

A person is playing a double bass on a stage. Bright stage lights create glowing horizontal bands across the scene. The background is dark, making the bright lights stand out.

130th Season 2008  
09UMS

UNIVERSITY  
**ums**  
MUSICAL SOCIETY

University of Michigan / Ann Arbor



## September

- |       |         |  |
|-------|---------|--|
| 10-14 | Wed-Sun | Complicite: <i>A Disappearing Number</i>   |
| 19-20 | Fri-Sat | Mark Morris Dance Group                    |
| 27    | Sat     | Wayne Shorter Quartet with the Imani Winds |

Theater, Michael's Picks, Monogram  
Dance, Monogram  
Jazz, Monogram

## October

- |    |     |   |
|----|-----|---|
| 4  | Sat | A Tribute to Munir Bashir and the Baghdad Conservatory of Music |
| 12 | Sun | Sphinx Orchestra  |
| 12 | Sun | Tokyo String Quartet and Sabine Meyer clarinet                  |
| 15 | Wed | Compagnie Heddy Maalem: <i>The Rite of Spring</i>               |
| 17 | Fri | Soweto Gospel Choir   |
| 18 | Sat | Milton Nascimento and the Jobim Trio                            |
| 19 | Sun | Anne-Sophie Mutter violin and Camerata Salzburg                 |
| 24 | Fri | András Schiff: Beethoven Sonata Project Concert 5               |
| 26 | Sun | András Schiff: Beethoven Sonata Project Concert 6               |

Global/Arab, Monogram  
Special  
Chamber Arts, Michael's Picks  
Dance, Global/Arab, Michael's Picks, Monogram  
Family, Monogram  
Monogram  
Choral Union, Violin  
Piano, Beethoven, Monogram  
Chamber Arts, Piano, Beethoven, Monogram

## November

- |    |     |  |
|----|-----|--|
| 7  | Fri | Joe Lovano "Us Five" Quintet and Jason Moran   |
| 8  | Sat | Emanuel Ax and Yefim Bronfman pianos   |
| 13 | Thu | Estonian Philharmonic Chamber Choir  |
| 16 | Sun | Jerusalem Symphony Orchestra<br>Leon Botstein music director<br>Robert McDuffie violin |

Jazz, Monogram  
Choral Union, Piano  
Michael's Picks, Monogram  
Choral Union, Violin

## December

- |     |         |                         |
|-----|---------|-------------------------|
| 6-7 | Sat-Sun | Handel's <i>Messiah</i> |
|-----|---------|-------------------------|

Monogram



# 2008 09 UMS



## January

9-10	Fri-Sat	Rubberbandance Group	Dance, Monogram
10	Sat	Rubberbandance Group Family Performance	Family
11	Sun	Guarneri String Quartet Farewell Tour	Chamber Arts
16	Fri	Tord Gustavsen Trio	Jazz, Monogram
23-24	Fri-Sat	Kinan Azmeh clarinet: <i>Gilgamesh</i>	Global/Arab, Monogram
25	Sun	Richard Goode piano	Choral Union, Piano, Monogram
29	Thu	Chanticleer	Monogram

Season Media Partner

**WEMU 89.1**

## February

7	Sat	Lawrence Brownlee tenor and Martin Katz piano	Choral Union, Michael's Picks, Monogram
12	Thu	Sweet Honey In The Rock	Monogram
13	Fri	Kodo	Family, Monogram
14-15	Sat-Sun	Batsheva Dance Company	Dance, Monogram

## March

7	Sat	New York Philharmonic Lorin Maazel music director	Special
8	Sun	New York Philharmonic Lorin Maazel music director	Choral Union
10	Tue	Jazz at Lincoln Center Orchestra with Wynton Marsalis	Jazz, Monogram
11	Wed	Brentano String Quartet with Peter Serkin piano	Chamber Arts, Monogram
12	Thu	Aswat: Celebrating the Golden Age of Arab Music	Global/Arab, Monogram
13	Fri	Silk Road Ensemble with Yo-Yo Ma Concert	Family, Monogram
14	Sat	Silk Road Ensemble with Yo-Yo Ma Concert	Choral Union, Monogram
18	Wed	Altenberg Trio	Chamber Arts, Monogram
19-22	Thu-Sun	Sulayman Al-Bassam Theatre <i>Richard III: An Arab Tragedy</i> Based on <i>Richard III</i> by William Shakespeare	Theater, Global/Arab, Michael's Picks, Monogram
22	Sun	Zakir Hussain tabla and Pandit Shivkumar Sharma santoor	Monogram
26	Thu	The Romeros	Monogram
29	Sun	Dan Zanes & Friends	Family

## April

1	Wed	John Williams guitar	Chamber Arts, Monogram
2	Thu	St. Louis Symphony Orchestra David Robertson conductor Anssi Karttunen cello	Choral Union, Monogram
4	Sat	Chick Corea and John McLaughlin: Five Peace Band	Jazz, Monogram
9	Thu	András Schiff: Beethoven Sonata Project Concert 7	Choral Union, Piano, Beethoven, Monogram
11	Sat	András Schiff: Beethoven Sonata Project Concert 8	Piano, Beethoven, Monogram
16	Thu	Kurt Elling Sings the Coltrane/Hartman Songbook	Jazz, Monogram
17	Fri	Takács Quartet with Marc-André Hamelin piano	Chamber Arts
18-19	Sat-Sun	Fes Festival of Sufi Culture in Fes, Morocco Mohammed Bennis and the Hmadcha Ensemble	Global/Arab, Monogram
24	Fri	Julia Fischer violin and Milana Chernyavskaya piano	Choral Union, Violin, Monogram
25-26	Sat-Sun	Compagnie Marie Chouinard	Dance, Michael's Picks, Monogram



# Anything is possible.

We live in an RSS world, where it's all too easy to customize our lives based on narrow interests.

But at UMS, we believe that it's more important to take a broader approach. That's why, in our 130th season, you'll find an astonishing variety of events: traditional Western classical music, innovative jazz, unique choral sounds from South Africa to Estonia, and international theater that bridges the mysterious realm of mathematics and overlays the controversial contemporary political world against Shakespeare's view of 15th-century England. We have dance companies that range from joyful to provocative. And we present a global vision of a world that celebrates its differences while recognizing that those differences may be more similar than we might think.

Through the unfiltered immediacy of the live performing arts, we have a window into the world outside of our own community, a world that is full of surprises yet satisfying to the soul. And none of it would be possible without you, our terrific audiences, who greet each performance with a cheerful enthusiasm and a desire to be both challenged and entertained.

When the lights go down, what happens? When the performance ends, what begins?

At UMS, anything is possible.



# Another Perspective

At UMS, we try to make sure that the events on our season offer a chance to learn something new, to look at the world through a different lens, or even to change our very lives. To that end, we offer another way to think about the events on our season — a way that transcends the genre-based grouping of our fixed series that follow in the coming pages. Some are grouped thematically, some are based on core values that inspire interest in certain artists. While these groupings are not offered as specific series options, they are intended to provide you with an alternative way of viewing our season and may be helpful to you as you build your series of events for the 08/09 season.

## Expect the Unexpected

Complicite: <i>A Disappearing Number</i>	Wed-Sun, Sep 10-14
Rubberbandance Group	Fri-Sat, Jan 9-10
Kinan Azmeh: <i>Gilgamesh</i>	Fri-Sat, Jan 23-24
<i>Richard III</i> — An Arab Tragedy	Thu-Sun, Mar 19-22
Compagnie Marie Chouinard	Sat-Sun, Apr 25-26

## Global Beat: Citizens of the World

Tribute to Munir Bashir and the Baghdad Conservatory of Music	Wed, Oct 4
Compagnie Heddy Maalem	Wed, Oct 15
Soweto Gospel Choir	Fri, Oct 17
Milton Nascimento and the Jobim Trio	Sat, Oct 18
Kodo	Fri, Feb 13
Batsheva Dance Company	Sat-Sun, Feb 14-15
Aswat: Celebrating the Golden Age of Arab Music	Thu, Mar 12
Silk Road Ensemble with Yo-Yo Ma	Fri-Sat, Mar 13-14
<i>Richard III</i> — An Arab Tragedy	Thu-Sun, Mar 19-22
Zakir Hussain and Pandit Shivkumar Sharma	Sun, Mar 22
Fes Festival: Mohammed Benni and Hmadcha Ensemble	Sat-Sun, Apr 18-19

## Revolutionary Spirit

Soweto Gospel Choir	Fri, Oct 17
Sweet Honey in the Rock	Thu, Feb 12
<i>Richard III</i> — An Arab Tragedy	Thu-Sun, Mar 19-22

## Blockbuster

Mark Morris Dance Group	Fri-Sat, Sep 19-20
Soweto Gospel Choir	Fri, Oct 17
Anne-Sophie Mutter and Camerata Salzburg	Sun, Oct 19
Sweet Honey in the Rock	Thu, Feb 12
Kodo	Fri, Feb 13
New York Philharmonic	Sat-Sun, Mar 7-8
Wynton Marsalis and Jazz at Lincoln Center Orchestra	Tue, Mar 10
Silk Road Ensemble with Yo-Yo Ma	Fri-Sat, Mar 13-14
Chick Corea and John McLaughlin	Sat, Apr 4

## Spiritual Expressions

Soweto Gospel Choir	Fri, Oct 17
Estonian Philharmonic Chamber Choir	Thu, Nov 13
Handel's <i>Messiah</i>	Sat-Sun, Dec 6-7
Chanticleer	Thu, Jan 29

## Rites of Spring

Compagnie Heddy Maalem	Wed, Oct 15
New York Philharmonic	Sun, Mar 8
Compagnie Marie Chouinard	Sun, Apr 26

## Comfort Music

Tokyo String Quartet with Sabine Meyer	Sun, Oct 12
Anne-Sophie Mutter and Camerata Salzburg	Sun, Oct 19
András Schiff:	Oct 24 & 26
Beethoven Sonata Project	and Apr 9 & 11
Emanuel Ax and Yefim Bronfman	Sat, Nov 8
Estonian Philharmonic Chamber Choir	Thu, Nov 13
Guarneri String Quartet	Sun, Jan 11
Tord Gustavsen Trio	Fri, Jan 16
Richard Goode	Sun, Jan 25
Chanticleer	Thu, Jan 29
New York Philharmonic	Sat-Sun, Mar 7-8
Altenberg Trio Vienna	Wed, Mar 18
Romeros Guitar Quartet	Thu, Mar 26
John Williams	Wed, Apr 1
Kurt Ellings Sings the Coltrane/Hartman Songbook	Thu, Apr 16
Takács Quartet with Marc-André Hamelin	Fri, Apr 17





# Special UMS Concerts

## Available Now Only to UMS Subscribers

When you subscribe to any UMS series, you may purchase tickets to these two special concerts, which will go on sale to the general public in August. Subscribers receive top priority for these events.

### Sphinx Orchestra

**Chelsea Tipton II** conductor

SUNDAY, OCTOBER 12 | 2 PM

Orchestra Hall • Detroit

The University Musical Society and the Detroit Symphony Orchestra will co-present a concert on the Sphinx Orchestra's first-ever national tour, which culminates in a Carnegie Hall concert by the all-African American and Latino ensemble. Tickets are available to subscribers at a special price of \$25 for main floor and dress circle and \$12 for balcony seats. Simply call the DSO Ticket office at 313-576-5111 and identify yourself as a UMS subscriber to gain access to the best seats for this exciting concert.

PROGRAM

Mozart	Divertimento in D Major, third movement, K. 131 (1772)
Piazzolla	Winter in Buenos Aires for Solo Violin and Orchestra (1970)
Villa Lobos	Fugue
Marsalis	Hellbound Highball from <i>At the Octoroon Balls</i> (Harlem Quartet) (1995)
Vivaldi	Concerto No. 10 in b minor for Four Violins and Orchestra from <i>L'Estro Armonico</i> , Op. 3, RV 580 (1711)
Abels	"Delights and Dances" for String Quartet and Orchestra (2007)

### New York Philharmonic

**Lorin Maazel** music director

SATURDAY, MARCH 7 | 8 PM

Hill Auditorium

The New York Philharmonic returns for the first time since the 05/06 season with two concerts and an educational residency at the U-M School of Music, Theatre & Dance. The concert is conducted by Lorin Maazel, who finishes his last season as music director of the New York Philharmonic. Maazel, who has led more than 150 orchestras in more than 5,000 opera and concert performances, became music director of the New York Philharmonic in September, 2002 after more than 100 performances as guest conductor.

Subscribers to any series may purchase tickets now to this special concert, which features a program of Mendelssohn, Schumann, and Mussorgsky.

PROGRAM

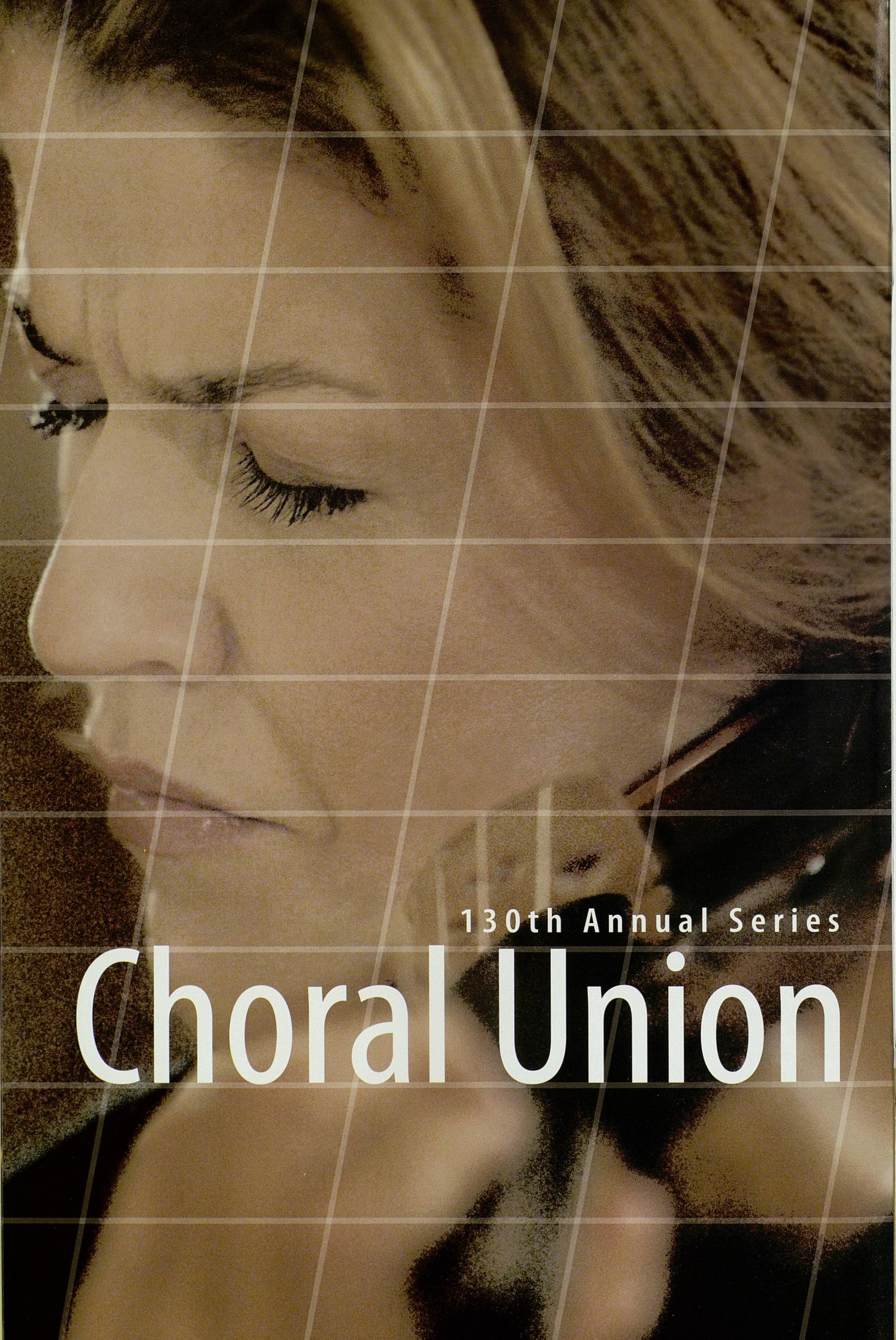
Mendelssohn	<i>A Midsummer Night's Dream</i> Overture (1826)
Schumann	Symphony No. 4 in d minor, Op. 120 (1841)
Mussorgsky	Pictures at an Exhibition, arr. Ravel (1874/arr. 1922)

Sponsored by



The New York Philharmonic Weekend is sponsored by  
**Brian and Mary Campbell**.

Media Sponsor **Detroit Jewish News**.



130th Annual Series

# Choral Union

## Anne-Sophie Mutter violin Camerata Salzburg

SUNDAY, OCTOBER 19 | 7 PM [NOTE TIME]

Hill Auditorium

For three decades, Anne-Sophie Mutter has been one of the greatest violin virtuosos of our time, her music-making driven by both passion and simplicity. After embarking on a major Mozart project two years ago, she now turns her attention to JS Bach, performing all of the composer's violin concertos with Camerata Salzburg.

PROGRAM

JS Bach	Violin Concerto No. 1 in a minor, BWV 1041 (1717)
JS Bach	Concerto for Two Violins in d minor, BWV 1043 (1717)
JS Bach	Violin Concerto No. 2 in E Major, BWV 1042 (1717)
Tartini	Sonata in g minor for Violin and Continuo ("The Devil's Trill") (ca. 1749)

## Emanuel Ax and Yefim Bronfman pianos

SATURDAY, NOVEMBER 8 | 8 PM

Hill Auditorium

Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. Born in Russia, he emigrated to Israel at age 14. He "bucks the stereotype of the Russian soloist as merely a technical wizard of large sound and emphatic personality. He has technique to burn, but he also has a chameleonlike ability to subsume himself in the music." (*The New York Times*) Returning for the first time since his UMS debut in 1994, Bronfman is joined by the great American pianist Emanuel Ax, renowned not only for his poetic temperament and unsurpassed virtuosity but also for the exceptional breadth of his performing activity. The *Chicago Tribune* called their 2002 recording of Rachmaninoff's rarely recorded piano duos "a marvel of digital dexterity, warmly romantic sentiment, and jaw-dropping bravura."

PROGRAM

Brahms	Variations for Two Pianos on a Theme by Haydn, Op. 56b (1873)
Bolcom	Recuerdos (1991)
Mozart	Sonata for Two Pianos in D Major, K. 448 (1781)
Rachmaninoff	Symphonic Dances, Op. 45 (1940)

Co-Sponsored by **Robert and Marina Whitman** and **Clayton and Ann Wilhite**.

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

**Detroit Jewish News**.

## Jerusalem Symphony Orchestra

Leon Botstein music director

Robert McDuffie violin

SUNDAY, NOVEMBER 16 | 4 PM

Hill Auditorium

Leon Botstein has perhaps one of the most unusual resumés in the business: the college president is founder and co-artistic director of the Bard Music Festival, which focuses on one composer each season; directs the American Symphony Orchestra with its focus on thematically organized concerts that link the visual arts, literature, politics, and history; and now leads the Jerusalem Symphony Orchestra, originally founded in the 1940s as Israel's national radio orchestra. He has addressed the United Nations on "Why Music Matters" as part of Kofi Annan's lecture series and is widely praised for both his tirelessly creative approach to programming and his inspired performances. This UMS debut program feature works by three Jewish-American composers.

PROGRAM

Sternberg	The Twelve Tribes of Israel (1941)
Bernstein	Serenade for Solo Violin, Strings, Harp, and Percussion (after Plato's "Symposium") (1954)
Copland	Symphony No. 3 (1944-46)

Co-Sponsored by **Gil Omenn and Martha Darling**.

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

## Richard Goode piano

SUNDAY, JANUARY 25 | 4 PM

Hill Auditorium

"It is virtually impossible to walk away from one of [Richard] Goode's recitals without having gained some new insight, subtle or otherwise, into the works he played, or about pianism itself." (*The New York Times*) Acknowledged as one of the leading interpreters of Beethoven and Mozart, Goode probes the inner reaches of works by any composer, infusing every measure with the utmost expressivity. He makes his musicianship an exciting combination of grandness and humility, boldness and depth. Returning for the first time since 1997, Goode will perform a recital program drawn from works of Bach, Beethoven, Chopin, Debussy, Schubert, and Schumann. Specific program to be announced.

Sponsored by **Donald L. Morelock**.

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

## Lawrence Brownlee tenor Martin Katz piano

SATURDAY, FEBRUARY 7 | 8 PM

Hill Auditorium

Lauded repeatedly for the beauty of his voice, as well as his seemingly effortless technical agility, Lawrence Brownlee is "on the brink of a major career...without doubt, the most impressive addition to the American tenor roster in many years." (*San Francisco Chronicle*, 2006) Brownlee first appeared at UMS in March, 2006 in the concert opera *Tancredi* — the same year that he was awarded both the Richard Tucker Award and the Marian Anderson Award, two of the biggest prizes for rising singers. A *bel canto* specialist, he frequently collaborates with pianist Martin Katz, with whom he partners on his UMS recital debut.

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

Choral Union Series Media Sponsors

**wgte**  
Public Broadcasting

**THE  
Observer & Eccentric  
NEWSPAPERS**

## New York Philharmonic

Lorin Maazel music director

SUNDAY, MARCH 8 | 7 PM [NOTE TIME]

Hill Auditorium

Lorin Maazel and the New York Philharmonic return for a weekend that includes two performances and dozens of free master classes and educational opportunities. The Sunday performance is on the Choral Union Series; subscribers also receive priority access to the Saturday evening performance. See page 7 for more details.

PROGRAM

Berlioz	Roman Carnival Overture, Op. 9 (1843-44)
Tchaikovsky	Suite No. 3 in G Major, Op. 55 (1884)
Stravinsky	The Rite of Spring (1913)

The New York Philharmonic Weekend is sponsored by

**Brian and Mary Campbell.**

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

## The Silk Road Ensemble with Yo-Yo Ma cello

SATURDAY, MARCH 14 | 8 PM

Hill Auditorium

Founded by Yo-Yo Ma in 1998, the Silk Road Ensemble is a collective of internationally renowned artists and musicians interested in exploring the relationship between tradition and innovation in music from the East and West. For about 2,000 years the Silk Road was the main conduit for the spread and exchange of goods, ideas, religions, and culture, connecting people from Asia to the Mediterranean. Yo-Yo Ma, who started the Silk Road Project after 25 years of worldwide touring says, "When I started the Silk Road Project, I began to understand the geographical and musical connections between all of these incredible cultures — all these 'other' classical musics, the Persian classical music, the Indian classical music, and so on. I got a sense that at one time these connections were much closer, and over time that certain things got split off and developed independently." After last season's stunning solo recital, Yo-Yo Ma returns with two different performances featuring artists from the Silk Road Ensemble; Saturday's performance is on the Choral Union Series, but subscribers receive priority access to Friday's concert as well.

Sponsored by **Robert and Pearson Macek.**

Additional promotional support provided by **Ann Arbor's 107one.**

## St. Louis Symphony Orchestra

David Robertson conductor

Anssi Karttunen cello

THURSDAY, APRIL 2 | 8 PM

Hill Auditorium

The American conductor David Robertson makes his UMS debut with the St. Louis Symphony, where he has served as music director since 2005. Recognized for his imaginative programming, he combines passion and intellect with his consummate musicianship. The program also features the Finnish cellist Anssi Karttunen, an ardent advocate of contemporary music who has given over 90 world premières.

PROGRAM

Wagner	"Good Friday Music" from <i>Parsifal</i> (1882)
Adams	Guide to Strange Places (2001)
B. Zimmermann	Canto di Speranza (1957)
Sibelius	Symphony No. 5 in E-flat Major, Op. 82 (1915)

## Beethoven Sonata Project Concert 7

### Andrés Schiff piano

THURSDAY, APRIL 9 | 8 PM

Hill Auditorium

Andrés Schiff closes out his two-year, eight-concert cycle of the complete Beethoven piano sonatas, a cycle which is being repeated in the US only in San Francisco, Los Angeles, and New York. The final two concerts of the cycle will be given in Hill Auditorium and feature three of Beethoven's late sonatas, including the "Hammerklavier," widely considered one of the most important works of Beethoven's late period and one of the most challenging solo works in the entire piano repertoire to this day. The final concert in the cycle is on Saturday, April 11.

ALL-BEETHOVEN PROGRAM

Sonata No. 27 in e minor, Op. 90 (1814)
Sonata No. 28 in A Major, Op. 101 (1816)
Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier") (1817-18)

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

## Julia Fischer violin

### Milana Chernyavskaya piano

FRIDAY, APRIL 24 | 8 PM

Hill Auditorium

The young German violinist Julia Fischer made her UMS debut in November, 2007 as soloist with the St. Petersburg Philharmonic. Born in Munich in 1983, she has received a hailstorm of superlative reviews. Named "Artist of the Year" at the 2007 Gramophone Awards (voted on by more than 14 million individuals), she has also been featured as a major emerging artist by several distinguished music publications. She started off 2008 with a bang: performing Saint Saën's Violin Concerto No. 3 before intermission at a concert in Frankfurt, where she serves as Professor of Music at the Frankfurt Music Conservatory, then making her professional piano debut with Grieg's Piano Concerto in a minor after intermission. Fischer makes her UMS recital debut with her Stradivarius in hand.

## Subscribe Today!

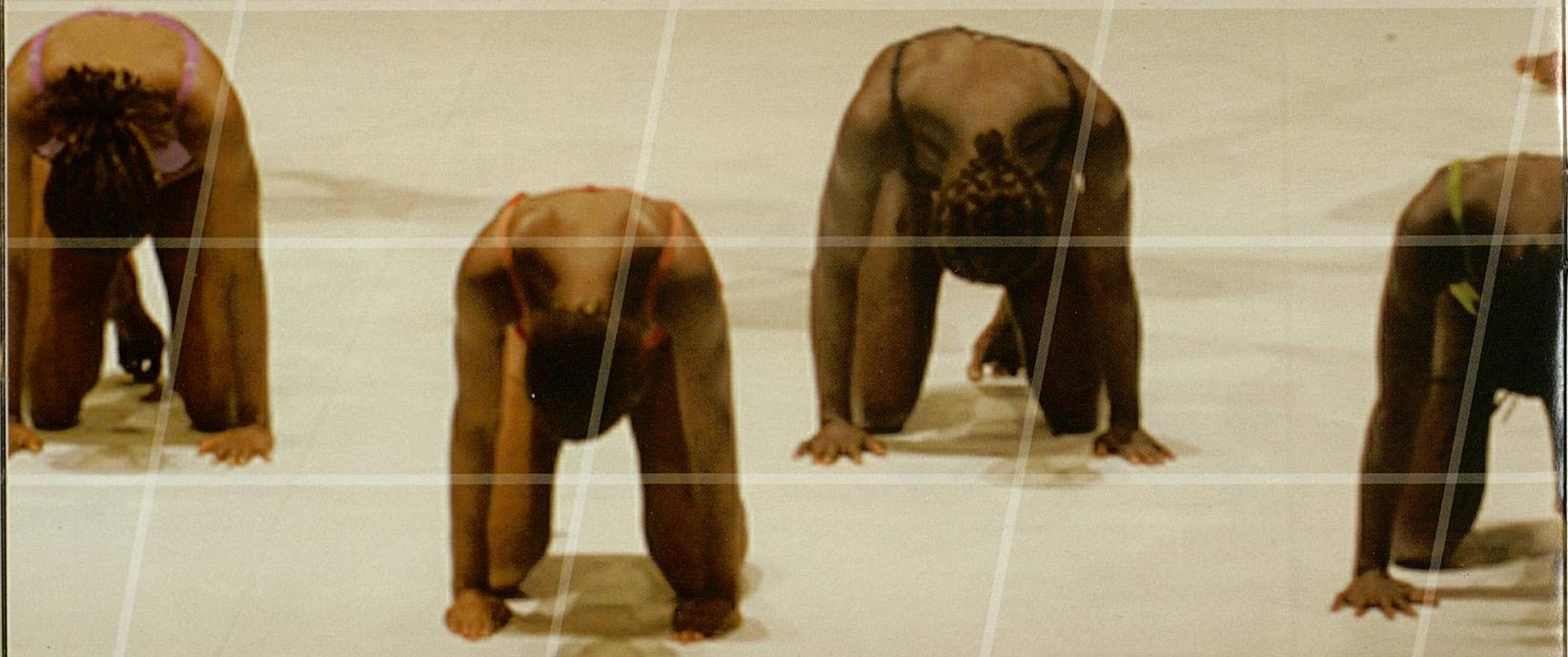
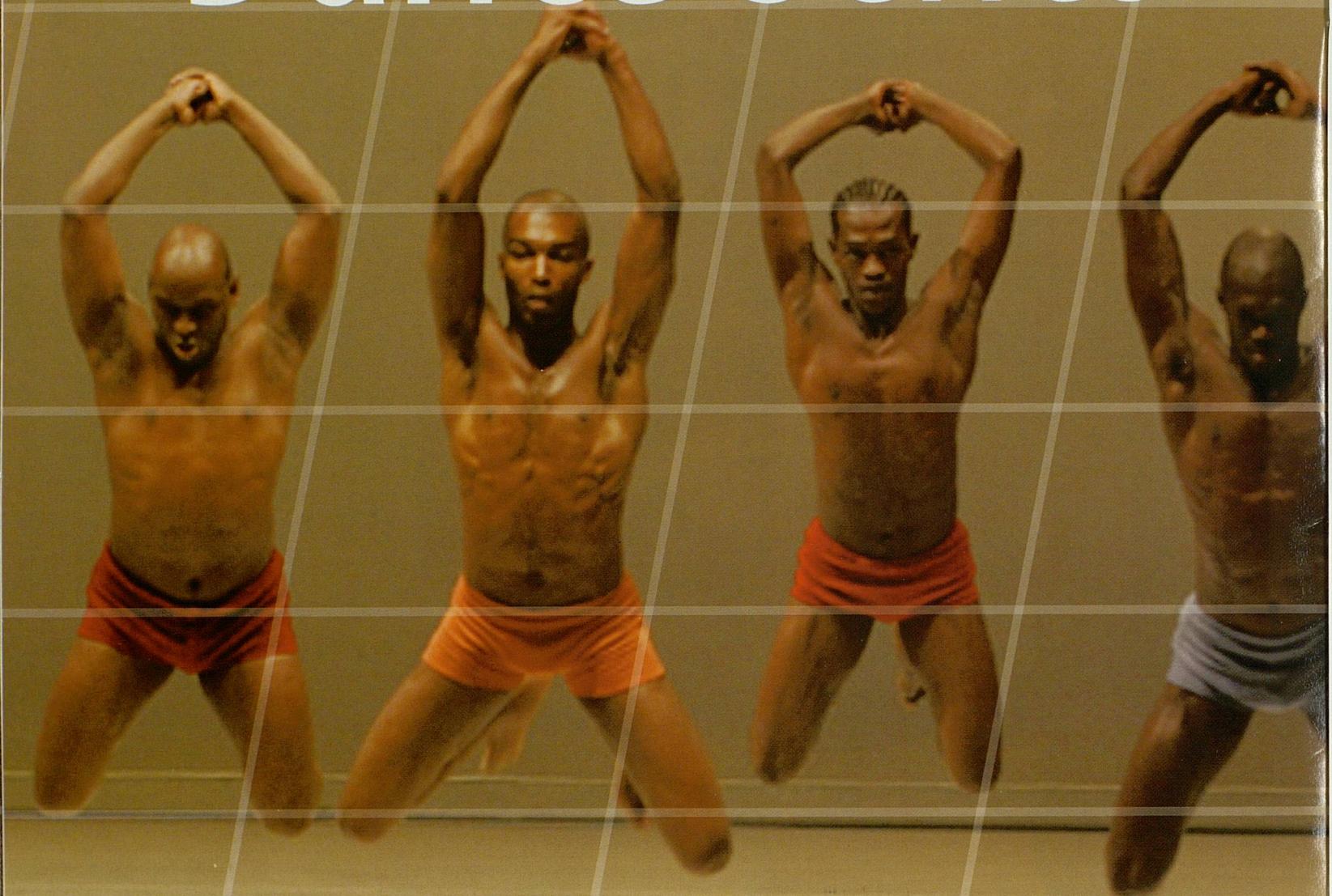
[www.ums.org](http://www.ums.org) / 734-764-2538

Main Floor	\$670	\$600	\$560
Mezzanine	\$520	\$430	
Balcony	\$360	\$280	\$100



18th Annual

# Dance Series



## Mark Morris Dance Group

Mark Morris artistic director

FRIDAY, SEPTEMBER 19 | 8 PM

SATURDAY, SEPTEMBER 20 | 8 PM

Power Center

The *Washington Post* called Mark Morris "our Mozart of modern dance. There is that same sense of easy fecundity, his air of an aging, congenial *enfant terrible*, the sheer brilliance and wealth of his choreographic invention." Morris has changed the way that audiences see modern dance, with unique artistry that reflects a profound and sophisticated love of music. He is, as the *Los Angeles Times* said, "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky." His company of exuberant dancers lives up to its reputation of wit, grace, and a refined musicality that is further reinforced by Morris's use of live musicians in every performance.

PROGRAM (Fri 9/19)

New Love Song Waltzes (Brahms: Neue Liebesliederwalzer, Op. 65) (1982)

Love Song Waltzes (Brahms: Liebesliederwalzer, Op. 52) (1989)

Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

PROGRAM (Sat 9/20)

Italian Concerto (JS Bach: Italian Concerto in F Major, BWV 971) (2007)

Candleflowerdance (Stravinsky: Serenade in A) (2005)

Bedtime (Schubert: Wiegenlied, Ständchen, and Erlkönig) (1992)

Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

Additional promotional support provided by **Ann Arbor's 107one**.

*The Rite of Spring*

## Compagnie Heddy Maalem

Heddy Maalem artistic director

SATURDAY, OCTOBER 15 | 8 PM

Power Center

Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal come together for Heddy Maalem's explosive interpretation of Stravinsky's *The Rite of Spring*. Maalem's *Rite* — furious and bold, straightforward and without artifice — is placed in urban Africa and inspired by the choreographer's time in Lagos, Nigeria, a city of 12 million people. Highly dynamic dance sequences and overwhelming group scenes are interlaced with intense scenes of silence and atmospheric film projections that provide contrast to the music. Again and again, the male and female dancers — each one urgent and unflinching — meld into one unit, pulsating with energy. Maalem's extensive training in boxing and aikido continue to influence his choreography, which is marked by precision, sparse vocabulary, and clarity. Performed without intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

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

Additional promotional support provided by **The Arab American News, Arab Detroit, and Michigan Chronicle/Front Page.**

Dance Series Media Sponsors



**metrotimes**

**Between the Lines**

Subscribe Today!

[www.ums.org](http://www.ums.org) / 734-764-2538

Main Floor \$180 \$165 \$115

Balcony \$165 \$145

## Rubberbandance Group

Victor Quijada and Anne Plamondon co-artistic directors

FRIDAY, JANUARY 9 | 8 PM

SATURDAY, JANUARY 10 | 8 PM

Power Center

Fusing the urban energy of break dance with the fluid elegance and technique of ballet, Montreal's Rubberbandance Group has exploded onto the international dance scene since its founding in 2002. Choreographer Victor Quijada is a total original — he started out as a B-boy in Los Angeles's underground hip-hop circles before working with Twyla Tharp and Eliot Feld. This UMS debut appearance features two different full-evening works: *Elastic Perspective* (2003, performed on Friday) and *Redux Phase II* (2008, performed on Saturday). *Elastic Perspective* is a suite of six dances that are audacious settings of hip-hop to mostly classical music. *Redux Phase II* explores the loss of time and self in our "virtual" universe. More info: page 36.

The Saturday performance is sponsored by



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

## Batsheva Dance Company

Ohad Naharin artistic director

SATURDAY, FEBRUARY 14 | 8 PM

SUNDAY, FEBRUARY 15 | 2 PM

Power Center

Since its founding in 1964 by Martha Graham and Baroness Batsheva de Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel. Led by Ohad Naharin since 1990, this contemporary dance company reels with energy, adrenaline, and force. While Naharin's choreography has been seen by UMS audiences numerous times over the past decade, Batsheva returns for its first UMS visit since 1998 with two full-evening works. On Saturday, the company presents *Three*, a bewitching work from 2005 that tests the dancers' individual boundaries in a powerful composition of force, speed, and passion. The Sunday performance features *Deca Dance*, a celebration of 10 years of Naharin's work with Batsheva that was first performed in 2000. More info: page 40.

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

## Compagnie Marie Chouinard

Marie Chouinard artistic director

SATURDAY, APRIL 25 | 8 PM

SUNDAY, APRIL 26 | 4 PM [NOTE TIME]

Power Center

Ever since Marie Chouinard presented her first work in 1978, she has been noted for her astonishing innovation. In the dozen works she has created since forming her company in 1990, she has explored the poetics of the body in shockingly immediate, intelligible and ever-surprising ways. This UMS debut features two different programs: on Saturday, her new work *Orpheus and Eurydice* and on Sunday, her 1993 piece *The Rite of Spring* (along with *Prelude to the Afternoon of a Faun*). Chouinard's *Rite*, unlike Heddy Maalem's earlier in the season, is constructed around solos, seeking to awaken strong, clear movements in the intimate mystery of each dancer. Not for the faint of heart, these programs reveal the complex, desirous, wild, and cerebral nature of our being. Performances contain nudity. More info: page 48.

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

International  
**Theater Series**



## Complicite

### *A Disappearing Number*

Conceived and Directed by **Simon McBurney**

Original Music by **Nitin Sawhney**

Designed by **Michael Levine**

Lighting by **Paul Anderson**

Sound by **Christopher Shutt**

Projection by **Sven Ortel**

Costumes by **Christina Cunningham**

WEDNESDAY, SEPTEMBER 10 | 8 PM

THURSDAY, SEPTEMBER 11 | 8 PM

FRIDAY, SEPTEMBER 12 | 8 PM

SATURDAY, SEPTEMBER 13 | 2 PM & 8 PM

SUNDAY, SEPTEMBER 14 | 2 PM

Power Center

Simon McBurney and the theater company Complicite brought their production *The Elephant Vanishes* to Ann Arbor in October, 2004. The production captured the imagination of audience members and is still raved about four years later. Now McBurney brings Complicite's latest work, *A Disappearing Number*, which delves into the story of the most mysterious and romantic mathematical collaboration of all time. In the chilly English surroundings of Cambridge during the First World War, the English mathematician GH Hardy unexpectedly receives a letter filled with mathematical theorems from a young Indian genius, Srinivasa Ramanujan, whose work ultimately anticipated some of the ideas in contemporary string theory. Simultaneously a narrative and an inquiry, the production weaves a provocative theatrical pattern across three continents about our relentless compulsion to understand. Threaded through this pattern of stories and ideas are questions: about mathematics and beauty; imagination and the nature of infinity; what is continuous and what is permanent; how we are attached to the past and how we affect the future; how we create, and how we love. *A Disappearing Number* "is very much Complicite territory: echoes through time, connections across worlds. In McBurney's hands, mathematical sequences become journeys through life, and numerology a means of giving substance to the unknowable." (*The Times*, London) Recently awarded the 2008 Laurence Olivier Award for Best New Play in London, *A Disappearing Number* launches the UMS season in September with this exclusive US appearance.

Individual performances are sponsored by



**Michael Allemand and Janis Bobrin** and all of the participants  
of the 2002 RSC trip

Made possible in part by the **U-M Institute for the Humanities**.

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

Media Sponsors **Between the Lines** and **Ann Arbor's 107one**.

## Sulayman Al-Bassam Theatre

### *Richard III – An Arab Tragedy*

Based on *Richard III* by William Shakespeare

Directed by **Sulayman Al-Bassam**

Sets by **George Tomlinson**

Costumes by **Abdullah Al-Awadi**

Lighting by **Richard Williamson**

Music and Sound by **Lewis Gibson**

New Arabic Language Version by **Mahdi Al-Sayigh**

THURSDAY, MARCH 19 | 8 PM

FRIDAY, MARCH 20 | 8 PM

SATURDAY, MARCH 21 | 8 PM

SUNDAY, MARCH 22 | 2 PM

Power Center

Commissioned by the Royal Shakespeare Company as part of its "Complete Works" Festival, this engrossing Arab adaptation of *Richard III* comes from Kuwait. The play unfolds within the hothouse, feudal atmosphere of desert places in an oil-rich kingdom. In this world of tribal allegiances, family in-fighting, and absolute power, the questions of leadership, religion, and foreign intervention that are at the heart of Shakespeare's play take on powerful new meanings in a modern Arab-Islamic context. The evil Richard of Gloucester is interpreted as the aspirant king of a Middle Eastern peninsula. Backed by foreign interests, in the form of a French Buckingham, he falls out with them once he has grasped control of the crown. Eventually, his tyrannical behavior leaves him open to an external invasion backed by dissident internal forces. Filled with exhilarating multimedia interventions and theatrical displays, this engrossing adaptation gives a window into the often misunderstood world of the Arabian Gulf in all its richness: its social customs, musical heritage, and some of its darker mystical rituals. "Viewed as history, Richard becomes a product of his society; perverse, irrational, and inexplicable he remains, but he is also the product of endless cycles of violence, revenge, and civil war," explains Al-Bassam. "The play can also be read as an urgent prophecy or a cautionary tale with particular relevance to the Gulf region today." Performed by a company of actors from England and across the Arab world, the work is accompanied by a live Arab musical score.

Performed in Arabic with English supertitles, this work will only be seen at UMS and at the Kennedy Center. Two hours, no intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC; and the Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts**.

Additional promotional support provided by **The Arab American News** and **Arab Detroit**.

Subscribe Today!

[www.ums.org](http://www.ums.org) / 734-764-2538

Theater A: OPENING NIGHTS

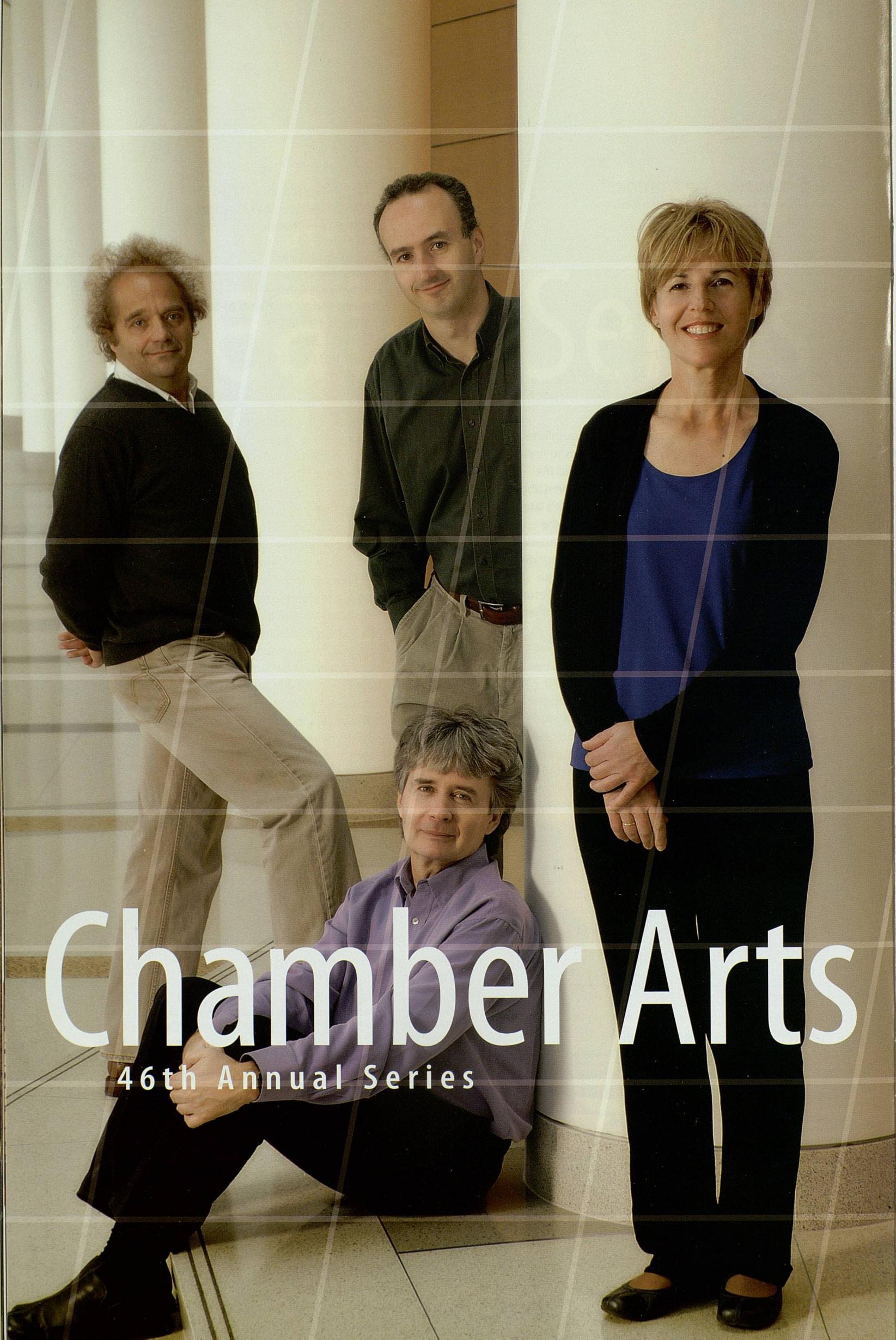
Main Floor \$82    \$72    \$50

Balcony \$72    \$66

Theater B: FRI / SAT / SUN

Main Floor \$98    \$88    \$56

Balcony \$88    \$72



# Chamber Arts

46th Annual Series

## Tokyo String Quartet

**Sabine Meyer** clarinet

SUNDAY, OCTOBER 12 | 7 PM [NOTE TIME]

Rackham Auditorium

One of the supreme chamber ensembles of the world is again joined by one of the great solo wind players of the world. Sabine Meyer, the first female member of the Berlin Philharmonic, joins the Tokyo String Quartet for clarinet quintets by Brahms and von Weber.

PROGRAM

Brahms	Clarinet Quintet in b minor, Op. 115 (1891)
Weber	Clarinet Quintet in B-flat Major, Op. 34 (1815)

## Beethoven Sonata Project Concert 6

**Andrés Schiff** piano

SUNDAY, OCTOBER 26 | 4 PM

Rackham Auditorium

Andrés Schiff continues his two-year exploration of the complete Beethoven piano sonatas with a pair of concerts in October. More info: page 19.

ALL-BEETHOVEN PROGRAM

Sonata No. 22 in F Major, Op. 54 (1804)
Sonata No. 23 in f minor, Op. 57 ("Appassionata") (1804-05)
Sonata No. 24 in F-sharp Major, Op. 78 (1809)
Sonata No. 25 in G Major, Op. 79 (1809)
Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux") (1809-10)

Sponsored by **Natalie Matovinović**.

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

## Farewell Tour

**Guarneri String Quartet**

SUNDAY, JANUARY 11 | 4 PM

Rackham Auditorium

This venerable ensemble will retire at the end of the 08/09 season, and UMS will present a farewell tour concert of Beethoven String Quartets, reminding long-time UMS concertgoers of the Guarneri's complete Beethoven cycle in Ann Arbor over 30 years ago. This performance will mark the ensemble's 32nd UMS concert since its 1971 debut.

ALL-BEETHOVEN PROGRAM

String Quartet No. 12 in E-flat Major, Op. 127 (1823-24)
String Quartet No. 15 in a minor, Op. 132 (1825)

Sponsored by the **Linda and Maurice Binkow Philanthropic Fund**.

## Brentano String Quartet

**Peter Serkin** piano

**Richard Lalee** baritone

WEDNESDAY, MARCH 11 | 8 PM

Rackham Auditorium

Named for Antonie Brentano, whom many scholars consider Beethoven's "Immortal Beloved," the intended recipient of his famous love confession, the Brentano Quartet transcends Beethoven to explore music both very old and very new, performing musical works that predate the string quartet as a medium and commissioning new works from some of the most important composers of our time. The ensemble is joined by Peter Serkin and the baritone Richard Lalee for a program that balances quartet standards with contemporary masterpieces.

PROGRAM

Haydn	String Quartet in d minor, Op. 76, No. 2 ("Quinten") (Hob. III:76) (1796-97)
Wuorinen	New Piano Quintet (commissioned by the artists)
Schoenberg	Ode to Napoleon, Op. 41 (for quartet, piano, and baritone) (1942)
Beethoven	Grosse Fuge, Op. 133 (1825-26)

## Altenberg Trio Vienna

WEDNESDAY, MARCH 18 | 8 PM

Rackham Auditorium

Since its "official" debut during the Salzburg Mozart Week in January, 1994, the Altenberg Trio Vienna has earned a reputation as one of the most daring and consistent ensembles of its kind. The trio members have impressive individual reputations in chamber music circles and take great pride in remaining faithful to the style and tradition of the "Viennese sound" so often admired in reviews. Named after the revered Viennese poet Peter Altenberg, a contemporary and compatriot of renowned Viennese artists at the turn of the 19th century (Schoenberg, Berg, Mahler, Schiele, Klimt, among others), the Trio has an extensive discography ranging from German and French classics to American music.

PROGRAM

Haydn	Piano Trio in A Major, Op. 42, No. 1 (Hob. XV:9) (1785)
Vasks	Episodi e canto perpetuo (Hommage à Olivier Messiaen) (1985)
Mendelssohn	Piano Trio No. 2 in c minor, Op. 66 (1845)

## John Williams guitar

WEDNESDAY, APRIL 1 | 8 PM

Rackham Auditorium

One of the most versatile and respected guitarists in the world, John Williams has explored, expanded, and personally inspired a modern renaissance for the classical guitar through his international concert appearances and prolific best-selling recordings. Best known as a classical guitarist, he has nevertheless explored many different musical traditions with a wide range of noteworthy collaborators, including his 2007 UMS appearance with guitarist John Etheridge.

## Takács Quartet

**Marc-André Hamelin** piano

FRIDAY, APRIL 17 | 8 PM

Rackham Auditorium

The brilliant Canadian pianist Marc-André Hamelin joins the Takács Quartet, an ensemble renowned for its ability to fuse four distinct, expressive musical personalities into gripping unified interpretations. The Quartet's intellectual curiosity and passion are demonstrated through collaborations with a variety of artists, ranging from classical pianists to Hungarian folk music groups and poets.

PROGRAM

Haydn	String Quartet, Op. 77, No. 1 or 2 (1799)
Bartók	String Quartet No. 1 in a minor (1909)
Schumann	Piano Quintet in E-flat Major, Op. 44 (1842)

Chamber Arts Series Media Sponsors

**wgte**  
Public Broadcasting

THE  
**Observer & Eccentric**  
NEWSPAPERS

Subscribe Today!

www.ums.org / 734-764-2538

\$287 \$238 \$182 \$133



A black and white photograph of a man with grey hair, wearing a dark sweater, playing a grand piano. He is shown from the side, looking down at the keys. The piano has a dark wood finish. A grid pattern of thin white lines overlays the entire image.

# Beethoven Cycle: Year 2

## Beethoven Sonata Project Concert 5

**András Schiff** piano

FRIDAY, OCTOBER 24 | 8 PM

Rackham Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 16 in G Major, Op. 31, No. 1 (1801-02)
- Sonata No. 17 in d minor, Op. 31, No. 2 ("Tempest") (1802)
- Sonata No. 18 in E-flat Major, Op. 31, No. 3 (1801-02)
- Sonata No. 21 in C Major, Op. 53 ("Waldstein") (1803-04)

Sponsored by **Natalie Matovinović**.

## Beethoven Sonata Project Concert 6

**András Schiff** piano

SUNDAY, OCTOBER 26 | 4 PM

Rackham Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 22 in F Major, Op. 54 (1804)
- Sonata No. 23 in f minor, Op. 57 ("Appassionata") (1804-05)
- Sonata No. 24 in F-sharp Major, Op. 78 (1809)
- Sonata No. 25 in G Major, Op. 79 (1809)
- Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux") (1809-10)

Sponsored by **Natalie Matovinović**.

Additional promotional support provided by **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

## Beethoven Sonata Project Concert 7

**András Schiff** piano

THURSDAY, APRIL 9 | 8 PM

Hill Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 27 in e minor, Op. 90 (1814)
- Sonata No. 28 in A Major, Op. 101 (1816)
- Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier") (1817-18)

Additional promotional support provided by **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

## Beethoven Sonata Project Concert 8

**András Schiff** piano

SATURDAY, APRIL 11 | 8 PM

Hill Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 30 in E Major, Op. 109 (1820)
- Sonata No. 31 in A-flat Major, Op. 110 (1821-22)
- Sonata No. 32 in c minor, Op. 111 (1821-22)

Sponsored by **The Medical Community**.

## SPOTLIGHT **Schiff on Beethoven**

The Beethoven Sonata Project has been in the making for most of András Schiff's professional career. In 2004, soon after his 50th birthday, András Schiff performed the complete Beethoven Sonata Cycle in London, the first time he attempted such a feat. "I always had this plan to wait until my 50th birthday, not because it held any particular significance, but because I was not happy with the way I was playing Beethoven in my early years," he told *Gramophone* magazine. He is now repeating that complete cycle in only four US cities — Ann Arbor, Los Angeles, San Francisco, and New York's Carnegie Hall — in eight concerts in each city over a two-year period.

"Heroism is an important part of Beethoven's character," Mr. Schiff told *The New York Times* last year. "But there are so many other sides to him. He can be incredibly personal and lyrical and tender. And also the element of humor and fun: apart from Haydn, no one has this earthy humor."

The 32 sonatas were written between 1795 and 1822 and provide an overview of Beethoven's stylistic development. Schiff will perform the sonatas in the order in which they were written (the sonatas are numbered by when they were published, which is why they may appear out of order on some concert programs.) As Schiff notes, no single opus represents another, thus providing an overview of Beethoven's stylistic development as he progressed through his early, middle, and late periods, marked in part by the composer's increasing deafness. This second year of the cycle concentrates on his middle period, when he had partial hearing, and his late period, when he was profoundly deaf.

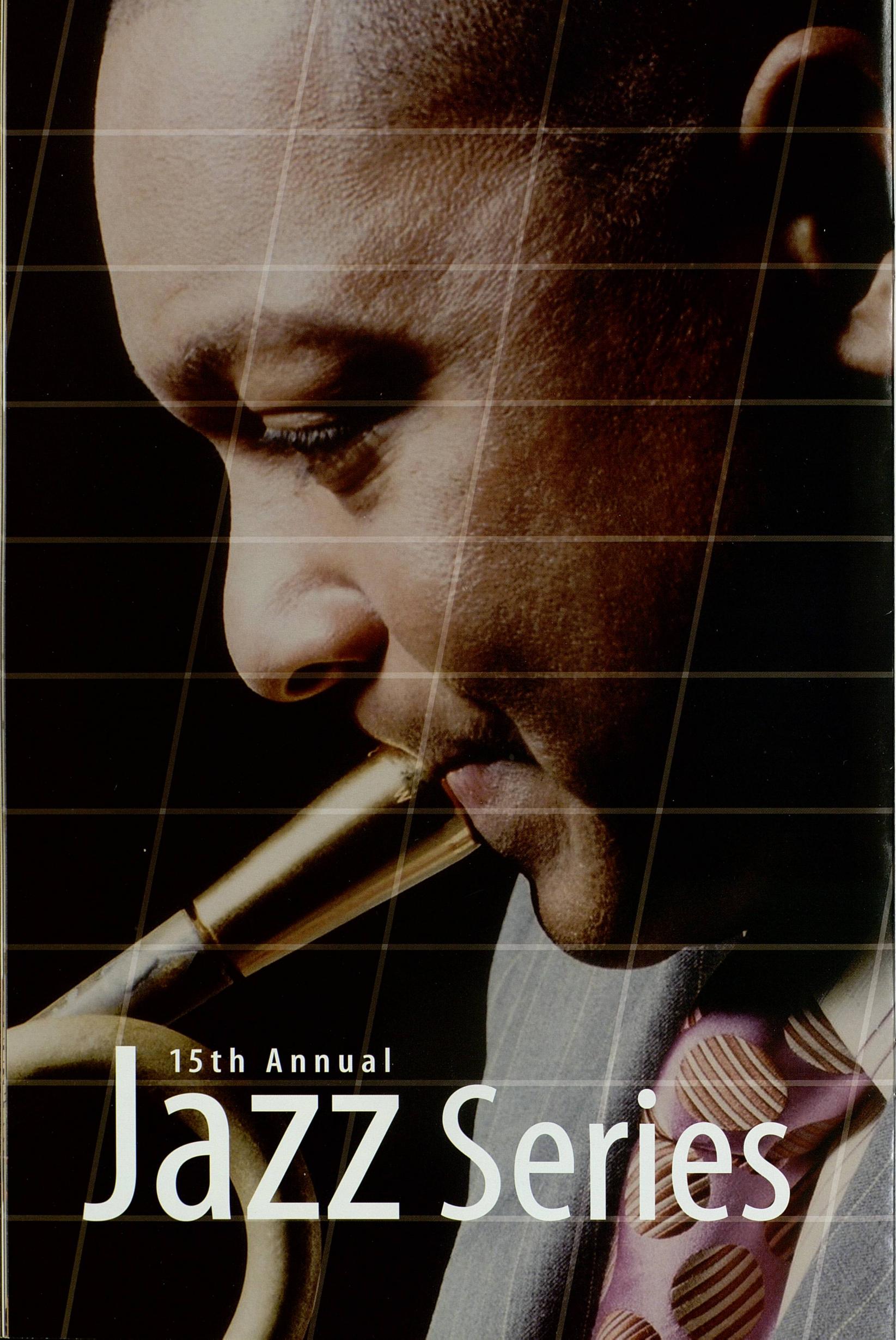
The middle and late sonatas include many of the composer's most well-known works for solo piano, including the "Waldstein" Sonata, the "Hammerklavier," and the "Appassionata." However, as Schiff noted in his interview with the *Times*, "I think that the no-nickname sonatas are not less great than the nicknamed ones."

Beethoven Cycle Series Media Sponsor



Subscribe Today!  
[www.ums.org](http://www.ums.org) / 734-764-2538

\$176    \$152    \$108    \$84



15th Annual  
**Jazz Series**

## Wayne Shorter Quartet with the Imani Winds

Wayne Shorter saxophones | Danilo Perez piano;  
John Patitucci bass | Brian Blade drums  
**SATURDAY, SEPTEMBER 27 | 8 PM**  
Hill Auditorium

Just six months after the SFJAZZ Collective's tribute to saxophonist Wayne Shorter, Shorter himself takes the stage in a celebration of his 75th birthday. Universally regarded as a living legend in jazz, Shorter's great body of work as a composer for such illustrious groups as Art Blakey's Jazz Messengers, Miles Davis's famous quintet from the 1960s, and the fusion group Weather Report is enough to ensure him a spot in the Jazz Hall of Fame. The concert features new Shorter arrangements for the Imani Winds, an unabashedly adventurous African American quintet. More info: page 28.

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

## Joe Lovano "Us Five" Quintet and Jason Moran

Joe Lovano saxophones  
Esperanza Spalding bass | James Weidman piano  
Francisco Mela drums | Otis Brown III drums  
**FRIDAY, NOVEMBER 7 | 8 PM**  
Michigan Theater

Joe Lovano's lush, inimitable saxophone sound will be on display within the contexts of both his virtuosic, two-drummer quintet and in duets with the exciting pianist/composer/improviser Jason Moran. Featuring young bass talent Esperanza Spalding, classic straight-ahead drummer Otis Brown III, and the Latin dance rhythms of Cuban-born drummer Francisco Mela, Lovano's new "Us Five" Quintet is reaching special heights where off-the-cuff ideas rooted in jazz tradition meet serious fun. The first half of the evening features solo piano ruminations from Blue Note recording artist Jason Moran in addition to musical conversations between two of today's modern jazz masters.

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

## Tord Gustavsen Trio

Tord Gustavsen piano  
Jarle Vespestad drums | Harald Johnsen bass  
**FRIDAY, JANUARY 16 | 8 PM**  
Lydia Mendelssohn Theatre

In the five years that have elapsed since recording a debut album that proved both a popular and a critical success, Norwegian pianist and composer Tord Gustavsen continues to make music that gently sings, as evidenced on his most recent album for ECM Records, 2007's *Being There*. While relating to genres like Scandinavian folk music, American gospel, Caribbean music, and cool jazz, the trio presents a unique universe of lyricism, luminescence, and subtle funkiness. Each trio performance has an appealing freshness yet is sophisticated in its whole-hearted dedication to the melodic line. "It takes a few songs to unthaw the soul-stirring juices of Norwegian pianist Tord Gustavsen. But be prepared to be converted when it happens." (*Philadelphia Inquirer*) More info: page 36.

Sponsored by **BORDERS**.  
James and Nancy Stanley

## Jazz at Lincoln Center Orchestra with Wynton Marsalis

**TUESDAY, MARCH 10 | 8 PM**  
Hill Auditorium

This 15-member ensemble is comprised of the finest jazz players on the scene, 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. Led by the incomparable Wynton Marsalis, who conceived and built this ensemble into the irresistible force it is today, the Jazz at Lincoln Center Orchestra returns for another stunning concert. More info: page 40.

Additional promotional support provided by **Ann Arbor's 107one** and **Michigan Chronicle/Front Page**.

## Chick Corea/John McLaughlin: Five Peace Band

Chick Corea piano and keyboards  
John McLaughlin guitar | Christian McBride bass  
Kenny Garrett alto saxophone | Vinnie Colaiuta drums  
**SATURDAY, APRIL 4 | 8 PM**  
Hill Auditorium

John McLaughlin and Chick Corea created two of the most explosive live fusion bands of the 1970s. McLaughlin's Mahavishnu Orchestra and Corea's Return to Forever were two of the most popular instrumental groups of all time. Their music went far beyond the ordinary, fusing energy, spirituality, and emotion with improvisation and hard rock. This concert tour will be the first time that these virtuoso improvisers join forces since they were both members of Miles Davis's *Bitches Brew*-era band over 40 years ago. More info: page 46.

Sponsored by   
University of Michigan  
Health System

## "Dedicated to You" Kurt Elling Sings the Coltrane/Hartman Songbook

Kurt Elling vocals | Ernie Watts tenor saxophone  
Ethel | Laurence Hobgood Trio  
**THURSDAY, APRIL 16 | 8 PM**  
Michigan Theater

Kurt Elling brings his creative re-imagining of John Coltrane's seminal collaboration with romantic balladeer Johnny Hartman. Hartman was the only singer ever to record with Coltrane, and their 1963 album of ballads is considered a masterpiece. Elling takes a cue from Coltrane's ingenuity, creating new storytelling and harmonies and adding lush layers and atmospheres to what has widely been dubbed one of the most romantic albums ever recorded. Grammy Award-winning saxophonist Ernie Watts joins Elling, the Laurence Hobgood Trio, and the string quartet Ethel in new arrangements from the Coltrane/Hartman songbook. More info: page 48.

Sponsored by **BORDERS**.

Additional promotional support provided by **Between the Lines**.

Jazz Series Media Sponsors

**WEMU 89.1** **metrotimes**

**Subscribe Today!**

[www.ums.org](http://www.ums.org) / 734-764-2538

Main Floor	\$240	\$210	\$186
Mezzanine	\$210	\$162	\$138
			\$78

# Performing Arts of the Arab World

## UMS Global Series

The Performing Arts of the Arab World Series is supported in part by



TAQA New World, Inc.

**The Mosaic Foundation, Washington DC**  
**Community Foundation for Southeast Michigan**  
**Bustan al-Funun Foundation for Arab Arts**

Media Sponsors



## Arab Festival Opening Event

### A Tribute to Munir Bashir and the Baghdad Conservatory of Music

Featuring **Omar Bashir, Farida and the Iraqi Maqam Ensemble, and Rahim AlHaj**

SATURDAY, OCTOBER 4 | 8 PM

Rackham Auditorium

Munir Bashir was one of the most famous musicians in the Middle East during the 20th century. Born in Mosul in 1930 to a Syrian father and a Kurdish mother, he studied at the famous Baghdad Conservatory from age six and later taught there. Considered the Juilliard of the Middle East, the Baghdad Conservatory of Music was burned to the ground during the Iraq War, and many of its faculty and students fled the country, threatening the continuation of the Iraqi oud tradition. This tribute performance, which celebrates the end of Ramadan, comes 11 years after Bashir's death and features his former protégés. More info: page 28.

Made possible in part by the **U-M Center for World Performance Studies** and the **U-M Islamic Studies Initiative**.

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

### The Rite of Spring

### Compagnie Heddy Maalem

WEDNESDAY, OCTOBER 15 | 8 PM

Power Center

Algerian choreographer Heddy Maalem's explosive interpretation of Stravinsky's *Le Sacre du printemps* (*The Rite of Spring*) features 14 utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal. Highly dynamic dance sequences and overwhelming group scenes are interlaced with intense scenes of silence and atmospheric film projections that provide contrast to the music. Performed without intermission. 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 **Metro Times**, **Between the Lines**, **Michigan Radio 91.7 FM**, and **Michigan Chronicle/Front Page**.

### Gilgamesh

**Kinan Azmeh** clarinet

**Kevork Mourad** MaxMSP

FRIDAY, JANUARY 23 | 7 PM & 9 PM

SATURDAY, JANUARY 24 | 7 PM & 9 PM

Biomedical Science Research Building Auditorium

The current unrest in the seat of the world's oldest civilization has inspired the Juilliard-trained Syrian clarinetist Kinan Azmeh to embark on a multimedia exploration of the most ancient epic that exists in writing today. The *Epic of Gilgamesh* is a series of Sumerian legends and poems about the mythological hero-king Gilgamesh, thought to have ruled in the third millennium BC. This unique event explores the epic through both music and visual art, using original composition on the clarinet inspired by live drawings projected by Syrian/Armenian painter Kevork Mourad. While improvising freely in different Arabic modes on top of a multi-layered virtual ensemble, Azmeh and Mourad create a shockingly different take on one of the world's oldest literary texts.

The Friday performance is sponsored by **Gil Omenn and Martha Darling**.

Additional promotional support provided by **Between the Lines**.

## Celebrating the Golden Age of Arab Music

### Aswat

Starring **Ibrahim Azzam, Sonia M'barek, Khalil Abonula, Rima Khcheich, and Simon Shaheen**

THURSDAY, MARCH 12 | 8 PM

Hill Auditorium

The period from the 1920s to the 1950s was a golden age of song in many parts of the Arab world — in particular, Egypt, Lebanon, and Syria. Many of these countries' greatest singers and composers reached unprecedented heights of artistry and stardom during these years. Now, one of today's leading Arab composers and instrumentalists, Simon Shaheen, is bringing this era back to life. Working with a traditional Arab orchestra and some of the leading singers in the Arab world today, Shaheen directs this evening of classic, unforgettable melodies, soul-stirring voices, and lush orchestral arrangements, authentically recreating and interpreting the sights and sounds of this magical time. More info: page 42.

### Sulayman Al-Bassam Theatre

### Richard III – An Arab Tragedy

Based on **Richard III** by William Shakespeare

Directed by **Sulayman Al-Bassam**

FRIDAY, MARCH 20 | 8 PM

SATURDAY, MARCH 21 | 8 PM

SUNDAY, MARCH 22 | 2 PM

Power Center

Commissioned by the Royal Shakespeare Company as part of the "Complete Works" Festival, this engrossing Arab adaptation of *Richard III* comes from Kuwait. The play unfolds within the hothouse, feudal atmosphere of desert places in an oil-rich kingdom. In this world of tribal allegiances, family in-fighting, and absolute power, the questions of leadership, religion, and foreign intervention that are at the heart of Shakespeare's play take on powerful new meanings in a modern Arab-Islamic context. The production gives a window into the world of the Arabian Gulf in all its richness: its social customs, musical heritage, and some of its darker mystical rituals. Performed with a company of actors from England and across the Arab world, the work is accompanied by a live Arab musical score. Performed in Arabic with English supertitles, this work will be seen exclusively at UMS and the Kennedy Center.

Additional promotional support provided by **Metro Times**.

### Fes Festival of Sufi Culture in Fes, Morocco

### Mohammed Benni and the

### Hmadcha Ensemble

SATURDAY, APRIL 18 | 8 PM

SUNDAY, APRIL 19 | 7 PM [NOTE TIME]

Location TBA

2008/2009 ums season | www.ums.org | 734-764-2538

A champion for preserving Moroccan Sufi traditions, artistic director Mohammed Benni founded the Hmadcha Ensemble as way to preserve traditional Sufi chanting in the Hmadcha tradition of Fes. This performance will attempt recreate an authentic, late-night performance that is featured at the Fes Festival of Sufi Culture in Fes, Morocco. Instead of a theatrical stage, UMS is placing this performance in an appropriate general admission venue (to be announced). Specific Fes traditions and customs will be honored as part of this event.

Made possible in part by the **U-M Islamic Studies Initiative**.

Subscribe Today!

www.ums.org / 734-764-2538

Main Floor	\$210	\$198	\$150
Balcony	\$198	\$180	

# Family Series



## Fun Today...Memories Forever

There's a whole giant world beyond your backyard, and you want your children to discover it. It's a world rich in possibilities for adventure and discovery. With artists from Canada, Japan, South Africa, across the ancient Silk Road, and, indeed, your own backyard, UMS puts the world within reach.

Many events, shared with your loved ones, become treasured memories that last a lifetime. Your children will thank you now for the immediate experience — and many years into the future for creating and nurturing a love of the performing arts.

Except where specifically noted, these events are regular, full-length mainstage events on the UMS season with special pricing only when purchased as part of the Family Series.

The 08/09 Family Series is sponsored by **TOYOTA**

### SPOTLIGHT Classical Kids Club

UMS started the Classical Kids Club 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 1-8 — and their parents — to purchase tickets to all classical music concerts at significantly discounted prices.

Classical Kids Club tickets are available beginning two weeks before the concert date. Tickets may be ordered in person or by phone and can be picked up at will-call the night of the performance.

Parents can purchase up to two kids' (ages 5-14) tickets for \$10 each with the purchase of an adult ticket for \$20 to all Choral Union, Chamber Arts, and Beethoven Sonata Cycle Series events. 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.

**Membership is Free!** Simply sign up through the UMS website at [www.ums.org](http://www.ums.org). Click on the "E-mail Club" link and check the box for Classical Kids Club to receive reminders about upcoming CKC performances. If you haven't signed up in advance, you're still welcome to purchase Classical Kids Club tickets.

## Family Series Includes:

Special One-Hour Family Performance

### Rubberbandance Group

SATURDAY, JANUARY 10 | 1 PM

Power Center

Fusing the urban energy of break dance with the fluid elegance and technique of ballet, Montreal's Rubberbandance Group has exploded onto the international dance scene. Their UMS debut appearance features *Elastic Perspective*, a suite of dances that are audacious settings of hip-hop to mostly classical music. It's a joy to watch. More info: page 36.

Special One-Hour Family Performance

### Dan Zanes & Friends

SUNDAY, MARCH 29 | 1 PM & 4 PM

Rackham Auditorium

Dan Zanes and his band perform exuberant, irresistible handmade music for enthusiastic crowds of kids and kids-at-heart. Drawing on a wealth of musical traditions, Zanes and his band create a rollicking "Woodstock for Kids," including American traditional songs, dance classics, and smart, inventive originals.

Media Sponsors **Ann Arbor's 107one** and **Metro Times**.

### Plus at Least Two of the Following Events:

#### Soweto Gospel Choir

FRIDAY, OCTOBER 17 | 8 PM

Hill Auditorium

Mixing live drumming, song, and dance, the Soweto Gospel Choir draws the best voices from hundreds of church choirs in South Africa. Their performances feature a mixture of tribal, traditional, and popular African gospel that uplift the soul. Their tours benefit South Africa's sick and impoverished families through an AIDS orphans foundation. More info: page 30.

Sponsored by  University of Michigan Health System

Media Sponsors **WEMU 89.1 FM**, **Ann Arbor's 107one**, **Michigan Chronicle/Front Page**, and **WRCJ 90.9 FM**.

#### Kodo

FRIDAY, FEBRUARY 13 | 8 PM

Hill Auditorium

The Japanese characters of the company's name convey two meanings: "heartbeat," the primal source of all rhythm, and "children of the drum," a reflection of Kodo's desire to play their drums simply, with the heart of a child. An unforgettable experience! More info: page 40.

Media Sponsor **Ann Arbor's 107one**.

#### The Silk Road Ensemble with Yo-Yo Ma cello

FRIDAY, MARCH 13 | 8 PM

Hill Auditorium

Yo-Yo Ma brings his celebrated Silk Road Ensemble to Ann Arbor for the first time. This collective of internationally renowned artists and musicians from along the ancient trading route known as the Silk Road explores the relationship between tradition and innovation in music from the East and West. Recommended for children ages 7+.

Sponsored by  KeyBank

Made possible by the **Catherine S. Arcure and Herbert E. Sloan Endowment Fund**.

Media Sponsor **Ann Arbor's 107one**

Choose at least Five Events from Pages 26-49 and Save 10%!

# Monogram Series



Many people who enjoy attending the live performing arts want UMS to select the events on their series.

Others like the creative act of purposefully selecting their own events to satisfy individual needs and 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 and get out of the house.

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

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

Subscribe before Friday, June 27, and you may take advantage of our interest-free installment billing option (minimum order \$300), as well as free parking (minimum order of eight events).

And when you purchase a Monogram Series, you'll also have the opportunity to purchase tickets to some of the most anticipated events in our season, months before they go on sale to the general public.

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

## Complicite *A Disappearing Number*

Conceived and Directed by Simon McBurney

WEDNESDAY, SEPTEMBER 10 | 8 PM

THURSDAY, SEPTEMBER 11 | 8 PM

FRIDAY, SEPTEMBER 12 | 8 PM

SATURDAY, SEPTEMBER 13 | 2 PM & 8 PM

SUNDAY, SEPTEMBER 14 | 2 PM

Power Center

Simon McBurney and the theater company Complicite brought their production *The Elephant Vanishes* to Ann Arbor in October, 2004. The production captured the imagination of audience members like no other theater production presented by UMS before and is still raved about four years later. Now McBurney brings Complicite's latest work, *A Disappearing Number*, which delves into the story of the most mysterious and romantic mathematical collaboration of all time. In the chilly English surroundings of Cambridge during the First World War, the English mathematician GH Hardy unexpectedly receives a letter filled with mathematical theorems from a young Indian genius, Srinivasa Ramanujan, whose work ultimately anticipated some of the ideas in contemporary string theory. Simultaneously a narrative and an inquiry, the production weaves a provocative theatrical pattern across three continents about our relentless compulsion to understand. Threaded through this pattern of stories and ideas are questions: about mathematics and beauty; imagination and the nature of infinity; what is continuous and what is permanent; how we are attached to the past and how we affect the future; how we create, and how we love. *A Disappearing Number* "is very much Complicite territory: echoes through time, connections across worlds. In McBurney's hands, mathematical sequences become journeys through life, and numerology a means of giving substance to the unknowable." (*The Times*, London) Recently awarded the 2008 Laurence Olivier Award for Best New Play in London, *A Disappearing Number* launches the UMS season in September with this exclusive US appearance.

Individual performances are Individual performances are sponsored by



**Michael Allemang and Janis Bobrin** and all of the participants of the 2002 RSC trip

Made possible in part by the **U-M Institute for the Humanities**.

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

Media Sponsors **Metro Times**, **Between the Lines**, and **Ann Arbor's 107one**.

# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## Mark Morris Dance Group

Mark Morris artistic director

FRIDAY, SEPTEMBER 19 | 8 PM

SATURDAY, SEPTEMBER 20 | 8 PM

Power Center

The *Washington Post* called Mark Morris "our Mozart of modern dance. There is that same sense of easy fecundity, his air of an aging, congenial *enfant terrible*, the sheer brilliance and wealth of his choreographic invention." Morris has changed the way that audiences see modern dance, with unique artistry that reflects a profound and sophisticated love of music. He is, as the *Los Angeles Times* said, "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky." His company of exuberant dancers lives up to its reputation of wit, grace, and a refined musicality that is further reinforced by Morris's use of live musicians in every performance.

PROGRAM (Fri 9/19)

New Love Song Waltzes (Brahms: Neue Liebesliederwalzer, Op. 65) (1982)  
Love Song Waltzes (Brahms: Liebesliederwalzer, Op. 52) (1989)  
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

PROGRAM (Sat 9/20)

Italian Concerto (J.S. Bach: Italian Concerto in F Major, BWV 971) (2007)  
Candleflowerdance (Stravinsky: Serenade in A) (2005)  
Bedtime (Schubert: Wiegenlied, Ständchen, and Erlkönig) (1992)  
Grand Duo (Lou Harrison: Grand Duo for Violin and Piano) (1993)

Media Sponsors **Metro Times**, **Between the Lines**, **Michigan Radio 91.7 FM**, and **Ann Arbor's 107one**.

## Wayne Shorter Quartet with the Imani Winds

Wayne Shorter saxophones | Danilo Perez piano;

John Patitucci bass | Brian Blade drums

SATURDAY, SEPTEMBER 27 | 8 PM

Hill Auditorium

"In my experience, after 35 years of concerts, I've never attended a concert so full of life, intelligence, reactive participation, and reciprocated love." (*Jazzman*) Just six months after the SFJAZZ Collective's tribute to saxophonist Wayne Shorter, Shorter himself takes the stage in a celebration of his 75th birthday. Universally regarded as a living legend in jazz, Shorter's great body of work as a composer for such illustrious groups as Art Blakey's Jazz Messengers, Miles Davis's famous quintet from the 1960s, and the fusion group Weather Report is enough to ensure him a spot in the Jazz Hall of Fame. Considered "jazz's all-around genius, matchless in his field as a composer, utterly original as an improviser." (*The New York Times*), Shorter continues his deep musical exploration with his virtuosic working quartet. The concert features new Shorter arrangements for the Imani Winds, an unabashedly adventurous African American quintet.

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

## Arab Series Opening Event

### A Tribute to Munir Bashir and the Baghdad Conservatory of Music

Featuring **Omar Bashir, Farida and the Iraqi Maqam Ensemble, and Rahim AlHaj**

SATURDAY, OCTOBER 4 | 8 PM

Rackham Auditorium

Oud player Munir Bashir was one of the most famous musicians in the Middle East during the 20th century and is considered the supreme master of the Arab musical system. His music was distinguished by a novel style of improvisation that reflected his study of Indian and European music. Born in Mosul in 1930 to a Syrian father and a Kurdish mother, he studied at the famous Baghdad Conservatory from age six and eventually migrated to Budapest in the early 1960s, where he studied under the supervision of Zoltán Kodály, a champion of the preservation of traditional Hungarian folk songs. Kodály's experiences corresponded with Bashir's concerns for the traditional folk music of his home country, and Bashir returned to Iraq for several years before returning to Hungary after the First Gulf War in 1991. This tribute performance, which celebrates the opening of the Performing Arts of the Arab World series and the end of Ramadan, comes 11 years after Bashir's death and features several former protégés: his son, Omar, a celebrated musician in his own right; Farida, one of Iraq's most distinguished female singers and a specialist of a form traditionally sung by men; and oud player Rahim AlHaj, who made his UMS debut in March, 2007.

Considered the Juilliard of the Middle East, the famous Baghdad Conservatory of Music was burned to the ground during the Iraq War, and many of its faculty and students fled the country, threatening the continuation of the Iraqi oud tradition, which has been sustained for nearly 5,000 years. Munir Bashir taught at the celebrated institution for several years. Farida and Rahim AlHaj were trained at the Baghdad Conservatory and pay tribute to their former teacher while remembering the tragedy that destroyed the institution that trained Iraqi musicians in traditional Arab performance styles.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC; and the Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Made possible in part by the **U-M Center for World Performance Studies** and the **U-M Islamic Studies Initiative**.

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

Media Sponsors **The Arab American News** and **Arab Detroit**.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

*The Rite of Spring*

## Compagnie Heddy Maalem

Heddy Maalem artistic director

WEDNESDAY, OCTOBER 15 | 8 PM

Power Center

Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, and Senegal come together for Heddy Maalem's explosive interpretation of Stravinsky's *Le Sacre du printemps* (*The Rite of Spring*). Maalem's *Rite* — furious and bold, straightforward and without artifice — is placed in urban Africa and inspired by the choreographer's time in Lagos, Nigeria, a city of 12 million people. Highly dynamic dance sequences and overwhelming group scenes are interlaced with intense scenes of silence and atmospheric film projections that provide provocative contrast to the music. Again and again, the male and female dancers — each one urgent and unflinching — meld into one unit, pulsating with energy. Heddy Maalem was born in Algeria. His extensive training in boxing and aikido continue to influence his choreography, which is marked by precision, sparse vocabulary, and clarity. Performed without intermission.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

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

Media Sponsors **Metro Times, Between the Lines, Michigan Radio 91.7 FM, The Arab American News, Arab Detroit, and Michigan Chronicle/Front Page.**

## Soweto Gospel Choir

David Mulovhedzi and Beverly Bryer music directors

FRIDAY, OCTOBER 17 | 8 PM

Hill Auditorium

Formed to celebrate the unique and inspirational power of African Gospel music, the 26-member Soweto Gospel Choir draws on the best talent from the many churches in and around Soweto. Under the direction of David Mulovhedzi, this choir is dedicated to sharing the joy of faith through music with audiences around the world. Their performances feature a mixture of tribal, traditional, and popular African gospel, with earthy rhythms, rich harmonies, and charismatic performances that uplift the soul and express South Africa's great hopes for the future. With both *a cappella* songs and a four-piece band and percussion section, the Soweto Gospel Choir performs in six of South Africa's 11 official languages. The choir's meteoric rise to international recognition during its brief six-year history includes two Grammy Awards, the 2003 American Gospel Music Award for "Best Choir" just one year after its founding, and chart-topping CDs on the Billboard World Music Chart. But no amount of glittering international recognition and praise has diverted the ensemble from the mission it holds close at heart: to support South Africa's sick and impoverished families and children through an AIDS orphans foundation that it founded. Their two previous UMS performances have been near sellouts.

Sponsored by



The 08/09 Family Series is sponsored by **Toyota.**

Media Sponsors **WEMU 89.1 FM, Ann Arbor's 107one, Michigan Chronicle/Front Page, and WRCJ 90.9 FM.**

## SPOTLIGHT Globalization in the Arts

Five years ago, UMS changed the way it programs world music and dance, each season putting a more intense focus on a region of the world that has significant representation in southeastern Michigan while continuing to present artists from around the globe. The cycle has now come full circle, with a series devoted to Performing Arts of the Arab World, the same region that launched the new global initiative in the 04/05 season. Other regional focuses include Africa, Mexico and the Americas, and Asia. In addition to the artists featured on the Arab World Festival (see pages 22-23), UMS this year presents numerous artists from around the world whose styles are rooted in a non-Western cultural tradition:

**From Africa:** A debut appearance by Heddy Maalem's contemporary dance company (Wed 10/15) is balanced two nights later by a return engagement with the popular Soweto Gospel Choir (Fri 10/17).

**From Mexico and the Americas:** Milton Nascimento and the Jobim Trio celebrate the 50th anniversary of *Bossa Nova* (Sat 10/18).

**From Asia:** Yo-Yo Ma brings his Silk Road Project to Ann Arbor for two performances (Fri 3/13 & Sat 3/14). The Japanese drumming group Kodo returns for the first time since 2005 (Fri 2/13), and the Asian sub-continent is represented by a Rackham Auditorium performance featuring two incredible Indian musicians: Zakir Hussain and Pandit Shivkumar Sharma (Sun 3/22).



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## Milton Nascimento

and the Jobim Trio

SATURDAY, OCTOBER 18 | 8 PM

Hill Auditorium

During the past two seasons, UMS audiences have had the pleasure of hearing Gilberto Gil and Caetano Veloso. Now, another Brazilian legend makes his UMS debut — Milton Nascimento, whose extraordinary, soaring voice and songwriting genius have made him one of the best-known Brazilian pop musicians. Born in Rio de Janeiro in 1942, Nascimento has returned again and again to the introspective, spiritual music of Minas Gerais, a state north of Rio where he moved when he was two. Though less known for his politics than his compatriot musicians, he has advocated for the rights of black Brazilians and involved himself in the struggle for native land rights years before it became fashionable. Nascimento's extensive discography dates back more than 40 years, and his eponymous 1998 album won the Grammy for "World Music Recording of the Year." Nascimento performs alongside the Jobim Trio, featuring the son and grandson of the internationally celebrated songwriter Antonio Carlos Jobim ("The Girl from Ipanema"). Paulo Braga, the father of modern Brazilian drumming who performed and recorded with Antonio Carlos Jobim for more than 15 years, rounds out the trio. Together they pay tribute to 50 years of *Bossa Nova*, which was invented by Jobim in the late 1950s and discovered by American jazz musicians shortly thereafter, becoming an international craze in the 1960s.

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

2008/2009 ums season | www.ums.org | 734-764-2538

32 | 33

## Beethoven Sonata Project Concerts 5 & 6

**András Schiff** piano

FRIDAY, OCTOBER 24 | 8 PM

SUNDAY, OCTOBER 26 | 4 PM

Rackham Auditorium

András Schiff launches the second year of his two-year, eight-concert cycle of the complete Beethoven Piano Sonatas with this pair of concerts in Rackham Auditorium.

### ALL-BEETHOVEN PROGRAM (Fri 10/24)

Sonata No. 16 in G Major, Op. 31, No. 1 (1801-02)  
Sonata No. 17 in d minor, Op. 31, No. 2 ("Tempest") (1802)  
Sonata No. 18 in E-flat Major, Op. 31, No. 3 (1801-02)  
Sonata No. 21 in C Major, Op. 53 ("Waldstein") (1803-04)

### ALL-BEETHOVEN PROGRAM (Sun 10/26)

Sonata No. 22 in F Major, Op. 54 (1804)  
Sonata No. 23 in f minor, Op. 57 ("Appassionata") (1804-05)  
Sonata No. 24 in F-sharp Major, Op. 78 (1809)  
Sonata No. 25 in G Major, Op. 79 (1809)  
Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux") (1809-10)

Sponsored by **Natalie Matovinović**.

Media Sponsors **WRDJ 90.9 FM, WGTE 91.3 FM** and  
**Observer & Eccentric Newspapers**.

## Joe Lovano "Us Five" Quintet and Jason Moran

**Joe Lovano** saxophones

**Esperanza Spalding** bass | **James Weidman** piano

**Francisco Mela** drums | **Otis Brown III** drums

FRI, NOVEMBER 7 | 8 PM

Michigan Theater

Joe Lovano's lush, inimitable saxophone sound will be on display within the contexts of both his virtuosic, two-drummer quintet and in duets with the exciting pianist/composer/improviser Jason Moran. Featuring young bass talent Esperanza Spalding, classic straight-ahead drummer Otis Brown III, and the Latin dance rhythms of Cuban-born drummer Francisco Mela, Lovano's new "Us Five" Quintet is reaching special heights where off-the-cuff ideas rooted in jazz tradition meet serious fun. The first half of the evening features solo piano ruminations from Blue Note recording artist Jason Moran in addition to musical conversations between two of today's modern jazz masters.

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



130th UMS SEASON

# 2008 | 2009 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

## Important Seating Info — Please Fill This Out!

**A. 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 converted to UMS Credit to be utilized at any time during the 08/09 season. 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 to you to the next lowest price section, unless you indicate otherwise here:

## B. Disability-Related Seating Needs or Special Seating Requests

### C. I would like my tickets mailed to:

- The address on the front of this form
- Please hold my tickets at the League Ticket Office for me to pick up prior to my first performance.
- My summer address (please list address and dates below)

## 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](http://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, Theatre & Dance productions and the Ann Arbor Summer Festival.

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

### Fax

734-647-1171

### Hours

10 am to 5 pm Monday-Friday  
Closed Saturdays and Sundays.

Extended hours resume  
after Labor Day.

### Mail

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

## Don't Miss These Important Dates!

Mon May 5	Priority Period Begins for Renewing Subscribers and UMS Donors
Mon, May 12	Subscription Packages Available to General Public
Fri, June 6	Deadline for U-M Payroll Deduction
Fri, June 27	Priority Deadline for Renewing Subscribers and Donors
Wed, July 16	Deadline for Installment Billing and Free Parking Options
Mon, Aug 11	Group Sales Reservations Open
Thu, Aug 14	Donors Single Ticket Day (for donors of at least \$250)
Mon, Aug 18	Internet Sales Begin, Last Day to Order Monogram Series
Mon, Sep 8	Single Ticket Day
	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 6.

Reminder: Tickets will be mailed in mid-August. Please be sure that you have noted above if you would like tickets to be sent to a different address or held at the Ticket Office for pick-up.

PLEASE NOTE: Please consult the venue seating maps on pages 56-57 of this brochure as you make your selection. Seating sections are the same as last season.

## 1. Fixed Series Packages Orders must be received by Monday, September 8, 2008

Series (# of concerts)	No of Packages	Main Floor		Mezzanine		Balcony			Total
		Gold Circle	A	B	A	B	B	C	
Choral Union Series (10)	_____	670	600	560	520	430	360	280	100
Piano Series (6)	_____	n/a	264	234	228	204	156	132	82
Violin Series (3)	_____	n/a	177	156	156	126	99	81	30

Series (# of concerts)	No of Packages	Main Floor			Mezzanine				Total
		Gold Main	A	B	A	C	D	E	
Jazz Series (7)	_____	240	210	186	210	162	138	78	_____

Series (# of concerts)	No of Packages	Gold Main	Gold Balc	A	B	C	D	Total
Chamber Arts Series (7)	_____	*	*	287	238	182	133	_____
Beethoven Project (4)	_____	*	*	176	152	108	84	_____
Dance Series (5)	_____	180	165	165	145	115	*	_____

Please circle preferred performance:

Mark Morris	Fri 9/19 at 8	Sat 9/20 at 8
Rubberbandance Group	Fri 1/9 at 8	Sat 1/10 at 8
Batsheva Dance Company	Sat 2/14 at 8	Sun 2/15 at 2
Compagnie Marie Chouinard	Sat 4/25 at 8	Sun 4/26 at 4

### Theater Series

Opening Nights (2)	_____	82	72	72	66	50	*	_____
Fri/Sat/Sun (2)	_____	98	88	88	72	56	*	_____

Please circle preferred performance:

Complicite: Disappearing Number	Fri 9/12 at 8	Sat 9/13 at 8	Sun 9/14 at 2
Richard III: An Arab Tragedy	Fri 3/20 at 8	Sat 3/21 at 8	Sun 3/22 at 2

### Global/Arab Series (6)

210	198	198	180	150	*	_____
-----	-----	-----	-----	-----	---	-------

Please circle preferred performance:

Gilgamesh	Fri 1/23 at 7	Fri 1/23 at 9	Sat 1/24 at 7	Sat 1/24 at 9
Richard III: An Arab Tragedy	Fri 3/20 at 8	Sat 3/21 at 8	Sun 3/22 at 2	
Fes Festival	Sat 4/18 at 8	Sun 4/19 at 7		

### Michael's Picks (7)

Please circle preferred performance:

Compagnie Marie Chouinard	Sat 4/25 at 8	Sun 4/26 at 4
---------------------------	---------------	---------------

**1. Fixed Series Sub-Total \$** \_\_\_\_\_

## 2. Family Series: Orders must be received by Monday, September 8, 2008

To receive the special family discounted pricing, you must purchase the Dan Zanes and Rubberbandance Family Performances plus at least two of the other events.

**Subscribers to any series may purchase tickets to the Dan Zanes and Rubberbandance Family Performances now. Special family pricing for the other three events is available only to Family Series subscribers.**

Please provide the names and birthdates (including year) of the children attending with you. If you wish to bring children under age 2 to the one-hour family performances of Dan Zanes and Rubberbandance, please call our Ticket Office at 734-764-2538 to make appropriate arrangements.

Rubberbandance Group	Sat 1/10, 1 pm, P	16 adults	8 children	_____
Dan Zanes	Sun 3/29, R	16 adults	8 children	_____

Please indicate: 1 pm performance 4 pm performance

**Plus at least two of the following:**

Soweto Gospel Choir	Fri 10/17, 8 pm, H2	20 adults	10 children	(recommended age 4+)	_____
Kodo	Fri 2/13, 8 pm, H2	20 adults	10 children	(recommended age 4+)	_____
Yo-Yo Ma/Silk Road	Fri 3/13, 8 pm, H2	20 adults	10 children	(recommended age 7+)	_____

**2. Family Series Sub-Total \$** \_\_\_\_\_

### 3. Monogram Series Orders must be received by Thursday, August 14, 2008

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 2 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	Gold Main	A Main	B Main	A Mezz/ Gold Balc	B Mezz	B Balc	C	D	E	Total
SEP	Complice: Disappearing Number	Wed 9/10, 8pm, P	50	44	*	44	*	40	32	26	18	
	Complice: Disappearing Number	Thu 9/11, 8pm, P	50	44	*	44	*	40	32	26	18	
	Complice: Disappearing Number	Fri 9/12, 8pm, P	60	54	*	54	*	44	36	30	20	
	Complice: Disappearing Number	Sat 9/13, 2pm, P	50	44	*	44	*	40	32	26	18	
	Complice: Disappearing Number	Sat 9/13, 8pm, P	60	54	*	54	*	44	36	30	20	
	Complice: Disappearing Number	Sun 9/14, 2pm, P	60	54	*	54	*	44	36	30	20	
	Mark Morris Dance Group	Fri 9/19, 8pm, P	48	44	*	44	*	38	32	26	20	
OCT	Mark Morris Dance Group	Sat 9/20, 8pm, P	48	44	*	44	*	38	32	26	20	
	Wayne Shorter/Imani Winds	Sat 9/27, 8pm, H3	42	38	32	32	30	*	24	18	10	
	Baghdad Conservatory/Munir Bashir	Sat 10/4, 8pm, R	*	40	36	*	*	*	26	20	*	
	Compagnie Heddy Maalem	Wed 10/15, 8pm, P	38	36	*	36	*	30	24	20	16	
	Soweto Gospel Choir	Fri 10/17, 8pm, H2	40	36	32	34	30	26	22	16	10	
	Milton Nascimento/Jobim Trio	Sat 10/18, 8pm, H3	42	38	32	32	30	*	24	18	10	
	Schiff: Beethoven 5	Fri 10/24, 8pm, R	*	48	40	*	*	*	32	24	*	
NOV	Schiff: Beethoven 6	Sun 10/26, 4pm, R	*	48	40	*	*	*	32	24	*	
	Joe Lovano/Jason Moran	Fri 11/7, 8pm, MT	44	40	*	44	*	36	26	18	*	
	Estonian Philharmonic Choir	Thu 11/13, 8pm, SF	45 reserved seating				35 general admission					
	Messiah	Sat 12/6, 8pm, H1	32	26	22	26	22	18	14	12	10	
	Messiah	Sun 12/7, 2pm, H1	32	26	22	26	22	18	14	12	10	
	Rubberbandance Group	Fri 1/9, 8pm, P	38	36	*	36	*	30	24	20	16	
	Rubberbandance Group	Sat 1/10, 8pm, P	38	36	*	36	*	30	24	20	16	
DEC	Tord Gustavsen Trio	Fri 1/16, 8pm, LM	*	35	25	35	25	*	*	*	*	
	Kinan Azmeh/Gilgamesh	Fri 1/23, 7pm, BSRB	30 general admission									
	Kinan Azmeh/Gilgamesh	Fri 1/23, 9pm, BSRB	30 general admission									
	Kinan Azmeh/Gilgamesh	Sat 1/24, 7pm, BSRB	30 general admission									
	Kinan Azmeh/Gilgamesh	Sat 1/24, 9pm, BSRB	30 general admission									
	Richard Goode, piano	Sun 1/25, 4pm, H2	n/a	50	44	46	40	30	24	20	10	
	Chanticleer	Thu 1/29, 8pm, SF	45 reserved seating				35 general admission					
FEB	Lawrence Brownlee/Martin Katz	Sat 2/7, 8pm, H2	n/a	44	36	38	32	26	22	18	10	
	Sweet Honey in the Rock	Thu 2/12, 8pm, H2	46	42	36	40	34	28	22	18	10	
	Kodo	Fri 2/13, 8pm, H2	48	44	38	42	36	30	24	20	10	
	Batsheva Dance Company	Sat 2/14, 8pm, P	42	38	*	38	*	34	28	22	18	
	Batsheva Dance Company	Sun 2/15, 2pm, P	42	38	*	38	*	34	28	22	18	
	Wynton Marsalis/Jazz at Lincoln Center	Tue 3/10, 8pm, H2	54	46	40	44	38	32	26	20	10	
	Brentano SQ/Serkin	Wed 3/11, 8pm, R	*	42	36	*	*	*	28	20	*	
MAR	Aswat: Simon Shaheen/Golden Age	Thu 3/12, 8pm, H3	42	38	32	32	30	*	24	18	10	
	Yo-Yo Ma/Silk Road	Fri 3/13, 8pm, H2	100	90	76	80	70	56	48	30	10	
	Yo-Yo Ma/Silk Road	Sat 3/14, 8pm, H2	n/a	90	76	80	70	56	48	30	10	
	Altenberg Trio Vienna	Wed 3/18, 8pm, R	*	36	30	*	*	*	24	18	*	
	Richard III: Arab Tragedy	Thu 3/19, 8pm, P	44	40	*	40	*	36	26	20	18	
	Richard III: Arab Tragedy	Fri 3/20, 8pm, P	50	44	*	44	*	38	28	22	20	
	Richard III: Arab Tragedy	Sat 3/21, 8pm, P	50	44	*	44	*	38	28	22	20	
APR	Richard III: Arab Tragedy	Sun 3/22, 2pm, P	50	44	*	44	*	38	28	22	20	
	Zakir Hussain/Shivkumar Sharma	Sun 3/22, 7pm, R	*	46	38	*	*	*	30	22	*	
	Romeros Guitar Quartet	Thu 3/26, 8pm, R	*	46	38	*	*	*	30	22	*	
	John Williams	Wed 4/1, 8pm, R	*	46	38	*	*	*	30	22	*	
	St. Louis Symphony	Thu 4/2, 8pm, H1	n/a	68	60	56	46	40	34	20	10	
	Chick Corea/John McLaughlin	Sat 4/4, 8pm, H3	48	42	36	40	36	*	30	24	10	
	Schiff: Beethoven 7	Thu 4/9, 8pm, H2	n/a	50	44	46	40	30	24	20	10	
APR	Schiff: Beethoven 8	Sat 4/11, 8pm, H2	56	50	44	46	40	30	24	20	10	
	Kurt Elling	Thu 4/16, 8pm, MT	44	40	*	44	*	36	26	18	*	
	Fes Festival: Mohammed Bennis	Sat 4/18, 8pm, TBA	40 general admission									
	Fes Festival: Mohammed Bennis	Sun 4/19, 7pm, TBA	40 general admission									
	Julia Fischer, violin	Fri 4/24, 8pm, H2	n/a	44	36	38	32	26	22	18	10	
APR	Compagnie Marie Chouinard	Sat 4/25, 8pm, P	42	38	*	38	*	34	28	22	18	
	Compagnie Marie Chouinard	Sun 4/26, 4pm, P	42	38	*	38	*	34	28	22	18	

Monogram Series Sub-Total \$

Less 10% for 5 or more events \$

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

## 4. Choral Union/Chamber Arts Events/ New York Philharmonic and Sphinx Orchestra Special Concerts

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 Members. **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 Main	A Main	B Main	A Mezz / Gold Balc	B Mezz	B Balc	C	D	E	Total
Tokyo SQ/Meyer	Sun 10/12, 7pm, R	_____	*	46	38	*	*	*	30	22	*	_____
Anne-Sophie Mutter/Camerata Salzburg	Sun 10/19, 7pm, H1	_____	80	72	65	65	55	44	36	24	10	_____
Schiff: Beethoven 6*	Sun 10/26, 4pm, R	_____	*	48	40	*	*	*	32	24	*	_____
Emanuel Ax/Bronfman	Sat 11/8, 8pm, H2	_____	56	50	44	46	40	30	24	20	10	_____
Jerusalem Symphony	Sun 11/16, 4pm, H1	_____	75	68	60	60	50	40	34	20	10	_____
Guarneri SQ Farewell Tour	Sun 1/11, 4pm, R	_____	*	50	42	*	*	*	34	24	*	_____
Richard Goode, piano*	Sun 1/25, 4pm, H2	_____	56	50	44	46	40	30	24	20	10	_____
Lawrence Brownlee/Katz*	Sat 2/7, 8pm, H2	_____	50	44	36	38	32	26	22	18	10	_____
New York Philharmonic	Sun 3/8, 7pm, H1	_____	100	90	76	80	70	56	48	30	10	_____
Brentano SQ/Serkin*	Wed 3/11, 8pm, R	_____	*	42	36	*	*	*	28	20	*	_____
Yo-Yo Ma/Silk Road*	Sat 3/14, 8pm, H2	_____	100	90	76	80	70	56	48	30	10	_____
Altenberg Trio*	Wed 3/18, 8pm, R	_____	*	36	30	*	*	*	24	18	*	_____
John Williams*	Wed 4/1, 8pm, R	_____	*	46	38	*	*	*	30	22	*	_____
St. Louis Symphony*	Thu 4/2, 8pm, H1	_____	75	68	60	56	46	40	34	20	10	_____
Schiff: Beethoven 7*	Thu 4/9, 8pm, H2	_____	56	50	44	46	40	30	24	20	10	_____
Takács Quartet/Hamelin	Fri 4/17, 8pm, R	_____	*	46	38	*	*	*	30	22	*	_____
Julia Fischer, violin*	Fri 4/24, 8pm, H2	_____	50	44	36	38	32	26	22	18	10	_____
<b>Plus Special Concerts</b>												
Sphinx Orchestra	Sun 10/12, 2pm	_____	Call 313-576-5111 for tickets									
New York Philharmonic	Sat 3/7, 8pm, H1	_____	125	100	80	80	70	56	48	30	10	_____

### 4. Choral Union/Chamber Arts/Special 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 08/09 season.

**Each parking pass is good for one use only. Parking is not guaranteed with vouchers, so please arrive early to allow enough time to park.**

Pre-Paid Parking Passes \_\_\_\_\_ @ \$5

Parking Sub-Total \$ \_\_\_\_\_

SUBSCRIBER BENEFIT: I subscribed to eight or more events prior to June 27, 2008 and would like free parking in the Power Center (Fletcher Street) structure on UMS concert nights. Please send a special voucher with my tickets.

## Support UMS

Don't Forget! Ticket prices cover only 46% of our costs. Please help UMS maintain its standard of excellence with your tax-deductible donation. See page 59 for details.

### GIVING LEVELS

#### Presenters Circle

Soloist	\$25,000
Maestro	\$10,000
Virtuoso	\$7,500
Concertmaster	\$5,000
Producer	\$3,500
Leader	\$2,500
Principal	\$1,000

#### Friends

Benefactor	\$500
Associate	\$250
Advocate	\$100

### Totals

1. Fixed Package Sub-Total

2. Family Series Sub-Total

3. Monogram Series Sub-Total (do not round)

4. Choral Union/Chamber Arts/Special Events

5. Parking Sub-Total

6. Postage/Handling

\$8.00

7. Total 1-6

8. Tax-Deductible Contribution to UMS

9. Grand Total (Lines 7 + 8)

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. Donors of \$250 or more will be listed in the program book.

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

# 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 your 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 18% 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, 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 and encounter the unfamiliar from the comfort of a theater seat as you learn about new cultures, transcending 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 both famous artists and 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 today's performing arts world.

## IMPORTANT BENEFITS for Subscribers Only!

**INSTALLMENT BILLING.** When you order your subscription before Friday, June 27, you can pay in three equal installments (credit card orders totaling \$300+ 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 ticket order will be charged in full on the date received.

**FREE PARKING.** When you order at least eight events before Friday, June 27, you'll be eligible for free parking in the Power Center (Fletcher Street) structure. Be sure to check the box on the order form if you would like to take advantage of this opportunity.

**FREE EXCHANGES.** All subscribers receive free ticket exchanges. See details on page 62.

**TALK TO US!** Do you have further questions or comments about the events and artists on the 08/09 season? We have several no-cost opportunities for you to learn more:

- » Members of the UMS Programming Department are available to answer questions about the artists in the season. Just e-mail [ums0809season@umich.edu](mailto:ums0809season@umich.edu), and a UMS staff member who has been working on the 08/09 program for over a year will contact you directly within 24 hours to answer your questions and to help you put together a series that will maximize your personal enjoyment of next season.
- » UMS has posted playlists featuring 08/09 season artists for each series on iTunes. Links to the playlists are available on the UMS website at [www.ums.org](http://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.*

## There are two types of UMS subscribers.

**Fixed Package Subscribers** subscribe to the packages that we've created on pages 8-25 and 50-55 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 artists from the Arab World). 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 26-49. 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 08/09 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!

**A Note About Single Tickets:** As a subscriber, you may order tickets to any event in our season now. Non-subscribers may purchase tickets for individual events beginning **Monday, August 18** (available online on Thursday, August 14). Selection will be limited to inventory available after subscription orders and group reservations have been processed. UMS Donors (\$250+ annually) may purchase tickets to individual events beginning **Monday, August 11**.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## SPOTLIGHT

### Choral Music at UMS

UMS's longstanding history of presenting choral music dates back to our founding in 1879. The 08/09 season includes a number of choral music presentations, all of which are available through the Monogram Series:

**Soweto Gospel Choir** (Fri 10/17). Steeped in African Gospel music, the 26-member Soweto Gospel Choir draws on the best talent from many churches in South Africa and features tribal, traditional, and popular African gospel music.

**Estonian Philharmonic Chamber Choir** (Thu 11/13). This celebrated ensemble performs in the sanctuary of St. Francis of Assisi Catholic Church with a program featuring music by Estonian composers Arvo Pärt and Erkki-Sven Tüür.

**Handel's Messiah** (Sat-Sun 12/6-7). An Ann Arbor tradition since 1879, Handel's *Messiah* features the UMS Choral Union and the Ann Arbor Symphony Orchestra under the direction of Jerry Blackstone.

**Chanticleer** (Thu 1/29). This popular male *a cappella* ensemble is based in San Francisco and performs more than 100 concerts each year. Led by Joseph Jennings, the ensemble performs repertoire spanning ten centuries, from Gregorian chant, Renaissance polyphony, and Romantic art song to contemporary music, jazz, spirituals, and world music.

### Estonian Philharmonic Chamber Choir

Tõnu Kaljuste founding director and conductor

**THURSDAY, NOVEMBER 13 | 8 PM**

St. Francis of Assisi Catholic Church

UMS and Lincoln Center collaborated to bring the Estonian Philharmonic Chamber Choir to the US for the first time in 1995, and in numerous subsequent tours they have reaffirmed their reputation as one of the very best choirs in the world. This dynamic ensemble performs repertoire ranging from Gregorian chant to the 20th century and is especially admired for its performances of Arvo Pärt's music, which has served as the centerpiece for the ensemble's previous two UMS appearances (in 1995 and 1997). "The choir's performances inspired a transporting awe..." (*The New York Times*)

#### PROGRAM

Pärt      Occident Orient (2000)

Tüür      Requiem (1994)

Pärt      Te Deum (1985, rev. 1992)

Sponsored by **Carl and Charlene Herstein**.

Media Sponsor **WRCJ 90.9 FM**.

### Handel's Messiah

**UMS Choral Union**

**Ann Arbor Symphony Orchestra**

**Jerry Blackstone** conductor

**SATURDAY, DECEMBER 6 | 8 PM**

**SUNDAY, DECEMBER 7 | 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 who attend each year.

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

Media Sponsors **Michigan Radio 91.7 FM, Ann Arbor's 107Zone, and WRCJ 90.9 FM**.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## Rubberbandance Group

**Victor Quijada** and **Anne Plamondon** co-artistic directors

**FRIDAY, JANUARY 9 | 8 PM**

**SATURDAY, JANUARY 10 | 8 PM**

Power Center

Fusing the urban energy of break dance with the fluid elegance and technique of ballet, Montreal's Rubberbandance Group has exploded onto the international dance scene, with appearances at both hip-hop and contemporary dance festivals throughout North America, Europe, and Japan since its founding in 2002. Choreographer Victor Quijada is a total original — he started out as a B-boy in Los Angeles's underground hip-hop circles before working with Twyla Tharp and Eliot Feld. The six-member Rubberbandance troupe — which takes its name from Quijada's nickname as a breakdancer — sets its explosive hip-hop physicality against the profoundness of contemporary storytelling. Their UMS debut appearance features two different full-evening works: *Elastic Perspective* (2003, performed on Friday) and *Redux Phase II* (2008, performed on Saturday). *Elastic Perspective* is a suite of six dances that are audacious settings of hip-hop to mostly classical music. The first part contains titles like "Secret Service" (a hip-hop interpretation of Prokofiev's *Romeo and Juliet*) and "The Traviattle" (a clever battle of the sexes set to Verdi), while the second part is set to mostly Latin rhythms. *Redux Phase II* investigates the "crack" between hyper-reality TV and the real thing, political surveillance and celebrity, exploring whether there is a loss of time and self in our "virtual" universe. "It's really like a genetic experiment," Quijada says, "taking genes from two different forms so that those forms don't stay the same, but have been informed by each other and changed." It's a joy to watch.

The Saturday performance is sponsored by



The 08/09 Family Series is sponsored by **Toyota**.

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

Media Sponsors **Metro Times**, **Between the Lines**, and **Michigan Radio 91.7 FM**.

## Tord Gustavsen Trio

**Tord Gustavsen** piano

**Jarle Vespestad** drums | **Harald Johnsen** bass

**FRIDAY, JANUARY 16 | 8 PM**

Lydia Mendelssohn Theatre

In the five years that have elapsed since the recording of a debut album that proved both a popular and a critical success, Norwegian pianist and composer Tord Gustavsen continues to make music that gently sings, as evidenced on his most recent album for ECM Records, 2007's *Being There*. While relating to genres like Scandinavian folk music, American gospel, Caribbean music, and cool jazz, the trio presents a unique universe of lyricism, luminescence, and subtle funkiness.

"Gustavsen sometimes appeared ecstatically wired to the keyboard as he picked out his sublimely spare yet lyrical melodies, eased along by drummer Jarle Vespestad's flickering brushwork and Harald Johnsen's rich-toned and ruminative double bass...a deeply satisfying, almost meditative, musical experience...entranced listeners were hanging on every hurried note." (*The Scotsman*)

Sponsored by **BORDERS**.

**James and Nancy Stanley**

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

## Gilgamesh

**Kinan Azmeh** clarinet

**Kevork Mourad** MaxMSP

**FRIDAY, JANUARY 23 | 7 PM & 9 PM**

**SATURDAY, JANUARY 24 | 7 PM & 9 PM**

Biomedical Science Research Building Auditorium

The current unrest in the seat of the world's oldest civilization has inspired the Juilliard-trained Syrian clarinetist Kinan Azmeh to embark on a multimedia exploration of the most ancient epic that exists in writing today. *The Epic of Gilgamesh* is an epic poem from Babylonia, a series of Sumerian legends and poems about the mythological hero-king Gilgamesh, thought to have ruled in the third millennium BC. This unique event, developed as part of Juilliard's "Beyond the Machine" Festival, explores the epic through both music and visual art, using original composition on the clarinet inspired by spontaneous drawings projected live by Syrian/Armenian painter Kevork Mourad. While improvising freely in different Arabic modes on top of a multi-layered virtual ensemble, Azmeh and Mourad create a shockingly different take on one of the world's oldest literary texts.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc**; **The Mosaic Foundation, Washington DC**; and the **Community Foundation for Southeast Michigan** and **Bustan al-Funun Foundation for Arab Arts**.

The Friday performance is sponsored by **Gil Omenn and Martha Darling**.

Media Sponsors **The Arab American News**, **Arab Detroit**, and **Between the Lines**.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## Richard Goode piano

SUNDAY, JANUARY 25 | 4 PM

Hill Auditorium

"It is virtually impossible to walk away from one of [Richard] Goode's recitals without having gained some new insight, subtle or otherwise, into the works he played, or about pianism itself." (*The New York Times*) Acknowledged as one of the leading interpreters of Beethoven and Mozart, Goode probes the inner reaches of works by any composer, infusing every measure with the utmost expressivity. He makes his musicianship an exciting combination of grandness and humility, boldness and depth. Returning for the first time since 1997, Goode will perform a recital program drawn from works of Bach, Beethoven, Chopin, Debussy, Schubert, and Schumann. Specific program to be announced.

Sponsored by Donald L. Morelock.

Media Sponsors WGTE 91.3 FM, Observer & Eccentric Newspapers, and WRCJ 90.9 FM.

## Chanticleer

Joseph Jennings music director

THURSDAY, JANUARY 29 | 8 PM

St. Francis of Assisi Catholic Church

Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble is "the world's reigning male chorus" (*The New Yorker*). Named for the "clear singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, a book that one of the founding members happened to be reading when the group was formed and needed a name, Chanticleer has a long-standing commitment to developing the choral repertoire, leading the group to commission works from an ever-growing list of important composers. Chanticleer concerts are designed to appeal to audiences of all backgrounds and levels of music appreciation. The men of Chanticleer often speak to the audience from the stage, giving background and a personal touch to the glorious sounds they make.

"These men are phenomenal..." (*The New York Times*)

Media Sponsor WRCJ 90.9 FM.

## Lawrence Brownlee tenor

Martin Katz piano

SATURDAY, FEBRUARY 7 | 8 PM

Hill Auditorium

Lauded repeatedly for the beauty of his voice, as well as his seemingly effortless technical agility, Lawrence Brownlee is "on the brink of a major career...without doubt, the most impressive addition to the American tenor roster in many years." (*San Francisco Chronicle*, 2006) Brownlee first appeared at UMS in March, 2006 in the concert opera *Tancredi* — the same year that he was awarded both the Richard Tucker Award and the Marian Anderson Award, two of the biggest prizes for rising singers. A *bel canto* specialist, he frequently collaborates with pianist Martin Katz, with whom he partners on his UMS recital debut.

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

## Sweet Honey In The Rock

THURSDAY, FEBRUARY 12 | 8 PM

Hill Auditorium

Honey — an ancient substance, sweet and nurturing. Rock — an elemental strength, enduring the winds of time. The metaphor of *sweet honey in the rock* captures completely these African American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the Civil Rights movement, and songs of the struggle for justice everywhere. Rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of Blues, spirituals, traditional gospel hymns, rap, reggae, African chants, hip-hop, ancient lullabies, and jazz improvisation. Founded by Bernice Johnson Reagon in 1973 at the DC Black Repertory Theater Company, Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms. In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the US and around the world, raising their voices in hope, love, justice, peace, and resistance. Sign language interpreted.

Media Sponsors WEMU 89.1 FM, Between the Lines, Ann Arbor's 107one, Michigan Chronicle/Front Page, and Metro Times.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## Kodo

FRIDAY, FEBRUARY 13 | 8 PM

Hill Auditorium

"Superlatives don't really exist to convey the primal power and bravura beauty of Kodo...Throughout, the devil of it is the combination of the discipline of a surgeon's scalpel with the primitive, muscular endurance of a cavalry charge. The speed and dexterity are as impressive as the physical tenacity is breathtaking." (*Chicago Tribune*) In ancient Japan, the taiko drum was a symbol of the rural community, and it is said that the limits of the village were defined not by geography, but by the furthest distance from which the taiko could be heard. With its "One Earth" tour, Kodo brings the sound of the taiko to people around the globe, transcending barriers of language and custom and reminding all of our membership in that much larger community, the world. "In this age of exploding populations and lightning-fast communication, it is more important than ever that these diverse cultures learn to recognize and accept each other so that all may share our increasingly shrinking planet in harmony," according to Kodo's primary philosophy. The Japanese characters of the company's name convey two meanings: "heartbeat," the primal source of all rhythm, and "children of the drum," a reflection of Kodo's desire to play their drums simply, with the heart of a child. The ensemble makes its first UMS appearance since 2005.

The 08/09 Family Series is sponsored by **Toyota**.

Media Sponsor **Ann Arbor's 107one**.

## Batsheva Dance Company

**Ohad Naharin** artistic director

SATURDAY, FEBRUARY 14 | 8 PM

SUNDAY, FEBRUARY 15 | 2 PM

Power Center

Since its founding in 1964 by Martha Graham and Baroness Batsheva de Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel, internationally renowned for pushing the boundaries of cutting-edge dance with intense energy, rich sensuality, and a culturally diverse dance language. Led by Ohad Naharin since 1990, this contemporary dance company reels with energy, adrenaline, and force. While Naharin's choreography has been seen by UMS audiences numerous times over the past decade, the Batsheva Dance Company returns for its first UMS visit since 1998 with two full-evening works. On Saturday, the company presents *Three*, a bewitching work from 2005 that tests the dancers' individual boundaries in a powerful composition of force, speed, and passion. The Sunday performance features *Deca Dance*, a celebration of 10 years of Naharin's work with Batsheva that was first performed in 2000. Naharin takes sections of existing works and reorganizes them into a new experience, providing an opportunity look at Naharin's repertoire over time, from its most extravagant to its most intimate and heartrending. Performed without intermission.

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

Media Sponsors **Metro Times**, **Between the Lines**, **Michigan Radio 91.7 FM**, and **Detroit Jewish News**.

## Jazz at Lincoln Center Orchestra with Wynton Marsalis

TUESDAY, MARCH 10 | 8 PM

Hill Auditorium

This 15-member ensemble is comprised of the finest jazz players on the scene, 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. Led by the incomparable Wynton Marsalis, who conceived and built this ensemble into the irresistible force it is today, the Jazz at Lincoln Center Orchestra returns for another stunning concert. "[The Jazz at Lincoln Center Orchestra] is not just a band on tour, but a religious congregation, spreading the word of jazz." (*Down Beat*)

Media Sponsors **WEMU 89.1 FM**, **Metro Times**, **Ann Arbor's 107one**, and **Michigan Chronicle/Front Page**.

## Brentano String Quartet

**Peter Serkin** piano

**Richard Lalee** baritone

WEDNESDAY, MARCH 11 | 8 PM

Rackham Auditorium

Named for Antonie Brentano, whom many scholars consider Beethoven's "Immortal Beloved," the intended recipient of his famous love confession, the Brentano Quartet transcends Beethoven to explore music both very old and very new, performing musical works that pre-date the string quartet as a medium and commissioning new works from some of the most important composers of our time. The ensemble is joined by Peter Serkin, who first appeared with UMS in 1963 as a teenager in a May Festival concert with his father (Rudolf), and the baritone Richard Lalee for a program that balances quartet standards with contemporary masterpieces.

PROGRAM

Haydn	String Quartet in d minor, Op. 76, No. 2 ("Quinten") (Hob. III:76) (1796-97)
Wuorinen	New Piano Quintet (commissioned by the artists)
Schoenberg	Ode to Napoleon, Op. 41 (for quartet, piano, and baritone) (1942)

Beethoven Grosse Fuge, Op. 133 (1825-26)

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



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

Celebrating the Golden Age of Arab Music

## Aswat

Starring Ibrahim Azzam, Sonia M'barek, Khalil Abonula, Rima Khcheich, and Simon Shaheen

THURSDAY, MARCH 12 | 8 PM

Hill Auditorium

The period from the 1920s to the 1950s is considered the "golden age" of Egyptian cinema, but it was also a golden age of song in many parts of the Arab world — in particular, Egypt, Lebanon, and Syria. Many of these countries' greatest singers and composers reached unprecedented heights of artistry and stardom throughout these years. Now, one of today's leading Arab composers and instrumentalists, Simon Shaheen, is bringing this era back to life. Working with a traditional Arab orchestra and some of the leading singers in the Arab world today, Shaheen directs this evening of classic, unforgettable melodies, soul-stirring voices, and lush orchestral arrangements, authentically recreating and interpreting the sights and sounds of this magical time. Shaheen's international search for the top Arab singers of today includes featured vocalists from Tunisia, Lebanon, and Palestine, who will sing some of the most beloved songs of all time by composers like Mohammad Abdel Wahhab, Farid Al-Atrash and the Rahbani Brothers. The Aswat Orchestra includes virtuosic instrumentalists who will deliver a rich musical experience for devotees and new fans alike. As a backdrop to the live performance, a projection screen flashes preserved images and film footage of the great singers of the Golden Age, creating a multimedia experience of historical depth and lasting emotional impact.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Media Sponsors **The Arab American News** and **Arab Detroit.**

## The Silk Road Ensemble with

Yo-Yo Ma cello

FRIDAY, MARCH 13 | 8 PM

SATURDAY, MARCH 14 | 8 PM

Hill Auditorium

Founded by Yo-Yo Ma in 1998, the Silk Road Project has been a catalyst for a new kind of conversation, opening avenues of inter-cultural communication and collaborative thinking. For about 2,000 years the Silk Road was the main conduit for the spread and exchange of goods, ideas, religions, and culture, connecting people from Asia to the Mediterranean. The collective is drawn from internationally renowned musicians interested in exploring the relationships between tradition and innovation in music from the East and West. "When I started the Silk Road Project," says Yo-Yo Ma, whose 25 years of touring influenced his view and understanding of the world, "I began to understand the geographical and musical connections between all of these incredible cultures — all these 'other' classical musics, the Persian classical music, the Indian classical music, and so on. I got a sense that at one time these connections were much closer, and over time that certain things got split off and developed independently." After last season's stunning solo recital, Yo-Yo Ma returns with two different performances featuring artists from the Silk Road Ensemble. "Yo-Yo Ma is part modern Marco Polo, an explorer of cultures far beyond his own; part musical missionary, eager to share ideas and make vital connections between peoples." (*Chicago Tribune*) Two different programs featuring Yo-Yo Ma, with specific artists to be announced.

The Friday performance is sponsored by **KeyBank**



The Friday performance is made possible by the **Catherine S. Arcure and Herbert E. Sloan Endowment Fund.**

The Saturday performance is sponsored by **Robert and Pearson Macek.**

The 08/09 Family Series is sponsored by **Toyota.**

Media Sponsors **Ann Arbor's 107one, WGTE 91.3 FM,** and **Observer & Eccentric Newspapers.**

## Altenberg Trio Vienna

WEDNESDAY, MARCH 18 | 8 PM

Rackham Auditorium

Since its "official" debut during the Salzburg Mozart Week in January, 1994, the Altenberg Trio Vienna has earned a reputation as one of the most daring and consistent ensembles of its kind. When forming their ensemble, pianist Claus-Christian Schuster, violinist Amiram Ganz, and cellist Alexander Gebert chose 19th-century Viennese writer and poet Peter Altenberg as their namesake. Their choice illustrated perfectly the values captured in the Trio's music-making: love of beauty, venture toward life, precision of style, and a sense of humor. The trio members have impressive individual reputations in chamber music circles and take great pride in remaining faithful to the style and tradition of the "Viennese sound" so often admired in reviews.

### PROGRAM

Haydn	Piano Trio in A Major, Op. 42, No. 1 (Hob. XV:9) (1785)
Vasks	Episodi e canto perpetuo (Hommage à Olivier Messiaen) (1985)
Mendelssohn	Piano Trio No. 2 in c minor, Op. 66 (1845)

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



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

Sulayman Al-Bassam Theatre

## **Richard III – An Arab Tragedy**

Based on *Richard III* by William Shakespeare

Directed by Sulayman Al-Bassam

**THURSDAY, MARCH 19 | 8 PM**

**FRIDAY, MARCH 20 | 8 PM**

**SATURDAY, MARCH 21 | 8 PM**

**SUNDAY, MARCH 22 | 2 PM**

Power Center

Commissioned by the Royal Shakespeare Company as part of its "Complete Works" Festival, this engrossing Arab adaptation of *Richard III* comes from Kuwait. The play unfolds within the hothouse, feudal atmosphere of desert places in an oil-rich kingdom. In this world of tribal allegiances, family in-fighting, and absolute power, the questions of leadership, religion, and foreign intervention that are at the heart of Shakespeare's play take on powerful new meanings in a modern Arab-Islamic context. The evil Richard of Gloucester is interpreted as the aspirant king of a Middle Eastern peninsula. Backed by foreign interests, in the form of a French Buckingham, he falls out with them once he has grasped control of the crown. Eventually, his tyrannical behavior leaves him open to an external invasion backed by dissident internal forces. Filled with exhilarating multimedia interventions and theatrical displays, this engrossing adaptation gives a window into the often misunderstood world of the Arabian Gulf in all its richness: its social customs, musical heritage, and some of its darker mystical rituals. "Viewed as history, Richard becomes a product of his society; perverse, irrational, and inexplicable he remains, but he is also the product of endless cycles of violence, revenge, and civil war," explains Al-Bassam. "The play can also be read as an urgent prophecy or a cautionary tale with particular relevance to the Gulf region today." Performed by a company of actors from England and across the Arab world, the work is accompanied by a live Arab musical score.

Performed in Arabic with English supertitles, this work will only be seen at UMS and at the Kennedy Center. Two hours, no intermission.

The Performing Arts of the Arab World series is supported in part by  
**TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the  
**Community Foundation for Southeast Michigan and Bustan al-Funun**  
**Foundation for Arab Arts.**

Media Sponsors **The Arab American News, Arab Detroit and Metro Times.**

**Zakir Hussain** tabla

**Pandit Shivkumar Sharma** santoor

**SUNDAY, MARCH 22 | 7 PM [NOTE TIME]**

Rackham Auditorium

Zakir Hussain is today appreciated both in the field of percussion and in the music world at large as an international phenomenon. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but earned him worldwide fame. His playing is marked by uncanny intuition and masterful improvisational dexterity. The favorite accompanist for many of India's greatest classical musicians and dancers, he has not let his genius rest there, but is widely considered a chief architect of the contemporary world music movement with historic collaborations including Shakti (which he founded with John McLaughlin and L. Shankar in the 1970s), Sangam (with Charles Lloyd and Eric Harland), and performances and recordings with artists as diverse as George Harrison, Van Morrison, Rennie Harris, and the Kodo Drummers of Japan. Hussain, who last appeared in Ann Arbor with Ali Akbar Khan in March, 2000, is joined by Pandit Shivkumar Sharma, who singlehandedly transformed the santoor from an instrument of accompaniment to one that deserves center stage.

Media Sponsor **WEMU 89.1 FM.**

50th Anniversary Concert

**The Romeros**

**THURSDAY, MARCH 26 | 8 PM**

Rackham Auditorium

The "Royal Family of Guitar" returns to Ann Arbor for the first time since 2000. A veritable institution in the world of classical music, the Romeros celebrate their 50th anniversary this season. Celedonio Romero, founder and creator of the Romeros guitar dynasty, was a renowned soloist in Spain who began teaching his sons as they approached the age of two or three. He died in 1996, but his sons and grandsons continue Celedonio's legacy. This unparalleled family ensemble has become the international emissary for guitar chamber music, their name synonymous with style, elegance, and technique. To have so many virtuosi of the same instrument in one family is unique in the world of musical performance, and in the realm of classical guitar it is absolutely unprecedented. The Romeros are "Guardians of the Holy Grail of the Classical Guitar." (Leipzig)

Co-Sponsored by **EDWARD SROVELL REALTORS**



Media Sponsor **Metro Times.**



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

## John Williams guitar

WEDNESDAY, APRIL 1 | 8 PM

Rackham Auditorium

One of the most versatile and respected guitarists in the world, John Williams has explored, expanded, and personally inspired a modern renaissance for the classical guitar through his international concert appearances and prolific best-selling recordings. Best known as a classical guitarist, he has nevertheless explored many different musical traditions with a wide range of noteworthy collaborators, including his 2007 UMS appearance with guitarist John Etheridge.

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

## St. Louis Symphony Orchestra

David Robertson conductor

Anssi Karttunen cello

THURSDAY, APRIL 2 | 8 PM

Hill Auditorium

The American conductor David Robertson makes his UMS debut with the St. Louis Symphony Orchestra, where he has served as music director since 2005. Recognized for his imaginative programming, he combines passion and intellect with his consummate musicianship. The program also features the Finnish cellist Anssi Karttunen, an ardent advocate of contemporary music who has given over 90 world premières.

PROGRAM

Wagner	"Good Friday Music" from <i>Parsifal</i> (1882)
Adams	Guide to Strange Places (2001)
B. Zimmermann	Canto di Speranza (1957)
Sibelius	Symphony No. 5 in E-flat Major, Op. 82 (1915)

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

## Chick Corea/John McLaughlin: Five Peace Band

Chick Corea piano and keyboards

John McLaughlin guitar | Christian McBride bass

Kenny Garrett alto saxophone | Vinnie Colaiuta drums

SATURDAY, APRIL 4 | 8 PM

Hill Auditorium

John McLaughlin and Chick Corea created two of the most explosive live fusion bands in the 1970s. McLaughlin's Mahavishnu Orchestra and Corea's Return to Forever were two of the most popular instrumental groups of all time. Their music went far beyond the ordinary, fusing energy, spirituality, and emotion with improvisation and hard rock. These groups inspired a new generation to expand their own musical horizon. This concert tour will be the first time that these virtuoso improvisers join forces since they were both members of Miles Davis's *Bitches Brew*-era band over 40 years ago. Playing music from then and now, this concert features Detroit native Kenny Garrett, Christian McBride, and the incomparable Vinnie Colaiuta.

Sponsored by   
University of Michigan  
Health System

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

## Beethoven Sonata Project Concerts 7 & 8

### András Schiff piano

THURSDAY, APRIL 9 | 8 PM

SATURDAY, APRIL 11 | 8 PM

Hill Auditorium

"The Beethoven cycles have become one of the most important events in my life, if not the most important," said András Schiff in an interview in England. "There is no other sequence of works that is so varied. It is like asking an actor to play all the main Shakespearean roles, but also acting the other roles with them." Schiff closes out his two-year, eight-concert cycle of the complete Beethoven piano sonatas, a cycle that is being repeated in the US in its entirety only in San Francisco, Los Angeles, and New York. The final two concerts of the cycle will be given in Hill Auditorium and feature Beethoven's late sonatas, including the "Hammerklavier," widely considered one of the most important works of Beethoven's late period and one of the most challenging solo works in the entire piano repertoire to this day.

#### ALL-BEETHOVEN PROGRAM (Thu 4/9)

Sonata No. 27 in e minor, Op. 90 (1814)

Sonata No. 28 in A Major, Op. 101 (1816)

Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier") (1817-18)

#### ALL-BEETHOVEN PROGRAM (Sat 4/11)

Sonata No. 30 in E Major, Op. 109 (1820)

Sonata No. 31 in A-flat Major, Op. 110 (1821-22)

Sonata No. 32 in c minor, Op. 111 (1821-22)

The Saturday performance is sponsored by **The Medical Community**.

Media Sponsors **WRCJ 90.9 FM**, **WGTE 91.3 FM** and

**Observer & Eccentric Newspapers**.



# Monogram Series

Choose at least Five Events from Pages 26-49 and Save 10%!

"Dedicated to You"

## Kurt Elling Sings the Coltrane/Hartman Songbook

Kurt Elling vocals | Ernie Watts tenor saxophone

Ethel | Laurence Hobgood Trio

THURSDAY, APRIL 16 | 8 PM

Michigan Theater

Kurt Elling brings Ernie Watts and the Ethel String Quartet aboard for "Dedicated to You," Elling's creative re-imagining of John Coltrane's seminal collaboration with romantic balladeer Johnny Hartman. Hartman was the only singer ever to record with Coltrane, and their 1963 album of ballads is considered a masterpiece. Elling takes a cue from Coltrane's ingenuity, creating new storytelling and harmonies and adding lush layers and atmospheres to what has roundly been dubbed one of the most romantic albums ever recorded. "Only a daring and confident artist would revisit the indelible performances of baritone Johnny Hartman and saxophonist John Coltrane, look to Walt Whitman for lyrics, or decide a string quartet is the touch-perfect complement to his expert working band. Kurt Elling is that artist." (Howard Mandel) "You can't help but see Elling as the descendant of Sinatra and Bennett." (allaboutjazz.com)

Sponsored by **BORDERS**.

Media Sponsors **WEMU 89.1 FM**, **Metro Times**, and **Between the Lines**.

Fes Festival of Sufi Culture in Fes, Morocco

## Mohammed Bennis and the Hmadcha Ensemble

SATURDAY, APRIL 18 | 8 PM

SUNDAY, APRIL 19 | 7 PM [NOTE TIME]

Location TBA

A champion for preserving Moroccan Sufi traditions, artistic director Mohammed Bennis founded the Hmadcha Ensemble as way to preserve traditional Sufi chanting in the Hmadcha tradition of Fes. This performance will attempt recreate an authentic, late-night performance that is featured at the Fes Festival of Sufi Culture in Fes, Morocco. Instead of a theatrical stage, UMS is placing this performance in an appropriate general admission venue (to be announced). Specific Fes traditions and customs will be honored as part of this event.

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc; The Mosaic Foundation, Washington DC;** and the **Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.**

Made possible in part by the **U-M Islamic Studies Initiative.**

Media Sponsors **The Arab American News** and **Arab Detroit.**

**Julia Fischer** violin

**Milana Chernyavskaya** piano

FRIDAY, APRIL 24 | 8 PM

Hill Auditorium

The young German violinist Julia Fischer made her UMS debut in November, 2007 as soloist with the St. Petersburg Philharmonic. Born in Munich in 1983, she has received a hailstorm of superlative reviews. Named "Artist of the Year" at the 2007 Gramophone Awards (voted on by more than 14 million individuals), she has also been featured as a major emerging artist by several distinguished music publications. She started off 2008 with a bang: performing Saint Saën's Violin Concerto No. 3 before intermission at a concert in Frankfurt, then making her professional piano debut with Grieg's Piano Concerto in a minor after intermission. Fischer makes her UMS recital debut with her Stradivarius in hand.

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

## Compagnie Marie Chouinard

**Marie Chouinard** artistic director

SATURDAY, APRIL 25 | 8 PM

SUNDAY, APRIL 26 | 4 PM [NOTE TIME]

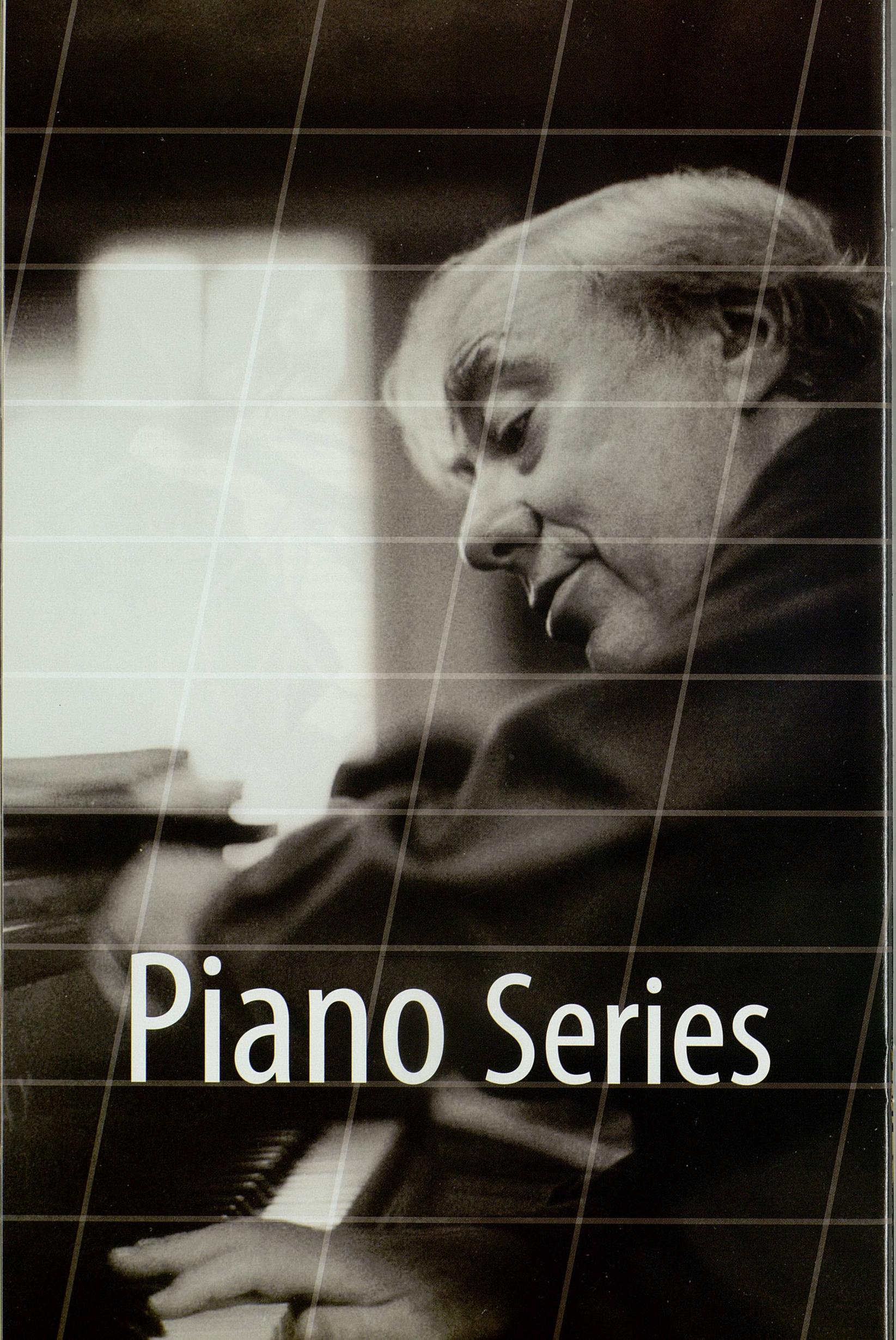
Power Center

Marie Chouinard believes that dance is a sacred art and the body a spiritual force to be celebrated. Ever since she presented her first work in 1978, which immediately earned her a reputation as an exceptionally original artist, she has been noted for her astonishing innovation. Her travels — she has lived in New York, Berlin, Bali, and Nepal — her eclectic studies, and her understanding of various techniques allow her to explore the body in different ways, and her works convey a raw, honest, and gritty expression of our human form. In 1990, she formed the Compagnie Marie Chouinard, and in the dozen works she has created since then she has explored the poetics of the body in shockingly immediate, intelligible, and ever-surprising ways, prompting the *New York Times* to call her "a hurricane of unbridled imaginativeness." For this UMS debut, she presents two different programs: on Saturday, her new work *Orpheus and Eurydice* and on Sunday, her 1993 piece *The Rite of Spring* (along with *Prelude to the Afternoon of a Faun*). Chouinard's *Rite*, unlike Heddy Maalem's earlier in the season, is constructed around solos, seeking to awaken strong, clear movements in the intimate mystery of each dancer. Not for the faint of heart, these programs reveal the complex, desirous, wild, and cerebral nature of our being. Performances contain nudity.

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

Media Sponsors **Metro Times**, **Between the Lines**, and **Michigan Radio 91.7 FM.**





# Piano Series

## Beethoven Sonata Project Concert 5

**András Schiff** piano

SUNDAY, OCTOBER 24 | 8 PM

Rackham Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 16 in G Major, Op. 31, No. 1 (1801-02)
- Sonata No. 17 in d minor, Op. 31, No. 2 ("Tempest") (1802)
- Sonata No. 18 in E-flat Major, Op. 31, No. 3 (1801-02)
- Sonata No. 21 in C Major, Op. 53 ("Waldstein") (1803-04)

Sponsored by **Natalie Matovinović**.

## Beethoven Sonata Project Concert 6

**András Schiff** piano

SUNDAY, OCTOBER 26 | 4 PM

Rackham Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 22 in F Major, Op. 54 (1804)
- Sonata No. 23 in f minor, Op. 57 ("Appassionata") (1804-05)
- Sonata No. 24 in F-sharp Major, Op. 78 (1809)
- Sonata No. 25 in G Major, Op. 79 (1809)
- Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux") (1809-10)

Sponsored by **Natalie Matovinović**.

Additional promotional support provided by **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

## Emanuel Ax and Yefim Bronfman pianos

SATURDAY, NOVEMBER 8 | 8 PM

Hill Auditorium

Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. Born in Russia, he emigrated to Israel at age 14. He "bucks the stereotype of the Russian soloist as merely a technical wizard of large sound and emphatic personality. He has technique to burn, but he also has a chameleonlike ability to subsume himself in the music." (*The New York Times*) Returning for the first time since his UMS debut in 1994, Bronfman is joined by the great American pianist Emanuel Ax, renowned not only for his poetic temperament and unsurpassed virtuosity but also for the exceptional breadth of his performing activity. The *Chicago Tribune* called their 2002 recording of Rachmaninoff's rarely recorded piano duos "a marvel of digital dexterity, warmly romantic sentiment, and jaw-dropping bravura."

PROGRAM

- |              |  |
|--------------|--|
| Brahms       | Variations for Two Pianos on a Theme by Haydn,<br>Op. 56b (1873) |
| Bolcom       | Recuerdos (1991)   |
| Mozart       | Sonata for Two Pianos in D Major, K. 448 (1781)                  |
| Rachmaninoff | Symphonic Dances, Op. 45 (1940)                                  |

Co-Sponsored by **Robert and Marina Whitman** and **Clayton and Ann Wilhite**.

Additional promotional support provided by **WGTE 91.3 FM**, **Observer & Eccentric Newspapers**, and **Detroit Jewish News**.

## Richard Goode piano

SUNDAY, JANUARY 25 | 4 PM

Hill Auditorium

"It is virtually impossible to walk away from one of [Richard] Goode's recitals without having gained some new insight, subtle or otherwise, into the works he played, or about pianism itself." (*The New York Times*) Acknowledged as one of the leading interpreters of Beethoven and Mozart, Goode probes the inner reaches of works by any composer, infusing every measure with the utmost expressivity. He makes his musicianship an exciting combination of grandness and humility, boldness and depth. Returning for the first time since 1997, Goode will perform a recital program drawn from works of Bach, Beethoven, Chopin, Debussy, Schubert, and Schumann. Specific program to be announced.

Sponsored by **Donald L. Morelock**.

Additional promotional support provided by **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

## Beethoven Sonata Project Concert 7

**András Schiff** piano

THURSDAY, APRIL 9 | 8 PM

Hill Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 27 in e minor, Op. 90 (1814)
- Sonata No. 28 in A Major, Op. 101 (1816)
- Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier") (1817-18)

Additional promotional support provided by **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

## Beethoven Sonata Project Concert 8

**András Schiff** piano

SATURDAY, APRIL 11 | 8 PM

Hill Auditorium

ALL-BEETHOVEN PROGRAM

- Sonata No. 30 in E Major, Op. 109 (1820)
- Sonata No. 31 in A-flat Major, Op. 110 (1821-22)
- Sonata No. 32 in c minor, Op. 111 (1821-22)

Sponsored by **The Medical Community**.

Piano Series Media Sponsor



Subscribe Today!

[www.ums.org](http://www.ums.org) / 734-764-2538

Main Floor	\$264	\$234
Mezzanine	\$228	\$204
Balcony	\$156	\$132



# Violin Series

## Anne-Sophie Mutter violin Camerata Salzburg

SUNDAY, OCTOBER 19 | 7 PM [NOTE TIME]

Hill Auditorium

For three decades, Anne-Sophie Mutter has been one of the greatest violin virtuosos of our time, her music-making driven by both passion and simplicity. After embarking on a major Mozart project two years ago, she now turns her attention to JS Bach, performing all of the composer's violin concertos with Camerata Salzburg.

PROGRAM

- JS Bach Violin Concerto No. 1 in a minor, BWV 1041 (1717)  
JS Bach Concerto for Two Violins in d minor, BWV 1043 (1717)  
JS Bach Violin Concerto No. 2 in E Major, BWV 1042 (1717)  
Tartini Sonata in g minor for Violin and Continuo  
("The Devil's Trill") (ca. 1749)

## Jerusalem Symphony Orchestra

Leon Botstein music director

Robert McDuffie violin

SUNDAY, NOVEMBER 16 | 4 PM

Hill Auditorium

Violinist Robert McDuffie makes his first UMS appearance in 20 years as soloist with the Jerusalem Symphony Orchestra for a performance of Bernstein's Serenade for Solo Violin, Strings, Harp, and Percussion in what would have been the composer's 90th year.

PROGRAM

- Sternberg The Twelve Tribes of Israel (1941)  
Bernstein Serenade for Solo Violin, Strings, Harp, and Percussion  
(after Plato's "Symposium") (1954)  
Copland Symphony No. 3 (1944-46)

Co-Sponsored by **Gil Omenn and Martha Darling**.

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

## Julia Fischer violin Milana Chernyavskaya piano

FRIDAY, APRIL 24 | 8 PM

Hill Auditorium

The young German violinist Julia Fischer made her UMS debut in November, 2007 as soloist with the St. Petersburg Philharmonic. Born in Munich in 1983, she has received a hailstorm of superlative reviews. Named "Artist of the Year" at the 2007 Gramophone Awards (voted on by more than 14 million individuals), she has also been featured as a major emerging artist by several distinguished music publications. She started off 2008 with a bang: performing Saint Saëns' Violin Concerto No. 3 before intermission at a concert in Frankfurt, then making her professional piano debut with Grieg's Piano Concerto in a minor after intermission. Fischer makes her UMS recital debut with her Stradivarius in hand.

Violin Series Media Sponsors

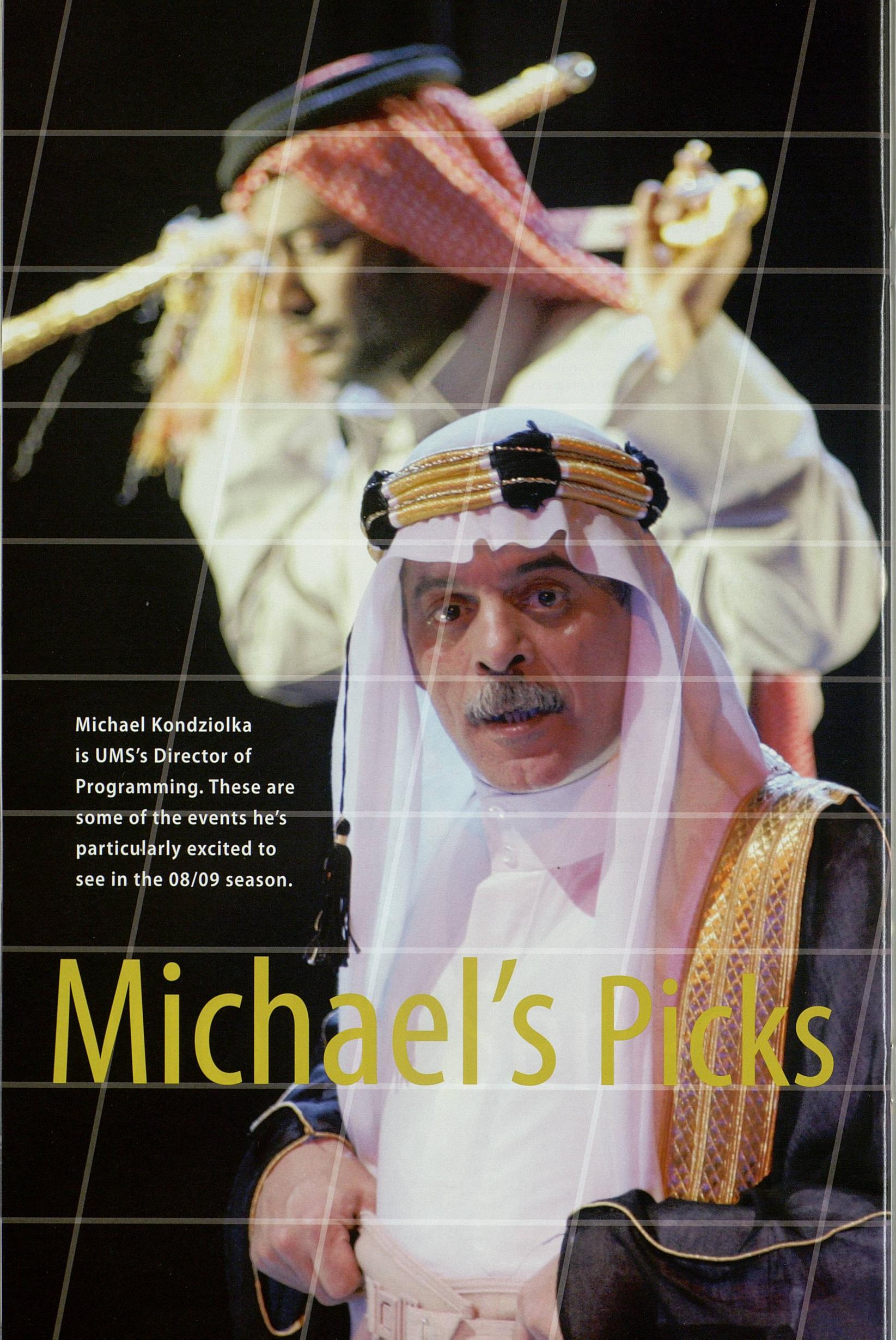
**wgte**  
Public Broadcasting

**Observer & Eccentric**  
NEWSPAPERS

Subscribe Today!

[www.ums.org](http://www.ums.org) / 734-764-2538

Main Floor	\$177	\$156
Mezzanine	\$156	\$126
Balcony	\$99	\$81 \$30



Michael Kondziolka  
is UMS's Director of  
Programming. These are  
some of the events he's  
particularly excited to  
see in the 08/09 season.

# Michael's Picks

## Complice

### **A Disappearing Number**

Conceived and Directed by **Simon McBurney**

**WEDNESDAY, SEPTEMBER 10 | 8 PM—OPENING NIGHT**

Power Center

One of my favorite questions to ask folks around town who attend UMS performances is “what is one of your most memorable UMS experiences?” Almost invariably, they say “Complice’s *The Elephant Vanishes*” from 2004. It amazes me how that one piece of the theater lives on in people’s minds. So it goes without saying that nothing could thrill me more than to open our season with Complice’s next creation. I have seen six of Complice’s productions and have always (ALWAYS) left the theater in an altered state. Dense, complex, visually startling, rapid-paced...impossible to describe, and impossible to miss...one of the real events of the year.

## Tokyo String Quartet

**Sabine Meyer** clarinet

**SUNDAY, OCTOBER 12 | 7 PM [NOTE TIME]**

Rackham Auditorium

My performance training is as a clarinetist. Sabine Meyer has always represented, for me, the gold standard of classical clarinet playing with her mellow sound, legato technique, and lyrical, singing interpretations. Her Mozart Clarinet Quintet with the Tokyo two seasons ago was flawless...and now we get to hear them together again performing the magnum opus of the form — the Brahms Clarinet Quintet. I always wanted to perform this work myself, but never did. I guess I will have to settle for listening to Sabine — the ultimate consolation prize!

## *The Rite of Spring*

### **Compagnie Heddy Maalem**

**WEDNESDAY, OCTOBER 15 | 8 PM**

Power Center

Students of cultural history are taught of the indelible impact of non-Western influences on 20th-century Western aesthetics, especially Modernism. In my textbook, I always remember seeing the Picasso painting next to the African mask next to the set drawing for a Ballets Russes production next to the piece of flatware by Puiforcat. This “conversation” between Western and non-Western cultural ideas exploded when Stravinsky’s *The Rite of Spring* hit Paris in 1913. Where did this music come from? And why did the dancers move like that? Heddy Maalem has created a new African *Rite* that is startling and unexpected — sculptural, often-static, ritualistic. Striking film interludes from Lagos, Nigeria fill the stage.

## Estonian Philharmonic Chamber Choir

**Tõnu Kaljuste** founding director and conductor

**THURSDAY, NOVEMBER 13 | 8 PM**

St. Francis of Assisi Catholic Church

The first choral music concert we ever presented at St. Francis of Assisi was the Estonian Philharmonic Chamber Choir. I will never forget the music, the audience and the sense of the space — and what the St. Francis sanctuary added to the overall experience, and how it supported the music. I love basking in the unique sonic colors this choir creates.

## Lawrence Brownlee tenor

### **Martin Katz** piano

**SATURDAY, FEBRUARY 7 | 8 PM**

Hill Auditorium

Lawrence Brownlee first came to my attention when we were casting Rossini’s *Tancredi* two seasons ago. Needless to say, we were all impressed...especially Ewa Podleś, our evening’s star, who immediately promoted him for other Rossini productions in Europe. It came as no surprise when I learned that Lawrence was working with none other than our own Martin Katz on a CD of *bel canto* songs. When in doubt, go to the expert on all things Italian song! (He did, after all, make his La Scala stage debut playing with Renata Tebaldi.)

## Sulayman Al-Bassam Theatre

### **Richard III – An Arab Tragedy**

Based on **Richard III** by William Shakespeare

Directed by **Sulayman Al-Bassam**

**THURSDAY, MARCH 19 | 8 PM—OPENING NIGHT**

Power Center

I was sitting in Stratford-Upon-Avon, England, having coffee (not tea) with Deborah Shaw, the Director of the Royal Shakespeare Company’s Complete Works Festival, when she started telling me about the work of a Kuwaiti director whom she had just invited to stage a retelling of Shakespeare’s *Richard III*, Sulayman al-Bassam. The Kennedy Center and UMS have made a commitment to bring the work to the US for the first time, featuring Sulayman’s work in our respective Arab performing arts festivals. Some of the best stage actors from the Arab World form an ensemble of consummate strength. Visions of Saddam, a petro-fueled sultanate of endless wealth, and an ongoing war on terror meet Mr. Shakespeare in a head-on collision.

## Compagnie Marie Chouinard

**Marie Chouinard** artistic director

**SATURDAY, APRIL 25 | 8 PM**

**SUNDAY, APRIL 26 | 4 PM**

Power Center

I first saw Compagnie Marie Chouinard’s *The Rite of Spring* in 1994, and it stayed with me for a long time! For no good reason (other than having other priorities) UMS did not present the ensemble. Two years ago someone on the National Dance Project board asked me if I had “seen Chouinard lately”...I had not. Upon their urging, I revisited the company’s work while in Paris and was BLOWN AWAY. Large-scale stage pictures...epic ideas...fierce, unrestrained dancing...fetish. For her *Orpheus*, think Ugg fur boots and hats, gold pasties, writhing snakes, pulsing electronica and the world’s biggest ball of yarn. Need I say more?

PROGRAM (Sat 4/25)

*Orpheus and Euridice* (2008)

PROGRAM (Sun 4/26)

*The Rite of Spring* (1993)

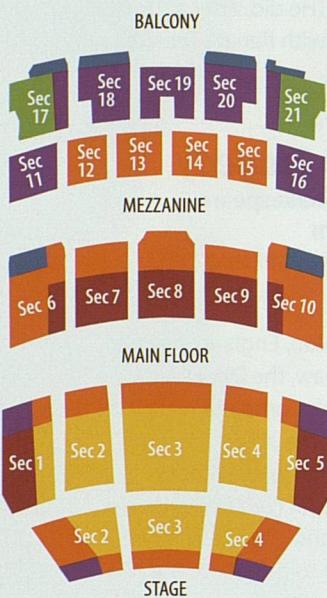
*Prelude to the Afternoon of a Faun* (1994)

# Seat Maps

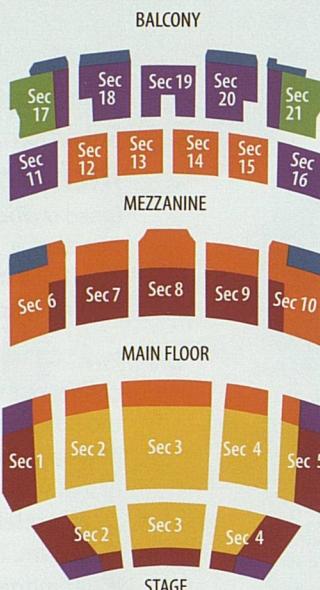
Detailed seat maps are available on our website at [www.ums.org/tickets/seat\\_maps.asp](http://www.ums.org/tickets/seat_maps.asp)

**Subscribers to the Beethoven Sonata Cycle, Piano, Jazz, Performing Arts of the Arab World, and Michael's Picks 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](http://www.ums.org) or call the Ticket Office at 734-764-2538.

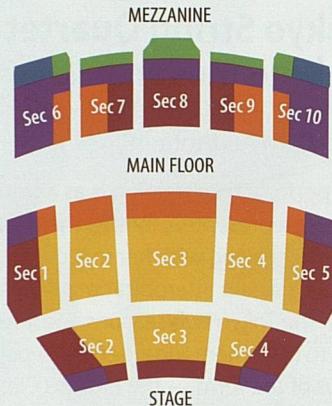
**Map 1 - Orchestras**



**Map 2 - Classical Recitals & Jazz/World**



**Map 3 - Main Floor & Mezzanine Only**



## Hill Auditorium (H1)

Anne-Sophie Mutter/Camerata Salzburg	Sun Oct 19
Jerusalem Symphony/Botstein	Sun Nov 16
Handel's Messiah	Sat Dec 6 & Sun Dec 7
New York Philharmonic/Maazel	Sat Mar 7 & Sun Mar 8
St. Louis Symphony/Robertson	Thu Apr 2

## Hill Auditorium (H2)

Soweto Gospel Choir	Fri Oct 17
Emanuel Ax and Yefim Bronfman	Sat Nov 8
Richard Goode	Sun Jan 25
Lawrence Brownlee/Martin Katz	Sat Feb 7
Sweet Honey in the Rock	Thu Feb 12
Kodo	Fri Feb 13
Wynton Marsalis/Jazz at Lincoln Center	Tue Mar 10
Silk Road Ensemble with Yo-Yo Ma	Fri Mar 13 & Sat Mar 14
András Schiff: Beethoven Project Concert 7	Thu Apr 9
András Schiff: Beethoven Project Concert 8	Sat Apr 11
Julia Fischer/Milana Chernyavskaya	Fri Apr 24

## Hill Auditorium (H3)

Wayne Shorter Quartet & Imani Winds	Sat Sep 27
Milton Nascimento & Jobim Trio	Sat Oct 18
Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen	Thu Mar 12
Chick Corea & John McLaughlin	Sat Apr 4

## General Admission Venues

### St. Francis of Assisi (SF)

2250 East Stadium Boulevard	
Estonian Philharmonic Chamber Choir	Thu Nov 13
Chanticleer	Thu Jan 29

### Biomedical Science Research Building Auditorium

109 Zina Pitcher Place	
Kinan Azmeh: Gilgamesh	Fri Jan 23 & Sat Jan 24

### Location TBA

Fes Festival of Sufi Culture: Mohammed Bennis	Sat Apr 18 & Sun Apr 19
--	-------------------------

## Pricing

Pricing scheme applies to all venues.

Price Level (Gold)
Price Level (A)
Price Level (B)
Price Level (C)
Price Level (D)
Price Level (E)

## 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](http://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.

### Fax

734-647-1171

### Mail

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

### Summer Hours (beginning Mon, May 19)

10 am to 5 pm Mon-Fri  
Closed Sat and Sun.  
Extended hours resume after Labor Day.

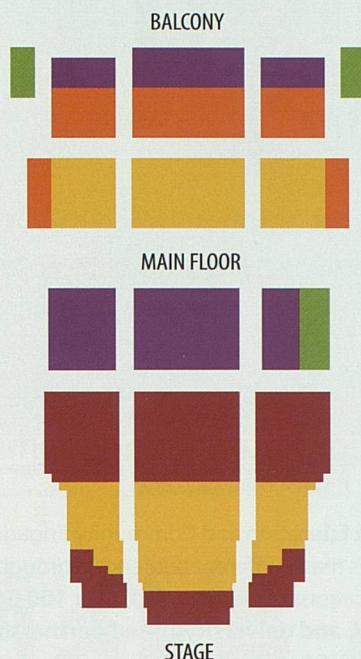
### Group Sales Office

Bring Your Friends and Save! 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 UMS Group Sales at 734-763-3100.

UMS accepts group reservations beginning Wednesday, July 16, four weeks before individual events go on sale to the general public. Act quickly to guarantee access to great seats!

## Michigan Theater

603 East Liberty Street



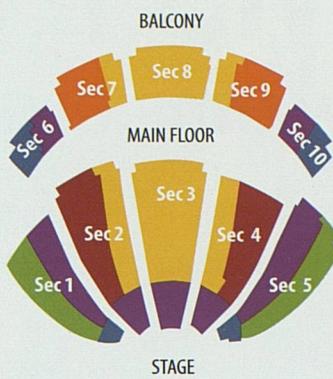
### Michigan Theater (MT)

Joe Lovano and Jason Moran  
Kurt Elling Sings Coltrane/Hartman

Fri Nov 7  
Thu Apr 16

## Power Center

121 Fletcher Street



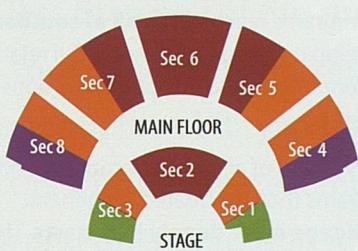
### Power Center (P)

Complice: *A Disappearing Number*  
Mark Morris Dance Group  
Compagnie Heddy Maalem: *The Rite of Spring*  
Rubberbandance Group  
Rubberbandance Group Family Performance  
Batsheva Dance Company  
Richard III: An Arab Tragedy  
Compagnie Marie Chouinard

Wed Sep 10 – Sun Sep 14  
Fri Sep 19 & Sun Sep 20  
Wed Oct 15  
Fri Jan 9 & Sat Jan 10  
Sat Jan 10  
Sat Feb 14 & Sun Feb 15  
Thu Mar 19 – Sun Mar 22  
Sat Apr 25 & Sun Apr 26

## Rackham Auditorium

915 East Washington Street



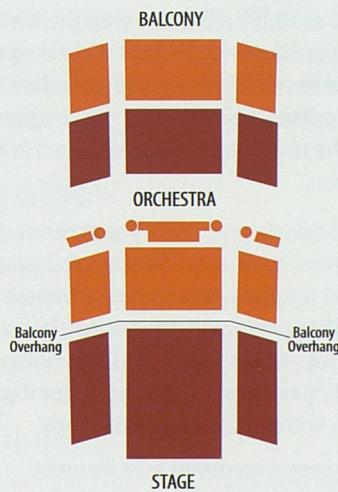
### Rackham Auditorium (R)

Tribute to Munir Bashir & Baghdad Conservatory  
Tokyo String Quartet/Sabine Meyer  
Andrés Schiff: Beethoven Project Concert 5  
Andrés Schiff: Beethoven Project Concert 6  
Guarneri String Quartet Farewell Tour  
Brentano String Quartet/Peter Serkin  
Altenberg Trio Vienna  
Zakir Hussain and Pandit Shivkumar Sharma  
The Romeros  
Dan Zanes & Friends  
John Williams  
Takács Quartet/Marc-André Hamelin

Sat Oct 4  
Sun Oct 12  
Fri Oct 24  
Sun Oct 26  
Sun Jan 11  
Wed Mar 11  
Wed Mar 18  
Sun Mar 22  
Thu Mar 26  
Sun Mar 29  
Wed Apr 1  
Fri Apr 17

## Lydia Mendelssohn Theatre

911 North University Avenue



### Lydia Mendelssohn Theatre (LMT)

Tord Gustavsen Trio

Fri Jan 16

### Don't Miss These Important Dates

<b>Mon May 5</b>	Priority Period Begins for Renewing Subscribers and UMS Donors	<b>Wed July 16</b>	Group Sales Reservations Open
<b>Mon May 12</b>	Subscription Packages Available to General Public	<b>Mon Aug 11</b>	Donor Single Ticket Day (for donors of at least \$250)
<b>Fri June 6</b>	Deadline for U-M Payroll Deduction Seating Priority Deadline for Donors and Renewing Subscribers	<b>Thu Aug 14</b>	Internet Sales Begin Last Day to Order Monogram Series
<b>Fri June 27</b>	Deadline for Installment Billing and Free Parking Options	<b>Mon Aug 18</b>	Single Ticket Day — all tickets to individual events on sale now
		<b>Mon Sept 8</b>	Last Day to Order All Other UMS Series

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.

# UMS Education

## [www.ums.org/education](http://www.ums.org/education)

UMS Youth, Teen, Family, Adult, and Community Programs are central to UMS's mission and core values. We are committed to sustaining these efforts for generations to come.

### Youth, Teen and Family Program

734-615-0122 | [umsyouth@umich.edu](mailto:umsyouth@umich.edu)

Each year, the **UMS Youth Education program serves over 25,000 schoolchildren** and educators in southeastern Michigan, giving most students their first opportunities to experience the live performing arts. UMS is proud to have the **largest series of diverse, artistically-driven daytime youth performances** in the state of Michigan. Through these performances, coupled with **extensive teacher training and curriculum development**, this program was designated as a "Best Practice" in 2004 by ArtServe Michigan and the Dana Foundation.

The UMS Youth Education program is 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 Partners in Education Program. Moreover, we receive advice and counsel from a **50-member Teacher Advisory Committee**, to make sure our programs are responsive to the on-going challenges faced in public and private education.

UMS is also an active supporter of youth development initiatives for teens, such as our yearly collaboration with Neutral Zone on the **teen-driven performance Breakin' Curfew**. In addition, we have many opportunities for families to participate in the arts through our specially-designed **family performances, Ann Arbor Family Days programming**, and the **Classical Kids Club**.

The Youth Education Program is sponsored by the **Esperance Family Foundation**.

### Adult & Community Engagement

734-647-6712 | [umsed@umich.edu](mailto:umsed@umich.edu)

The UMS Adult Education and Community Engagement Program serves many different audiences through a variety of educational programs. With over **100 unique regional, local, and university-based partnerships each season**, UMS has launched initiatives for **Arab-American, African, Mexican/Latino, Asian, and African-American audiences, including the NETWORK: African American Arts Advocacy Committee**, 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 Community Engagement programs reach out to **all of southeastern Michigan**, developing deep and meaningful relationships with as many community and educational groups as possible.

UMS is also very proud of all of its educational and residency programs that are created for general audiences to **engage more deeply in the arts**. Through artist interviews, panel discussions, symposiums, social receptions, workshops, and informal dialogues, UMS creates a **rich assortment of value-added programs**. These programs help to inform each audience member's individual experience, inspire creativity, enhance knowledge, and help each other stay connected to friends and family.

Eric Booth leads a "very open rehearsal" at the Alumni Center, where audiences members are invited to interrupt a rehearsal to ask questions of the musicians, November, 2007.



Teachers bringing their students to a UMS youth performance learn about Cambodian dance at a workshop for *Pamina Devi*, October, 2007.



Wu Man introduces the pipa to students at Northside Elementary School, February, 2008.





Over 300 people attended the "On the Road" auction in September, 2007, raising more than \$73,000 for UMS Education and Audience Development Programs. This year's auction is on Friday, September 26.

# Make A Difference

UMS is counting on your contribution to help present this exciting season. Ticket revenues cover less than half of our program costs. Your generosity makes a vital difference in the ability of UMS to bring the world's greatest music, dance, and theater to Ann Arbor.

UMS provides priority to donors in purchasing tickets to individual performances. The fall single ticket brochure is mailed to donors first, and donors of \$250 or more are able to purchase tickets one week before tickets go on sale to the general public. In addition, UMS donors enjoy:

- Discounted tickets to select performances
- Acknowledgement in UMS program books and donor listings (\$250 or more)
- Advance notice of performances and advance purchasing privileges
- Invitations to special events

## Sponsoring a Concert

Many donors have inquired about increasing their support to honor a family member or colleague, or to commemorate a milestone event in their lives. You can support UMS while celebrating your special occasion and receive the benefits of sponsorship at the same time. UMS staff will work with you to create a package of benefits that meets your individual needs. To discuss sponsorship and related benefits, call Susan McClanahan, Director of Development, at 734-764-8489.

## 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.

## Prelude Dinners

Learn more about our presentations by attending Prelude Dinners before select 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 08/09 Prelude Dinners will be available online later this summer at [www.ums.org](http://www.ums.org). Call the Development Office at 734-764-8489 for more information, or to make reservations.

## On the Road with UMS

Mark your calendar for the Fourth Annual *On the Road with UMS*, a benefit auction for the UMS Education Program hosted by the UMS Advisory Committee.

Friday, September 26, 2008

Sesi Lincoln Mercury Volvo  
3990 Jackson Road, Ann Arbor

6:30 pm Silent Auction and hors d'oeuvres  
8:00 pm Live Auction and dinner

For more information, call 734-764-8489.



A young fan presents Yo-Yo Ma with a portrait of the artist after his November, 2007 recital.



West Bloomfield resident Wei Shen held a reception in her home for the Chinese community, honoring the Chinese pianist Yuja Wang in January, 2008.



Bob and Bunny Carlson pose for a photo with UMS Choral Union conductor Jerry Blackstone after their 50th consecutive year of attending *Messiah* performances in December, 2007.

# About UMS

One of the oldest performing arts presenters in the country, the University Musical Society enters its 130th season in September, 2008.

**UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.**

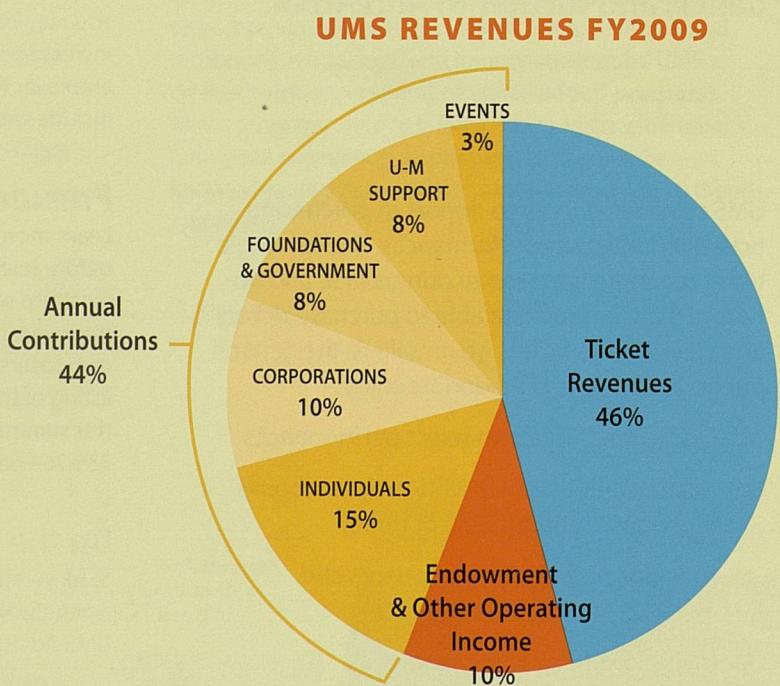
With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season.

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 happenings behind the scenes, the activities that help to make UMS a distinctive partner within the southeastern Michigan community, but also within the field of performing arts institutions. We've put together some information about UMS that we hope you'll find interesting.

## **Relationship to the University of Michigan**

UMS has a unique "independent but affiliated" status with the University of Michigan. We are a separate, independent 501(c)3 organization with a 34-member board of directors, including the U-M President, other U-M executives, and the Superintendent of the Ann Arbor Public Schools as *ex-officio* members.





A youngster poses in the lobby with dancers who performed in the *Pamina Devi* family performance in October, 2007.



UMS's popular "Arts & Eats" program draws more than 200 students each month who get together to enjoy a performance with free pizza and a brief talk before the concert.



Members of the UMS Student Committee — Amy Fingerle, Liz Stover, and Leonard Navarro — help out at Festifall in September, 2007.

UMS has received annual support from the University of Michigan Office of the Provost and/or Office of the President since FY2002 as part of the UMS/U-M Partnership Program, in addition to support for the three Royal Shakespeare Company residencies. This support has ranged from 4-9% of our annual budget. For a breakdown of revenues, please see the graph at left.

U-M students are active consumers of UMS events; in the 07/08 season, students comprised more than 21% of our total audience (as measured through special student discount programs). Students purchased more than 17,000 tickets to UMS events last year and collectively saved over \$325,000 through half-price student ticket sales, rush tickets, the UMS Student Card, and the popular monthly Arts & Eats events, which combine tickets, a free pizza dinner and brief talk by a seasoned expert about the performance.

### Commissioning of New Work

While UMS is not presenting any new commissions in the 08/09 season, we maintain an active role in Music Accord, a nine-member commissioning consortium that has helped develop nearly 25 new works in the past 10 years, most recently William Bolcom's Double Quartet, which was premiered by the Guarneri and Johannes String Quartets in February, 2008.

In addition to commissions of musical works, UMS has helped in the creation of dance and theater productions since 1990. Partners in these efforts include internationally prominent presenters (e.g., Chatalet of Paris, Schleswig-Holstein Festival, South Bank Centre, etc.) as well as major US presenters (Carnegie Hall, Lincoln Center, Tanglewood, and other university-based presenters).

### Education & Community Engagement

Each season, UMS hosts over 100 educational events, providing background and context to the work that appears on the stage. Nearly all of these events are free and open to the public.

In addition, UMS's active youth performance program serves approximately 20,000 youngsters from 65 school districts, as well as private and home schools.

These efforts are possible because of UMS's work with more than 100 community partners each season, including arts organizations, human-service organizations, culturally specific community partners, educational institutions, and corporate partners. UMS works with over 50 U-M academic units and more than 150 individual U-M faculty members as partners in our educational programming.

In recognition of these efforts, UMS received the first Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities in January, 2007. The award specifically recognized our partnerships with the Arab, African American, Latino/a, and Asian communities, done in conjunction with our global programming cycles.

These efforts also reinforce UMS's commitment to diversity, from the artists and educational programs we present to the communities with whom we work and the make-up of our staff, Board, and volunteers.

# Tickets & Info

## Seating Priority

### Donors

Donors of at least \$2,500 annually receive the highest priority seating based on level of giving for fixed series 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 6 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 8-25 and 50-55 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 26-49 of this brochure) will receive priority before individual event purchasers. Subscriptions will be filled in the order received and must be received by Thursday, August 14.

## 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 few days before the event. Please be sure that the Ticket Office has your correct e-mail address on file.

### Ticket Exchanges

Subscribers may exchange tickets free of charge. 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 also fax a photocopy of your torn tickets to 734-647-1171. UMS Credit must be redeemed by May 9, 2009.

*The UMS Ticket Office will accept subscription ticket exchanges after subscription tickets are mailed in August.*

### 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 may have limited parking and several events occurring simultaneously in different venues. 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/parking](http://www.ums.org/parking).

Construction of the University of Michigan's North Quad residence hall over the next two years will increase traffic congestion and require occasional lane and street closures in the block surrounding the construction area. Because this impacts access routes to performance venues, we ask that you allow ample travel time and avoid certain streets. Recommended alternative directions and parking access suggestions are available at [www.ums.org/parking](http://www.ums.org/parking).

All parking structures will remain open during construction.

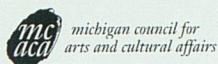
### Children and Families

Children of all ages are welcome to attend UMS Family Performances. Please call the Ticket Office at 734-764-2538 if you are bringing a child under the age of two.

Children under the age of three will not be admitted to regular, full-length UMS performances. All children attending such performances must be able to sit quietly in their own seats without disturbing other patrons. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, for regular UMS performances, everyone must have a ticket, regardless of age.

See page 24-25 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



New England Foundation for the Arts



## 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.

**Bustan al-Funun Foundation for Arab Arts.** Special project support for the Performing Arts of the Arab World Series is provided by Bustan al-Funun for Arab Arts in America, promoting awareness and appreciation for Arab culture in the United States through the support of the creation, development, and presentation of Arab and Arab American arts.

**Doris Duke Charitable Foundation.** Special project support for many components of the 08/09 UMS season is provided by the Leading College and University Presenters Program of the Doris Duke Charitable Foundation.

**Michigan Council for Arts and Cultural Affairs.** UMS's 08/09 season is made possible with support from Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

**National Dance Project.** Compagnie Heddy Maalem, Rubberbandance Group, Batsheva Dance Company, and Compagnie Marie Chouinard 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 provided by The Ford Foundation, The Andrew W. Mellon Foundation, JP Morgan Chase Foundation, and MetLife Foundation.

**University of Michigan.** The University of Michigan provides special project support for many activities in the 08/09 season through the U-M/UMS Partnership Program. Additional support is provided by the U-M Office of the Vice President for Research and the U-M Office of the Senior Vice Provost for Academic Affairs.

**Wallace Endowment Fund.** Complice's *A Disappearing Number* and the Tribute to Munir Bashir and the Baghdad Conservatory of Music are funded in part by the Wallace Endowment Fund, established with a challenge grant from the Wallace Foundation to build public participation in arts programs.

## Season Media Sponsor



## Media Sponsors



## Education Program Supporters

Reflects gifts received during the 07/08 fiscal year.



Ford Motor Company Fund and Community Services

Michigan Council for Arts and Cultural Affairs  
University of Michigan

Anonymous  
Arts at Michigan  
Bank of Ann Arbor  
Borders Group, Inc.  
Bustan al-Funun Foundation for Arab Arts  
The Dan Cameron Family Foundation/  
Alan and Swanna Saltiel  
CFI Group  
Community Foundation for Southeast Michigan  
Doris Duke Charitable Foundation  
DTE Energy Foundation  
The Esperance Family Foundation  
GM Powertrain Willow Run Site  
Honigman Miller Schwartz and Cohn LLC  
JazzNet Endowment  
WK Kellogg Foundation  
Masco Corporation Foundation  
The Mosaic Foundation, Washington, DC  
THE MOSAIC FOUNDATION (of R. & P. Heydon)  
National Dance Project of the New England  
Foundation for the Arts  
National Endowment for the Arts  
Performing Arts Fund  
Pfizer Global Research and Development,  
Ann Arbor Laboratories  
Prudence and Amnon Rosenthal K-12 Education  
Endowment Fund  
Target  
Tisch Investment Advisory  
UMS Advisory Committee  
University of Michigan Credit Union  
University of Michigan Health System  
U-M Office of the Senior Vice Provost  
for Academic Affairs  
U-M Office of the Vice President for Research  
Wallace Endowment Fund

UMS is a member of the  
University of Michigan  
Public Goods Council and  
the Cultural Alliance of  
Southeastern Michigan.



The University of Michigan is an  
Equal Opportunity Employer and  
provides programs and services  
without regard to race, color, religion,  
national origin, sex, or handicap.



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

Non-Profit  
Organization  
US Postage  
PAID  
Ann Arbor, MI  
Permit No. 27

Connecting Audiences  
and Performing Artists  
in Uncommon  
and Engaging  
Experiences

