

UMS PROGRAM BOOK
FALL 2013



UNIVERSITY OF MICHIGAN | ANN ARBOR

Voted Ann Arbor's #1 Hotel

ANN ARBOR
REGENT

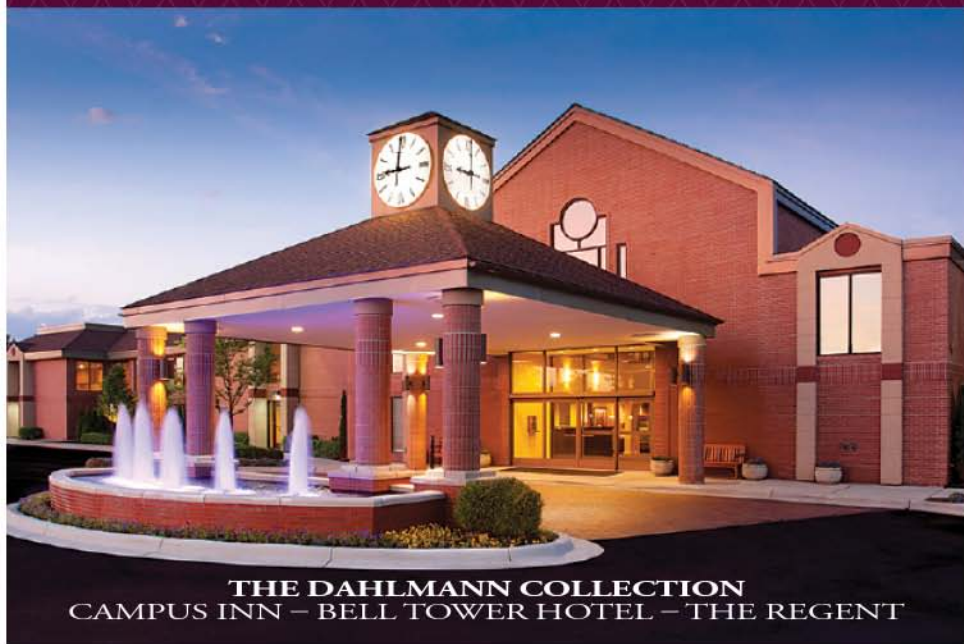
HOTEL & SUITES

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



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.

3 SAN FRANCISCO SYMPHONY

Saturday, November 16, 8:00 pm
Hill Auditorium

13 BROOKLYN RIDER WITH BÉLA FLECK

Sunday, November 24, 4:00 pm
Rackham Auditorium

19 HANDEL'S *MESSIAH*

Saturday, December 7, 8:00 pm
Sunday, December 8, 2:00 pm
Hill Auditorium

37 *BULLET CATCH*

Tuesday, January 7, 7:30 pm
Wednesday, January 8, 7:30 pm
Thursday, January 9, 7:30 pm
Friday, January 10, 8:00 pm
Saturday, January 11, 2:00 pm
Saturday, January 11, 8:00 pm
Sunday, January 12, 2:00 pm
Arthur Miller Theatre

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 THE
VICTORS RESTAURANT AT THE
CAMPUS INN

AND

THE HERBERT E. AND
DORIS SLOAN ENDOWMENT
FUND

FOR THEIR GENEROUS SUPPORT OF THIS EVENING'S
PERFORMANCE BY THE SAN FRANCISCO SYMPHONY.



UMS EDUCATIONAL &
COMMUNITY ENGAGEMENT EVENTS

INTERACTIVE PERFORMANCES

NEW! TUNE-IN EVENTS

UMS "Tune-Ins" are a series of brief pre-performance talks by inspired and experienced special guests who offer a unique perspective, tidbits of information, and provocative questions for thinking about, listening to, and watching the performance. Each Tune-In is just 15 minutes long and takes place in the performance venue.

Saturday, November 16, 7:30 pm

San Francisco Symphony

with Laura Jackson, Reno Philharmonic
(Hill Mezzanine Lobby)

Sunday, November 24, 3:30 pm

Brooklyn Rider with Béla Fleck

with Mark Clague, U-M School of Music,
Theatre & Dance
(Rackham 4th floor East Lounge)



WWW.UMS.ORG/LEARN



UMS PRESENTS

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas

Music Director and Conductor

Saturday Evening, November 16, 2013 at 8:00
Hill Auditorium • Ann Arbor

**28th Performance of the 135th Annual Season
135th Annual Choral Union Series**

Photo: Gustav Mahler; © Bettmann/CORBIS.

PROGRAM

Gustav Mahler
Symphony No. 9 in D Major

Andante comodo
In the tempo of a comfortable Ländler
Rondo burleske
Adagio

This evening's program will be performed without intermission.



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

This evening's performance is sponsored by the Victors Restaurant at the Campus Inn.

Additional support is provided by the Herbert E. and Doris Sloan Endowment Fund.

Funded in part by a grant from the National Endowment for the Arts.

Special thanks to Mark Clague, associate professor of musicology and director of research at the U-M School of Music, Theatre & Dance, for speaking at tonight's Prelude Dinner.

Media partnership is provided by WGTE 91.3 FM, *Detroit Jewish News*, WRCJ 90.9 FM, and Ann Arbor's 107one FM.

Special thanks to Laura Jackson for leading the Tune-In event immediately prior to tonight's concert by the San Francisco Symphony.

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

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

NOW THAT YOU'RE IN YOUR SEAT...

The Ninth Symphony is the last score Mahler completed. Some part of him would have wanted it so, for, with Beethoven's Ninth and Bruckner's unfinished Ninth in mind, he entertained a deep-rooted superstition about symphonies and the number nine. But for all the annihilating poignancy which this symphony ends, Mahler cannot have meant it as an actual farewell. Within days of completing the Ninth Symphony, he plunged into composing a Tenth. He had made significant progress when he died, on May 18, 1911, of a blood infection seven weeks before his 51st birthday.

The Ninth, begun in spring 1909 and finished on April 1, 1910, was also the last of Mahler's completed scores to be presented to the public (with the Vienna Philharmonic under Bruno Walter's direction, on June 26, 1912). This has surely contributed to the tradition of reading the work as the composer's farewell. Mahler wrote the Ninth Symphony in the whirlwind that was the last chapter of his life. That chapter began in 1907, a year in which four momentous things happened. First, on March 17, Mahler resigned the artistic directorship of the Vienna Court Opera, ending a 10-year term whose achievement has become legend. Mahler was drained by the struggles that were the price of that achievement, worn down by anti-Semitic attacks, and feeling the need to give more time to composition. He was not, however, able to resist the podium's lure, and on June 5 he signed a contract with the Metropolitan Opera in New York. Then, on July 5, his daughter Maria, four-and-a-half, died following a two-week battle with scarlet fever and diphtheria. A few days after the funeral, a physician delivered the verdict that things were not as they should be with Mahler's heart. Mahler, dedicated hiker, cyclist, and swimmer, was put on a regimen of depressingly restricted activity. Still, what happened from 1907 until 1911 is not the story of an invalid. During this period Mahler gave concerts throughout Europe, assumed directorship of the New York Philharmonic, and composed *Das Lied von der Erde*. And these are simply highlights of those years.

Symphony No. 9 in D Major (1910)

Gustav Mahler

Born July 7, 1860 in Kalischt (Kaliště),

near Humpolec, Bohemia

Died May 18, 1911 in Vienna

UMS premiere: Bavarian Symphony Orchestra conducted by Rafael Kubelik, April 8, 1978 at Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1910:

- Henry Ford sells 10,000 automobiles
- Stravinsky's first major work, the ballet *The Firebird*, is premiered in Paris
- The 1910 University of Michigan football team's defense does not give up a touchdown all season, earning recognition as the "Champions of the West"
- William D. Boyce founds the Boys Scouts of America
- The first air flight to deliver commercial freight takes place between Dayton and Columbus, Ohio

The Ninth Symphony's first movement is Mahler's greatest achievement in symphonic composition, the high point in his practice of the subtle art of transition, organic expansion, and continuous variation. In deep quiet, cellos and horn set a rhythmic frame. The notes are disconcertingly placed in the time flow; Leonard Bernstein suggested that their halting rhythm reflects the irregular pulse of Mahler's heart. Cellos and horn play the same pitch, 'A,' and it will be more than 50 measures before we meet a bar in which 'A' is not a crucial component. The harp begins a tolling about that low 'A,' while a stopped horn projects another thought in a variant of the faltering-pulse

rhythm. The accompaniment becomes denser, though it always remains transparent. All this prepares a melody that the second violins build step by step, full of literal or subtly varied repetitions.

We soon hear that the melody is in fact a duet, for the horn re-emerges with thoughts of its own on the material. The accompanying figures in the harp, clarinet, and divided lower strings use the same vocabulary – the same intervals and rhythmic patterns. Do the accompaniments reflect the melody, or is the melody the expansion of the elements that make up the ever-present, ever-changing background? Before this melody is done growing, the first violins have replaced the horn as the seconds' duet partner, while clarinet and cellos cross the border, turning from accompanists into singers. Here you have a miraculous example of Mahler's inspired art of transition, so convincing in its appearance of utter spontaneity and natural growth. The transitions, moreover, exist in two dimensions – horizontal, as the melody proceeds from one event to the next, and vertical, in the integration of the melodic strands and their accompaniments.

This long opening melody keeps returning, always with new details of shape and texture. The most persistent element of contrast comes in an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. The "faltering pulse" and the harp tollings persist; dramatic abruptions shatter the seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest tempo so far. The coda is virtually chamber music with simultaneous monologues of all but dissociated instruments. The space

between events grows wider until at last, silence wins out over sound.

The second movement returns us forcefully to earth. Mahler always loved the vernacular, and here is one of his fantastical explorations of dance music. He shows us three kinds: a *Ländler* – leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something quicker and more waltz-like; and another *Ländler*, lilting and sentimental. These tunes, tempos, and characters lend themselves to delightful combinations. This movement, too, finishes in a disintegrating coda.

Where the second movement was expansive and leisurely, the "Burleske" is music of violent urgency. It opens by hurling three distinct motifs at us. That concentration is fair warning of what is to follow, presented with a virtuosic display of contrapuntal craft. A contrasting trio brings a march and even some amiability. Deeply touching is the trumpet's shining transformation of one of the "Burleske's" most jagged themes into a melody of tenderly consoling warmth. But it is the fierce music that brings this movement to its crashing final cadence.

Now Mahler builds an "Adagio" to balance and, as it were, complete the first movement. He begins with a great cry of violins. All the strings, who are adjured to play with big tone, sound a richly textured hymn. Their song is interrupted by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation resumes immediately. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high and very low. Between the two extremes lies a great chasm. The two musics alternate, the hymnic song being more intense and urgent at each return. We hear echoes of *Das Lied von der Erde* and phrases from

the “Burleske.”

Here, too, disintegration begins. All instruments but the strings fall silent. Cellos sing a phrase which they can scarcely bear to let go. Then, after a great stillness, the music seems to draw breath to begin again, even slower than before, and *pianississimo* (*ppp*) to the end. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their journey, and ours. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the

deaths of children that Mahler had written two years before death took his daughter Maria. “*Der Tag ist schön auf jenen Höh’n!*” – the day is so lovely on those heights. “Might this not,” asks Mahler’s biographer Michael Kennedy, “be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters?” The music recedes. Grief gives way to peace, music and silence become one.

*Program note by Michael Steinberg.
Copyright 2013 San Francisco Symphony.*

ARTISTS

MICHAEL TILSON THOMAS



first conducted the San Francisco Symphony in 1974 and has been music director since 1995. A Los Angeles native, he studied with John Crown and Ingolf Dahl at

the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at 19 and working with Stravinsky, Boulez, Stockhausen, and Copland at the famed Monday Evening Concerts. He was pianist and conductor for Piatigorsky and Heifetz master classes and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed assistant conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO’s associate conductor, then principal guest conductor. He has also served as director of the Ojai Festival, music director of the Buffalo

Philharmonic, a principal guest conductor of the Los Angeles Philharmonic, and principal conductor of the Great Woods Festival. He became principal conductor of the London Symphony Orchestra in 1988 and now serves as principal guest conductor. For a decade he served as co-artistic director of Japan’s Pacific Music Festival, which he and Leonard Bernstein inaugurated in 1990, and he continues as artistic director of the New World Symphony, which he founded in 1988. Michael Tilson Thomas’s recordings have won numerous international awards, and his recorded repertory reflects interests arising from work as conductor, composer, and pianist. His television credits include the New York Philharmonic *Young People’s Concerts*, and in 2004 he and the SFS launched *Keeping Score* on PBS-TV. His compositions include *From the Diary of Anne Frank*, *Shówa/Shoáh* (commemorating the 50th anniversary of the Hiroshima bombing), poems of Emily Dickinson, *Urban Legend*, *Island Music*, and *Notturmo*. He is a Chevalier des Arts et des Lettres of France, was selected as Gramophone 2005 “Artist of the Year,” was named one of “America’s Best



UMS EDUCATIONAL &
COMMUNITY ENGAGEMENT EVENTS

FILM SCREENING: *LIVE FROM TANGLEWOOD: THE SILK ROAD ENSEMBLE WITH YO-YO MA*



Thursday, November 21, 2013, 7:00 pm
Helmut Stern Auditorium, U-M Museum of Art, 525 South State Street

Join us for a special screening of *Live From Tanglewood: The Silk Road Ensemble with Yo-Yo Ma* directed by award-winning filmmaker Morgan Neville. The film features an exhilarating Silk Road Ensemble concert performance at Tanglewood Music Center, along with behind-the-scenes conversations with the artists, including Silk Road Project Artistic Director Yo-Yo Ma. U-M assistant professor Joseph Gramley of the Silk Road Ensemble will be present to answer questions following the screening.

In collaboration with the U-M School of Music, Theatre & Dance and co-sponsored by UMMA.



WWW.UMS.ORG/LEARN



SAN FRANCISCO
SYMPHONY
MICHAEL TILSON THOMAS - MUSIC DIRECTOR

SFSmedia

ORDER NOW

SFSYMPHONY.ORG/STORE
ITUNES.COM/SFSYMPHONY



Beethoven

CANTATA ON THE DEATH OF EMPEROR JOSEPH II
SYMPHONY NO. 2

"A masterful performance of a masterful work."

—SAN FRANCISCO CLASSICAL VOICE

San Francisco Symphony
Michael Tilson Thomas conductor
Sally Matthews soprano
Tamara Mumford mezzo-soprano
Barry Banks tenor
Andrew Foster-Williams bass-baritone
San Francisco Symphony Chorus
Ragnar Bohlin chorus director

This powerful new recording from Michael Tilson Thomas and the Grammy award-winning San Francisco Symphony and Chorus features two early works from Beethoven. The rarely performed and recorded Cantata on the Death of Emperor Joseph II for chorus, vocal soloists, and orchestra is a glorious and profoundly moving tribute written by the 19-year-old Beethoven. In his playful Second Symphony, Beethoven shows us what a true master he had become.

Presented as a premium audio hybrid SACD, as well as studio master quality download.

Distributed in North America by harmonia mundi and internationally through Avie Records. Worldwide digital distribution by The Orchard.

Leaders" by *US News & World Report*, has been elected to the American Academy of Arts and Sciences, and in 2010 was awarded the National Medal of Arts by President Barack Obama.

The **SAN FRANCISCO SYMPHONY** (SFS) gave its first concerts in December 1911.

Its music directors have included Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque, Britain's Gramophone Award, and Grammy Awards. For RCA Red Seal, Michael Tilson Thomas and the SFS have recorded music from Prokofiev's *Romeo and Juliet*, Berlioz's *Symphonie fantastique*, two Copland collections, a Gershwin collection, Stravinsky ballets (*Le Sacre du printemps*, *The Firebird*, and *Perséphone*), and *Charles Ives: An American Journey*. Their cycle of Mahler symphonies has received seven Grammys and is available on the Symphony's own label, SFS Media. The recording of John Adams's *Harmonielehre* and *Short Ride in a Fast Machine* won the 2013 Grammy Award for "Best Orchestral Performance."

Some of the most important conductors of the past and recent years have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and the list of composers who have led the Orchestra includes Stravinsky, Ravel, Copland, and John Adams. The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. For two decades, the SFS Adventures in Music program has brought music to every child in grades one through five in San Francisco's public schools. SFS radio broadcasts, the first in the US to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country. In a multimedia program designed to make classical music accessible to people of all ages and backgrounds, the SFS has launched *Keeping Score* on PBS-TV, DVD, radio, and at the website www.keepingScore.org. San Francisco Symphony recordings are available at sfsymphony.org/store, as is a history of the SFS, *Music for a City*, *Music for the World: 100 Years with the San Francisco Symphony*.



UMS ARCHIVES

Tonight's concert marks the **San Francisco Symphony's** 13th appearance under UMS auspices. The SFS made its UMS debut in October 1980 under the baton of Edo de Waart at Hill Auditorium. The SFS most recently appeared in Ann Arbor with Michael Tilson Thomas in a weekend of performances in March 2012 as part of the SFS American Mavericks Festival, featuring guest artists including Jessye Norman, Meredith Monk, Emanuel Ax, and Jeremy Denk. The SFS and Michael Tilson Thomas were honored with UMS Distinguished Artist Awards at the 2010 Ford Honors Program. Maestro **Michael Tilson Thomas** makes his 16th appearance under UMS auspices tonight, following his UMS debut in April 1988 leading the Pittsburgh Symphony Orchestra at the 95th May Festival at Hill Auditorium.

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas,
Music Director and Conductor
 Herbert Blomstedt,
Conductor Laureate
 Donato Cabrera,
Resident Conductor
 Ragnar Bohlin,
Chorus Director
 Vance George,
Chorus Director Emeritus

VIOLIN I

Alexander Barantschik,
Concertmaster
Naoum Blinder Chair
 Nadya Tichman,
Associate Concertmaster
San Francisco Symphony
Foundation Chair
 Mark Volkert,
Assistant Concertmaster
75th Anniversary Chair
 Jeremy Constant,
Assistant Concertmaster
 Mariko Smiley
Paula & John Gambs Second
Century Chair
 Melissa Kleinbart
Katharine Hanrahan Chair
 Yun Chu
 Sharon Grebanier*
 Naomi Kazama Hull
 In Sun Jang
Isaac Stern Chair
 Yukiko Kurakata
Catherine A. Mueller Chair
 Suzanne Leon
 Leor Maltinski
 Diane Nicholeris
 Sarn Oliver
 Florin Parvulescu
 Victor Romasevich
 Catherine Van Hoesen
 Elbert Tsai†

VIOLIN II

Dan Carlson,
Acting Principal
Dinner & Swig Families Chair
 Paul Brancato, *Acting*
Associate Principal
Audrey Avis Aasen-Hull
Chair
 John Chisholm,
Acting Assistant Principal
 Dan Nobuhiko Smiley
The Eucalyptus Foundation
Second Century Chair
 Raushan Akhmedyarova
 David Chernyavsky
 Cathryn Down
 Darlene Gray
 Amy Hiraga
 Kum Mo Kim
 Chunming Mo
 Kelly Leon-Pearce
 Polina Sedukh
 Chen Zhao
 Sarah Knutson†
 Yuna Lee†

VIOLA

Jonathan Vinocour,
Principal
 Yun Jie Liu,
Associate Principal
 Katie Kadarauach,
Assistant Principal
 John Schoening
Joanne E. Harrington &
Lorry I. Lokey Second
Century Chair
 Nancy Ellis
 Gina Feinauer
 David Gaudry
 David Kim
 Christina King
 Wayne Roden
 Nanci Severance
 Adam Smyla
 Matthew Young

CELLO

Michael Grebanier*, *Principal*
Philip S. Boone Chair
 Peter Wyrick,
Associate Principal
Peter & Jacqueline Hoefler
Chair
 Amos Yang,
Assistant Principal
 Margaret Tait
Lyman & Carol Casey
Second Century Chair
 Barbara Andres
The Stanley S. Langendorf
Foundation Second Century
Chair
 Barbara Bogatin
 Jill Rachuy Brindel
Gary & Kathleen
Heidenreich Second
Century Chair
 Sébastien Gingras
 David Goldblatt
Christine & Pierre Lamond
Second Century Chair
 Carolyn McIntosh
 Anne Pinsker
 Shu-Yi Pai†

BASS

Scott Pingel, *Principal*
 Larry Epstein,
Associate Principal
 Stephen Tramontozzi,
Assistant Principal
Richard & Rhoda Goldman
Chair
 S. Mark Wright
 Charles Chandler
 Lee Ann Crocker
 Chris Gilbert
 Brian Marcus
 William Ritchen

FLUTE

Tim Day, *Principal*
Caroline H. Hume Chair
Robin McKee,
Associate Principal
Catherine & Russell Clark
Chair
Linda Lukas
Alfred S. & Dede Wilsey
Chair
Catherine Payne, *Piccolo*
Barbara Chaffe[†]

OBOE

Jonathan Fischer,
Acting Principal
Edo de Waart Chair
Christopher Gaudi[†],
Acting Associate Principal
Pamela Smith
Dr. William D. Clinite Chair
Russ deLuna, *English Horn*
Joseph & Pauline Scafidi
Chair

CLARINET

Carey Bell, *Principal*
William R. & Gretchen B.
Kimball Chair
Luis Baez, *Associate Principal*
& E-flat Clarinet
David Neuman
Jerome Simas, *Bass Clarinet*
Steve Sánchez [†]

SAXOPHONE

David Henderson[†]

BASSOON

Stephen Paulson, *Principal*
Steven Dibner,
Associate Principal
Rob Weir
Steven Braunstein,
Contrabassoon

HORN

Robert Ward, *Principal*
Jeannik Méquet Littlefield
Chair
Nicole Cash,
Associate Principal
Bruce Roberts, *Assistant*
Principal
Jonathan Ring
Jessica Valeri
Kimberly Wright*
Chris Cooper[†]
Meredith Brown[†]
Alex Rosenfeld[†]
Caitlyn Smith[†]

TRUMPET

Mark Inouye, *Principal*
William G. Irwin Charity
Foundation Chair
Justin Emerich^{†*},
Acting Associate Principal
Peter Pastreich Chair
Guy Piddington
Ann L. & Charles B. Johnson
Chair
Jeff Biancalana
Douglas Carlsen[†]

TROMBONE

Timothy Higgins, *Principal*
Robert L. Samter Chair
Paul Welcomer
John Engelkes,
Bass Trombone

TUBA

Jeffrey Anderson, *Principal*
James Irvine Chair

HARP

Douglas Rieth, *Principal*
Jieyin Wu[†]

TIMPANI

David Herbert*, *Principal*
Marcia & John Goldman
Chair
Alex Orfaly[†], *Acting Principal*

PERCUSSION

Jacob Nissly, *Principal*
Raymond Froehlich
Tom Hemphill
James Lee Wyatt III

KEYBOARDS

Robin Sutherland
Jean & Bill Lane Chair

Margo Kieser,
Principal Librarian
Nancy & Charles Geschke
Chair
John Campbell,
Assistant Librarian
Dan Ferreira[†],
Assistant Librarian

Sakurako Fisher, *President*
Brent Assink,
Executive Director
John Kieser,
General Manager
John Mangum,
Director of Artistic Planning
Oliver Theil,
Director of Communications
Rebecca Blum,
Orchestra Personnel Manager
Joyce Cron Wessling,
Manager, Tours and Media
Production
Nicole Zucca,
Tour and Media Production
Assistant
Tim Carless,
Production Manager
Rob Doherty, *Stage Manager*
Dennis DeVost,
Stage Technician
Roni Jules, *Stage Technician*

*On Leave

[†]Acting member of the
San Francisco Symphony

The San Francisco Symphony
string section utilizes
revolving seating on a
systematic basis. Players
listed in alphabetical order
change seats periodically.



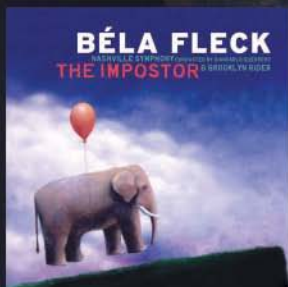
UMS WOULD LIKE TO THANK

SUSAN AND RICHARD GUTOW

AND

EMILY W. BANDERA

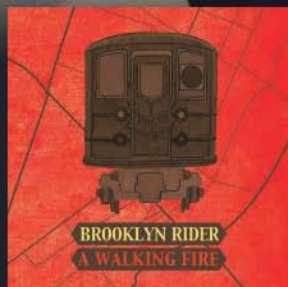
FOR THEIR GENEROUS SUPPORT OF THIS AFTERNOON'S
PERFORMANCE BY BROOKLYN RIDER AND BÉLA FLECK.



BÉLA FLECK
THE IMPOSTOR

Signing Copies
of Their
New Albums
After The
Performance

On Sale Here!



BROOKLYN RIDER
A WALKING FIRE



UMS PRESENTS

BROOKLYN RIDER AND BÉLA FLECK

Johnny Gandelsman, *Violin*

Colin Jacobsen, *Violin*

Nicholas Cords, *Viola*

Eric Jacobsen, *Cello*

Béla Fleck, *Banjo*

Sunday Afternoon, November 24, 2013 at 4:00

Rackham Auditorium • Ann Arbor

29th Performance of the 135th Annual Season
51st Annual Chamber Arts Series

Photo: Brooklyn Rider (left to right: Johnny Gandelsman, Eric Jacobsen, Colin Jacobsen, and Nicholas Cords) with Béla Fleck (center).

PROGRAM

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

Béla Fleck

Night Flight Over Water

Tumbledown Creek
Hunter's Moon
The Escape

Lev "Ljova" Zhurbin

Culai

The Game
The Muse
The Song
Love Potion, Expired
Funeral Doina (for Culai)



Following this afternoon's concert, please feel free to remain in your seats and join us for a post-performance Q&A with artists from this performance.

This afternoon's performance is supported by Susan and Richard Gutow and Emily W. Bandera.

Media partnership is provided by WGTE 91.3 FM, WDET 101.9 FM, WEMU 89.1 FM, and Ann Arbor's 107one FM.

Special thanks to Mark Clague and Joe Gramley for their support of and participation in events surrounding this afternoon's concert by Brooklyn Rider and Béla Fleck.

Brooklyn Rider and Béla Fleck appear by arrangement with Opus 3 Artists, New York, NY.

Night Flight Over Water (2012)

Béla Fleck

Born July 10, 1958 in New York, New York

Perhaps this piece is about an escape after having been found out, and ejected from high society? Maybe the banjo player even stole something on the way out, so there is a hot pursuit? At any rate, I had survived the premiere of *The Impostor*, and found a record label that was interested in putting it out. The concerto was 36 minutes long, what would inhabit the rest of the CD? I had some discussions with various friends including Alexander Buhr from Universal Music, violinist Hilary Hahn, and my manager David Bendett. Of all my proposed ideas (which included composing solo banjo sonatas, percussion pieces, and duets with classical players) the one that had the most resonance to me was the idea of writing for banjo and string quartet. I knew this was a great untapped combination, from the years of listening to my cellist stepfather Joe Paladino playing chamber music, and also from a piece Edgar and I wrote together back in the early 1980's for the Blair String Quartet.

Now I needed to figure out who I was writing this piece for. I asked around about the string quartet Brooklyn Rider, who I was told about by Neil Benson, my new classical agent at Opus 3 Artists. The reaction was very positive from everyone I asked – these guys are really good at new music, and have a youthful sensibility that would make a lot of sense on a piece that likely would have many influences from outside of classical music. I listened to their music, and really enjoyed and respected their work. They were intrigued by the idea too – so it was on!

I started out writing *Night Flight Over Water* by composing a dozen or so sketches. I took these up North and Brooklyn Rider and I read through them together. The idea was that the ones that really worked out for this combination were the ones I would use

to build the piece. Unfortunately, these guys were so good that they made everything I had come up with sound amazing, so it was very hard to figure out what not to use. The good part is that now I knew that I could write virtually anything, and they would be able to make it come alive.

So I dug in and wrote the piece. At this point the Flecktones were on hiatus and I was touring Europe with the Malian Songbird Oumou Sangare, playing jazz festivals and touring with pianist Marcus Roberts. I had a couple of periods to isolate and write. One was in Amsterdam before the Oumou tour started, and the other was in Copenhagen. I did find myself enjoying writing on my computer with headphones, in restaurants, coffee joints, and parks. Something about watching people and maybe being a little distracted by the movement and humanity seemed to unlock my unconscious mind.

We workshopped the piece in August 2012 in Stillwater, Minnesota. Workshopping it in this case meant doing several days of work rehearsing the piece followed by an informal performance. At the end of this, I was able to study what we had done, make some final adjustments and be ready for the recording in Pittsboro, North Carolina in November 2012. Emil Kang at Carolina Performing Arts helped us to connect with Michael and Amy Tieman at Manifold Studios, and we did an informal performance there before we began the recording process. This really helped us to feel the arc of the music, and give it a live feel in the studio.

Program note by Béla Fleck.

This piece was commissioned by Clowes Memorial Hall of Butler University in honor of their 50th Anniversary and premiered on November 15, 2013.

Culai (2011–2012)

Lev “Ljova” Zhurbin

Born August 18, 1978 in Moscow, Russia

“Culai” was the nickname of Nicolae Neacsu, the elder violinist and vocalist of the wild and infamous Gypsy ensemble, the Taraf de Haiidouks. Culai’s trademark tugging of the bowhair across a string in the song *Balada Conducatorului* has been widely seen by over 200,000 viewers on YouTube, in concerts worldwide, as well as in Tony Gatlif’s film *Latcho Drom*.

Nicolae Neacsu died in 2002, and in writing this piece, I took much inspiration from the way he seduced the audience with his gaze, told stories of Gypsy life in Romania, and played violin, equally with the innocence of an amateur student, and the smirk of a professional who’s been on the road for decades and had seen everything.

I first heard Gypsy music recordings in the informal street markets of my native Moscow, when I was barely seven years old. In 2005, I was asked to arrange several selections of the Taraf’s repertoire for Yo-Yo Ma and the Silk Road Ensemble – a few months after that, I heard the Taraf perform live at Carnegie Hall. That year, I also met Inna Barmash, the vocalist of the New York-based Gypsy band Romashka, and now we are married with two beautiful children. In 2006,

while assisting Osvaldo Golijov on the film soundtrack to Francis Ford Coppola’s *Youth Without Youth*, we visited the band’s village of Clejani, near Bucharest, where I even played with the band for a few tunes.

Culai is cast in five movements that depict a vague “life cycle” story. The first movement, “The Game,” is a jaunty dance, a sort of cat-and-mouse play; the second movement, “The Muse,” juxtaposes a soaring melody over an accompaniment pattern that is in a slightly different pulse. The third movement, “The Song,” was very much inspired by the singing of the Gypsy vocalist Romica Puceanu. The fourth movement, “Love Potion Expired,” is an arrangement of a tune I had originally written for my ensemble, Ljova and the Kontraband, a breathless tarantella that perpetually falls onto itself. The last movement, “Funeral Doina,” is imagined as music for a funeral procession, a last tribute to a master violinist and storyteller.

Program note by Ljova.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

ARTISTS

Hailed as “the future of chamber music” by *Strings* magazine, **BROOKLYN RIDER**

offers eclectic repertoire in gripping performances that continue to attract legions of fans and draw rave reviews from classical, world, and rock critics alike. The 2013–14 season sees Brooklyn Rider collaborate with banjo legend Béla Fleck on the Deutsche Grammophon/Mercury Classics album *The Impostor* and on a 20-city North American tour. Other season highlights include collaborations with soprano Dawn Upshaw at residencies at the University of Texas at Austin and the University of North Carolina at Chapel Hill in March, and the eighth season of the Stillwater Music Festival, a weeklong chamber festival in Minnesota founded by the group in 2006 as a place to unveil new repertoire and collaborations.

The quartet has been increasingly active in the recording studio, including the 2013 release *A Walking Fire* on Mercury Classics and the much-praised *Brooklyn Rider Plays Philip Glass* on the composer’s Orange Mountain Music label. Violinist Johnny Gandelsman launched In A Circle Records in 2008 with the release of Brooklyn Rider’s eclectic debut recording *Passport*, followed by *Dominant Curve* in 2010, and *Seven Steps* in 2012. A long-standing relationship between Brooklyn Rider and Kayhan Kalhor

resulted in the critically acclaimed 2008 recording, *Silent City*.

BÉLA ANTON LEOŠ FLECK was born in New York and named after Béla Bartók, Leoš Janáček, and Anton Webern. Mr. Fleck has been nominated for 30 Grammy Awards in more unique categories than any artist in Grammy history, winning 14 of them. Widely considered the premier banjo player alive today, Mr. Fleck is an artist who has completely redefined the limits of the instrument. First making his name in the seminal bluegrass ensemble New Grass Revival with Sam Bush, Mr. Fleck then formed The Flecktones which combined elements of jazz, jamband, and folk music and have become wildly popular for their brilliant genre-defying live concerts. In 2001, Mr. Fleck finally delivered *Perpetual Motion*, his acclaimed foray into the classical world, which picked up two Grammy Awards. Since writing and performing concerti with double bassist Edgar Meyer and tabla master Zakir Hussain, Mr. Fleck made his Deutsche Grammophon debut in 2013 with his concerto for solo banjo, *The Impostor*, commissioned by and recorded with The Nashville Symphony. The concerto was paired with a banjo quintet performed by the dynamic young string quartet Brooklyn Rider.



UMS ARCHIVES

This afternoon’s performance marks **Brooklyn Rider**’s UMS debut as an ensemble. Its members have appeared with the Silk Road Ensemble and Yo-Yo Ma in March 2009 and March 2013 at Hill Auditorium. **Béla Fleck** makes his second UMS appearance this afternoon, following his UMS debut in February 2009 at Hill Auditorium as part of his Africa Project, which featured Bassekou Kouyaté and Ngoni Ba, Anania Ngoliga, and John Kitirne.



UMS WOULD LIKE TO THANK THE

CARL AND ISABELLE BRAUER FUND

FOR ITS GENEROUS SUPPORT OF THIS WEEKEND'S
PERFORMANCES OF HANDEL'S *MESSIAH*.

GIVE THE GIFT OF A LIFETIME.



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. Help us build our endowment to ensure that UMS can continue to bring the very best in performing arts to our community. Please include UMS in your estate plan.

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



UMS PRESENTS

HANDEL'S MESSIAH

Composed by
George Frideric Handel

Ann Arbor Symphony Orchestra
UMS Choral Union
Jerry Blackstone
Conductor

Brenda Rae, *Soprano*
David Trudgen, *Countertenor*
Benjamin Butterfield, *Tenor*
Timothy Mix, *Baritone*

Edward Parmentier, *Harpsichord*
Scott VanOrnum, *Organ*

Saturday Evening, December 7, 2013 at 8:00
Sunday Afternoon, December 8, 2013 at 2:00
Hill Auditorium • Ann Arbor

30th and 31st Performances of the 135th Annual Season

Photo: UMS's 2012 production of *Messiah*; photographer: Mark Gjukich Photography.

PROGRAM

Part I

1 Sinfonia

2 Arioso

*Isaiah 40: 1**Isaiah 40: 2**Isaiah 40: 3*

Mr. Butterfield

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

3 Air

Isaiah 40: 4

Mr. Butterfield

Every valley shall be exalted, and every hill and mountain . . . made low: the crooked . . . straight, and the rough places plain:

4 Chorus

Isaiah 40: 5

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5 Accompanied
recitative*Haggai 2: 6**Haggai 2: 7**Malachi 3: 1*

Mr. Mix

. . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations, and the desire of all nations shall come: . . .

. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

6 Air

Malachi 3: 2

Mr. Trudgen

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

This weekend's performances of Handel's *Messiah* are supported by the Carl and Isabelle Brauer Fund.

Media partnership is provided by Michigan Radio 91.7 FM and Ann Arbor's 107one FM.

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

Ms. Rae appears by arrangement with Columbia Artists Management, Inc, New York, NY.

Mr. Trudgen appears by arrangement with Dean Artists Management, Toronto, ON.

Mr. Butterfield and Mr. Mix appear by arrangement with IMG Artists, New York, NY.

- 7 **Chorus**
Malachi 3: 3 ... and he shall purify the sons of Levi, ... that they may offer unto the Lord an offering in righteousness.
- 8 **Recitative** **Mr. Trudgen**
Isaiah 7: 14 Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 **Air and Chorus** **Mr. Trudgen**
Isaiah 40: 9 O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!
Isaiah 60: 1 Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- 10 **Arioso** **Mr. Mix**
Isaiah 60: 2 For behold, ... darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.
Isaiah 60: 3 And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 **Air** **Mr. Mix**
Isaiah 9: 2 The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 **Chorus**
Isaiah 9: 6 For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 **Pifa** **(Pastoral Symphony)**
- 14 **Recitative** **Ms. Rae**
Luke 2: 8 ... there were ... shepherds abiding in the field, keeping watch over their flock by night.

- 15 **Arioso** **Ms. Rae**
Luke 2: 9 And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 **Recitative** **Ms. Rae**
Luke 2: 10 And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
Luke 2: 11 For unto you is born this day in the city of David a Savior, which is Christ the Lord.
- 17 **Arioso** **Ms. Rae**
Luke 2: 13 And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 **Chorus**
Luke 2: 14 Glory to God in the highest, and peace on earth, good will toward men.
- 19 **Air** **Ms. Rae**
Zechariah 9: 9 Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, . . .
Zechariah 9: 10 . . . and he shall speak peace unto the heathen: . . .
- 20 **Recitative** **Mr. Trudgen**
Isaiah 35: 5 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.
Isaiah 35: 6 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 **Air** **Mr. Trudgen and Ms. Rae**
Isaiah 40: 11 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.
Matthew 11: 28 Come unto Him, all ye that labor and are heavy laden, and He will give you rest.
Matthew 11: 29 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 **Chorus**
Matthew 11: 30 . . . His yoke is easy, and His burden is light.

INTERMISSION

Part II

- 23 **Chorus**
John 1: 29 ... Behold, the Lamb of God, that taketh away the sin of the world! ...
- 24 **Air** **Mr. Trudgen**
Isaiah 53: 3 He was despised and rejected of men; a man of sorrows, and acquainted with grief: ...
Isaiah 50: 6 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 **Chorus**
Isaiah 53: 4 Surely he hath borne our griefs, and carried our sorrows: ...
Isaiah 53: 5 ... he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 **Chorus**
Isaiah 53: 4 All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 **Arioso** **Mr. Butterfield**
Psalm 22: 7 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
- 28 **Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative** **Mr. Butterfield**
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso** **Mr. Butterfield**
Lamentations 1:12 ... Behold and see if there be any sorrow like unto his sorrow ...
- 31 **Accompanied recitative** **Mr. Butterfield**
Isaiah 53: 8 ... he was cut off out of the land of the living: for the transgressions of thy people was he stricken.

- 32 **Air** **Mr. Butterfield**
Psalm 16: 10 But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 **Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 **Recitative** **Mr. Butterfield**
Hebrews 1: 5 ... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 35 **Chorus**
Hebrews 1: 6 ... let all the angels of God worship him.
- 36 **Air** **Mr. Trudgen**
Psalm 68: 18 Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 **Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 38 **Air** **Ms. Rae**
Isaiah 52: 7 How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things ...
- 39 **Chorus**
Romans 10: 18 Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 **Air** **Mr. Mix**
Psalm 2: 1 Why do the nations so furiously rage together, ... why do the people imagine a vain thing?
Psalm 2: 2 The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, ...
- 41 **Chorus**
Psalm 2: 3 Let us break their bonds asunder, and cast away their yokes from us.

- 42 **Recitative** **Mr. Butterfield**
Psalm 2: 4 He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 **Air** **Mr. Butterfield**
Psalm 2: 9 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 **Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 ... The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 ... King of Kings, and Lord of Lords.

You are invited to join the UMS Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 45 **Air** **Ms. Rae**
Job 19: 25 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
Job 19: 26 And though ... worms destroy this body, yet in my flesh shall I see God.
I Cor. 15: 20 For now is Christ risen from the dead, ... the first fruits of them that sleep.
- 46 **Chorus**
I Cor. 15: 21 ... since by man came death, by man came also the resurrection of the dead.
I Cor. 15: 22 For as in Adam all die, even so in Christ shall all be made alive.
- 47 **Accompanied recitative** **Mr. Mix**
I Cor. 15: 51 Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,
I Cor. 15: 52 In a moment, in the twinkling of an eye at the last trumpet:
- 48 **Air** **Mr. Mix**
I Cor. 15: 52 ... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
I Cor. 15: 53 For this corruptible must put on incorruption, and this mortal must put on immortality.

- 49 Recitative** **Mr. Trudgen**
I Cor. 15: 54 ... then shall be brought to pass the saying that is written,
 Death is swallowed up in victory.
- 50 Duet** **Mr. Trudgen and Mr. Butterfield**
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our
 Lord Jesus Christ.
- 52 Air** **Ms. Rae**
Romans 8: 31 If God be for us, who can be against us?
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is God
 that justifieth.
Romans 8: 34 Who is he that condemneth? It is Christ that died, yea rather,
 that is risen again, who is ... at the right hand of God, who ...
 maketh intercession for us.
- 53 Chorus**
Revelation 5: 12 ... Worthy is the Lamb that was slain and hath redeemed us to
 God by His blood to receive power, and riches, and wisdom,
 and strength, and honor, and glory, and blessing.
Revelation 5: 13 ... Blessing, and honor, ... glory, and power, be unto Him that
 sitteth upon the throne, and unto the Lamb for ever and ever.
- Amen.

Messiah (1741)

George Frideric Handel
 Born February 23, 1685 in Halle, Germany
 Died April 14, 1759 in London

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend

has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses “And He shall purify” and “His yoke is easy” were taken from an Italian chamber duet Handel had written earlier in 1741, “*Quel fior che all’ alba ride.*” Another secular duet, “*Nò, di voi non vo’ fidarmi,*” provided material for the famous chorus “For unto us a Child is born,” and the delightful “All we like sheep” borrows its wandering *melismas* from the same duet. A madrigal from 1712, “*Se tu non lasciamore,*” was transformed into a duet-chorus pair for the end of the oratorio, “O Death, where is thy sting,” and “But thanks be to God.” In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic “Handelists” in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel’s servant found him sobbing with emotion while writing the famous “Hallelujah Chorus,” and the composer claiming, “I did think I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It’s

been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*’s extended musical focus on Christ’s redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel’s lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work’s first complete performance in the US on Christmas Day – establishing a tradition that continues to the present. UMS is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel’s *Messiah*; this group assumed the name “The Choral Union” and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah’s coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ’s mission and sacrifice, culminating in the grand “Hallelujah Chorus.” The final, shortest section is an extended hymn

of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly

a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" — a message that continues to be timely and universal.

Program note by Luke Howard.

ARTISTS

Grammy Award-winning conductor **JERRY BLACKSTONE** is director



Photo: Peter Smith

of choirs and chair of the conducting department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for

the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir performed by special invitation at the inaugural convention of the National Collegiate Choral Organization in San Antonio, and in 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to Dr. Blackstone's choral conducting work at the University, he has led operatic productions with the U-M Opera Theatre, including productions



 umslobby

Scan for *Messiah* History! Learn about the history of Handel's *Messiah* at UMS through photos, programs, and video.

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

of Janáček's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. For his significant contributions to choral music in Michigan, he received the 2006 Maynard Klein Lifetime Achievement Award from the ACDA-Michigan chapter.

Dr. Blackstone is considered one of the country's leading conducting teachers and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association biennial National Choral Conducting Awards competition. He has appeared as festival guest conductor and workshop presenter in 30 states as well as New Zealand, Hong Kong, Shanghai, and Australia.

In 2004, Dr. Blackstone was named conductor and music director of the UMS Choral Union. In March 2008, he conducted the UMS Choral Union and the Detroit Symphony Orchestra in a special performance of Bach's *St. Matthew Passion*. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, Michael Tilson Thomas, and Itzhak Perlman.

As conductor of the U-M Men's Glee Club from 1988–2002, Dr. Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US. The U-M Men's Glee Club recording, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

Though still quite young in her career, American soprano **BRENDA RAE** is already



Photo: Dario Accosta

establishing herself as an exceptional artist in the world of opera. She has performed major roles with numerous

internationally recognized companies including Oper Frankfurt, the Wiener Staatsoper, the Bayerische Staatsoper, Opéra National de Paris, the Glyndebourne Festival, L'Opéra National de Bordeaux, the Hamburgische Staatsoper, Santa Fe Opera, and Carnegie Hall. Ms. Rae thrills audiences and critics alike in a wide range of repertoire, proving that she has truly become "a full-fledged prima donna." (*Opera News*, May 2013)

In the 2013–14 season, Ms. Rae returns to Oper Frankfurt as a member of its ensemble for three exciting productions. In the fall, she will sing the role of Zerbinetta in a new production of *Ariadne auf Naxos* directed by Brigitte Fassbaender and conducted by Sebastian Weigle. In the spring, she will add two new Mozart roles to her repertoire: Fiordiligi in *Così fan tutte*, and Donna Anna in a new production of *Don Giovanni* directed by Christof Loy. Performances outside of Frankfurt include Giulietta in *Les Contes d'Hoffmann* at the Bayerische Staatsoper, the soprano solos in Handel's *Messiah* with the University Musical Society in Ann Arbor, and a special gala concert in Carnegie Hall to celebrate Marilyn Horne's 80th birthday, where she will share the stage with an all-star lineup that includes Renée Fleming, Piotr Beczala, and Ms. Rae's former Juilliard classmate Isabel Leonard. She ends the season at Santa Fe Opera where she will sing Madame Popescu in Mozart's *The Impresario* and the Cook in Stravinsky's *Le Rossignol*.

The *Chicago Tribune* declared Canadian countertenor **DAVID TRUDGEN** to be “the next



generation’s answer to David Daniels” for his appearance as Medoro in Chicago Opera Theater’s production of Handel’s

Orlando under the direction of Raymond Leppard. Mr. Trudgen recently shared the title role with Mr. Daniels in Michigan Opera Theatre’s *Giulio Cesare* and will cover Mr. Daniels in the Canadian Opera Company’s production of *Hercules* in 2014. Earlier in the current season, Mr. Trudgen will be heard in *Carmina Burana* with the Kingston Symphony followed by Pergolesi’s *Stabat Mater* in a staged presentation by the National Ballet of Canada. *Messiah* figures prominently in his schedule with performances for the University Musical Society, Phoenix Symphony, and the Winston-Salem Symphony. As a recitalist, he will appear in the inaugural season of Recitals at Rosedale in Toronto.

Mr. Trudgen’s most recent credits include a debut for Boston Baroque singing Armindo in Handel’s *Partenope*; the title role in *Orlando* for Toronto’s Opera in Concert; *Messiah* with Chorus Niagara of St. Catharines, Ontario; Arcano in *Teseo* in a return engagement for Chicago Opera Theatre; and the world premiere of *Alice In Wonderland* for Opera Theatre of St. Louis.

Mr. Trudgen is a graduate of the University of Michigan and holds a master’s degree in vocal performance. Mr. Trudgen received the Earl V. Moore Award and has performed for David Daniels, Martina Arroyo, Colin Graham, Shirley Verrett, and Alan Curtis. Mr. Trudgen is a Michigan District Metropolitan Opera National Council Auditions winner and has appeared at the Kennedy Center in Washington,

DC singing scenes from *L’incoronazione Di Poppea* as a participant in the Kennedy Center Conservatory Project.

Regarded by the Washington Post as a tenor who sings “...with taste, authority and agility...” and having “... a creamily sweet timbre...” (*Opera News*) tenor **BENJAMIN BUTTERFIELD** is equally at home in



the opera and concert repertoire having performed with companies from New York to San Francisco, Toronto to Vancouver;

London, Paris, and Rome to Israel and Taiwan. Mr. Butterfield opens his 2013–14 season with the North Carolina Symphony performing Beethoven’s *Symphony No. 9* under the baton of Maestro Grant Llewellyn. Mr. Butterfield continues his season by performing with the Universal Musical Society in Handel’s *Messiah*, Victoria Symphony’s presentation of Bach’s *Christmas Oratorio* and their New Year’s Day Concert, and with the Bach Choir of Bethlehem for Haydn’s *Creation Mass* and their annual Bach Festival.

Recent opera performances have included singing the role of Frère Massée in Messiaen’s *St. François d’Assise* with Kent Nagano and the Montreal Symphony as well as Tamino in *The Magic Flute* with the Toronto Symphony under Bernard Labadie. He also debuted the roles of Grimoaldo in Handel’s *Rodelinda* and Jupiter in *Semele* for Timothy Vernon and Pacific Opera Victoria, and played Don Ottavio in *Don Giovanni* with Calgary Opera.

Mr. Butterfield teaches voice for the School of Music at the University of Victoria in British Columbia and he also teaches and performs at summer vocal training programs, including Opera Nuova

(Edmonton), Opera on the Avalon (St. John's), the Amalfi Coast Music Festival (Italy), and VISI (Vancouver).

Recipient of a 2008 Richard Tucker Foundation Career Grant, baritone **TIMOTHY MIX** is



Photo: Roy Cox

recognized for the beauty of his voice and his compelling stage presence. He received critical acclaim for his pivotal role as Edward

Gaines in the New York premiere of Richard Danielpour and Toni Morrison's *Margaret Garner*, a new production by Tazewell Thompson, for which he received New York City Opera's 2008 Christopher Keene Award.

A former Pittsburgh Opera Center artist, Mr. Mix has sung with the Pittsburgh Symphony, Baltimore Symphony, Asheville Symphony, the Yaroslavl Symphony in Russia, and the Finnish National Opera Orchestra. With Pittsburgh Opera, his performances include Baron Douphol in *La Traviata*, Don Fernando in *Fidelio*, and Count Almaviva in *Le Nozze di Figaro*. He was singled out for his outstanding performance as Henry Cuffe in a new Colin Graham production of Britten's *Gloriana* conducted by Stuart Bedford at Opera Theatre of St. Louis in their 2005 season. He has also sung the title role in *Gianni Schicchi*, Michele in *Il Tabarro* with Peabody Opera, and Stankar in *Stiffelio* at Sarasota Opera. Other roles in his repertoire include Valentin in *Faust* and Nick Shadow in *The Rake's Progress*. In concert, he has performed the Fauré Requiem, Beethoven's Ninth Symphony, and Handel's *Israel in Egypt*. He also has appeared in recital on tour in Russia.

Having received the Founder's Award from the Opera Theatre of Saint Louis and the Helen Jepson Deller

Award from the Bradenton Opera Guild, he has also received awards in several competitions, most notably the Mirjam Helen International Singing Competition, the Palm Beach Opera Competition, and the Metropolitan Opera National Council Auditions. In addition to being a 2007 recipient of a Sullivan Foundation grant, he was a first prize winner in the Rosa Ponselle All Marylanders Competition, the National Foundation for the Advancement of the Arts, and the Catherine Filene Shouse Youth Scholarship Competition.

EDWARD PARMENTIER is professor of harpsichord and director of the Early Music



Ensemble at the U-M School of Music, Theatre & Dance. He has both led and directed doctoral seminars on campus,

several small Baroque ensembles, and co-directs the Baroque Chamber Orchestra with Professor Aaron Berofsky. Other recent activities include a faculty recital on his new transposing double harpsichord from Holland; adjudicating and teaching at the harpsichord competition of the Midwest Historical Keyboard Society in Cincinnati, Ohio; teaching two U-M summer harpsichord workshops on J.P. Sweelinck and on the fundamentals of harpsichord performance and repertoire; and giving a keynote address, directing a concert, and conducting a master class at the Basso Continuo conference of the Westfield Center, held at Pacific Lutheran University in Tacoma, Washington.

A strong advocate for education and outreach, Mr. Parmentier both directed and performed at the annual Michigan Harpsichord Saturday, an outreach program held at the U-M School of Music,

Theatre & Dance for young musicians in the Ann Arbor area. He has also had the privilege of performing for recovering patients at the Rehabilitation Center of the Multiple Sclerosis in Southfield, MI; for the Great Lakes Chamber Music Society; and for Redeemer Lutheran Church in St. Clair Shores, MI.

The **ANN ARBOR SYMPHONY ORCHESTRA** (A2SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, the Boston Symphony, and the Detroit Symphony Orchestras. All of these orchestras play regularly here, and our quality-conscious audience equates us to them with their discretionary entertainment dollars. This past season the A2SO announced its largest subscriber base in its 85-year history with a 14% increase over the previous season, underscoring the quality of the musical experience delivered to our growing audience.

The A2SO is a versatile orchestra, performing the gamut of musical styles from Beethoven to Pärt, and from the revered Russian Masters to new and contemporary music by Ann Arbor's own Bill Bolcom, Evan Chambers, Michael Daugherty, and Bright Sheng.

A2SO concerts frequently feature world-class guest soloists including this season Julie Albers (Gold Medal Laureate of the Gyeongnam International Competition), Adam Golka (Gilmore Piano Competition Winner), Itamar Zorman (Tchaikovsky Competition Winner), and David Requiro (Naumburg Cello Competition Winner). The Symphony is most privileged to be part of a community already enriched with musical talent including concertmaster Aaron Berofsky and singer Stephen West. Sphinx First Laureate winner Lev Mamuya performs

at the Youth and Family Concert programs along with the nationally acclaimed Classical Kids.

Whether on an iPod or the radio, in the concert hall or the classroom, the mission of the A2SO attracts, inspires, and educates the most diverse audience possible; fosters a growing appreciation for excellent music and regional talent; and provides imaginative programming through community involvement. Join the A2SO on December 13, January 25, March 22, and April 12 for the rest of its season.

Formed by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS CHORAL UNION** has performed with many of the world's distinguished orchestras and conductors in its 135-year history. First led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based in Ann Arbor under the aegis of UMS, the 200-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eighteen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO).

Led by Grammy Award-winning conductor and music director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the UMS Choral Union

and U-M School of Music, Theatre & Dance ensembles. The recording won four Grammy Awards in 2006, including “Best Choral Performance” and “Best Classical Album.” The recording was also selected as one of *The New York Times* “Best Classical Music CDs of 2004.”

The UMS Choral Union’s 2013/14 season begins with its annual performances of Handel’s *Messiah* at Hill Auditorium with the Ann Arbor Symphony in December. The chorus will return to Detroit in January for performances of *Carmina Burana* with Leonard Slatkin and the DSO. In April, the

UMS Choral Union will perform Brahms’s *German Requiem* under the baton of Jerry Blackstone with the Ann Arbor Symphony at Hill Auditorium. In May, women of the UMS Choral Union will perform Mahler’s *Symphony No. 3* with the DSO under the direction of Leonard Slatkin at Orchestra Hall in Detroit.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please email choralunion@umich.edu, call 734.763.8997, or visit www.ums.org/about/ums-choral-union.



UMS ARCHIVES

The **UMS Choral Union** began performing on December 16, 1879 and has presented Handel’s *Messiah* in annual performances ever since. This weekend’s performances mark the UMS Choral Union’s 423rd and 424th appearances under UMS auspices. The chorus most recently appeared at UMS in the April 2013 collaboration with ensembles from the U-M School of Music, Theatre & Dance in a performance of Milhaud’s *Oresteian Trilogy* conducted by Kenneth Kiesler. This weekend, **Jerry Blackstone** makes his 24th and 25th UMS appearances, following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. Dr. Blackstone most recently appeared under UMS auspices in December 2012 in last season’s presentations of Handel’s *Messiah* at Hill Auditorium. This weekend’s performances mark the **Ann Arbor Symphony Orchestra**’s 65th and 66th UMS appearances since its 1974 UMS debut. Soprano **Brenda Rae** makes her third and fourth UMS appearances this weekend, following her UMS debut in February 2013 as soloist in Handel’s *Radamisto* with the English Concert and Maestro Harry Bicket. Ms. Rae most recently appeared at UMS in the April 2013 production of Milhaud’s *Oresteian Trilogy*. Harpsichordist **Edward Parmentier** has performed in the annual UMS presentations of *Messiah* since 1995; this weekend’s performances mark his 39th and 40th appearances under UMS auspices. UMS welcomes soloists **David Trudgen**, **Benjamin Butterfield**, and **Timothy Mix**, who make their UMS debuts this weekend.

ANN ARBOR SYMPHONY ORCHESTRA

VIOLIN I

Aaron Berofsky, *Concertmaster*
Stephen B. Shipps Concertmaster Chair
 Kathryn Votapek, *Associate Concertmaster*
Straka-Funk Associate Concertmaster
Chair Honoring Kathryn Votapek
 Timothy Steeves
Ruth Merigian and Albert A. Adams Chair
 Emily Barkakati
Linda Etter Violin Chair
 Jennifer Berg
Sarah and Jack Adelson Violin Chair
 Judy Blank
 Daniel Stachyra
 Jenny Wan

VIOLIN II

Barbara Sturgis Everett, *Principal*
The A²SO Principal Second Violin Chair Honoring
Anne Gates and Annie & Sally Rudisill
 David Lamse
Brian K. Etter Memorial Violin Chair
 David Ormai
Priscilla Johnson Violin Chair
 Ken Davis
 Sharon Meyers
 Katie Rowan
Kim, Darlene, and Taylor Eagle Violin Chair
 Anne Ogren
 Cyril Zilka

VIOLA

Scott Woolweaver, *Principal*
Tim and Leah Adams Principal Viola Chair
 Barbara Zmich
 Johnathan McNurlen
 Amy Pikler

CELLO

Sarah Cleveland, *Principal*
Sundelson Endowed Principal Cello Chair
 Britton Riley
Marijean Quigley-Young Cello Chair
 Daniel Thomas
Rita and James H. White Cello Chair

BASS

Gregg Emerson Powell, *Principal*
 Erin Zurbuchen
The EZ Chair

OBOE

Timothy Michling, *Principal*
Gilbert Omern Principal Oboe Chair
 Liz Spector Callahan

ENGLISH HORN

Kristin Reynolds
Bill and Jan Maxbauer Chair

BASSOON

Eric Varner, *Principal*
E. Daniel Long Principal Bassoon Chair
 Stephanie Konchel
William and Betty Knapp Section Bassoon Chair
 Susan Nelson

CONTRABASSOON

Timothy Abbott

TRUMPET

Mike McGowan, *Principal*
David S. Evans III Principal Trumpet Chair

TIMPANI

James Lancioni, *Principal*
A. Michael and Remedios Montalbo Young Principal
Timpani Chair

LIBRARIAN

Sarah Ruddy

OPERATIONS MANAGER

Rebecca LaDuca

UMS CHORAL UNION

Jerry Blackstone,
Conductor and
Music Director
Tim Keeler and
Jonathan King,
Assistant Conductors
Jean Schneider and
Scott VanOrnum,
Accompanists
Kathleen Operhall,
Chorus Manager
Nancy Heaton, Librarian
Donald Bryant,
Conductor Emeritus

SOPRANO

Arienne Abela
Alison Aquilina
Jamie Bott
Debra Joy Brabenec
Carrie Bui
Ann K. Burke
Anne Busch
Ann Cain-Nielsen
Carol Callan
Susan F. Campbell
Susan Catanese
Young Cho
Cheryl D. Clarkson
Elizabeth Crabtree
Marie Ankenbruck
Davis
Carrie Deierlein
Kristina Eden
Jennifer Freese
Karen Furuholm
Cindy Glovinsky
Juyeon Ha
Katharina Huang
Karen T. Isble
Emilia Jahangir
Emily Jennings
Kyoung Kim
Karen Kirkpatrick
Patricia Lindemann
Loretta Lovaivo
Carole C. McNamara
Jayme Mester
Toni Marie Micik*
Samantha Miller
Tsukumo Niwa
Christie Peck
Sara J. Peth
Margaret Dearden
Petersen
Julie Pierce
Carolyn Priebe
Kristen Reid
Jane Renas

Katharine Roller
Erin L. Scheffler-
Franklin
Mary A. Schieve
Joy C. Schultz
Sujin Seo
Kristi Shaffer
Kelsey Sieverding
Hannah Sparrow
Elizabeth Starr
Jennifer Stevenson
Ellen Storch
Sue Ellen Straub
Virginia A. Thorne
Herrmann
Leah Urpa
Barbara Hertz Wallgren
Margie Warrick
Barbara J. Weathers
Mary Wigton*

ALTO

Paula Allison-England
Carol Barnhart
Laura Bednarek
Dody Blackstone
Margy Boshoven
Carly Bower
Adrienne Clark
Kathleen Evans Daly
Carole DeHart
Valerie Delekta
Elise Demitrack
Melissa Doyle
Sarah Fenstermaker
Marilyn A. Finkbeiner
Norma Freeman
Rebecca Fulop
Johanna Grum
Kat Hagedorn
Linda Hagopian
Sook Han
Nancy Heaton
Alison Hendricks
Carol Kraemer Hohnke
Sue Johnson
Mimi Lanseur
Jean Leverich
Cynthia Lunan
Karia K. Manson*
Linda Selig Marshall
Elizabeth Mathie
Kathleen McEnnis
Beth McNally
Marilyn Meeker*
Nicole Michelotti
Carol Milstein
Sile O'Modhrain
Kathleen Operhall

Lauren Tian Park
Hanna Martha Reincke
Sherry Root
Susan Schilperoort
Ruth Senter
Cindy Shindledecker
Susan Sinta
Beverly N. Slater
Hanna Song
Katherine Spindler
Gayle Beck Stevens
Ruth A. Theobald
Carrie Thom
Alice E. Tremont
Barbara Trevethan
Cheryl Utiger
Crystal VanKooten
Alice VanWambeke
Yvonne Waschek
Mary Beth Westin
Sandra K. Wiley
Allison Anastasio Zeglis

TENOR

Achyuta Adhvaryu
Michael Ansara
Gary Banks
Adam Bednarek
Steven Fudge*
Carl Geis
Randy Gilchrist
Roy Glover
Arthur Gulick
Noah Horn
Marius Jooste
Tim Keeler
Jonathan King
Bob Klaffke
Mark A. Krempski*
Scott Langenburg
Richard Marsh
Chris Petersen
Alan Pinkert
Dhirender Ratra
Ray Shuster
Carl Smith
Robert J. Stevenson
Patrick Tonks
Lawrence Zane
Vince Zuellig

BASS

Sam Baetzel
William Baxter
William Boggs*
Robert E. Buckley
James Christie
Nicholas Craig
John Dryden
Jeffrey Ellison
Don Faber
James Ferrara
Greg Fleming
Rodrigo Ruiz Flores
Kenneth A. Freeman
Christopher Friese
Philip J. Gorman
Christopher Hampson
James Head
Ben Henri
Robert Heyn
Jorge Iniguez-Lluhi
Zachery T. Kirkland
Sunho Lee
Roderick Little
Joe Lohrum
Joseph D. McCadden
James B. McCarthy
Gerald Miller
Nic Mishler
Michael Pratt
Travis Ratliff
Justin Reed
Eli Rhodenhiser
James Rhodenhiser
Evaristo Rodriguez
Neil Shadle
Paul C. Schultz
William Shell
Robert Shereda
Donald Sizemore*
Mark C. Somerville
Alex Sutton
William Stevenson
Terril O. Tompkins
Thomas L. Trevethan
John Van Bolt
Paul Venema

*section leader

*section coach



UMS WOULD LIKE TO THANK THE

UNIVERSITY OF MICHIGAN
HEALTH SYSTEM

AND

THE SARNS FAMILY

FOR THEIR GENEROUS SPONSORSHIP OF
BULLET CATCH.

WHY RENEGADE?



Because...through exposure to new ideas and concepts that challenge our thinking, we learn, grow, and create new understanding.

Renegade is a journey. Join us.

Help us meet the multi-year Renegade Ventures Challenge.
For more information or to make a gift, contact Margaret McKinley
at 734.647.1177 or margiem@umich.edu.





UMS PRESENTS

BULLET CATCH

Written, Performed, and Co-Directed by
Rob Drummond

Co-Directed by
David Overend

A production of
The Arches, Glasgow

Tuesday Evening, January 7, 2014 at 7:30
Wednesday Evening, January 8, 2014 at 7:30
Thursday Evening, January 9, 2014 at 7:30
Friday Evening, January 10, 2014 at 8:00
Saturday Afternoon, January 11, 2014 at 2:00
Saturday Evening, January 11, 2014 at 8:00
Sunday Afternoon, January 12, 2014 at 2:00
Arthur Miller Theatre • Ann Arbor

**32nd, 33rd, 34th, 35th, 36th, 37th, and 38th Performances of the 135th Annual Season
International Theater Series**

Photo: Rob Drummond in *Bullet Catch*.

CREATIVE TEAM

Writer, Performer, Co-Director
Rob Drummond

Stage Designer
Francis Gallop

Co-Director
David Overend

Sound Designer
Ross Ramsay

Production and Stage Manager
Deanne Jones

Lighting Designer
Simon Hayes

PROGRAM

Bullet Catch is approximately one hour and 15 minutes in duration and is performed without intermission.

The Saturday evening performance is sponsored by the Sarns Family.

The Sunday afternoon performance is sponsored by the University of Michigan Health System.

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

Bullet Catch is supported by Made In Scotland.

CAST

William Wonder Rob Drummond

A stunt so dangerous Houdini refused to attempt it, the Bullet Catch has claimed the lives of at least 12 illusionists, assistants, and spectators since its conception in 1613. The show follows the life and death onstage of famed bullet catcher William Henderson, who died over 100 years ago performing the trick. Now, with a little help from his audience, modern day marvel William Wonder presents a unique theatrical magic show featuring storytelling, mind reading, levitation, games of chance and, if you're brave enough to stay for it, the most notorious finale in show business.

“WHETHER IT’S BECOMING A PROFESSIONAL WRESTLER OR DEATH-DEFYING MAGICIAN, ROB DRUMMOND PUSHES AT THE LIMITS OF HIS OWN EXPERIENCE AND IN TURN OUR UNDERSTANDING OF HOW WE DEFINE THEATER.”

It's rare to work with a theater maker who has so much talent in a multitude of disparate areas, having displayed such incredible inventiveness and skill as a writer, director, and performer. Whether it's becoming a professional wrestler or death-defying magician, Rob Drummond pushes at the limits of his own experience and in turn our understanding of how we define theater. Rob is part of a new group of Scottish auteurs, who bring an innovative approach to the

whole creative process, and in doing so have recently injected a sense of energy and potential into our national cultural landscape. At the heart of The Arches' ethos is a commitment to nurturing talent and it's been a privilege to have been part of Rob's journey, witnessing the initial crackle and spark as new conceptual ideas were born and then being part of bringing them to life through his distinctive voice.

—Jackie Wylie, Arches Artistic Director

ARTISTS

ROB DRUMMOND is an award winning playwright, performer, and director from Glasgow. His wide ranging work includes the critically acclaimed *WRESTLING* (Arches, 2011), which involved five months professional wrestling training, and a modern retelling of *The Passion* (George Square, Glasgow 2011). Recent projects include *The Riot of Spring*, a response to Stravinsky's *The Rite of Spring*, where he worked with a choreographer for The Arches and National Theatre of Scotland's Auteurs Project, and *Quiz Show* (Traverse, Edinburgh). *Bullet Catch* was a huge hit at the 2012 Edinburgh Fringe, winning a Herald Angel Award and Total Theatre Award.

DAVID OVEREND trained at RADA and was Associate Artist at The Arches (2007–2010). Recent projects include *The Pirate* by Stuart Hepburn (Óran Mór, Glasgow, May 2013). Other directing credits include *Rolls in Their Pockets* and *Top Table* by Rob Drummond (Óran Mór); *A Work on Progress, Midland Street*, and *Underneath the Arches* (The Arches); *Postshow, Demises*, and *The Gynthish Self* (Liars); and *Salome* by Oscar Wilde (RADA). David is also a Lecturer in Performance at the University of the West of Scotland. For more information, please visit www.davidoverend.net.

THE ARCHES, one of Europe's leading cultural venues, is both an arts receiving and production house with an international reputation as an exciting hub of ground-breaking creativity. Housed within seven Grade A-listed Victorian railway arches in Glasgow city center, the venue presents a year-round program

of theater, performance, dance, visual art, live music, and club nights. The arts programming team employs calculated risk-taking in all of its creative decisions, nurturing emergent talent and rewarding bold approaches with a supportive environment for further innovation – showcased each autumn at Arches LIVE, a two-week-long celebration of new, Scottish, contemporary performance talent. Alongside local artists, the Arches presents world-class international artists and companies such as The TEAM, Derevo, Ann Liv Young, Mammalian Diving Reflex, Ontroerend Goed, Akhe, Taylor Mac, and Tim Crouch in the venue as part of its annual BEHAVIOUR festival of live performance. The Arches regularly wins awards at the Edinburgh Fringe and tours work internationally – in recent years this has included taking shows to Brits Off Broadway (New York), Spoleto Festival (South Carolina), Cultural Inglesa Festival (Sao Paolo), National Theatre (London), and the Barbican (London). For more information, please visit www.thearches.co.uk.

THE ARCHES

Jackie Wylie, *Artistic Director*
Gemma Kicks and Jill Smith,

Tour Producers
Niall Walker, *Design & Marketing
Manager*

Rosie Davies, *Digital Marketing Officer*
Joseph Blythe, *Press Officer*

*Special thanks to all the staff and management
at the Arches, Glasgow.*

ARCHES
made in
SCOTLAND



ALBA | CHRUTHACHAIL

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.

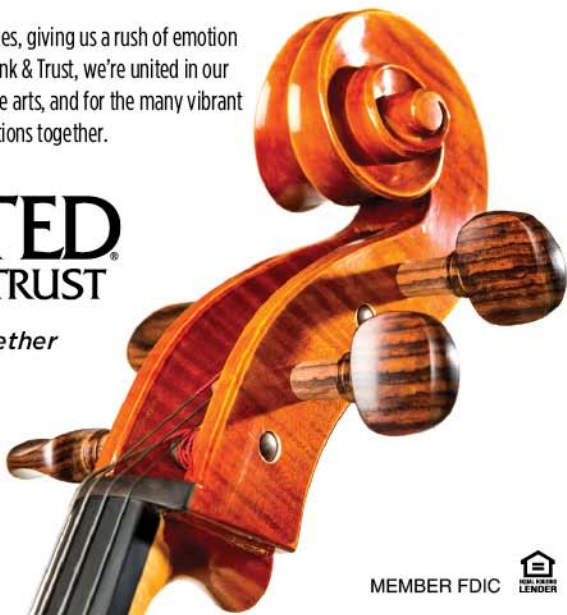


UNITED
BANK & TRUST

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.J. 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 @ Zargon 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
 Irls 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
 Marlna 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
 Muaiad 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
 Lina 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)**

Justin 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
 Blöndal 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 Ciockallo
 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 Helfferich 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 Sell*
 Matthew Shapiro and Susan Garetz
 William and Christina Shell
 Howard and Aliza Shevrin
 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 Glibbard 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 Mardi 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 Woghlin
 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 Gjuklich 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 Schulak
 Sesi Motors
 Sheraton Ann Arbor
 George and Gladys Shirley
 John Shultz Photography
 Silvio's Organic Ristorante and
 Pizzeria
 Anthony Smith
 Cheryl Soper
 Beckl 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 Gjuklich 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 **npr**



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.