of our social media spaces.