



ums

128th UMS SEASON

2006 | 2007





Welcome to UMS!

When the extraordinary becomes the ordinary, it's easy to lose perspective.

Over the past 128 years, Ann Arbor has hosted countless extraordinary performing artists. For more than a century, UMS has provided a distinctive series of performances that enriches the community broadly by enhancing its status as an attractive place to live and work. But the UMS series does much more than enrich the community — it also speaks personally to each individual concertgoer in ways that are personally meaningful. Over the past year, UMS has gathered stories from audience members who have described the arts' ability to heal fractured relationships, to force a deeper level of introspection, to create memories that can be re-lived for years to come, and even to solve seemingly insurmountable problems in their lives.

That transformative power of the arts — that moment of connection between the individual audience member and the individual artist on stage — is what UMS tries to achieve with each performance on its series. We strive to make each and every concert we present an uncommon and engaging experience, providing aesthetic connections to moments of unsurpassed beauty, visceral responses of raw emotion, the ability to think in new ways.

The arts provide a promise of transcendent moments, of reminders of what is possible. As a UMS audience member noted earlier this year, "UMS takes me to a place where imagination is thriving."

Now *that's* extraordinary.



128th UMS SEASON 2006 | 2007

September

9	Sat	Kadim Al Sahir	Monogram
21	Thu	Amalia Hernández' Ballet Folklórico de México	Global/Americas, Monogram
23	Sat	Alice Coltrane Quartet: <i>Translinear Light</i> A Celebration of John Coltrane's 80th Birthday	Jazz, Monogram
29	Fri	Emerson String Quartet	Chamber Arts

October

7	Sat	Marian McPartland Trio/Bill Charlap Trio	Jazz, Piano, Monogram
13-14	Fri-Sat	Martha Graham Dance Company	Dance, Monogram
14	Sat	Martha Graham Dance Family Performance	Family
19	Thu	Florestan Trio	Chamber Arts, Monogram
20-22	Fri-Sun	Kirov Orchestra of the Mariinsky Theatre Valery Gergiev conductor Shostakovich Centennial Festival (three different programs)	Choral Union, Monogram (Fri only)
24-29	Tue-Sun	Royal Shakespeare Company A Festival of Shakespeare's Classics <i>Antony and Cleopatra</i> <i>Julius Caesar</i> <i>The Tempest</i>	Theater

November

1-12	Wed-Sun	Royal Shakespeare Company A Festival of Shakespeare's Classics <i>Antony and Cleopatra</i> <i>Julius Caesar</i> <i>The Tempest</i>	Theater
16	Thu	Trio Mediæval	Monogram
18	Sat	Dan Zanes & Friends	Family
18	Sat	Jonathan Biss piano	Choral Union, Piano, Monogram
19	Sun	Manuel Barrueco and Cuarteto Latinoamericano	Chamber Arts, Global/Americas, Monogram
30	Thu	London Philharmonic Orchestra Kurt Masur conductor Sarah Chang violin	Choral Union, Violin

December

2-3	Sat-Sun	Handel's <i>Messiah</i>	Monogram
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128th UMS SEASON 2006 | 2007

January

12	Fri	Takács Quartet	Chamber Arts
12-13	Fri-Sat	Bright Sheng's <i>Silver River</i>	Monogram
20	Sat	Sekou Sundiata: <i>the 51st (dream) state</i>	Monogram
21	Sun	The Chieftains	Monogram

February

1	Thu	Big 3 Palladium Orchestra	Jazz, Global/Americas, Monogram
3	Sat	Joshua Bell <i>violin</i>	Choral Union, Violin
6	Tue	Hubbard Street Dance Chicago	Dance, Monogram
16-17	Fri-Sat	Stephen Petronio Company	Dance, Monogram
18	Sun	Time for Three	Chamber Arts, Monogram
22	Thu	Dave Holland Octet and Big Band	Jazz, Monogram

March

11	Sun	Midori <i>violin</i>	Choral Union, Violin
14	Wed	Tamango's Urban Tap: <i>Bay Mo Dilo (Give Me Water)</i>	Dance, Global/Americas, Monogram
15	Thu	Wynton Marsalis and Lincoln Center Jazz Orchestra	Jazz, Monogram
16	Fri	Gilberto Gil	Global/Americas, Monogram
17	Sat	Murray Perahia <i>piano</i>	Choral Union, Piano
20	Tue	Orchestre Philharmonique de Radio France Myung-Whun Chung <i>conductor</i>	Choral Union, Monogram
23	Fri	Rahim AlHaj and Souhail Kaspar	Monogram
24	Sat	Canadian Brass	Monogram
30	Fri	Pablo Ziegler Quintet for New Tango Claudia Acuña <i>vocalist</i>	Jazz, Global/Americas, Monogram
31	Sat	David Krakauer's Klezmer Madness	Monogram

April

12	Thu	Measha Brueggergosman <i>soprano</i> William Bolcom <i>piano</i>	Choral Union, Monogram
13	Fri	John Williams and John Etheridge: <i>Together and Solo</i>	Monogram
15	Sun	Jerusalem String Quartet	Chamber Arts
19	Thu	Netherlands Bach Society: <i>Bach's Mass in b minor</i>	Monogram
20-21	Fri-Sat	Trinity Irish Dance Company	Dance, Monogram
21	Sat	Trinity Irish Dance Family Performance	Family
22	Sun	Los Folkloristas	Global/Americas, Monogram



Why Subscribe?

Subscribing to a UMS series can simplify and enhance your quality of life. Consider the following possibilities:

Personal

You're committed to **life-long learning** and want to invest in yourself. A subscription to the live performing arts provides that investment, plus an opportunity to broaden your knowledge of other cultures while deepening your understanding of your own.

UMS can take you to a place where imagination is thriving.

Many of us live by the calendar and discover that we need to **schedule escape** to **maintain balance** in our lives, whether it's escape to a relaxing evening of beauty or escape from the intensity of our work lives. As a UMS subscriber, you'll also guarantee access to the concerts you really want to see without worrying about sellouts or lines at the ticket office.

The **desire to be pushed to the edge of what you can feel and think** is constantly fulfilled by the **unfiltered immediacy of the live performing arts**.

You want to **support this community**, which provides an unsurpassed quality of life.

Value

As a subscriber, you get **free ticket exchanges** if you find yourself unable to attend an event on your series. Single ticket buyers pay \$6 per ticket for this privilege.

Subscribers **receive discounts of up to 26%** over single ticket prices — and **have access to the best seats** in the house before they go on sale to the general public. That, combined with **access to additional tickets** before public ticket sales dates and **discounts at area restaurants and businesses**, makes subscribing a terrific value.

Relationship Building

When you subscribe with friends and family, you **spend meaningful time with people who are important to you**, and **create memories together** that will provide a profound recollection to your past.

Discovery

You can **take risks, explore, and encounter the unfamiliar** from the comfort of a theater seat as you learn about new cultures without the barrier of language.

You can **watch how artists develop over time** and appreciate the inherent risks in the dynamic spontaneity of live performance.

If you want to **try something different or new but don't know where to begin**, UMS can help. UMS puts together diverse series packages that include already famous artists as well as emerging groups that we believe will provide equally moving experiences. We hope that you will use your subscription to broaden your own appreciation of the wide scope of the performing arts world.

IMPORTANT BENEFITS for Subscribers Only!

Installment Billing. When you order your subscription before Friday, June 23, you can pay in three equal installments (credit card orders totaling \$300 or more only). You will be charged on the date your order is received, the first week in July, and the first week in August. Donations to UMS that are included with your tickets order will be charged in full on the date received.

Free Parking. When you order at least eight events before Friday, June 23, you'll be eligible for free parking in the Power Center structure. Be sure to check the box on the order form if you would like to take advantage of this opportunity. *Please note: the Power Center structure will not be available for September concerts.*

Talk to Us! Do you have further questions or comments about the events and artists on the 06/07 season? We have no-cost opportunities for you to get additional information:

- ▶ Members of the UMS Programming Department will make themselves available to talk to individual subscribers and answer any questions about the artists in the season. Just e-mail ums0607season@umich.edu and a UMS staff member who has been working on the 06/07 program for nearly an entire year will contact you directly within 24 hours to help you put together a series that will maximize your personal enjoyment of next season.
- ▶ UMS has posted a playlist featuring 06/07 season artists for each series on iTunes. A link to the playlist is available on the UMS homepage at www.ums.org. *NOTE: you must have iTunes installed on your computer to access the playlist. The software can be installed at no cost by following the instructions when you click the link.*

Free Exchanges. All subscribers receive free ticket exchanges. See details on page 50.

There are two types of UMS subscribers

Fixed Package Subscribers subscribe to the packages that we've created on pages 6-19 and 40-43 of this brochure. Fixed packages are usually programmed by genre (e.g., chamber music or dance) or theme (e.g., the Global Series focusing on Mexico and the Americas). If you enjoy a particular type of event, this is probably the best option for you.

Monogram Subscribers create their own subscription of at least five events from pages 20-39. You become the programmer and curate your own season, customized to your personal interests. If you enjoy a wide variety of arts events, or if you like to try new, unfamiliar things, this is probably the option you will enjoy the most. While not all events in the 06/07 season are offered for Monogram packages, you'll have plenty of performances to choose from, and you'll be able to purchase any number of tickets to each event — so be sure to coordinate with friends and family!



Choral Union

Shostakovich Centennial Festival Concert No. 3

Kirov Orchestra of the Mariinsky Theatre

Valery Gergiev conductor

FRIDAY, OCTOBER 20, 8 PM

Hill Auditorium

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 11 in g minor, Op. 103 ("The Year 1905") (1957)

Symphony No. 6 in b minor, Op. 54 (1939)

Sponsored by 

Funded in part by the [Wallace Endowment Fund](#).

Additional promotional support provided by [Michigan Radio](#).

Shostakovich Centennial Festival Concert No. 4

Kirov Orchestra of the Mariinsky Theatre

Valery Gergiev conductor

SATURDAY, OCTOBER 21, 8 PM

Hill Auditorium

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 12 in d minor, Op. 112 ("1917, or Lenin") (1961)

Symphony No. 14 in g minor, Op. 135 (1969)

Co-Sponsored by [BORDERS](#) 

Funded in part by the [Wallace Endowment Fund](#).

Shostakovich Centennial Festival Concert No. 5

Kirov Orchestra of the Mariinsky Theatre

Valery Gergiev conductor

Men of the UMS Choral Union

U-M Men's Glee Club

SUNDAY, OCTOBER 22, 4 PM

Hill Auditorium

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 8 in c minor, Op. 65 (1943)

Symphony No. 13 in b-flat minor, Op. 113 ("Babi Yar") (1962)

Funded in part by the [Wallace Endowment Fund](#).

Additional promotional support provided by [Detroit Jewish News](#).

Jonathan Biss piano

SATURDAY, NOVEMBER 18, 8 PM

Hill Auditorium

PROGRAM

Mozart	Sonata in F Major, K. 533 (1788)
Schoenberg	Six Little Pieces, Op. 19 (1911)
Beethoven	Sonata No. 15 in D Major, Op. 28 ("Pastorale") (1801)
Schumann	Fantasy in C, Op. 17 (1836)

London Philharmonic Orchestra

Kurt Masur conductor

Sarah Chang violin

THURSDAY, NOVEMBER 30, 8 PM

Hill Auditorium

PROGRAM

Sibelius Violin Concerto in d minor, Op. 47 (1905)

Bruckner Symphony No. 4 in E-Flat Major ("Romantic") (1874)

Supported by the [Catherine S. Arcure and Herbert E. Sloan Endowment Fund](#).

Additional promotional support provided by [WRCJ 90.9 FM](#).

Spotlight:

Shostakovich Centennial Festival October 20–22, 2006

The Kirov Orchestra and Valery Gergiev gave two inspired performances to launch the five-concert Shostakovich Centennial Festival in March 2006. They return in October, performing six of Shostakovich's symphonies on three consecutive nights — a cycle that will be repeated in the U.S. only at Lincoln Center.

Each concert includes a work commemorating an important moment in Russian history. On Friday, the composer's 11th symphony recalls the first Russian revolution of 1905. On Saturday, the 1917 Bolshevik revolution is remembered through the 12th symphony. And Sunday's concert represents the massacre of Russian Jews at Babi Yar during World War II, memorialized in poetry by Yevgeny Yevtushenko and set to music by Shostakovich in 1962. The resulting work was so controversial that Khrushchev threatened to prevent the première from taking place.

Despite the serious sources for Shostakovich's symphonies, the music is also filled with mischievous humor, a sense of irony, and sardonic wit. The mesmerizing, virtuosic instrumental writing and gargantuan brass sections subsume the listener with a tidal wave of sound. Alex Ross, music critic for the *New Yorker*, noted at the March Shostakovich Symposium that when the historical and political references to these symphonies are removed, one is still left with singularly great symphonic music. However, as Peter Laki observed in his program notes for the first set of concerts, Shostakovich's music cannot be separated from the brutal historical times in which he lived and worked.

At the time of its composition, Shostakovich's music brought out the full gamut of emotions, providing a rallying cry for the Russian people, harshly denouncing the atrocious acts committed by the political leadership, and commemorating the loss of untold millions in the various wars and revolutions that Russia endured. Some 30 years after the composer's death, the music still has the power to evoke a time that was incomprehensibly tragic.

The audience feedback from the first installment of the cycle has been tremendous. As a Bloomfield Hills resident wrote, "Thank you for making this once-in-a-lifetime experience happen. Where would we be without UMS?"

128th ANNUAL SERIES

Choral Union

Joshua Bell violin

Jeremy Denk piano

SATURDAY, FEBRUARY 3, 8 PM

Hill Auditorium

Supported by **Dennis and Ellie Serras**.

Additional promotional support provided by **WRCJ 90.9 FM**.

Midori violin

Robert MacDonald piano

SUNDAY, MARCH 11, 4 PM

Hill Auditorium

PROGRAM

Works by Beethoven, Rautavaara, and Richard Strauss

Additional promotional support provided by **WRCJ 90.9 FM**.

Murray Perahia piano

SATURDAY, MARCH 17, 8 PM

Hill Auditorium

Supported in part by **Ann and Clayton Wilhite**.

Orchestre Philharmonique de Radio France

Myung-Whun Chung conductor

TUESDAY, MARCH 20, 8 PM

Hill Auditorium

PROGRAM

Ravel Ma mère l'oye (complete ballet music) (1911)
Berlioz Symphonie fantastique, H. 48 (1830)

Measha Brueggergosman soprano

William Bolcom piano

THURSDAY, APRIL 12, 8 PM

Hill Auditorium

PROGRAM

Includes Bolcom Cabaret Songs and songs inspired by cabaret

Sponsored by **CFI Group**
Claes Fornell International

Additional promotional support provided by **Michigan Chronicle/Front Page**.

Spotlight: Violin Mini-Series

UMS has a longstanding history of presenting outstanding violinists both in recital and as soloists with orchestra. The great Eugene Ysäye performed his UMS debut in 1895; Jascha Heifetz performed 11 times from 1919-1953; Bronislaw Huberman, who went on to found the Israel Philharmonic, performed in 1922; Fritz Kreisler appeared 13 times from 1900-1944, as did Yehudi Menuhin from 1932-1976. David Oistrakh, Itzhak Perlman, Isaac Stern, Joseph Szigeti, Nathan Milstein... the UMS archives celebrate more than a century of renowned violinists.

The 06/07 season continues the tradition of the past, with its concentration of violinists who began as prodigies and have matured into magnificent masters of the instrument.

Sarah Chang was born in 1980 and made her UMS debut in 1999 at the age of 18, returning the following year for the Ford Honors Program honoring Isaac Stern. She auditioned for The Juilliard School at age 7 with the Bruch Concerto and was admitted into the studio of Dorothy DeLay, one of the great violin pedagogues of the past century. She is featured with the London Philharmonic and conductor Kurt Masur in the Sibelius Violin Concerto.

Joshua Bell was born in Indiana and began studying the violin at age four. His professional debut came 24 years ago at age 14, when he appeared with the Philadelphia Orchestra under conductor Riccardo Muti. He made his first UMS appearance in 1989 and has returned three times, most recently in November 2001 when he substituted for Anne-Sophie Mutter with the Trondheim Soloists.

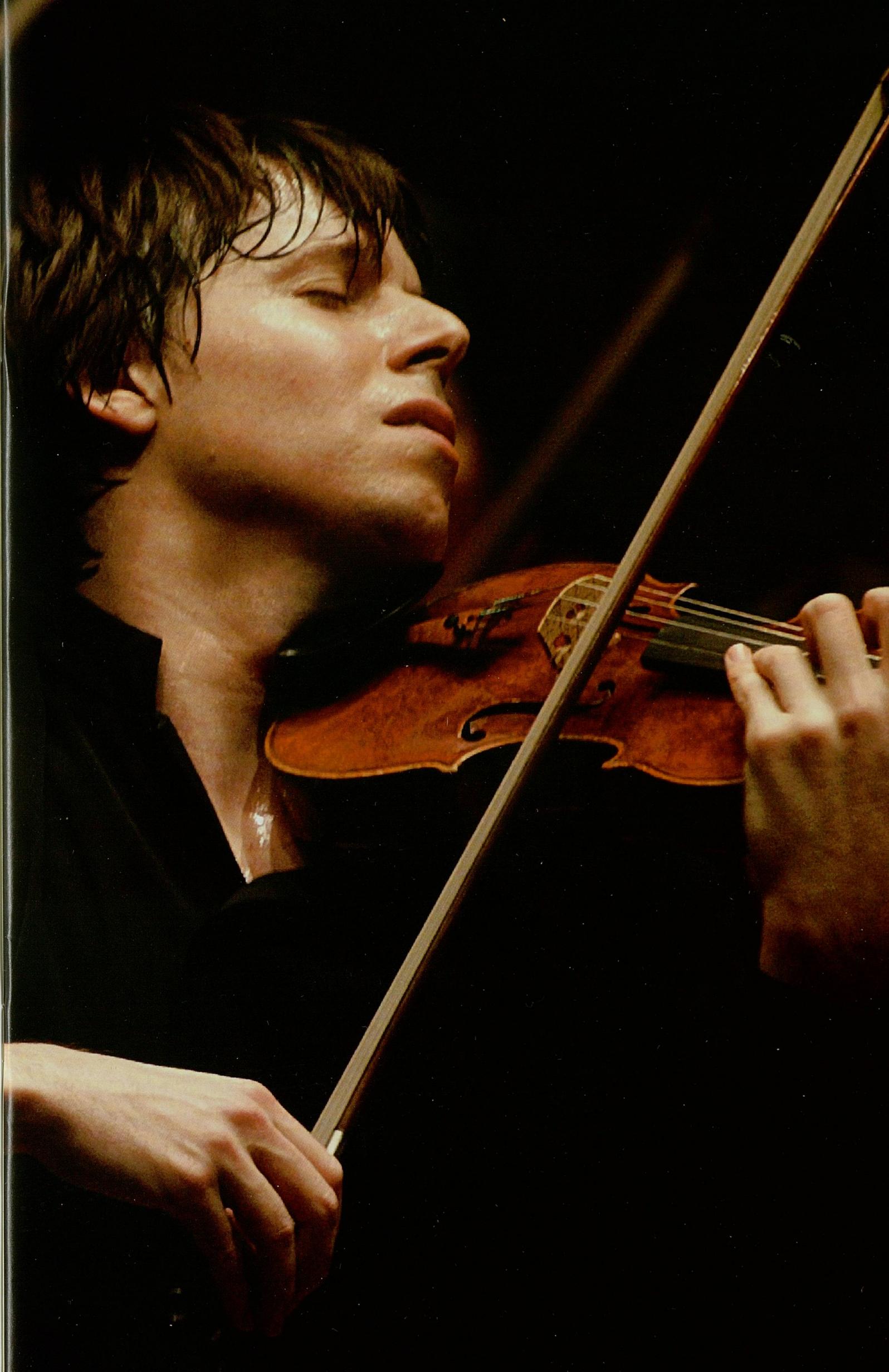
Midori was born four years after Joshua Bell, in 1971, and is also in the 24th season of her professional career. She was invited by Zubin Mehta to appear as a surprise guest soloist for the New York Philharmonic's New Year's Eve celebration in 1982 and celebrated her 18th birthday with her Carnegie Hall debut, just eighteen months before she made her UMS debut with the Leipzig Gewandhaus Orchestra at the opening May Festival concert of 1991. She last appeared with an exquisite reading of the Bach Chaconne at the Hill Auditorium Re-Opening Concert in January 2004. She devotes a significant portion of her time to five outreach organizations she has founded to improve access to great music.

The UMS Violin Series is a part of the 128th Annual Choral Union Series and may be ordered as a separate package on the order form in the center of this brochure.

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Main Floor	\$650 / \$580 / \$520
Mezzanine	\$500 / \$400
Balcony	\$376 / \$274 / \$176 / \$100





Chamber Arts

Emerson String Quartet

FRIDAY, SEPTEMBER 29, 8 PM

Rackham Auditorium

PROGRAM

Beethoven String Quartet in A Major, Op. 18, No. 5 (1798-1800)
 Nielsen At the Bier of a Young Artist (1910)
 Ives String Quartet No. 2 (1907-13)
 Beethoven String Quartet in e minor, Op. 59, No. 2 (1805-06)

Supported by **Linda and Maurice Binkow**.

Florestan Trio

THURSDAY, OCTOBER 19, 8 PM

Rackham Auditorium

PROGRAM

Mozart Trio in G Major, K. 496 (1786)
 Saint-Saëns Trio No. 2 in e minor, Op. 92
 Shostakovich Trio No. 2 in e minor, Op. 67 (1944)

Cuarteto Latinoamericano Manuel Barrueco guitar

SUNDAY, NOVEMBER 19, 4 PM

Rackham Auditorium

PROGRAM

Guastavino Las Presencias, No. 6 ("Jermomita Linares") (1961)
 Daugherty Bay of Pigs (2005) (UMS Co-Commission)
 Revueltas Música de Feria (Quartet No. 4)
 Barrios La Catedral
 Chilean Dance (Cueca)
 Paraguayan Dance
 Sierra Tríptico
 Piazzolla Tango Sensations
 Milonga del Angel
 Muerte del Angel

Additional promotional support provided by **WEMU 89.1 FM**.

Takács Quartet

FRIDAY, JANUARY 12, 8 PM

Rackham Auditorium

PROGRAM

Brahms Quartet in a minor, Op. 51, No. 2 (1873)
 Mozart Quartet in d minor, K. 421 (1783)
 Beethoven Quartet No. 15 in a minor, Op. 132 (1825)

Sponsored by **EDWARD SUROVELL REALTORS**

Time for Three

SUNDAY, FEBRUARY 18, 4 PM

Rackham Auditorium

Additional promotional support provided by **WEMU 89.1 FM**.

Jerusalem String Quartet

SUNDAY, APRIL 15, 4 PM

Rackham Auditorium

PROGRAM

Haydn Quartet in f minor, Op. 20, No. 5 (1772)
 Barber Quartet for Strings, Op. 11 (1936)
 Tchaikovsky Quartet No. 1 in D Major, Op. 11 ("Accordian") (1865)

Additional promotional support provided by **Detroit Jewish News**.

Spotlight: Chamber Music Relationships

The 06/07 Chamber Arts Series is ultimately a microcosm of the entire season schedule. Its six concerts include performances by two ensembles who have virtually perennial appearances on the UMS series, the **Emerson String Quartet** and the **Takács Quartet**.

Like more than half of the artists on the UMS series during the past three years, two ensembles make their UMS debuts in the 06/07 season. **Time for Three**, a young string trio comprised of Curtis Institute graduates, mixes classical chamber music with less conventional fare, including bluegrass, jazz, and improvised music. The **Cuarteto Latinoamericano** is based in Mexico and widely considered the authority on the Latin American string quartet repertoire. This exciting group makes its UMS debut alongside guitarist Manuel Barrueco.

Two ensembles who first appeared in the second half of the 04/05 season were instantly re-engaged after their memorable debuts: the **Florestan Trio** and the **Jerusalem String Quartet**. Unlike Time for Three, the Florestan Trio performs standard string trio repertoire and is widely considered one of the heirs to the Beaux Arts Trio throne. The Jerusalem Quartet is comprised of four young musicians who began playing together in 1993 when they were still in their mid-teens. With more than a decade as an ensemble, they have matured into outstanding interpreters of the string quartet literature.

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 734.764.2538 \$230 / \$200 / \$150 / \$100

Dance

Martha Graham Dance Company

Janet Eilber artistic director

FRIDAY, OCTOBER 13, 8 PM

SATURDAY, OCTOBER 14, 8 PM

Power Center

Recognized as a seminal artistic force of the 20th century alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright, Martha Graham is now firmly ensconced in the pantheon of American legends. Her 181 works epitomize aesthetic daring and uninhibited grace, and many of them are rightly considered classics of American modern dance. The Martha Graham Dance Company explores and reveals Graham's theater through revivals and reconstructions of works she choreographed, alongside new works by artists whose theatrical aesthetic has a kinship to Graham's. The company performs two different programs.

Additional promotional support provided by **WRCJ 90.9 FM**, **WDET 101.9 FM**, and **Detroit Jewish News**.

Hubbard Street Dance Chicago

Jim Vincent artistic director

TUESDAY, FEBRUARY 6, 8 PM

Power Center

Jim Vincent leads this innovative and exciting American dance company that presents sophisticated work by both American and international choreographers. The company's unconventional repertory breaks down preconceptions about dance by juxtaposing pieces based on a variety of dance traditions and genres. The result? An engaging, seductive, human, and often edgy performance that inspires audiences to think — but also to have fun. More info: page 29.

Sponsored by   **Bank OF ANN ARBOR**

Stephen Petronio Company

Stephen Petronio artistic director

Music by **Rufus Wainwright**

FRIDAY, FEBRUARY 16, 8 PM

SATURDAY, FEBRUARY 17, 8 PM

Power Center

"The most appealing thing about Stephen Petronio's choreography has always been its raw New York energy...Petronio taps into the mania of the downtown New York scene." (*The Times*, London) New music, visual art, and fashion collide in Stephen Petronio's dances, producing powerfully modern landscapes for the senses. This UMS debut features the company in a major new dance, *BLOOM*, in collaboration with singer/songwriter Rufus Wainwright. In *BLOOM* and its predecessor *Bud Suite*, Petronio moves away from the organized chaos of reckless-looking movement and explores the openness and purity of youth, the bittersweet poignancy of transformation. More info: page 30.

PROGRAM

Bud Suite

BLOOM

Additional repertory TBA

Funded in part by the **National Dance Project of the New England Foundation for the Arts**.

Additional promotional support provided by **Detroit Jewish News**.

Bay Mo Dilo (Give Me Water)

Tamango's Urban Tap

WEDNESDAY, MARCH 14, 8 PM

Michigan Theater

Tamango says, "As a dancer, musician, and painter, I feel the best way to describe my work is to think of color and rhythms. My main focus is rhythm, not because I tap dance, but more because when I close my eyes in an empty room, I hear my heart beat." A master tap artist and major force in the downtown New York City scene, performing at underground joints and clubs for the past 15 years, Tamango incorporates a unique blend of jazz tap and Afro-Caribbean dance as his signature style. His revolutionary approach to tap transforms his dance into music with a sharpened sense of style and awe-inspiring fluidity. For this new production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, and France, in an exploration of the rhythms and culture of his Creole heritage. More info: page 30.

Funded in part by the **National Dance Project of the New England Foundation for the Arts**.

Additional promotional support provided by **WEMU 89.1 FM** and **Michigan Chronicle/Front Page**.

Trinity Irish Dance Company

Mark Howard artistic director

FRIDAY, APRIL 20, 8 PM

SATURDAY, APRIL 21, 8 PM

Power Center

Chicago's Trinity Irish Dance Company was the birthplace of progressive Irish dance in America. Trinity dancers range in age from 18 to 28, and their years of rigorous training are evident in every perfectly paced spin, leap, and click, making them a lethal powerhouse of speed and sound. Artistic director Mark Howard has taken the group outside of the framework of ethnicity, expanding the company's range and repertoire in imaginative new directions, always performed to live music.

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Supported in part by **Robert and Pearson Macek**.

Additional promotional support provided by **WEMU 89.1 FM**.

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Translinear Light**Alice Coltrane Quartet**

A Celebration of John Coltrane's 80th Birthday

Alice Coltrane Wurlitzer organ and piano**Ravi Coltrane** saxophones**Charlie Haden** bass**Roy Haynes** drums

SATURDAY, SEPTEMBER 23, 8 PM

Hill Auditorium

Merely mention the name John Coltrane, and you're likely to evoke a deeply emotional, often spiritual, response from even the most casual jazz fan. Wynton Marsalis's big band version of Coltrane's seminal recording, *A Love Supreme* (presented by UMS in January 2006), was the latest tribute to this legendary artist who was born on September 23, 1926, exactly 80 years before this concert. Jazz pianist and harpist Alice McLeod married John Coltrane in 1965, two years before the famous saxophonist's untimely death from liver cancer at age 40. Joined by son Ravi and a legendary rhythm section comprised of Charlie Haden and Roy Haynes, Detroit native Alice Coltrane makes her UMS debut in a rare public performance, celebrating John Coltrane's legacy on what would have been his 80th birthday.

Additional promotional support provided by [Michigan Chronicle/Front Page](#).**An Evening with Marian McPartland**With the **Bill Charlap Trio**

SATURDAY, OCTOBER 7, 8 PM

Hill Auditorium

Widely acknowledged as one of the world's most skilled practitioners and communicators of jazz piano, Marian McPartland has been a force on the jazz scene since the 1950s and has recorded more than 60 albums and CDs. The popular host of NPR's "Marian McPartland's Piano Jazz" since its inception in 1978, McPartland has graced the world's stages for the past 65 years with her refined piano style and subtle humor. At 88, she continues to be a trailblazer in an ever-changing industry. Bill Charlap, one of the premier interpreters of the Great American Songbook, opens the program with his trio, and closes it with piano duets alongside McPartland.

Co-Sponsored by **BORDERS**.Funded by the [NEA Jazz Masters on Tour](#) program.**Big 3 Palladium Orchestra**

THURSDAY, FEBRUARY 1, 8 PM

Hill Auditorium

In the 1950s, America fell in love with the Mambo, and the best place to hear this electrifying music was at the Palladium Ballroom in New York City. Sold-out crowds came to see the now-legendary musical battles that took place between the giants of the genre: Machito, Tito Rodriguez, and Tito Puente, otherwise known as "The Big 3." This musical era is re-created by the Big 3 Palladium Orchestra, led by sons of the maestros and comprised of many musicians from the original bands. More info: page 29.

Sponsored by **Pfizer**Additional promotional support provided by [Michigan Radio](#).**Dave Holland Octet and Big Band**

THURSDAY, FEBRUARY 22, 8 PM

Michigan Theater

Whether fronting a quintet, a big band, a trio, or an octet, bandleader and bassist extraordinaire Dave Holland covers the full spectrum of jazz. A musician to be reckoned with for more than three decades, Holland is one of jazz's most widely respected bass players and improvisers. He began his career in Miles Davis's groundbreaking fusion band of the late 1960s and has been at the forefront of improvised music ever since. While rhythmically complex and harmonically adventurous, Dave Holland's music never sounds daunting or difficult to grasp. This return appearance after his 2002 debut features both the Octet and the Big Band, which won the 2006 Grammy Award for Best Large Jazz Ensemble.

Wynton Marsalis and Lincoln Center Jazz Orchestra

THURSDAY, MARCH 15, 8 PM

Hill Auditorium

This 15-member ensemble is comprised of the finest jazz players on the scene today, and their vast repertory — ranging from rare historic compositions to newly commissioned works to new takes on old classics — makes them a veritable repository of jazz history. Trumpeter and composer Wynton Marsalis brings a unique and ultimately welcoming blend of personality and musical talent with him each and every time he walks onto a concert stage. It's this direct ability to communicate his music and ideas that makes this world-class musician so popular worldwide. More info: page 33.

Corporate Host **BORDERS**.Additional promotional support provided by [Michigan Chronicle/Front Page](#).**Pablo Ziegler Quintet for New Tango
Claudia Acuña vocalist**

FRIDAY, MARCH 30, 8 PM

Rackham Auditorium

This special concert features artists originally hailing from South America: Pablo Ziegler representing the tango tradition of Argentina, and Claudia Acuña representing the Latin jazz of Chile. The marriage between jazz and tango was virtually unheard of 30 years ago — until Pablo Ziegler burst onto the music scene, unifying the two genres and cultivating a sound that seamlessly combines sultry tango rhythms with the energetic spontaneity of jazz. Ziegler, an alumnus of Astor Piazzolla's New Tango Quintet, formed his own ensemble in 1990, blending classic tango rhythms with jazz improvisations, adding to the tango lexicon. Singer Claudia Acuña joins the ensemble, adding her passionate musical delivery to the mix. She creates a compelling fusion of Latin rhythms and jazz sensibilities with her sensuous alto.

Additional promotional support provided by [Metro Times](#).

Subscribe Today! www.ums.org 734.764.2538	Main Floor	\$374* / \$260 / \$230 / \$210
	Mezzanine	\$220 / \$190
	Balcony	\$150 / \$126 / \$90 / \$70

* VIP tickets are only available for Jazz Series subscribers. See Page 48.

UMS GLOBAL MUSIC AND DANCE SERIES

Mexico & the Americas

This season-long celebration begins an exploration of the diversity of The Americas. Mexican artists and ensembles receive a special focus, with additional concerts highlighting unique cultures and artistic expressions from across the varied landscape of Latin America, Brazil, Argentina, Chile, French Guiana, and the Caribbean.

Amalia Hernández' Ballet Folklórico de México [Mexico]

Amalia Hernández artistic director
THURSDAY, SEPTEMBER 21, 8 PM
Hill Auditorium

Mexico's national dance company returns to Ann Arbor for the first time since 1999 for a special Hill Auditorium performance. Founded in 1952 by dancer and choreographer Amalia Hernández, the company's work is based on the venerated folkloric and dance traditions of Mexico. Hill Auditorium was host to many folkloric dance companies before the Power Center was built, including the UMS debut of Ballet Folklórico de México in 1963. More info: page 21.

Sponsored by 

Media Partner **Metro Times**.

Manuel Barrueco guitar [Cuba] Cuarteto Latinoamericano [Mexico]

SUNDAY, NOVEMBER 19, 4 PM
Rackham Auditorium

An authoritative voice in Latin American classical music, the Cuarteto Latinoamericano performs both classical and contemporary works, specializing in composers from the Americas. The quartet is joined by guitarist Manuel Barrueco. More info: page 26.

PROGRAM
Works by Guastavino, Michael Daugherty, Revueltas, Barrios, Sierra, and Piazzolla

Media Partners **WGTE 91.3 FM, Observer & Eccentric Newspapers, and WEMU 89.1 FM.**

Big 3 Palladium Orchestra [Cuba, Caribbean, United States]

THURSDAY, FEBRUARY 1, 8 PM
Hill Auditorium

In the 1950s, America fell in love with the Mambo, and the best place to hear this electrifying music was at the Palladium Ballroom in New York City. Sold-out crowds came to see the now-legendary musical battles that took place between the giants of the genre: Machito, Tito Rodríguez, and Tito Puente, otherwise known as "The Big 3." This musical era is recreated by the Big 3 Palladium Orchestra, led by sons of the maestros and comprised of many musicians from the original bands. More info: page 29.

Sponsored by 

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, and Michigan Radio.**

Bay Mo Dilo (Give Me Water)

Tamango's Urban Tap

[French Guiana, Haiti, Guadeloupe, Jamaica]

WEDNESDAY, MARCH 14, 8 PM
Michigan Theater

A master tap artist and major force in the downtown New York City and world dance scene, Tamango incorporates a unique blend of jazz tap and Afro-Caribbean dance as his signature style. For this new production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, and France, in an exploration of the rhythms and culture of his Creole heritage. More info: page 30.

Funded in part by the **National Dance Project of the New England Foundation for the Arts.**

Media Partners **Metro Times, WEMU 89.1 FM, and Michigan Chronicle/Front Page.**

Gilberto Gil [Brazil]

FRIDAY, MARCH 16, 8 PM
Hill Auditorium

Along with Caetano Veloso, guitarist and singer/songwriter Gilberto Gil was a leader in the Tropicalia movement in Brazil in the late 1960s. With four decades of performing and over five million recordings sold, Gil is a pioneer of the world music movement and, as Brazil's Minister of Culture, continues to play a key role in modernizing Brazilian popular music and culture throughout the world. More info: page 33.

Sponsored by 

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, Metro Times, and Michigan Radio.**

Pablo Ziegler Quintet for New Tango [Argentina]

Claudia Acuña vocalist [Chile]

FRIDAY, MARCH 30, 8 PM
Rackham Auditorium

This double-bill features two artists originally from South America who create a compelling fusion of Latin rhythms and jazz sensibilities. Pablo Ziegler performed with Astor Piazzolla's New Tango Quintet before branching off to form his own group that blends tango rhythms with jazz improvisation. Claudia Acuña's honey-rich voice delivers innovative interpretations of American and Spanish language standards. More info: page 44.

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, and Metro Times.**

Los Folkloristas [Mexico]

SUNDAY, APRIL 22, 4 PM
Rackham Auditorium

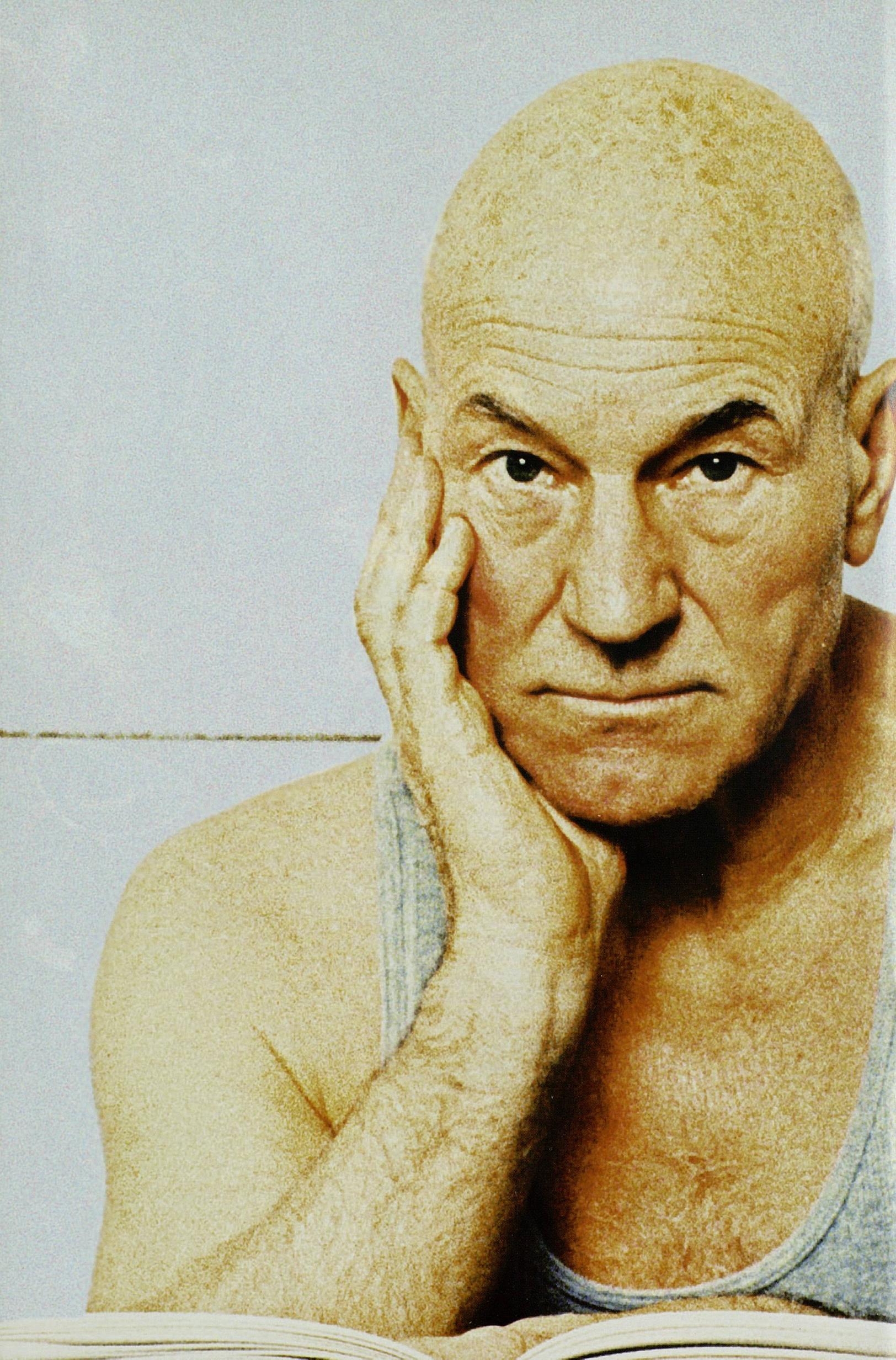
Perhaps you've heard music performed on guitars and violins, but your head may turn when the band brings out the dried butterfly cocoons, turtle shells, and the Yaqui water drum from its collection of more than 100 instruments. Founded to preserve and record the traditional music of Mexico and Latin America, Los Folkloristas has traveled extensively across Central and South America and their native Mexico, learning their music first-hand from village elders and regional musicians. More info: page 38.

Media Partners **WEMU 89.1 FM and Michigan Radio.**

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Main Floor	\$250 / \$230 / \$216
Mezzanine	\$216 / \$192
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Royal Shakespeare Company 2006

A Festival of Shakespeare's Classics

OCTOBER 24 – NOVEMBER 12, 2006

Power Center

Presented with major support from the
University of Michigan.

The Royal Shakespeare Company returns to Ann Arbor for three weeks in October and November 2006, with 21 public performances of *Antony and Cleopatra* directed by Gregory Doran, *Julius Caesar* directed by Sean Holmes, and *The Tempest* directed by Rupert Goold. The plays are part of the RSC's Complete Works Festival, which began in April 2006 in Stratford-upon-Avon. Ann Arbor is the only city in the United States to host these plays.

British actor Patrick Stewart, an honorary associate artist with the RSC and Captain Jean-Luc Picard of *Star Trek* fame, performs the leading roles of Antony in *Antony and Cleopatra* — with acclaimed British actress Harriet Walter as Cleopatra — and Prospero in *The Tempest*. As in past residencies, the plays will feature ensemble casting, with approximately 28 actors in the company.

A series of free educational activities for adults and children alike will provide context and background for the plays. Activities will take place throughout the fall and will include interviews, lectures, workshops, and behind-the-scenes events. A complete schedule of related residency activities will be available this summer.

Subscription tickets for the Royal Shakespeare Company residency have been on sale since February 2006. Series tickets (all three titles) may be purchased through this brochure. Subscribers to any UMS series may purchase tickets to individual RSC performances now; see section 3 of the order form.

Tickets to individual performances will go on sale Monday, August 21.

Antony and Cleopatra

With **Patrick Stewart** as **Antony** and **Harriet Walter** as **Cleopatra**

A tempestuous love affair struggles to survive as power politics and the demands of Ancient Rome and Egypt tear these two great leaders apart.

Antony and Cleopatra is sponsored by

DTE Energy



Julius Caesar

With **James Hayes** as **Julius Caesar**, **John Light** as **Brutus** and **Finbar Lynch** as **Cassius**

This gripping political thriller explores the complexities of power as Caesar's assassination sees a nation descend into civil violence and instability. One of Shakespeare's earliest Roman plays, *Julius Caesar* portrays the opposing dynamics of democracy and tyranny.

The Tempest

With **Patrick Stewart** as **Prospero**

Shakespeare's magical last play, his poignant farewell to the stage, has love, tragedy and comedy combined in equal measure as the usurped Prospero draws his enemies to his enchanted island to exact his revenge, yet ultimately finds peace and the ability to forgive.

The Tempest is sponsored by



Education and Community Outreach
Programs supported by

**DTE Energy
Foundation**



Official Airline of the
2006 RSC residency



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Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Many people enjoy attending the performing arts and like having UMS select the events on their series as a way of discovering new artists and programs.

Others like the creative act of purposefully selecting their own events to satisfy individual desires. Some subscribers select artists whose work they already know they enjoy; others select artists whom they don't know, as a way of discovering new talent. Many subscribers choose one event each month to guarantee that they will spend time with friends and family.

With the Monogram Series, you can program your own performing arts series, tailoring the events on our season to fit your lifestyle and personal preferences.

Choose at least five events from the pages that follow, and you can take 10% off the regular ticket prices — while getting access to the best seats in the house.

Now there's an offer you can't refuse.

Spotlight:

Kadim Al Sahir

SATURDAY, SEPTEMBER 9, 8 PM

Hill Auditorium

Iraqi superstar Kadim Al Sahir has become a true legend of Arabic music, a modern superstar with a strong foothold in tradition. He is heralded as the most popular and critically acclaimed artist in the Arab world, having sold over 20 million copies of his recordings.

His music is rich with the melodies, rhythms, and complex sonic textures of Arabic classical music, but at the same time, his compositions are strikingly contemporary, and his superb voice and good looks have helped to make him a pop icon throughout the Arabian Gulf, the Middle East and beyond. Kadim has built his phenomenal career in the face of two wars, an international embargo, and a condition of unprecedented isolation in his homeland.

Born in December 1961 in northern Iraq, Kadim Al Sahir took a keen interest in classical music as a boy. At age ten, he sold his bicycle to buy his first instrument, a guitar, but after a year of study on guitar, he switched to the oud. Classically trained in Baghdad's prestigious Music Academy, he began his career as a songwriter for other Iraqi artists before he carved out his own unique place in the world of Arab entertainment with his emotive singing style and fusion of classical Western music with Arabic folk music.

He personifies a side of Iraq not always shown in the general media — that a country most frequently associated with intransigence and war has also produced some of the world's greatest philosophers, poets, composers, musicians, and artists.

Presented in partnership with the **Middle Eastern Broadcasting Network**, the **Arab American National Museum**, and the **Arab American and Chaldean Council**.

Amalia Hernández' Ballet Folklórico de México

THURSDAY, SEPTEMBER 21, 8 PM

Hill Auditorium

SERIES: Global/Americas

Mexico's national dance company returns to Ann Arbor for the first time since 1999 for a special Hill Auditorium performance. Founded in 1952 by dancer and choreographer Amalia Hernández, Ballet Folklórico de México got its start as a small company that produced dances based on Mexican folkloric traditions for a television show. Hernández, whose work is based on the venerated folkloric and dance traditions of her country, said, "The folklore in Mexico is very rich. I use the classic ballet as the technique. Only the technique, but not the choreography. All the choreography is based on the style and the roots of Mexican folklore." Hill Auditorium was host to many folkloric dance companies before the Power Center was built, including the UMS debut of Ballet Folklórico de México in 1963.

Sponsored by 

Media Partner **Metro Times**.

Monogram

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Translinear Light

Alice Coltrane Quartet

A Celebration of John Coltrane's 80th Birthday

Alice Coltrane Wurlitzer organ and piano

Ravi Coltrane saxophones

Charlie Haden bass

Roy Haynes drums

SATURDAY, SEPTEMBER 23, 8 PM

Hill Auditorium

SERIES: Jazz

Merely mention the name John Coltrane, and you're likely to evoke a deeply emotional, often spiritual response from even the most casual jazz fan. Wynton Marsalis's big band version of Coltrane's seminal recording, *A Love Supreme* (presented by UMS in January 2006), was the latest tribute to this legendary artist who was born on September 23, 1926, exactly 80 years before this concert. Jazz pianist, harpist, and Detroit native Alice McLeod married John Coltrane in 1965, two years before the famous saxophonist's untimely death from liver cancer at age 40. *Translinear Light*, released in 2004, was Alice Coltrane's first recording in 26 years; she withdrew from active performing and recording in the late 1970s to open an ashram and devote herself primarily to spiritual pursuits. Joined by son Ravi and an outstanding rhythm section comprised of Charlie Haden and Roy Haynes, Alice Coltrane makes her UMS debut in a rare public performance celebrating John Coltrane's legacy on what would have been his 80th birthday.

Media Partners **WEMU 89.1 FM**, **Michigan Chronicle/Front Page**, and **WDET 101.9 FM**.

An Evening with Marian McPartland

With the **Bill Charlap Trio**

SATURDAY, OCTOBER 7, 8 PM

Hill Auditorium

SERIES: Jazz, Piano

Widely acknowledged as one of the world's most skilled practitioners of jazz piano, Marian McPartland has been a force on the jazz scene since the 1950s and has recorded more than 60 albums and CDs. The popular host of NPR's "Marian McPartland's Piano Jazz" since its inception in 1978, McPartland has graced the world's stages for the past 65 years with her refined piano style and subtle humor. At 88, she continues to be a trailblazer in an ever-changing industry. Bill Charlap, one of the premier interpreters of the Great American Songbook, opens the program with his trio, and closes it with piano duets alongside McPartland.

Co-Sponsored by **BORDERS**.



Funded by the **NEA Jazz Masters on Tour** program.

Media Partners **WEMU 89.1 FM** and **WDET 101.9 FM**.

Martha Graham Dance Company

Janet Eilber artistic director

FRIDAY, OCTOBER 13, 8 PM

SATURDAY, OCTOBER 14, 8 PM

Power Center

SERIES: Dance

Recognized as a seminal artistic force of the 20th century alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright, Martha Graham is now firmly ensconced in the pantheon of American legends. Her 181 works epitomize aesthetic daring and uninhibited grace, and many of them are rightly considered classics of American modern dance. The Martha Graham Dance Company explores and reveals Graham's theater through revivals and reconstructions of works she choreographed, alongside new works by artists whose theatrical aesthetic has a kinship to Graham's. Two different programs.

Media Partners **Metro Times**, **WRCJ 90.9 FM**, **WDET 101.9 FM**, and **Detroit Jewish News**.

Florestan Trio

THURSDAY, OCTOBER 19, 8 PM

Rackham Auditorium

SERIES: Chamber Arts

The UMS debut of this British string trio was one of the most memorable concerts of the 04/05 season for those in attendance, and an immediate return was booked. Perhaps no one has said it better than the music critic for *The Scotsman*, of their Edinburgh International Festival performance: "Just when I was beginning to feel culturally immune, along came the Florestan Trio with a performance...that completely blew me away. This was not just a performance of greatness, but one that took the music to another level altogether."

PROGRAM

Mozart	Trio in G Major, K. 496 (1786)
Saint-Saëns	Trio No. 2 in e minor, Op. 92
Shostakovich	Trio No. 2 in e minor, Op. 67 (1944)

Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.





Monogram

Choose At Least Five Events from Pages 20–39 and Save 10%!

Shostakovich Centennial Festival Concert No. 3 Kirov Orchestra of the Mariinsky Theatre

Valery Gergiev conductor

FRIDAY, OCTOBER 20, 8 PM

Hill Auditorium

SERIES: Choral Union

The first concert of a three-concert weekend devoted to Shostakovich's symphonies features the Kirov Orchestra presenting the composer's 11th and 6th symphonies, as part of a Shostakovich Centennial Festival that is only being repeated at Lincoln Center in New York. Conductor Valery Gergiev, who called this cycle "one of the big projects of my life" in a *New York Times* interview in March, conducts. The 11th symphony, which has never been performed at a UMS concert before, was penned as a commemoration of the 1905 revolution against the autocratic rule of Tsar Nicholas II, when a peaceful protest outside of the Winter Palace turned into a massacre in which hundreds died when Russian troops opened fire. More info: page 7.

ALL-SHOSTAKOVICH PROGRAM

Symphony No. 11 in g minor, Op. 103 ("The Year 1905") (1957)

Symphony No. 6 in b minor, Op. 54 (1939)

Sponsored by 

Funded in part by the **Wallace Endowment Fund**.

Media Partners **WGTE 91.3 FM**, **Observer & Eccentric Newspapers**, and **Michigan Radio**.

Trio Mediæval

THURSDAY, NOVEMBER 16, 8 PM

St. Francis of Assisi Catholic Church

"Singing doesn't get more unnervingly beautiful," wrote the *San Francisco Chronicle*. "To hear the group's note-perfect counterpoint — as pristine and inviting as clean, white linens — is to be astonished at what the human voice is capable of." Founded in Oslo in 1997, Trio Mediæval was founded to sing music from before 1500, but discovered that there were many parallels between the Mediæval sound and the "mystical minimalist" sound of the 21st century. Now the brilliant young Scandinavian sopranos specialize in a diverse repertoire that features polyphonic music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs. The Ann Arbor performance includes William Brooks' *Six Mediæval Lyrics*, composed for the trio in 2004.

Media Partner **WRCJ 90.9 FM**.

Jonathan Biss piano

SATURDAY, NOVEMBER 18, 8 PM

Hill Auditorium

SERIES: Choral Union, Piano

The *Los Angeles Times* has called him "a serious, accomplished artist who puts the composer before the player." Now 25 years old, Jonathan Biss has already proven himself as an exceptional musician with a flourishing international reputation built from orchestral, chamber music, and recital performances. Noted for his intriguing programs, artistic maturity, and versatility, he performs a diverse repertoire ranging from Mozart to newly commissioned works. An enthusiastic chamber musician who made his debut at seven prestigious international festivals in the summer of 2004, Biss represents the third generation of classical musicians in his family. His grandmother, Raya Garbousova, was one of the first well-known female cellists (Samuel Barber composed his Cello Concerto for her), and his parents are both professors at the Indiana University School of Music. The late Isaac Stern heard him when he was 16 and essentially launched his professional career. Biss, who won the 2002 Gilmore Young Artist Award the same year that he made his New York Philharmonic debut, is philosophical about the role of music in his life: "Music deals in the realm of the unknown and the mysterious," he says. "It heals the soul. Music can make me feel more strongly than almost anything else in life."

PROGRAM

Mozart Sonata in F Major, K. 533 (1788)

Schoenberg Six Little Pieces, Op. 19 (1911)

Beethoven Sonata No. 15 in D Major, Op. 28 ("Pastorale") (1801)

Schumann Fantasy in C, Op. 17 (1836)

Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Cuarteto Latinoamericano Manuel Barrueco guitar

SUNDAY, NOVEMBER 19, 4 PM

Rackham Auditorium

SERIES: Chamber Arts, Global/Americas

An authoritative voice in the Latin American string quartet repertoire, the Cuarteto Latinoamericano performs both classical and contemporary works, specializing in composers from the Americas. This string quartet from Mexico is now in residence at Carnegie Mellon University. The quartet is joined by guitarist Manuel Barrueco, who performs some works for solo guitar, as well as compositions for guitar plus string quartet. The program also features the area premiere of a UMS Co-Commission by U-M composer Michael Daugherty.

PROGRAM

Guastavino	Las Presencias, No. 6 ("Jermomita Linares") (1961)
Daugherty	Bay of Pigs (2005) (UMS Co-Commission)
Revueitas Barrios	Música de Feria (Quartet No. 4)
	La Catedral
	Chilean Dance (Cueca)
	Paraguayan Dance
Sierra	Triptico
Piazzolla	Tango Sensations
	Milonga del Angel
	Muerte del Angel

Media Partners **WGTE 91.3 FM**, **Observer & Eccentric Newspapers**, and **WEMU 89.1 FM**.

Handel's Messiah

UMS Choral Union

Ann Arbor Symphony Orchestra

Jerry Blackstone conductor

SATURDAY, DECEMBER 2, 8 PM

SUNDAY, DECEMBER 3, 2 PM

Hill Auditorium

The Grammy Award-winning UMS Choral Union (2006 Best Choral Performance for William Bolcom's *Songs of Innocence and of Experience*) launches the holiday season with its signature work, Handel's glorious oratorio, *Messiah*. An Ann Arbor tradition in the beautiful surroundings of Hill Auditorium, these performances are ultimately the heart of UMS, connecting audiences with the talented people on stage, but also with the friends and family they attend with each year.

Supported by the **Carl and Isabelle Brauer Fund**.

Media Partner **Michigan Radio**.

Spotlight:

A Music-Theatre Work in One Act

Silver River

Music by **Bright Sheng**

Libretto by **David Henry Hwang**

FRIDAY, JANUARY 12, 8 PM

SATURDAY, JANUARY 13, 8 PM

Power Center

MacArthur "Genius" Grant winner Bright Sheng and Tony Award-winning playwright David Henry Hwang created *Silver River* in 1997 as a masterful integration of Western and Chinese cultures. This music-theatre work unites Western opera, drama, and dance with Chinese opera and virtuosic solo playing of the Chinese lute (pipa) into an entertaining telling of a 4,000-year-old Chinese folktale about the creation of day and night. Today, this tale is familiar in many Asian countries as a symbolic story of perfect love struggling to survive in an imperfect world.

According to this ancient Chinese legend about the Milky Way, the Silver River illuminated both heaven and earth in constant light, and connected the realms together such that earthly and celestial creatures regularly mingled.

However, the Jade Emperor, Lord of Heaven, dreams of terrible chaos that engulfs heaven and earth, plunging both worlds into darkness. The Jade Emperor's nightmare is realized when a mortal Cowherd, and the immortal Goddess-Weaver, who spins the stars of heaven, fall in love. When love preoccupies the Goddess-Weaver so much that she neglects her duties and the skies begin to darken, the Jade Emperor morphs the Silver River into a barrier separating heaven and earth. The lovers' grief is so great that chaos reigns until the Jade Emperor decrees that the lovers may meet once each year on the banks of the Silver River.

Bright Sheng is renowned for his lyrical and elegant melodies that synthesize Western symphonic techniques with inspirations from traditional Chinese folk music. A U-M composition faculty member since 1995, he moved to the United States 25 years ago and now enjoys a busy international career, with works commissioned from such major institutions as the New York Philharmonic, the Boston Symphony, and the Santa Fe Opera.

David Henry Hwang won numerous awards for his masterpiece, *M. Butterfly*. The son of immigrant Chinese American parents, he has written many plays about the role of Asian Americans in the modern world.

Silver River was the highlight of the 2000 Spoleto Festival, the 2002 Lincoln Center Festival, and the 2002 Theater Works Singapore. It now receives a new production at the University of Michigan as a special collaboration by UMS, University Productions, and the Office of the Provost.

"Sheng has fashioned a music theater fable of great charm and imagination...With a sweet simplicity, [*Silver River*] creates magic before our eyes." (*Chicago Tribune*)

Presented in partnership with **University Productions** and the **U-M Office of the Provost**.

128th UMS SEASON

2006 | 2007

Order Form

Mailing Address

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

Have Questions? We're Happy to Help!

Call the UMS Ticket Office at 734-764-2538

Outside the 734 area code and within Michigan, call toll-free 800-221-1229

Mailing Information

UMS Account Number (if known, can be found on the mail panel of this brochure above your name)

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Order Form Tips to Help UMS Subscribers

We've worked hard to make ordering tickets to the many events in the 06/07 season as easy as possible, but with literally thousands of possible combinations, we realize that it can be difficult. With that in mind, please consider these tips that will help you make your decisions for the 06/07 season, whether you are new to UMS or have been subscribing for years:

1. Look through the entire brochure and make a list of the events you are interested in seeing.
2. If you generally like events that are thematically linked (e.g., jazz, chamber music, Royal Shakespeare Company), you will probably be most interested in the fixed packages listed in Section 1 of the order form (for RSC subscriptions, please see Section 3). Anyone who purchases a fixed package or RSC series may purchase any number of Monogram Series events now and still receive priority seating over single ticket buyers.
3. If you prefer a variety of events, you will probably be most interested in the Monogram Series in Section 2. When you purchase at least 5 events, you may take 10% off the total price and still receive priority seating over single ticket buyers. You may purchase a different number of tickets to each event, so feel free to invite friends to join you for any or all of the performances in your series!
4. When you purchase a fixed package OR a Monogram Series, you may also purchase tickets to any individual Royal Shakespeare Company performances and to any Choral Union or Chamber Arts events now (see Section 3 and Section 4 of the order form). These tickets may be purchased for yourself or for your friends and family. Most of these performances are typically not included on the Monogram Series, so you can guarantee your seats for these concerts and plan your entire season of UMS events at once!
5. PLEASE BE SURE TO FILL OUT ALL SIX PAGES OF THE ORDER FORM BEFORE YOU SEND IT IN. You may also call the Ticket Office for assistance if you have questions about which package makes the most sense for you. Don't forget to include your pre-paid parking passes to avoid hassles on the night of the performance, and to make your tax-deductible contribution to UMS.

Last Name

First Name

Address

City

State

Zip

Day Phone

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Evening Phone

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E-Mail Address (for up-to-date info on parking, start times, intermissions, program changes, etc.)

Payment Information

I want to take advantage of installment billing (credit card orders totaling \$300 or more only). Please bill my credit card in three equal installments the day the order is received in the UMS Ticket Office, the first week of July, and the first week of August. Installment billing requests must be received by Friday, June 23.

My Payment is by Check, payable to UMS Visa MasterCard
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Account Number Do not include hyphens, dashes or spaces

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Signature of cardholder

My payment is by U-M Payroll Deduction (order must be received by Friday, June 2). Please bill me in four installments, once monthly in June, July, August, and September.
NOTE: Payroll Deduction requests must be mailed, faxed, or dropped off at the Michigan League Ticket Office. Payroll Deduction requests will not be accepted by phone.

U-M Employee ID Number

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Signature Authorizing Deduction

Checklist

Please double check that you have completed the following before you mail in your order. Have you:

- Included daytime and evening phone numbers and e-mail addresses (to be used in case of concert cancellation or ticketing problem)?
- Signed and enclosed your check, or signed the credit card line in "Payment Information"?
- If you have ordered the Dance or Family Series, have you circled your preferred performance(s) on the order form for events with more than one performance?
- Filled out and included the entire order form (all six sides)?

> Please continue

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128th UMS SEASON

2006 | 2007 Order Form

Have Questions? We're Happy to Help! Call the UMS Ticket Office at **734-764-2538**
 Outside the 734 area code and within Michigan, call toll-free 800-221-1229

How to Order Tickets

Phone

With Visa, MasterCard, Discover, or American Express

734-764-2538

Outside the 734 area code and within Michigan, call toll-free 800-221-1229.

Internet

www.ums.org

In Person

Please visit the Ticket Office on the north end of the Michigan League building (911 North University Avenue). The Ticket Office also sells tickets for all U-M School of Music productions and the Ann Arbor Summer Festival.

Mail

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

Hours

10 am to 5 pm Monday-Friday
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 Extended hours resume after Labor Day.

Please note: There is an \$8 subscription processing fee for all subscription orders.

Don't Miss These Important Dates!

- Mon May 15** Priority Period Begins for Renewing Subscribers and UMS Donors
- Mon May 22** Subscription Packages Available to General Public
- Fri June 2** Deadline for U-M Payroll Deduction
Priority Deadline for Renewing Subscribers and Donors
- Fri June 23** Deadline for Installment Billing and Free Parking Options
- Mon Aug 14** Donor Single Ticket Day (for donors of at least \$250)
- Fri Aug 18** Internet Sales Begin
Last Day to Order Monogram Series
- Mon Aug 21** Single Ticket Day
- Fri Sep 22** Last Day to Order All Other UMS Series

Subscription requests are filled in the order in which they are received. Order early to guarantee the best seats before tickets go on sale to the general public.

UMS Donors are given seating priority for upgrades and new series when orders are received by Friday, June 2.

Reminder: Tickets will be mailed in mid-August.

PLEASE NOTE: Please consult the venue seating maps on pages 48-49 of this brochure as you make your selection. Seating sections are the same as last season.

1. Fixed Series Packages For Royal Shakespeare Company packages please see Section 3 of this order form.

Series (# of concerts)	No. of Packages	VIP	Main Floor			Mezzanine		Balcony				Total
			Gold Circle	A	B	A	B	B	C	D	E	
Choral Union Series (10)	_____		650	580	520	500	400	376	274	176	100	_____
Global Series (7)	_____		250	230	216	216	192	156	136	100	84	_____
Jazz Series (6)	_____	374	260	230	210	220	190	150	126	90	70	_____
Piano Series (3)	_____		n/a	150	120	120	108	95	75	54	30	_____
Violin Series (3)	_____		n/a	162	150	142	120	104	84	60	30	_____

Series (# of concerts)	No. of Packages	Gold Circle Main	Gold Circle Balc	A	B	C	D	E	Total
Chamber Arts Series (6)	_____	*	*	230	200	150	100	*	_____
Dance Series (5)	_____	190	170	170	150	120	90	70	_____

Please circle preferred performance:

Martha Graham	Fri 10/13 at 8	Sat 10/14 at 8
Stephen Petronio	Fri 2/16 at 8	Sat 2/17 at 8
Trinity Irish Dance	Fri 4/20 at 8	Sat 4/21 at 8

Family Series (3)	_____	48 adults	_____
	_____	24 children	_____

Please circle preferred performance:

Dan Zanes	Sat 11/18 at 11am	Sat 11/18 at 3pm
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1. Fixed Series Package Sub-Total \$ _____

PLEASE NOTE: Please consult the venue seating maps on pages 48-49 of this brochure as you make your selection. Seating sections are the same as last season.

2. Monogram Series

Choose 5 or more events from this listing, and take 10% off! Subscribers to any of the Fixed Series Packages listed in Sections 1 or 3 of the Order Form may order any number of individual Monogram events now — but to receive the 10% discount, you must purchase at least 5 different events from this section of the order form.

Where an asterisk (*) is marked, seats are not available in this price section for venue listed.

			No. of Tickets	A Mezz /								TOTAL	
				Gold MF	MF A	MF B	Gold Balc	B Mezz	B Balc	C	D		E
SEPT	Kadim Al Sahir	Sat 9/9, 8pm, H	_____	100	80	70	75	60	50	40	25	10	_____
	Ballet Folklorico	Thu 9/21, 8pm, H	_____	44	36	30	34	30	24	20	16	10	_____
	Alice Coltrane	Sat 9/23, 8pm, H	_____	52	46	40	42	34	30	24	18	10	_____
OCT	Marian McPartland	Sat 10/7, 8pm, H	_____	54	46	40	42	38	30	24	18	10	_____
	Martha Graham	Fri 10/13, 8pm, P	_____	48	44	*	44	*	38	32	26	20	_____
	Martha Graham	Sat 10/14, 8pm, P	_____	48	44	*	44	*	38	32	26	20	_____
	Florestan Trio	Thu 10/19, 8pm, R	_____	*	38	34	*	*	*	24	18	*	_____
	Kirov Orch/Shost	Fri 10/20, 8pm, H	_____	n/a	68	60	60	50	44	36	20	10	_____
NOV	Trio Mediæval	Thu 11/16, 8pm, SF	_____	40 reserved seating 30 general admission								_____	
	Jonathan Biss	Sat 11/18, 8pm, H	_____	n/a	44	38	38	32	30	26	18	10	_____
	Barrueco/Cuarteto	Sun 11/19, 4pm, R	_____	*	40	36	*	*	*	28	20	*	_____
DEC	Messiah	Sat 12/2, 8pm, H	_____	30	26	22	26	22	18	14	12	10	_____
	Messiah	Sun 12/3, 2pm, H	_____	30	26	22	26	22	18	14	12	10	_____
JAN	Silver River	Fri 1/12, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Silver River	Sat 1/13, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Sekou Sundiata	Sat 1/20, 8pm, P	_____	34	30	*	30	*	26	22	18	14	_____
	The Chieftains	Sun 1/21, 4pm, H	_____	48	42	36	40	34	24	22	16	10	_____
FEB	Big 3 Palladium	Thu 2/1, 8pm, H	_____	48	42	36	40	34	28	22	18	10	_____
	Hubbard Street	Tue 2/6, 8pm, P	_____	48	44	*	44	*	38	32	26	20	_____
	Stephen Petronio	Fri 2/16, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Stephen Petronio	Sat 2/17, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Time for Three	Sun 2/18, 4pm, R	_____	*	38	34	*	*	*	24	18	*	_____
	Dave Holland	Thu 2/22, 8pm, MT	_____	44	38	*	44	*	32	26	18	*	_____
MAR	Tamango/Urban Tap	Wed 3/14, 8pm, MT	_____	36	34	*	32	*	26	22	18	*	_____
	Marsalis/LCJO	Thu 3/15, 8pm, H	_____	52	46	40	42	38	30	24	18	10	_____
	Gilberto Gil	Fri 3/16, 8pm, H	_____	44	38	30	36	30	24	20	16	10	_____
	Orch Radio France	Tue 3/20, 8pm, H	_____	n/a	68	60	60	50	44	36	20	10	_____
	Rahim AlHaj	Fri 3/23, 8pm, R	_____	*	32	28	*	*	*	20	16	*	_____
	Canadian Brass	Sat 3/24, 8pm, H	_____	48	42	36	40	34	24	22	16	10	_____
	Ziegler/Acuña	Fri 3/30, 8pm, R	_____	*	40	36	*	*	*	26	20	*	_____
	Klezmer Madness	Sat 3/31, 8pm, R	_____	*	42	36	*	*	*	28	22	*	_____
APR	Measha/Bolcom	Thu 4/12, 8pm, H	_____	n/a	44	38	38	32	30	26	18	10	_____
	Williams/Etheridge	Fri 4/13, 8pm, R	_____	*	44	38	*	*	*	28	22	*	_____
	Netherlands Bach	Thu 4/19, 8pm, SF	_____	45 reserved seating 35 general admission								_____	
	Trinity Irish Dance	Fri 4/20, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Trinity Irish Dance	Sat 4/21, 8pm, P	_____	40	38	*	38	*	34	28	22	18	_____
	Los Folkloristas	Sun 4/22, 4pm, R	_____	*	36	30	*	*	*	22	16	*	_____

Monogram Series Sub-Total \$ _____

Less 10% for 5 or more events \$ _____

2. Monogram Series Total (please do not round your total) \$ _____

3. Royal Shakespeare Company

Please Note: Subscription tickets for the Royal Shakespeare Company have been on sale since February 2006. Series tickets (all three titles) may be purchased now. If you have purchased a Fixed Package or Monogram Series, you may purchase tickets to individual RSC performances now. Price sections with no prices are currently sold out (as of April 15, 2006). Please call to verify section availability.

	No. of Tickets	Gold MF	Gold Balc	MF A	Balc B	MF/Balc C	MF D	Balc E	Obstructed	Total
Antony and Cleopatra										
Tue Oct 24, 7:30pm	_____									_____
Wed Oct 25, 7:30pm	_____								25	_____
Sat Oct 28, 7:30pm	_____								25	_____
Sat Nov 4, 7:30pm	_____								25	_____
Wed, Nov 8, 7:30pm	_____							35	25	_____
Thu, Nov 9, 1:30pm	_____		65		60				25	_____
Sat, Nov 11, 7:30pm	_____								25	_____
Julius Caesar										
Fri Oct 27, 7:30 pm	_____				65		35	35	25	_____
Sat Oct 28, 1:30pm	_____				60				25	_____
Sun Oct 29, 1:30pm	_____				65	45				_____
Fri Nov 3, 7:30pm	_____								25	_____
Sat Nov 4, 1:30pm	_____		75		65			35	25	_____
Thu Nov 9, 7:30pm	_____								25	_____
Sat Nov 11, 1:30pm	_____		75		65			35	25	_____
The Tempest										
Wed Nov 1, 7:30pm	_____				65			35	25	_____
Thu Nov 2, 1:30pm	_____		65		60				25	_____
Thu Nov 2, 7:30pm	_____									_____
Sun Nov 5, 1:30pm	_____								25	_____
Tue Nov 7, 7:30pm	_____							35	25	_____
Fri Nov 10, 7:30pm	_____								25	_____
Sun Nov 12, 1:30pm	_____								25	_____

3. Royal Shakespeare Company Sub-Total \$ _____

4. Choral Union/Chamber Arts Events

SUBSCRIBER BENEFIT! Subscribers to any series may order tickets to all Choral Union and Chamber Arts events now. Seating priority will be given to UMS Donors. We're sorry, we are unable to offer discounts to these concerts unless they are purchased as part of an entire Choral Union or Chamber Arts Series, or as part of a Monogram Series where applicable (concerts also listed on Monogram are referenced with an asterisk).

	No. of Tickets	Gold MF	MF A	MF B	A Mezz /			C	D	E	TOTAL
		Gold Balc			Gold Balc	B Mezz	B Balc				
Emerson Quartet	Fri 9/29, 8pm, R	*	44	36	*	*	*	28	20	*	_____
Florestan Trio*	Thu 10/19, 8pm, R	*	38	34	*	*	*	24	18	*	_____
Kirov/Shostakovich 3*	Fri 10/20, 8pm, H	75	68	60	60	50	44	36	20	10	_____
Kirov/Shostakovich 4	Sat 10/21, 8pm, H	75	68	60	60	50	44	36	20	10	_____
Kirov/Shostakovich 5	Sun 10/22, 4pm, H	75	68	60	60	50	44	36	20	10	_____
Jonathan Biss*	Sat 11/18, 8pm, H	50	44	38	38	32	30	26	18	10	_____
Barrueco/Cuarteto*	Sun 11/19, 4pm, R	*	40	36	*	*	*	28	20	*	_____
London Phil/Chang	Thu 11/30, 8pm, H	75	68	60	60	50	44	36	20	10	_____
Takacs Quartet	Fri 1/12, 8pm, R	*	44	36	*	*	*	28	20	*	_____
Joshua Bell	Sat 2/3, 8pm, H	56	50	44	46	40	34	28	22	10	_____
Time for Three*	Sun 2/18, 4pm, R	*	38	34	*	*	*	24	18	*	_____
Midori	Sun 3/11, 4pm, H	56	50	44	46	40	34	28	22	10	_____
Murray Perahia	Sat 3/17, 8pm, H	70	65	50	56	46	40	32	24	10	_____
Orch Radio France*	Tue 3/20, 8pm, H	75	68	60	60	50	44	36	20	10	_____
Measha/Bolcom*	Thu 4/12, 8pm, H	50	44	38	38	32	30	26	18	10	_____
Jerusalem Quartet	Sun 4/15, 4pm, R	*	40	36	*	*	*	28	20	*	_____

4. Choral Union/Chamber Arts Events Sub-Total \$ _____

5. Parking

Pre-Paid Event Parking Passes may be purchased in advance for \$5 each for the Thayer and Fletcher Street parking structures, just a short walk from most concert venues in Ann Arbor. Vouchers may be redeemed for parking beginning two hours before the event and expire at the end of the 06/07 season. Each parking pass is good for one use only. Please Note: Due to major structural repairs, the Fletcher Street parking structure will not be available until October 2006.

Pre-Paid Parking Passes _____ @ \$5

Parking Sub-Total \$ _____

- SUBSCRIBER BENEFIT: I subscribed to eight or more events and would like free parking in the Fletcher Street (Power Center) structure on UMS concert nights. Please send a special voucher with my tickets.

6. Important Seating Info – Read This!

If the seat section you selected is not available for any event that you have purchased, would you prefer (please check all that apply):

- Change my seats to the next highest price section
- Change my seats to the next lowest price section
- If available, move me to a different performance of the same event and keep the same price section (note any exceptions below)
- Call me at the daytime number listed on page 1 of this order form
- E-mail me at the address listed on page 1 of this order form

PLEASE NOTE: If you do not check a box, you will automatically be moved to the next lowest price section, and the cost difference will be put into a UMS Credit to be utilized at any time during the 06/07 season or refunded upon request. A UMS Credit receipt will be printed with your tickets and mailed in August. If the venue that you have selected has several levels (e.g., main floor and balcony), UMS will keep your seats on the level that you requested and move you to the next lowest price section, unless you indicate otherwise here:

Disability-Related Seating Needs or Special Seating Requests

Support UMS

Don't Forget! Ticket revenues cover only 47% of our costs. Please help UMS maintain its standard of excellence with your tax-deductible donation. See page 45 for details.

GIVING LEVELS

Presenter's Circle		Friends	
Soloist	\$25,000	Benefactor	\$500
Maestro	\$10,000	Associate	\$250
Virtuoso	\$7,500	Advocate	\$100
Concertmaster	\$5,000		
Producer	\$3,500		
Leader	\$2,500		
Principal	\$1,000		

If you are a donor, please print your name(s) as you would like it to appear in the program book listing, or check here to remain anonymous. Program book space limits listings to donors of \$250 or more.

Totals

1. Fixed Package Sub-Total	
2. Monogram Events Sub-Total	
3. Royal Shakespeare Company Sub-Total	
4. Choral Union/Chamber Arts Events Sub-Total	
5. Parking Sub-Total	
6. Postage/Handling	\$8.00
7. Total 1-6	
8. Gift Amount	
9. Grand Total (Lines 7 + 8)	

Did you double-check your order? Please review the checklist on the mailing/payment page to be sure that you haven't forgotten anything.

Notes from the Ticket Office

Seating Priority

Donors

Donors of \$2,500 or more receive the highest priority seating based on level of giving for fixed and monogram packages. Donations may be made at time of purchase and included with your ticket order. **Ticket orders must be received by Friday, June 2 to be eligible for seating priority.** Within each subscription category listed below, annual donors of \$500 or more receive special consideration for seating.

Fixed Series

Renewing and fixed series subscribers (for packages listed on pages 6-19 and 40-43 of this brochure) receive priority before Monogram Series subscribers and individual event purchasers. Subscriptions will be filled by series, in the order received.

Monogram Series

Monogram subscribers (those who choose at least five events from pages 20-39 of this brochure) will receive priority before individual event purchasers. Subscriptions will be filled in the order received and must be received by Friday, August 18.

A Note About Royal Shakespeare Company Seating

Seating will be assigned for RSC orders according to the date the order was received by the Ticket Office. Donors and subscribers received priority on-sale dates before tickets went on sale to the general public in February 2006.

Please Note

Please Make Sure We Have Your E-mail Address on File!

UMS regularly sends updated concert-related parking and late seating information via e-mail a couple of days before the event. Please be sure that the Ticket Office has your correct e-mail address on file as most of these announcements will happen via e-mail.

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. *The UMS Ticket Office will accept subscription ticket exchanges after subscription tickets are mailed.*

Ticket Donations/Unused Tickets

Unused tickets may be donated to UMS for a tax-deductible contribution up to 15 minutes prior to the performance. Unused tickets that are returned after the performance are not eligible for UMS Credit or for a tax-deductible contribution.

Refunds

Due to the nature of the performing arts, programs are subject to change. Refunds are given only in the case of event cancellation or date change. Handling fees are not refundable.

Access for Persons with Disabilities

All UMS venues are accessible for persons with disabilities. Call 734-764-2538 for more information.





Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Spotlight: *the 51st (dream) state*

Sekou Sundiata

SATURDAY, JANUARY 20, 8 PM

Power Center

Sekou Sundiata, who appeared at UMS as both a solo theater performer and as front man for his band in 2003, returns with his new work, *the 51st (dream) state*. This candid, yet lyrical, contemplation of America's national identity and its guiding mythologies is both hopeful and questioning. The work features next-generation jazz musicians and vocalists with new music composed by Ani DiFranco, Graham Haynes, and others.

Sundiata says, "Living in the aftermath of 9/11, I feel an urgent and renewed engagement with what it means to be an American. But that engagement is a troubling one because of a longstanding estrangement between American civic ideals and American civic practice. This project is my response to this reality. I take it as a civic responsibility to think about these things out loud, in the ritualized forum of theater and public dialogue."

The work, which grew in part out of his 2003 Ann Arbor residency and through sustained relationships with members of the U-M community and Detroit-based partners, unites art and civic dialogue through songs, poems, monologues, and video. *The 51st (dream) state* explores how America defines itself in a new era characterized by unprecedented global influence and power, and what it means to be both a citizen and an individual in a deeply complex, hyper-kinetic society.

Co-presented with the **U-M Office of Academic Multicultural Initiatives**.

Media Partners **Michigan Chronicle/Front Page** and **WEMU 89.1 FM**.

The Chieftains

SUNDAY, JANUARY 21, 4 PM

Hill Auditorium

This Hill Auditorium performance features one of the hottest acts in the folk world today. With a career that spans 44 years and 42 albums (and counting!), the Chieftains are the most enduring and influential creative force in establishing the international appeal of Celtic music. Known for their collaborations with a wide range of musicians — including Van Morrison, James Galway, The Rolling Stones, Sting, Los Lobos, and a variety of country music stars — the Chieftains have received six Grammy Awards and 18 nominations. They return for their fourth UMS appearance and the first in five years.

Co-Sponsored by **KeyBank** **McDonald**
Financial Group

Additional support provided by **Borders**.

Media Partners **WEMU 89.1 FM**, **WRCJ 90.9 FM**, **WDET 101.9 FM**, and **Metro Times**.

Big 3 Palladium Orchestra

THURSDAY, FEBRUARY 1, 8 PM

Hill Auditorium

SERIES: Jazz, Global/Americas

In the 1950s, America fell in love with the Mambo, and the best place to hear this electrifying music was at the Palladium Ballroom in New York City. Sold-out crowds came to see the now-legendary musical battles that took place between the giants of the genre: Machito, Tito Puente, and Tito Rodriguez, otherwise known as "The Big 3." This musical era is recreated by the Big 3 Palladium Orchestra, led by sons of the maestros and comprised of many musicians from the original bands. Mario Grillo, Machito's son and the impetus behind the Big 3 Palladium Orchestra, says, "I tell people, when you come and see this band, you better wear an asbestos jacket, because we're gonna burn you. I ain't playin' around. It's fire on top of fire on top of fire."

Sponsored by **Pfizer**

Media Partners **WEMU 89.1 FM**, **WDET 101.9 FM**, and **Michigan Radio**.

Hubbard Street Dance Chicago

Jim Vincent artistic director

TUESDAY, FEBRUARY 6, 8 PM

Power Center

SERIES: Dance

Jim Vincent, who worked closely with Jiri Kylián at the revered Nederlands Dans Theater, leads this innovative and exciting American dance company that presents sophisticated work by both American and international choreographers with an energy that literally jumps off the stage and into the audience. The company's unconventional and innovative repertory by choreographers such as Kylián, Nacho Duato, Lar Lubovitch, and William Forsythe breaks down preconceptions about dance by juxtaposing pieces based on a variety of dance traditions and genres. The result? An engaging, seductive, human, and often edgy performance that inspires audiences to think — but also to have fun.

Sponsored by **Pfizer** **Bank of ANN ARBOR**

Media Partner **Metro Times**.

Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Stephen Petronio Company

Stephen Petronio artistic director

Music by **Rufus Wainwright**

FRIDAY, FEBRUARY 16, 8 PM

SATURDAY, FEBRUARY 17, 8 PM

Power Center

SERIES: Dance

"The most appealing thing about Stephen Petronio's choreography has always been its raw New York energy...Petronio taps into the mania of the downtown New York scene." (*The Times*, London)
New music, visual art, and fashion collide in Stephen Petronio's dances, producing powerfully modern landscapes for the senses. This UMS debut features the company in a major new dance, *BLOOM*, in collaboration with performer and songwriter Rufus Wainwright. In *BLOOM* and its predecessor *Bud Suite*, Petronio moves away from the organized chaos of reckless-looking movement and explores the openness and purity of youth, the bittersweet poignancy of transformation. "Sensuality, risk, and uneasiness unite at levels of speed and density that render the performers heroes in a ricocheting world." (*The Village Voice*)

PROGRAM

Bud Suite

BLOOM

Additional Repertory TBA

Funded in part by the **National Dance Project of the New England Foundation for the Arts**.

Media Partners **Metro Times** and **Detroit Jewish News**.

Time for Three

SUNDAY, FEBRUARY 18, 4 PM

Rackham Auditorium

SERIES: Chamber Arts

Founded in 2001 by three Curtis Institute of Music students intent on exploring repertoire that stretches far beyond the limits of convention, Time for Three first attracted attention during a lightning-induced power outage in Philadelphia that temporarily snagged a scheduled orchestra concert. The trio, comprised of two violins and doublebass, gave an impromptu jam session that dazzled audiences with its eclectic mix of bluegrass, Hungarian gypsy, jazz, country-western fiddling, classical, and improvisatory music. Since then, the group has appeared in venues as diverse as its music, guest soloing with the Philadelphia Orchestra and opening for k.d. lang. Simon Rattle, the chief conductor and artistic director of the Berlin Philharmonic said of the group, "Time for Three are conveyors of an infectious joy that I find both touching and moving...they show how all types of American music can develop, when life and passion are breathed into it. Simply put, they're a knockout."

Media Partners **WGTE 91.3 FM**, **Observer & Eccentric Newspapers**, and **WEMU 89.1 FM**.

Dave Holland Octet and Big Band

THURSDAY, FEBRUARY 22, 8 PM

Michigan Theater

SERIES: Jazz

Whether fronting a quintet, a big band, a trio, or an octet, Dave Holland is a bandleader and bassist extraordinaire who covers the full spectrum of jazz. A musician to be reckoned with for more than three decades, Holland is one of the most widely respected bass players and improvisers in jazz. He began his career in Miles Davis's trailblazing fusion band of the late 1960s and has been at the forefront of improvised music ever since. While rhythmically complex and harmonically adventurous, Dave Holland's music never sounds daunting or difficult to grasp. This return appearance after his 2002 debut features both the Octet and the Big Band, which won the 2006 Grammy for Best Large Jazz Ensemble.

Media Partners **WEMU 89.1 FM** and **WDET 101.9 FM**.

Spotlight: Bay Mo Dilo (Give Me Water)

Tamango's Urban Tap

WEDNESDAY, MARCH 14, 8 PM

Michigan Theater

SERIES: Dance, Global/Americas

Tamango says, "As a dancer, musician, and painter, I feel the best way to describe my work is to think of color and rhythms. My main focus is rhythm, not because I tap dance, but more because when I close my eyes in an empty room, I hear my heart beat." A master tap artist and major force in the downtown New York City scene, performing at underground joints and clubs for the past 15 years, Tamango has shared the stage with such dance legends as Gregory Hines, Jimmy Slyde, Buster Brown, and Savion Glover. He incorporates a unique blend of jazz tap and Afro-Caribbean dance as his signature style, and his revolutionary approach to tap transforms the dance into music with a sharpened sense of style and awe-inspiring fluidity. For this new production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, and France, in an exploration of the rhythms and culture of his Creole heritage. Through rhythm, Tamango reaches deep into the mythology throughout this territory, creating an environment where stories are both sheltered and shared.

Funded in part by the **National Dance Project of the New England Foundation for the Arts**.

Media Partners **Metro Times**, **WEMU 89.1 FM**, and **Michigan Chronicle/FrontPage**.





Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Wynton Marsalis and Lincoln Center Jazz Orchestra

THURSDAY, MARCH 15, 8 PM

Hill Auditorium

SERIES: Jazz

Since the Lincoln Center Jazz Orchestra made its UMS debut in 1994, the ensemble has performed in Hill Auditorium nine times, and each performance ignites a sense of incredulity for what this group delivers. The 15-member ensemble is comprised of the finest jazz players on the scene today, and their vast repertory — ranging from rare historic compositions to newly commissioned works to new takes on old classics — makes them a veritable repository of jazz history. Wynton Marsalis brings a unique and ultimately welcoming blend of personality and musical talent with him each and every time he walks onto a concert stage. It's this direct ability to communicate his music and ideas that make him so popular worldwide.

Corporate Host **BORDERS.**

Media Partners **WEMU 89.1 FM, WDET 101.9 FM,** and **Michigan Chronicle/Front Page.**

Spotlight:

Gilberto Gil

FRIDAY, MARCH 16, 8 PM

Hill Auditorium

SERIES: Global/Americas

Along with Caetano Veloso, guitarist and singer/songwriter Gilberto Gil was a leader in the Tropicalia movement in Brazil in the late 1960s, a response to the military regime's censorship of songs and lyrics — and its persecution of musicians who were critical of it. Tropicalismo blended native Brazilian folk music such as bossa nova and samba with rock influences, creating what is now commonly referred to as "world music." This musical fusion was so revolutionary that it frightened the country's military dictatorship into arresting him and placing Gil (along with Veloso) in solitary confinement.

Exiled to England, he spent three years working with groups like Pink Floyd, Yes, and Rod Stewart's band before returning to Brazil in 1972. Over the years, his political and environmental activism gained prominence alongside his musical career and reached new heights when he was appointed Brazil's Minister of Culture in 2002.

With four decades of performing and over five million recordings sold, Gil is a pioneer of the world music movement and continues to play a key role in modernizing Brazilian popular music and culture throughout the world.

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, Michigan Radio,** and **Metro Times.**

Orchestre Philharmonique de Radio France

Myung-Whun Chung conductor

TUESDAY, MARCH 20, 8 PM

Hill Auditorium

SERIES: Choral Union

Symphonie fantastique was written by the 27-year-old Hector Berlioz just three years after Beethoven's death. The work relates through music a man's hallucination of a torrid love affair that ends in his execution for the lover's murder. Last performed under UMS auspices in 1988 by the Vienna Symphony, the symphony evokes a wide range of emotions and was inspired by Thomas de Quincy's 1822 autobiographical work, *Confessions of an English Opium-Eater*. Perhaps no orchestra is better suited to present this all-French program than the Orchestre Philharmonique de Radio France, which made its UMS debut in Detroit's Orchestra Hall in November 2002 during the Hill Auditorium renovation. Their astonishing performance of Messiaen's "Turangalila" Symphony, also under the direction of their Korean-born music director Myung-Whun Chung, drew rapturous comments from those in attendance. Chung, who distinguished himself as music director of the Opéra Bastille in Paris, comes from a musical family and is a widely celebrated pianist as well as conductor.

ALL-FRENCH PROGRAM

Ravel Ma mère l'oye (complete ballet music) (1911)

Berlioz Symphonie fantastique, H. 48 (1830)

Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers.**

Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Rahim AlHaj oud Souhail Kaspar percussion

FRIDAY, MARCH 23, 8 PM
Rackham Auditorium

Born in Iraq, Rahim AlHaj studied under the renowned Munir Bashir, considered by many to be the greatest oud player ever. In 1991, after the first Gulf War, he was forced to leave Iraq due to his political activism against the Saddam Hussein regime. After a time in Jordan and Syria, he moved to the U.S. as a political refugee in 2000 and has resided in Albuquerque ever since. He delicately combines traditional Iraqi *maqams* (scales and chords) with contemporary styling and influences in compositions about the experience of exile from his homeland and of new beginnings in his adopted country. In May, he releases a new traditional Iraqi music CD on the Smithsonian Folkways label with Lebanese percussionist Souhail Kaspar, a true virtuoso whose ability to improvise and embellish the rhythmic patterns of Arabic music have led to collaborations with Sting, the Kronos Quartet, and such Arabic superstars as Fairuz and Kadim Al Sahir.

Media Partner **WEMU 89.1 FM**.

Canadian Brass

High Society: The Jazz Masterworks of Luther Henderson

SATURDAY, MARCH 24, 8 PM
Hill Auditorium

They bound onstage in their trademark tuxedos and tennis shoes, launching into a program that encompasses everything from Bach and Wagner to Sousa and Ellington, with classic virtuosity and high-spirited entertainment served up with lively dialogue and theatrical effects. The world's most famous brass quintet returns to Hill Auditorium for a special tribute to the composer and arranger Luther Henderson, whose work has graced the bandstand, the Broadway stage, the silver screen, and the recording studio. Henderson, who grew up in Kansas City and died in 2003 (shortly after being named an NEA Jazz Master), worked closely as an arranger with Duke Ellington, Lena Horne, Nancy Wilson, Eartha Kitt, and Carmen McRae. He scored the theatrical celebrations of the work of historic jazzmen Fats Waller and Jelly Roll Morton and enjoyed a 20-year relationship with the Canadian Brass, arranging more than 100 tunes for the group.

Media Partners **WRCJ 90.9 FM** and **Michigan Radio**.

Pablo Ziegler Quintet for New Tango Claudia Acuña vocalist

FRIDAY, MARCH 30, 8 PM
Rackham Auditorium

SERIES: **Jazz, Global/Americas**

This special concert features two artists originally from South America: Pablo Ziegler representing the tango tradition of Argentina, and Claudia Acuña representing the Latin jazz of Chile. The marriage between jazz and tango was virtually unheard of 30 years ago — until Pablo Ziegler burst onto the music scene, unifying the two genres and cultivating a sound that seamlessly combined sultry tango rhythms with the energetic spontaneity of jazz. In 1978, Ziegler was invited to join Astor Piazzolla's New Tango Quintet. In 1990, he formed his own ensemble, blending classic tango rhythms with jazz improvisations. The program also features a bold new spark in the worldwide jazz community, the Chilean singer Claudia Acuña. She counts Abbey Lincoln, Chick Corea, and Dianne Reeves among her mentors and creates a compelling fusion of Latin rhythms and jazz sensibilities with her sensuous alto.

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, and Metro Times**.

Spotlight: Global Programming

The 06/07 UMS season includes artists literally representing the world of music, dance, and theater. This year, UMS enters the third year of a four-year cycle of global programming that has featured Arab World Music (the 04/05 season), Africa (05/06) and now Mexico and the Americas (see pages 16-17 for complete details). While the main thrust of this year's global programming initiative is focused on Mexico and the Americas, we're pleased to present other artists whose styles are rooted in a non-Western cultural tradition.

Two Iraqi artists — superstar **Kadim Al Sahir** and oud player **Rahim AlHaj** — are featured on the UMS season. Kadim Al Sahir is the most popular and critically acclaimed artist in the Arab world (see page 21). Rahim Alhaj left his native country after the first Gulf War because of his political activism against the Saddam Hussein regime. Now a resident of New Mexico, he deftly combines traditional Iraqi music with contemporary styling and influences, with compositions about the experience of exile from his homeland and of new beginnings.

U-M faculty member Bright Sheng's one-act music-theater work, **Silver River**, is based on a 4,000-year-old Chinese folk legend (see page 26 for more information). This masterful integration of Western and Chinese cultures features traditional Western flute as well as the Chinese pipa, and a traditional opera singer alongside a singer in the distinctive Chinese Peking Opera style.

Shortly before this brochure went to press, tours by two African artists were canceled for the 06/07 season. While UMS was unable to replace these performances on short notice, we will be making every effort to add performances by African artists to the 06/07 season as part of our commitment to presenting artists from this part of the world.





Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

David Krakauer's Klezmer Madness

SATURDAY, MARCH 31, 8 PM

Rackham Auditorium

Internationally acclaimed clarinetist David Krakauer is a natural storyteller who has long dazzled the public with his ability to shift—and meld—musical gears. Known for his mastery of myriad styles including classical chamber music, Eastern European klezmer music, the avant-garde, rock, and jazz, Krakauer lies way beyond “cross-over.” He exudes an emotionally raw yet genial presence onstage, baring a tireless spirit, humor, and generosity. As one of the foremost musicians of the vital new wave of klezmer, Krakauer preserves tradition but also moves the artform forward with a spirit of innovation that is inspired by jazz, rock, classical, and funk. Krakauer says, “It is an incredibly interesting time to be playing klezmer music— with a rise in Jewish consciousness, with the tremendous excitement of the ‘world beat’ phenomenon, and simply with the joyous ‘danceability’ of the music...For me personally, it is important to do two things in playing klezmer. One is to preserve the Jewishness...But the second is to keep klezmer out of the museum— to write new klezmer pieces and to improve on older forms in a way that is informed by the world around me today...When I write a new tune, it has to be danceable, yet full of quirky and weird aspects— in short, Klezmer Madness!”

Media Partner **Detroit Jewish News.**

Measha Brueggergosman soprano

William Bolcom piano

THURSDAY, APRIL 12, 8 PM

Hill Auditorium

SERIES: Choral Union

Canadian soprano Measha Brueggergosman returns for her fourth UMS appearance. She was part of the Hill Auditorium re-opening celebration in January 2004, when she performed an aria by Jules Massenet as scheduled and then stepped in for an ailing colleague, singing several of William Bolcom's cabaret songs with the composer at the piano. Style and substance united to make it one of the more memorable debuts in recent UMS history. A few months later, she returned to sing on the Grammy Award-winning live recording of William Bolcom's *Songs of Innocence and of Experience*. In November 2004, she made her UMS recital debut in the Mendelssohn Theatre. This Hill Auditorium recital will include cabaret songs by William Bolcom (with the composer at the piano once again) and songs inspired by cabaret.

Sponsored by **CFI Group**
Claes Fornell International

Media Partners **WGTE 91.3 FM, Observer & Eccentric Newspapers,**
and **Michigan Chronicle/Front Page.**

Together and Solo

John Williams and John Etheridge guitars

FRIDAY, APRIL 13, 8 PM

Rackham Auditorium

John Williams and John Etheridge are two guitarists who have been at the top of the six-string world for more than 25 years. Their program features solo sets from each artist and together includes original compositions from both artists, music from Africa, and works by the U.S. guitarist and composer Benjamin Verdery. Williams's 2001 recording featured adaptations of African music from Senegal, Cameroon, Zaire, South Africa, Madagascar, and Cape Verde, and his recent solo CD focuses on music from Venezuela. John Etheridge has provoked the highest praise imaginable from his peers: Pat Metheny called him “one of the best guitarists in the world,” and Sting said, “I never wanted to be a star, just a highly respected musician like John Etheridge.” This joint appearance promises an exciting evening of solos and duets from two masters of the instrument.

Spotlight: U-M Composers

The 06/07 season highlights three prominent members of the University of Michigan School of Music's composition department: William Bolcom, Michael Daugherty, and Bright Sheng.

William Bolcom is the featured composer and pianist in a recital by soprano Measha Brueggergosman in April 2007. Brueggergosman, who performed at the Hill Auditorium Re-Opening Gala, will be recording all of Bolcom's cabaret songs for the first time, and they join forces for this recital that features Bolcom's cabaret songs along with other songs inspired by cabaret.

Guitarist Manuel Barrueco and the Cuarteto Latinoamericano perform the area première of **Michael Daugherty's** work, *Bay of Pigs*. The work was commissioned by Music Accord, a commissioning consortium of 10 distinctive presenting and producing organizations. UMS was a founding member of Music Accord and has commissioned or co-commissioned 46 new works since 1990, including compositions by all three of the U-M faculty members whose work is featured this season.

Silver River, **Bright Sheng's** music-theater work based on a 4,000-year-old Chinese folk tale, receives a new production at the Power Center in January. See page 26 for more details.

Monogram

Choose At Least Five Events from Pages 20-39 and Save 10%!

Bach's *Mass in b minor* Netherlands Bach Society

Jos van Veldhoven artistic director

THURSDAY, APRIL 19, 8 PM

St. Francis of Assisi Catholic Church

Since its first performance of Bach's *St. Matthew Passion* in 1922, the Netherlands Bach Society has become one of the most admired performers of Bach's music today. All musicians who work with the ensemble are specialists in the authentic performance practices of 17th- and 18th-century repertoire. Led by early music specialist Jos van Veldhoven, the Netherlands Bach Society makes its UMS debut with a performance of Bach's *Mass in b minor*, one of the composer's most magnificent works.

Media Partner **WRCJ 90.9 FM**.

Spotlight:

Bach's *Mass in b minor*

Bach's *Mass in b minor* is inarguably one of the composer's two great works for chorus and orchestra, the other being the *St. Matthew Passion*. It contains some of the composer's most revered and loved contrapuntal choral writing coupled with vocal solos that are equally sublime. The work has been likened to the Sistine Chapel, for both its monumentalism and its great beauty.

One of the most interesting things about Bach's *Mass in b minor* is that it wasn't originally composed as a unified whole. Over a period of two decades, Bach composed the individual movements separately and later assembled them as a complete Mass. Many feel that this compendium work was intended to demonstrate Bach's mastery of choral writing rather than as to be utilized for liturgical purposes. The choral writing in the *Mass in b minor* is overwhelmingly contrapuntal, making it extremely difficult to perform. Parts of the work date to 1724, but the compilation was completed shortly before Bach's death in 1750, and it is believed that he never heard the work performed in its entirety.

Notwithstanding its position as a major pillar of the canon of classical music, Bach's *Mass in b minor* has rarely been performed in UMS's 128 years. Excerpts from the great work were performed in three consecutive May Festivals in the 1920s, but the first complete performance didn't occur until the 1953 May Festival, when the UMS Choral Union and the Philadelphia Orchestra presented it. It took over 40 years before it was performed again on a UMS series, this time by the UMS Choral Union and the Toledo Symphony in March 1996.

Trinity Irish Dance Company

Mark Howard artistic director

FRIDAY, APRIL 20, 8 PM

SATURDAY, APRIL 21, 8 PM

Power Center

SERIES: Dance

Chicago's Trinity Irish Dance Company was the birthplace of progressive Irish dance in America. Trinity dancers range in age from 18 to 28, and their years of rigorous training are evident in every perfectly paced spin, leap, and click, making them a lethal powerhouse of speed and sound. Artistic director Mark Howard has taken the group outside of the framework of ethnicity, expanding the company's range and repertoire in imaginative, new directions, always performed to live music.

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Supported in part by **Robert and Pearson Macek**.

Media Partners **Metro Times** and **WEMU 89.1 FM**.

Los Folkloristas

SUNDAY, APRIL 22, 4 PM

Rackham Auditorium

SERIES: Global/Americas

Perhaps you've heard music performed on guitars and violins, but your head may turn when the band brings out the dried butterfly cocoons, turtle shells, and the Yaqui water drum. Founded in Mexico City in 1966, Los Folkloristas performs the music of Latin America with innovation, expertise, and spirit. "The only predictable thing about one of their performances," says *The Christian Science Monitor*, "is that something peculiarly true and beautiful will surface during the evening." Founded in 1966 to preserve and record the traditional music of Mexico and Latin America, Los Folkloristas has more than 100 instruments in their collection. The seven-member ensemble has traveled extensively across Central and South America and their native Mexico, learning their music first-hand from village elders and regional musicians.

Media Partners **WEMU 89.1 FM** and **Michigan Radio**.





Piano SERIES

An Evening with Marian McPartland

With the **Bill Charlap Trio**
SATURDAY, OCTOBER 7, 8 PM
Hill Auditorium

Widely acknowledged as one of the world's most skilled practitioners of jazz piano, Marian McPartland has been a force on the jazz scene since the 1950s and has recorded more than 60 albums and CDs. The popular host of NPR's "Marian McPartland's Piano Jazz" since its inception in 1978, McPartland has graced the world's stages for the past 65 years with her refined piano style and subtle humor. At 88, she continues to be a trailblazer in an ever-changing industry. Bill Charlap, one of the premier interpreters of the Great American Songbook, opens the program with his trio, and closes it with piano duets alongside McPartland.

Co-Sponsored by **BORDERS.**  **CONCORD MUSIC GROUP**

Funded by the **NEA Jazz Masters on Tour** program.

Media Partners **WEMU 89.1 FM** and **WDET 101.9 FM**.

Jonathan Biss

SATURDAY, NOVEMBER 18, 8 PM
Hill Auditorium

Now 25 years old, Jonathan Biss has already proved himself an accomplished and exceptional musician with a flourishing international reputation built from orchestral, chamber music, and recital performances. He represents the third generation of classical musicians in his family. His grandmother, Raya Garbousova, was one of the first well-known female cellists (Samuel Barber composed his Cello Concerto for her), and his parents are both professors at the Indiana University School of Music. The late Isaac Stern heard him when he was 16 and essentially launched his professional career. Biss is philosophical about the role of music in his life: "Music deals in the realm of the unknown and the mysterious," he says. "It heals the soul. Music can make me feel more strongly than almost anything else in life." More info: page 25.

PROGRAM

Mozart	Sonata in F Major, K. 533 (1788)
Schoenberg	Six Little Pieces, Op. 19 (1911)
Beethoven	Sonata No. 15 in D Major, Op. 28 ("Pastorale") (1801)
Schumann	Fantasy in C, Op. 17 (1836)

Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

Murray Perahia

SATURDAY, MARCH 17, 8 PM
Hill Auditorium

Murray Perahia first appeared in recital at UMS in Rackham Auditorium in October 1977, as a 30-year-old pianist on the Debut Series. One of the most cherished pianists of our time, he has returned to UMS nine times since. This Hill Auditorium recital marks his first UMS appearance since March 2001, when he appeared with the Academy of St. Martin-in-the-Fields as both conductor and pianist. His discography of around 50 titles includes Grammy Award-winning recordings of Chopin's complete etudes and Bach's English Suites, as well as a four-disc set released in 1998 that commemorated 25 years of recordings issued under the Sony Classical label. Born in New York, Perahia has collaborated with such major artists as Rudolf Serkin and Pablo Casals, and his deep-rooted friendship with Vladimir Horowitz proved an abiding inspiration. He is regarded as one of the finest pianists on record today, treasured for his rare musical sensitivity.

Supported in part by **Ann and Clayton Wilhite**.

Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

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Main Floor	\$150 / \$120
Mezzanine	\$120 / \$108
Balcony	\$95 / \$75 / \$54 / \$30

Family

You want to create lasting memories for your children. You want to introduce them to something new, but also to see the world in a new way yourself, through their unfiltered eyes. You want to create bonding experiences for your family.

Introduce the arts to your children — and your children to the arts. UMS's three-event family series features one-hour performances by signature companies on our season. Your children will thank you now for the immediate experience — and many years into the future for creating and nurturing a love of the live performing arts.

Martha Graham Dance Company

Janet Eilber artistic director

SATURDAY, OCTOBER 14, 1 PM

Power Center

This performance promises to show the staggering scope and beauty of Martha Graham's body of work, from the power and simplicity of her group works and early solos to the acclaimed classics. Graham is widely considered the mother of American modern dance; she is recognized as one of the major artists of the 20th century, alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright. Her company, which was founded 80 years ago, exposes the depths of human emotion through movement.

Dan Zanes & Friends

SATURDAY, NOVEMBER 18, 11 AM & 3 PM

Rackham Auditorium

Former lead singer and songwriter for the Del Fuegos, Dan Zanes is on a mission to make kids' music cool. With several critically-acclaimed children's recordings, Zanes performs with a spirited group of musicians. Zanes strives for a sound that "has the raw spontaneity of early rock-and-roll, the handmade traditions of American folk, and the breezy soulfulness of certain West Indian music." Following one of his self-proclaimed "dance parties," the *Boston Herald* raved, "It was one of those rare children's concerts where the grownups clearly had as much fun as their toddlers." UMS brings Zanes back for a return appearance after his sold-out 2005 concert!

Trinity Irish Dance Company

SATURDAY, APRIL 21, 1 PM

Power Center

Trinity Irish Dance Company dazzles audiences with the hard-driving percussive power, lightning-fast agility, aerial grace, and awe-inspiring precision of its dancers. It is a dance legacy that is rooted in tradition, yet forward-looking. Trinity dancers range in age from 18 to 28, and most have spent years training at the prestigious Trinity Academy of Irish Dance. Trinity is everything you'd expect, and like nothing you'd imagine.

Sponsored by 

Spotlight: Classical Kids Club

Presented by
ProQuest
COMPANY

The Classical Kids Club was begun last year by UMS to give parents the opportunity to introduce their children to world-renowned classical music artists. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1-12 and their parents to purchase tickets to all classical music concerts at significantly discounted prices.

NEW THIS YEAR! The Classical Kids Club expands to the Chamber Arts Series. All events on the Choral Union and Chamber Arts Series will be offered as Classical Kids Club concerts. See pages 6-11 for a complete listing.

Membership is Free. Simply sign up through the UMS website at www.ums.org. Click on the "Join the UMS Email Club" link and check the box for Classical Kids Club to receive reminders about upcoming CKC performances.

New Prices! When accompanied by a child in grades 1-12, an adult may purchase discounted tickets as well. Ninety minutes prior to any Choral Union Series or Chamber Arts Series performance, parents can purchase up to two children's tickets for \$10 each with the purchase of an adult ticket for \$20. Seating is subject to availability. UMS will reserve a limited number of Classical Kids Club tickets for each eligible performance — even those that sell out. Parents are encouraged to call the Ticket Office at 734-764-2538 with any questions the week or day of the performance.

Great Prizes. After kids attend four different events, they'll receive a UMS Classical Kids Club t-shirt.

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www.ums.org
\$48 Adults / \$24 Children



Education

UMS's Education and Audience Development Program supports over 100 activities focusing on K-12 students, teachers, teens, University students, families, adults, and cultural and ethnic communities every season.

Youth Program

UMS has one of the largest K-12 education initiatives in the State of Michigan and is dedicated to making world-class performance opportunities and professional development activities available to K-12 students and educators.

Serving over 25,000 schoolchildren and educators in southeastern Michigan each year, the UMS Youth Program gives many students their first opportunities to experience the live performing arts.

With public school cultural educational opportunities getting cut at an extraordinary rate, UMS continues to take a leadership role in advocating for the support of transformative arts education programs for our community.

The UMS Youth Education Program is overseen by a 35-member Teacher Advisory Committee, and enhanced by official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District, as well as UMS's affiliation with the Kennedy Center Arts in Education Program. The UMS Youth Education Program was awarded "Best Practice" status in 2004 by the Dana Foundation and ArtServe Michigan.



Students arrive for a youth performance at the Power Center. The 06/07 Youth Performance Series is sponsored by the Esperance Family Foundation.



Students from Detroit participate in a "performance exchange" with the Children of Uganda at the Catherine C. Blackwell Academy in March 2006.

Adult & Community Engagement

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by today's leading African and African-American performers.

UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual community needs. Though based in Ann Arbor, UMS Audience Development programs reach out to the entire southeastern Michigan region.

Education and audience development are central to UMS's mission and core values, and we are committed to sustaining these important efforts for generations to come.

Education events will be posted at www.ums.org throughout the season. To become more involved in the UMS Education Program, please call 734-615-0122 or e-mail umsed@umich.edu.



The artistic directors of South Africa's Handspring Puppet Company and Mali's Sogolon Puppet Company discuss their collaboration on the production of *Tall Horse* in October 2005.

Donor Benefits

UMS provides donors priority for the most desirable seat locations when your ticket order is received within the priority subscription period. For priority seating, your order must be received by the Ticket Office by Friday, June 2.

An annual donation of \$2,500 or more assures priority for your choice of seats for all performances. Special consideration will be given to annual donors of at least \$500.

To assure that you continue to have priority for your preferred seats in all of our venues, join the UMS family of donors and include a tax-deductible donation with your ticket order.

In addition to seating privileges, UMS donors enjoy:

- ▶ Discounted tickets to select performances
- ▶ Discounts at area restaurants and shops
- ▶ Acknowledgment in UMS program books and other donor listings
- ▶ Advance notice of performances and advance purchasing privileges
- ▶ Invitations to special events

Matching Gifts

Do you work for a company that matches charitable contributions? You may be able to double the impact of your gift to UMS and increase your donor level and benefits at the same time. Ask your employer for a matching gift form, which you can complete and include with your contribution.

Your Opportunity to Invest in UMS

UMS has launched its first campaign as part of *The Michigan Difference*. As a donor to UMS, your gift counts toward the University of Michigan campaign. And as a donor to the University campaign, you may designate a gift to UMS or make a planned gift that benefits both you and UMS. For further information about the campaign, or how to invest in UMS, please call the UMS Development Office at 734-764-8489.

UMS is counting on your donation to help present this exciting season. Ticket revenues are projected to cover just 47% of our program costs. Your generosity makes a vital difference in UMS's ability to bring the world's most engaging music, dance, and theater to Ann Arbor.

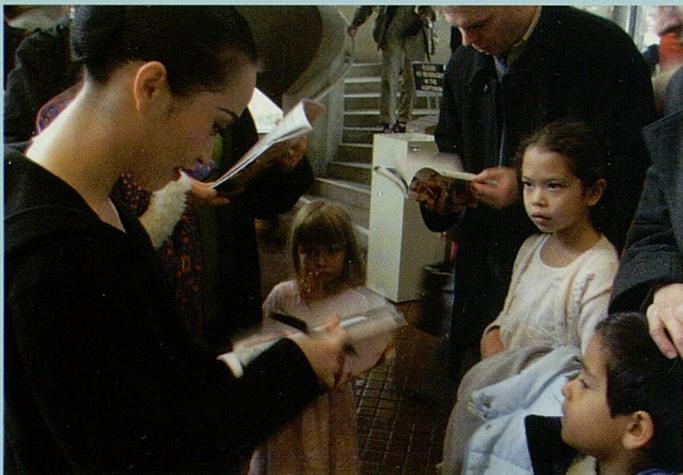
Prelude Dinners

Learn more about our presentations by attending Prelude Dinners before select Choral Union concerts and other performances. The dinners are held in convenient locations so you can park early, dine with friends, and learn from guest speakers who share their expertise about the artists, composers, and topics related to the programs. A complete listing of the 06/07 Prelude Dinners will be mailed with your tickets in August, or call the Development Office at 734-764-8489 for more information and to make reservations.

About UMS



James Galway was a huge hit with both the concert audience and with a group of 125 flutists, mostly young people, who participated in the Flutewise Class on the Hill Auditorium stage in March 2005.



UMS Family Performances often provide opportunities to interact with the artists. When the José Limón Dance Company performed in January 2006, children danced with the company dancers as part of the "Chance to Dance" event. This event was part of Ann Arbor Family Days, a weekend of family-focused arts-based activities that UMS started in conjunction with other area cultural institutions.



Carter Brey, principal cellist with the New York Philharmonic, works with a student during a masterclass at the U-M School of Music in February 2005.

The University Musical Society enters its 128th season in September 2006. One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season.

UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While audience members see what UMS puts on the stages in Ann Arbor, they may not always be aware of the things happening behind the scenes, the activities that help to make UMS a distinctive presenter within the Ann Arbor community, but also within the field of performing arts institutions.

Did you know that:

- ▶ **UMS has commissioned 46 new works, new productions, or reconstructions since 1990**, demonstrating a commitment to supporting creative artists and advancing art forms. Commissioned artists include Bill T. Jones, Tan Dun, Laurie Anderson, Osvaldo Golijov, Sekou Sundiata, Elliott Carter, Wynton Marsalis, Martha Clarke, Ping Chong, Rennie Harris, and U-M composers William Bolcom, Michael Daugherty, and Bright Sheng.
- ▶ **UMS has worked in partnership with 54 University of Michigan academic units and nearly 150 faculty members** during the past three years, in addition to countless community-based partners.



Students at the U-M Department of Dance work with master teachers from the Mark Morris Dance Group in September 2005.

- ▶ **UMS is a national leader among university-based presenters for engaging students in the arts.** Students account for approximately 20% of the UMS audience and attend through special student ticket programs subsidized entirely by UMS. **Since 1990, over 200,000 student tickets have been sold, at a collective discount of over \$2.5 million.** New programs such as Arts and Eats bring students together for a pizza dinner and a brief talk by other students about the performance.
- ▶ **54% of UMS events over the past three years involved artists making their UMS debuts,** demonstrating UMS's commitment to new and emerging artists.
- ▶ **62% of all UMS presentations over the past three years featured artists from outside the United States,** including significant numbers of artists from Africa, Asia, Latin America, and the Arab World, demonstrating UMS's commitment to using artistic expression as a way of fostering greater understanding and appreciation of the diverse cultures of the world.
- ▶ **UMS was one of only six organizations across the country to receive a Wallace Foundation Excellence Award of \$1 million in the award's inaugural year.** Proceeds from the award, which is a challenge grant that supports UMS's endowment, are to be used to build arts participation.
- ▶ **UMS has been a leading force behind the creation of the Major University Presenters consortium,** a network of 20 university-based presenters dedicated to strengthening their field through collaborative efforts and resource-sharing.

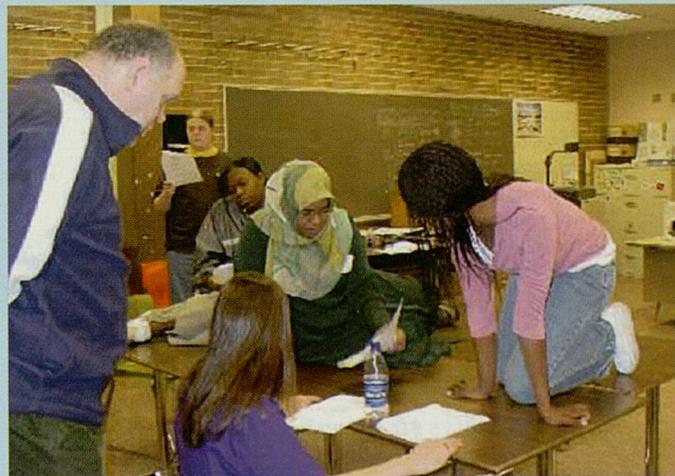
While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself through ticket sales, grants, contributions, and endowment income. For more information on supporting the various programs UMS presents, see page 45.



Singers from the Soweto Gospel Choir mingle after their concert with members of the NETWORK, a relatively new UMS initiative designed to create an opportunity for the community to celebrate the world-class artistry by today's leading African and African American performers and creative artists.

Though a separate 501(c)3 organization that is independent from, but affiliated with, the University of Michigan, UMS has partnered with U-M academic units on a number of major collaborative projects, including:

- ▶ **Mounting the performance and recording of William Bolcom's *Songs of Innocence and of Experience*,** a joint effort with the U-M School of Music that received three Grammy Awards, including Best Classical Recording and Best Choral Performance.
- ▶ An **Arab World Music Festival**, which was a groundbreaking series celebrating diverse Arab musicians, presented in partnership with the Center for Middle Eastern and North African Studies, the Institute for the Humanities, and others.
- ▶ **Celebrating St. Petersburg: 300 Years of Cultural Brilliance**, a festival that was co-presented with the U-M Museum of Art and the Center for Russian and East European Studies to celebrate the 300th anniversary of the city's founding.
- ▶ **Five residencies with major U.S. orchestras**, most recently the New York Philharmonic, in partnership with the U-M School of Music. Each residency included over 1,200 students and community members attending residency activities and masterclasses surrounding the performances.
- ▶ The **Shostakovich Centennial Festival**, a year-long celebration with the Kirov Orchestra and Valery Gergiev spanning two seasons (the final three concerts take place in October 2006). This in-depth exploration of Shostakovich's symphonic output takes place in the U.S. only in Ann Arbor and at Lincoln Center and is presented with several U-M academic units, including the Center for Russian and East European Studies, the School of Music, the Department of History, and the Department of Slavic Languages and Literatures.
- ▶ **Residencies with the Royal Shakespeare Company**, which have involved over 30 U-M and community partners and 40,000 participants. The next RSC residency will take place in October and November 2006, in conjunction with the RSC's performances of *Antony and Cleopatra*, *Julius Caesar*, and *The Tempest*.

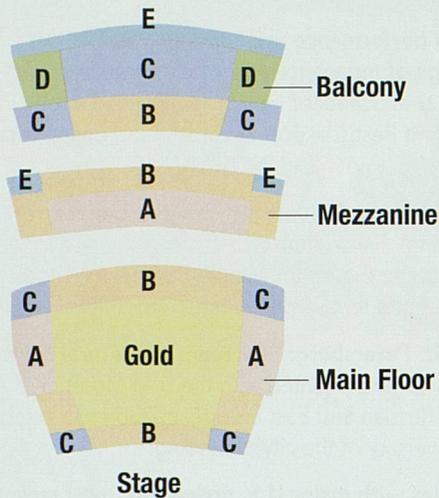


During the 2003 RSC residency, actor Richard Cordery worked with students from Ypsilanti High School in a workshop focused on understanding Shakespeare's text.

Seat Maps

Subscribers to *Dance, Jazz, and Americas* series, please note: These series take place in more than one venue. We have made every effort to make the seat locations comparable from one venue to the next. For specific information about seating locations for these series, please visit www.ums.org/tickets or call the Ticket Office at 734-764-2538.

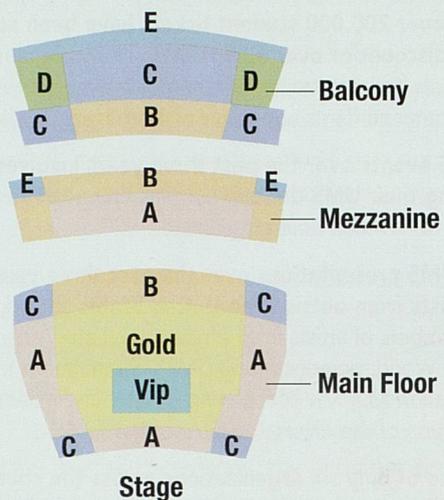
Hill Auditorium Orchestra Seat Map



Hill Auditorium (H)

Kirov Orch/Shostakovich Festival	Fri Oct 20–Sun Oct 22
London Philharmonic/Masur/Chang	Thu Nov 30
Handel's Messiah	Sat Dec 2 & Sun Dec 3
Orch Philharmonique Radio France	Tue Mar 20

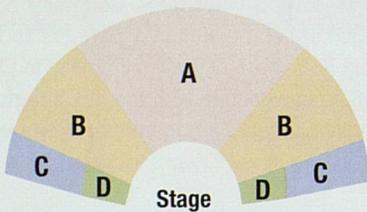
Hill Auditorium Recitals & Jazz Seat Map



Hill Auditorium (H)

Kadim Al Sahir	Sat Sep 9 (VIP)
Ballet Folklórico de México	Thu Sep 21
Alice Coltrane Quartet	Sat Sep 23 (VIP)
Marian McPartland Trio	Sat Oct 7 (VIP)
Jonathan Biss	Sat Nov 18
The Chieftains	Sun Jan 21
Big 3 Palladium Orchestra	Thu Feb 1 (VIP)
Joshua Bell	Sat Feb 3
Midori	Sun Mar 11
Wynton Marsalis/Lincoln Center Jazz	Thu Mar 15 (VIP)
Gilberto Gil	Fri Mar 16 (VIP)
Murray Perahia	Sat Mar 17
Canadian Brass	Sat Mar 24
Measha Bruegggosman	Thu Apr 12

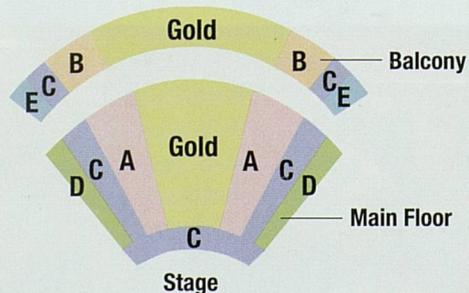
Rackham Auditorium Seat Map



Rackham Auditorium (R)

Emerson String Quartet	Fri Sep 29
Florestan Trio	Thu Oct 19
Dan Zanes & Friends	Sat Nov 18
Manuel Barrueco & Cuarteto Latinoamericano	Sun Nov 19
Takács Quartet	Fri Jan 12
Time for Three	Sun Feb 18
Rahim AlHaj and Souhail Kaspar	Fri Mar 23
Pablo Ziegler Tango/Claudia Acuña	Fri Mar 30
David Krakauer's Klezmer Madness	Sat Mar 31
John Williams and John Etheridge	Fri Apr 13
Jerusalem String Quartet	Sun Apr 15
Los Folkloristas	Sun Apr 22

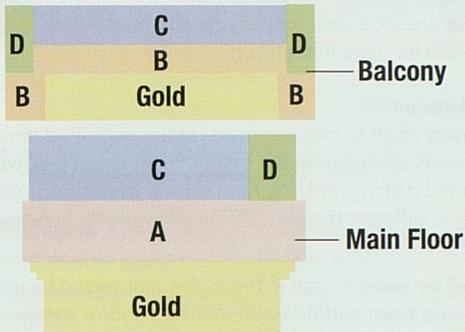
Power Center Seat Map



Power Center (P)

Martha Graham Dance Company	Fri Oct 13 & Sat Oct 14
Royal Shakespeare Company	Tue Oct 24–Sun Nov 12
Bright Sheng's <i>Silver River</i>	Fri Jan 12 & Sat Jan 13
Sekou Sundiata: <i>51st (dream) state</i>	Sat Jan 20
Hubbard Street Dance Chicago	Tue Feb 6
Stephen Petronio Dance	Fri Feb 16 & Sat Feb 17
Trinity Irish Dance Company	Fri Apr 20 & Sat Apr 21

Michigan Theater Seat Map



Michigan Theater (MT)

Dave Holland Octet/Big Band
Tamango's Urban Tap

Thu Feb 22
Wed Mar 14

General Admission Venue

St. Francis of Assisi (SF)

Trio Mediæval Thu Nov 16
Netherlands Bach Society Thu Apr 19

Don't Miss These Important Dates

Mon May 15	Priority Period Begins for Renewing Subscribers and UMS Donors
Mon May 22	Subscription Packages Available to General Public
Fri June 2	Deadline for U-M Payroll Deduction
	Priority Deadline for Renewing Subscribers and Donors
Fri June 23	Deadline for Installment Billing and Free Parking Options
Mon Aug 14	Donors Single Ticket Day (for donors of at least \$250)
Fri Aug 18	Internet Sales Begin Last Day to Order Monogram Series
Mon Aug 21	Single Ticket Day
Fri Sep 22	Last Day to Order All Other UMS Series

The UMS Ticket Office was named "Box Office of the Year" at the 2005 International Ticketing Conference and is well-known for its friendliness, helpful attitude, and outstanding service. Feel free to call us at 734-764-2538 with any questions or concerns you may have (outside the 734 area code and within Michigan, call toll-free 800-221-1229).

How to Order Tickets

There is an \$8 service charge for all subscription orders.

Phone

With Visa, MasterCard, Discover, or American Express

734-764-2538

Outside the 734 area code and within Michigan, call toll-free 800-221-1229.

Internet

www.ums.org

Service fees apply.

In Person

Please visit the Ticket Office on the north end of the Michigan League building (911 North University Avenue). The Ticket Office also sells tickets for all U-M School of Music productions and the Ann Arbor Summer Festival.

Fax

734-647-1171

Mail

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

Hours

10 am to 5 pm Monday-Friday
Closed Saturdays and Sundays.
Extended hours resume after Labor Day.

Group Sales Office

When you bring a group of 10 or more people to a UMS event, you'll save 15-25% off the regular ticket price for most performances. For more information, call the UMS Group Sales Hotline at 734-763-3100. UMS accepts group reservations beginning Monday, June 19, two full months before individual events go on sale to the general public.

Subscription tickets will be mailed in mid-August.

All sales are final. Refunds are available only when an event is canceled or rescheduled. Programs and artists are subject to change without notice.

Tickets & Info

Seating Priority

Donors

Donors of \$2,500 or more receive the highest priority seating based on level of giving for fixed and monogram packages. Donations may be made at time of purchase and included with your ticket order. **Ticket orders must be received by Friday, June 2 to be eligible for seating priority.** Within each subscription category listed below, annual donors of \$500 or more receive special consideration for seating.

Fixed Series

Renewing and fixed series subscribers (for packages listed on pages 6-19 and 40-43 of this brochure) receive priority before Monogram Series subscribers and individual event purchasers. Subscriptions will be filled by series, in the order received.

Monogram Series

Monogram subscribers (those who choose at least five events from pages 20-39 of this brochure) will receive priority before individual event purchasers. Subscriptions will be filled in the order received and must be received by Friday, August 18.

A Note About Royal Shakespeare Company Seating

Seating will be assigned for RSC orders according to the date the order was received by the Ticket Office. Donors and subscribers received priority on-sale dates before tickets went on sale to the general public in February 2006.

Important Notes from the Ticket Office

Please Make Sure We Have Your E-mail Address on File!

UMS regularly sends updated concert-related parking and late seating information via e-mail a couple of days before the event. Please be sure that the Ticket Office has your correct e-mail address on file as most of these announcements will happen via e-mail.

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. *The UMS Ticket Office will accept subscription ticket exchanges after subscription tickets are mailed.*

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may fax a photocopy of your torn tickets to 734-647-1171. Lost or misplaced tickets cannot be exchanged.

Ticket Donations/Unused Tickets

Unused tickets may be donated to UMS for a tax-deductible contribution up to 15 minutes prior to the performance. Unused tickets that are returned after the performance are not eligible for UMS Credit or for a tax-deductible contribution.

Will-Call/Ticket Pick-Up

All ticket orders received less than 10 days prior to the performance will be held at Will-Call, which opens in the performance venue 90 minutes prior to the published start time.

Lost or Misplaced Tickets

Call the Ticket Office at 734-764-2538 to have duplicate tickets waiting for you at Will-Call. Duplicate tickets cannot be mailed.

Refunds

Due to the nature of the performing arts, programs are subject to change. Refunds are given only in the case of event cancellation or date change. Handling fees are not refundable.

Access for Persons with Disabilities

All UMS venues are accessible for persons with disabilities. Call 734-764-2538 for more information.

Start Time & Latecomers

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance entirely.

The late seating break is determined by the artists and will generally occur during a suitable repertory break in the program. This could be as late as intermission or, for classical music concerts, after the first piece (not after individual movements). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS works closely with the artists to allow a more flexible late seating policy for family performances.

Notices about start times and late seating will be sent via e-mail. Please make sure that the UMS Ticket Office has your e-mail address on file.

Parking/Parking Tips

Detailed directions and parking information will be mailed with your tickets and are also available at www.ums.org.

The Fletcher Street (Power Center) structure will be closed from May 1 through September for major structural repairs. While part of the structure may be available in September, it will not be fully operational until early October 2006.

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive. There is a light at the intersection of Palmer and Washtenaw, making it easier to access the structure. This option is available only to U-M employees with blue/gold permits and AVI access. There will not be an attendant for visitor parking at the Palmer Drive structure.

UMS also recommends parking at the off-campus Liberty Square structure (entrance off of Washington Street, between Division and State). About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

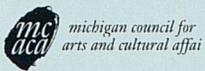
Children and Families

Children under the age of three will not be admitted to regular, full-length UMS performances. Children of all ages are welcome to attend UMS Family 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. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

See pages 42-43 for information about the UMS Family Performance Series and the UMS Classical Kids Club. For more information about the family-friendliness of specific UMS performances, please call the Ticket Office at 734-764-2538.

Credits



Special thanks to the following supporters:

Arts at Michigan. Arts at Michigan provides the programs and services that enable students to integrate arts and culture into their undergraduate experience at the University of Michigan.

Esperance Family Foundation. The 06/07 Youth Performance Series is sponsored by the Esperance Family Foundation.

Michigan Council for Arts and Cultural Affairs. UMS's 06/07 season is made possible with support from the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

NEA Jazz Masters on Tour. Marian McPartland is funded in part by the NEA Jazz Masters on Tour program, an initiative of the National Endowment for the Arts sponsored by Verizon in partnership with Arts Midwest. Additional support is provided by the Doris Duke Charitable Foundation through a grant to Chamber Music America.

National Dance Project. Stephen Petronio Company and Tamango's Urban Tap are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation. Additional funding is provided by The Ford Foundation and The Andrew W. Mellon Foundation.

University of Michigan. The University of Michigan provides special project support for many activities in the 06/07 season through U-M/UMS Partnership Program.

Wallace Endowment Fund. The Shostakovich Centennial Festival is funded in part by the Wallace Endowment Fund, established with a challenge grant from the Wallace Foundation to build public participation in arts programs.

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