

*this..... is*  
*the moment*

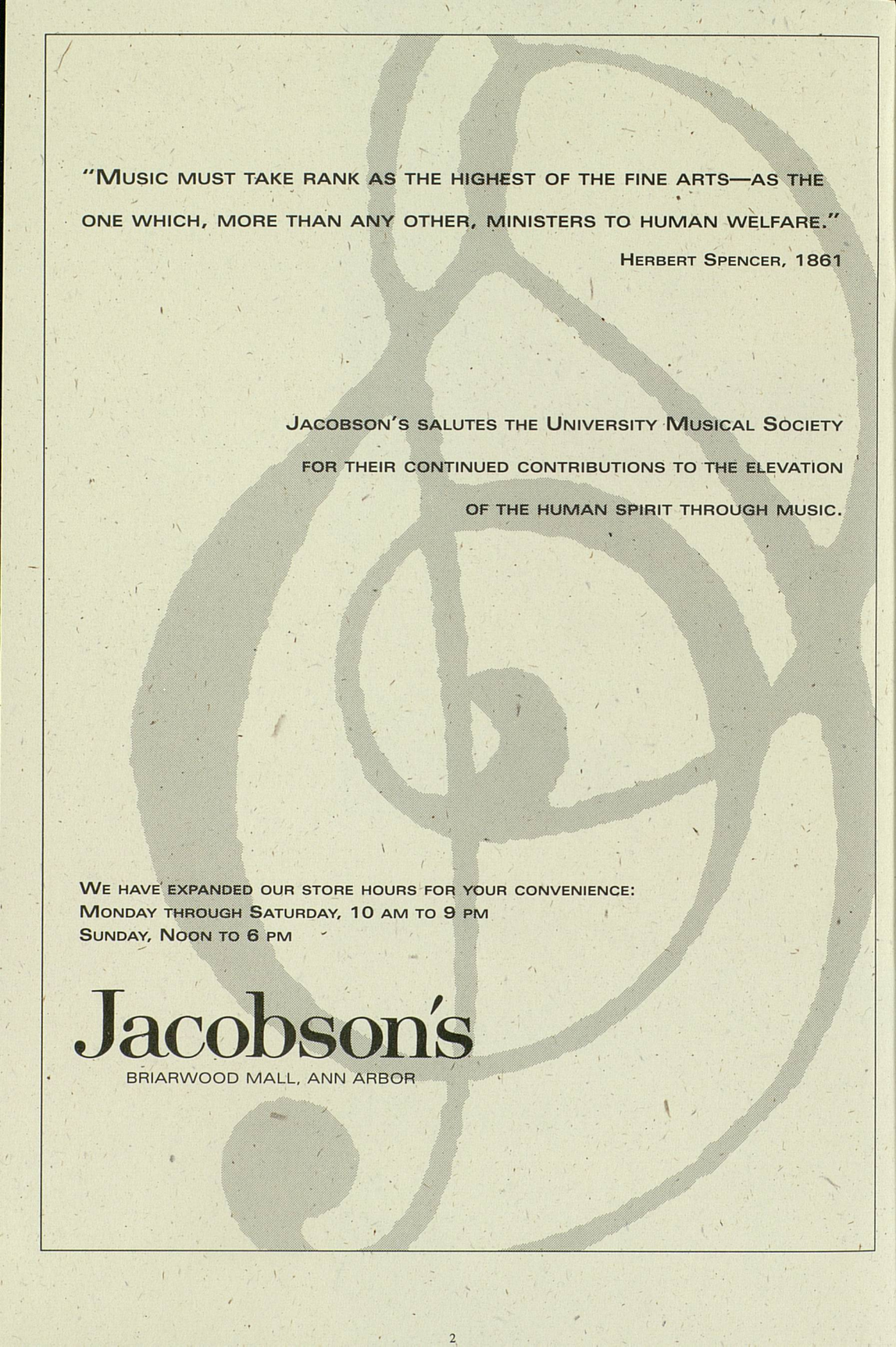
THE 1994/1995 SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR





**"MUSIC MUST TAKE RANK AS THE HIGHEST OF THE FINE ARTS—AS THE  
ONE WHICH, MORE THAN ANY OTHER, MINISTERS TO HUMAN WELFARE."**

**HERBERT SPENCER, 1861**

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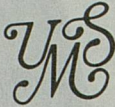
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University Musical Society

The University of Michigan  
Burton Memorial Tower  
Ann Arbor, Michigan  
48109-1270

Dear UMS Patrons,

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1994-95 season comes to a close in May, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

- First, and most important, the people of Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged, and appreciative audiences in the country.
- It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.
- Many years ago enlightened leaders of both the University of Michigan and the University Musical Society determined that the UMS could best serve the community if the UMS had a measure of artistic and financial independence from the University. While the UMS is proudly affiliated with the University, is housed on the campus, and collaborates regularly with many University units, it is a separate not-for-profit organization with its own Board of Directors and supports itself solely from ticket sales, other earned income, and grants and contributions. This kind of relationship between a presenting organization and its host institution is highly unusual, but it has contributed significantly to our being able to be creative, bold, and entrepreneurial in bringing the best to Ann Arbor.
- The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Yo-Yo Ma, James Galway, Kathleen Battle, Itzhak Perlman, or Cecilia Bartoli perform a recital before 4,300 people and know that their pianissimos can be heard unamplified by everyone?
- Our talented, diverse, and dedicated Board of Directors, drawn from both the University and the regional community, provides outstanding leadership for the UMS. The 200-voice Choral Union, 35-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.
- Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks again for coming. And let me hear from you if you have any complaints, suggestions, etc. Look for me in the lobby or give me a call at (313) 747-1174.

Sincerely,

*Ken Fischer*



# A Salute To Our Corporate Angels . .

## Thank You Corporate Underwriters



*On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.*

*Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.*

*We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.*

*Kenneth C. Fischer  
Executive Director*

*University  
Musical Society*

**James W. Anderson, Jr.**  
President, The Anderson Associates Realtors


*"The arts represent the bountiful fruits of our many rich cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."*




**Carl A. Brauer, Jr.**  
Owner  
Brauer Investment Company

*"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."*

### CHELSEA MILLING COMPANY



**Howard S. Holmes**  
President  
Chelsea Milling Company

*"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."*






**Curtin & Alf**  
**Joseph Curtin and Greg Alf**  
Owners, Curtin & Alf

*"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."*




**Donald M. Vuchetich,**  
President  
Detroit & Canada Tunnel Corporation

*"The Detroit and Canada Tunnel Corporation is proud to be a partner with the University of Michigan Musical Society in their success of bringing such high quality performances to the Southeast Michigan region."*

**Douglas D. Freeth**  
President  
First of America Bank-Ann Arbor

*"We are proud to help sponsor this major cultural group in our community which perpetuates the wonderful May Festival."*



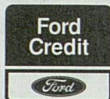
# A Salute To Our Corporate Angels . . .

## Conlin — Faber Travel



**L. Thomas Conlin**  
Chairman of the Board and Chief Executive Officer  
Conlin-Faber Travel

*"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."*



**William E. Odom**  
Chairman  
Ford Motor Credit Company

*"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."*



**Alex Trotman**  
Chairman, Chief Executive Officer  
Ford Motor Company

*"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan. The Society's May Festival, now entering its second century, has become one of our region's major assets, and last year, we were pleased to underwrite its centenary."*



**Robert J. Delonis**  
President and Chief Executive Officer  
Great Lakes Bancorp

*"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."*



**John Psarouthakis Ph.D.**  
Chairman and Chief Executive Officer  
JPEinc.

*"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."*



## Jacobson's

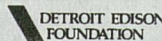
**Mark K. Rosenfeld**  
President, Jacobson Stores Inc.

*"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."*



**Dennis Serras**  
President  
Mainstreet Ventures, Inc.

*"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."*




**John E. Lobbia**  
Chairman and Chief Executive Officer  
Detroit Edison

*"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."*





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associates, inc.

**Ronald Weiser**  
Chairman and  
Chief Executive  
Officer, McKinley  
Associates, Inc.

*"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."*



**Iva M. Wilson**  
President, Philips  
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*"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."*



**REGENCY TRAVEL INC.**

**Sue S. Lee,**  
President  
Regency Travel  
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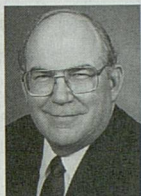
*"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."*



 **o'neal**  
construction inc

**Joe E. O'Neal**  
President, O'Neal  
Construction

*"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."*



## Society

**George H. Cress**  
Chairman,  
President, and  
Chief Executive  
Officer  
Society Bank,  
Michigan

*"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."*

## WARNER LAMBERT



**Ronald M. Cresswell, Ph.D.**  
Vice President and  
Chairman  
Pharmaceutical  
Division,  
Warner Lambert  
Company

*"Warner-Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."*

**PEPPER, HAMILTON & SCHEETZ**  
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**Michael Staebler**  
Managing Partner  
Pepper, Hamilton  
& Scheetz

*"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."*



**EDWARD SUROVELL**  
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**Edward Surovell**  
President  
The Edward  
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Realtors

*"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."*

  
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**Dr. James R. Irwin**  
Chairman and CEO,  
The Irwin Group of  
Companies  
President, Wolverine  
Temporary Staffing  
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*"Wolverine Staffing began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."*



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of the University of Michigan

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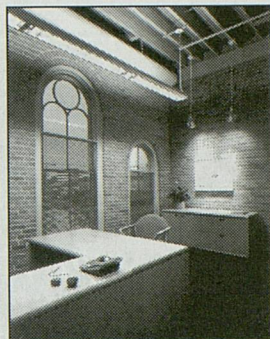
The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.



## INTERIOR DESIGN

Nat Lacy



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a nation is  
expressed  
through its  
music,  
and music  
acts  
reciprocally  
upon the  
nation's  
very soul."*

Walt Whitman

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## General Information

University Musical Society  
Auditoria Directory and Information

### Coat Rooms

**Hill Auditorium:** Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

**Rackham Auditorium:** Coat rooms are located on each side of the main lobby.

**Power Center:** Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

**Michigan Theater:** Coat check is available in the lobby.

### Drinking Fountains

**Hill Auditorium:** Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

**Rackham Auditorium:** Drinking fountains are located at the sides of the inner lobby.

**Power Center:** Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

**Michigan Theater:** Drinking fountains are located in the center of the main floor lobby.

### Handicapped Facilities

All auditoria now have barrier-free entrances.

Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Lost and Found

Call the Musical Society Box Office at 313.764.2538.

### Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

### Public Telephones

**Hill Auditorium:** A wheelchair-accessible public telephone is located at the west side of the outer lobby.

**Rackham Auditorium:** Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

**Power Center:** Pay phones are available in the ticket office lobby.

**Michigan Theater:** Pay phones are located in the lobby.



## Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

## Restrooms

**Hill Auditorium:** Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

**Rackham Auditorium:** Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

**Power Center:** Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

**Michigan Theater:** Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

## Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

## UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

## Recovery is Possible.

### Chelsea Arbor Substance Abuse Services

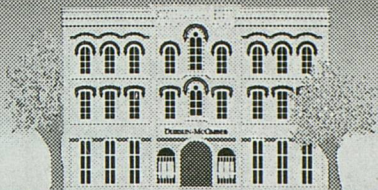
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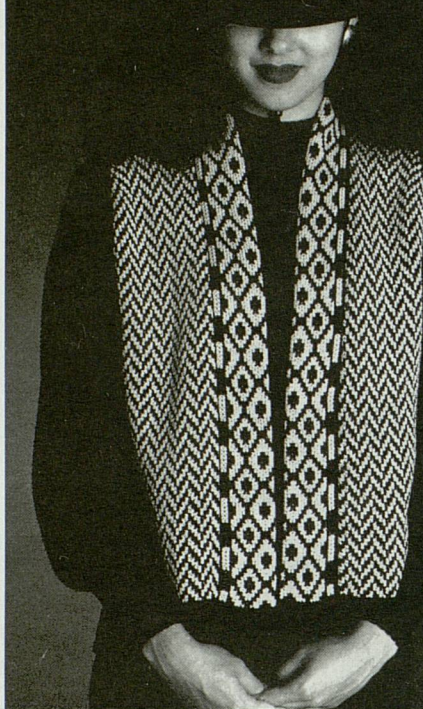


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*Keith Moorman, Owner*

## Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

### Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

### Children

We welcome children, but very young children can be disruptive to a performance. Children under three years of age will not be admitted to any performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket, regardless of age.

### A Modern Distraction

Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

### Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

### Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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# Ticket Services

## Phone Orders and Information:

University Musical Society Box Office

Burton Memorial Tower

Ann Arbor, MI 48109-1270

on the University of Michigan campus

**313.764.2538**

From outside the 313. area code, call toll-free  
1.800.221.1229.

Weekdays 10 A.M. to 6 P.M.

Saturday 10 A.M. to 1 P.M.

## Fax Orders

313.747.1171

## Visit Our Box Office in Person


At our Burton Tower ticket office on the  
University of Michigan campus. Performance  
hall box offices are open 90 minutes before  
performance time.

## Gift Certificates


Tickets make great gifts for any occasion.  
The Musical Society offers gift certificates  
available in any amount.

## Returns



If you are unable to attend a concert for which  
you have purchased tickets, you may turn in  
your tickets up to 15 minutes before curtain  
time. You will be given a receipt for an income  
tax deduction as refunds are not available.  
Please call (313) 764-2538, 10 A.M. to 6 P.M.  
Monday – Friday and 10 A.M. to 1 P.M. Saturday.



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# University Musical Society

of the University of Michigan

Now in its 116th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as The Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The UMS Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, of course, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.


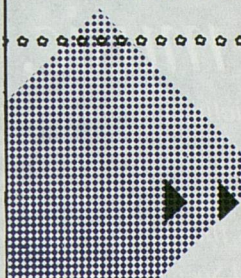
Through the Chamber Arts Series, Choral Union Series, Choice Events, and the annual May Festival celebration, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures. The Musical Society has flourished these 116 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, Beaux Arts Trio, Alvin Ailey, Cecilia Bartoli, and the Chicago Symphony Orchestra. In May of 1993, the Musical Society celebrated

its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists.

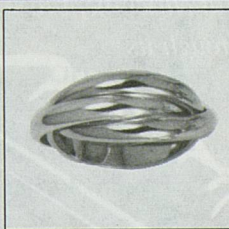
Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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# UMS Choral Union

Thomas Sheets, conductor

Throughout its 116-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano, and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles. In 1993, the UMS Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

A highlight of the UMS Choral Union's 1993/1994 season was the performance and recording of Tchaikovsky's *Snow Maiden* with the Detroit


Symphony Orchestra conducted by Neeme Järvi, to be released this November by Chandos International.

During this season the UMS Choral Union will join the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, present *A Celebration of the Spiritual* with Dr. Jester Hairston, and perform the Mahler Symphony #2 (*Resurrection*), again with the DSO, under conductor Jerzy Semkow. In April 1995, the Choral Union will join the Toledo Symphony Orchestra in commemorating the 50th Anniversary of V-E Day, performing Britten's *War Requiem* in Toledo under the direction of Andrew Massey.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to form the University Musical Society the following year. Representing a mixture of townspeople, students, and faculty, members of the UMS Choral Union share one common passion — a love of the choral art.

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# Hill Auditorium

Completed in 1913, this renowned concert hall was inaugurated by the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 80-year history.

Former U-M Regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial

Organ above the stage. UMS obtained this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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## Power Center for the Performing Arts

The dramatic mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation — Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS now hosts its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15–20, 1994.

*We salute  
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# Rackham Auditorium

For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
*1994-1995 Fall Season*

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## Event Program Book

Friday, November 4, 1994

through

Sunday, November 13, 1994

*116th Annual*

*Choral Union Series*

*Hill Auditorium*

*32nd Annual*

*Chamber Arts Series*

*Rackham Auditorium*

*24th Annual*

*Choice Events Series*

## WHIRLING DERVISHES OF TURKEY 3

Friday, November 4, 1994, 8:00pm

Hill Auditorium

## A CELEBRATION OF THE SPIRITUAL 11

Sunday, November 6, 1994, 4:00pm

Hill Auditorium

## TNUATRON DANCE THEATRE 17

Tuesday, November 8, 1994, 7:00pm

Michigan Theater

## UTE LEMPER 23

Friday, November 11, 1994, 8:00pm

Hill Auditorium

## FREDERICA VON STADE 27

Sunday, November 13, 1994, 4:00pm

Hill Auditorium

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## General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance.

Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

## While in the Auditorium

### *Starting Time*

Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

*Cameras and recording equipment* are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

*Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers* should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.



The 2nd Annual  
UMS Theatre Residency

# The Shaw Festival

Tuesday, November 15 –  
Sunday, November 20

For one full week, we will proudly raise the curtains for the 2nd Annual UMS Theatre Residency, this year featuring the esteemed Shaw Festival. Pulling up its roots in Niagara-on-the-Lake, Ontario in Canada, The Shaw will bring the full casts, sets and crew for two productions from its 1994 season. The residency will also offer students and theatergoers unique opportunities to explore the innerworkings of the Festival. Last season's UMS Theatre Residency with the Stratford Festival sold out several shows weeks in advance, so get your tickets early!

*Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.*



*Arms and the Man*

*this..... is  
the moment*



*The Front Page*

## *The Front Page*

By Ben Hecht and Charles MacArthur  
Wednesday, November 16, 8:00 PM  
Friday, November 18, 8:00 PM  
Saturday, November 19, 2:00 PM  
Power Center

Reporters in hats, grubby raincoats, typewriters, whisky bottles, and telephones. Welcome to 1920's Chicago, replete with a jailbreak, an escape across the roofs, and all the craziness of this bustling era in modern history. In the press room of the Central Criminal Courts, we find the surprising goodness and cynicism inherent, it seems, in all those who observe the human race as a passing show.

## *Arms and the Man*

by Bernard Shaw  
Tuesday, November 15, 8:00 PM  
Thursday, November 17, 8:00 PM  
Saturday, November 19, 8:00 PM  
Sunday, November 20, 2:00 PM  
Power-Center

In a dark street in a small provincial town, a young woman is seen through a shuttered window reading the Bulgarian equivalent of a Harlequin romance. Gunfire resounds in the distance, bringing us into a remarkable tale of romance and war. This is Bernard Shaw's bicycle tour of the Balkans, a look at the world where heroes were gallant and gorgeous, and maidens blushed and dreamed. Our best defense, as that red-bearded cyclist knew only too well, is laughter.

*Performance notes by Christopher Newton, Artistic Director, The Shaw Festival*

University Musical Society

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*presents*

# THE WHIRLING DERVISHES OF TURKEY

WITH THE MEVLEVI ENSEMBLE OF  
THE MEVLANA CULTURE AND ART FOUNDATION

*Conducted by Dogan Ergin  
With Kani Karaca*

3

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## PROGRAM

*Friday Evening,  
November 4, 1994  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

## PART I

Welcome: Edmund Kabir Helminski.

Selections from the Spiritual Music of Turkey  
And from the Words of Jalaluddin Rumi.  
Read by Kabir Helminski

## INTERMISSION

## PART II

Introductory Comments: Dr. Celaledin Celebi

The Mevlevi Sema: A Sufi Ceremony of Remembrance  
Hymn to the Prophet

Procession (Sultan Veled Peshrey)

Four Movements (Salaams)

Recitation of the Holy Qur'an: Kani Karaca

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*Eleventh Concert of the  
116th Season*

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## THE ECSTASY OF THE WHIRLING DERVISHES

4

**R**umi, the towering figure of Sufism (Islamic mysticism) in the thirteenth-century, ended one of his fervent poems with a line which turned out to be prophetic: "Dazed by the marvels of love, our whirling endures." The Mevlevi (Mawlawi) sect, founded in his name, has kept the tradition of whirling to ecstasy alive for more than seven centuries now. The rituals of Rumi's followers (known to the Western World as "the Whirling Dervishes") are among the enduring as well as the most exquisite ceremonies of spirituality.

The ritual whirling of the dervishes is an act of love and a drama of faith. It possesses a highly structured form within which gentle turns become increasingly dynamic as the individual dervishes strive to achieve a state of trance. The music that accompanies the whirling ranges from somber to rhapsodical; its intended effect is to mesmerize. Chanting of poetry, rhythmic rotation, and incessant music create a synaesthesia which, according to the faithful, induces a feeling of soaring, of ecstasy, of mystical flight.

The Mevlevi sect belongs to the Sunni or orthodox mainstream of Islam. Although it has occasionally been criticized for its heretical ideas, it has always enjoyed the respect of the officialdom. In Konya (the capital of the Turkish Seljuk state), where he lived for forty-five years until his death in 1273, Rumi was a revered moral authority.

The Mevlevi Order evolved shortly before the emergence of the Ottoman state. At their enthronement ceremony, the early Ottoman Sultans received the blessing of the leader of the sect.

Many later Sultans, including Mehmed the Conqueror of Istanbul, were enamored of Mevlevi ideals. The reformist Sultan Selim III (late eighteenth- and early nineteenth-century) was virtually a member. A fine composer, he also wrote a cycle of compositions for the whirling ceremony. Suleyman, probably the greatest of the Sultans, held the Mevlevi dervishes in high esteem, and had their "semahane" (whirling hall) constructed for them as his imperial gift. The hall/mosque stands next to Rumi's mausoleum.

The order had a broad geographic spread from present-day Iraq to Yugoslavia, from Egypt to India — with full-fledged congregation halls in fourteen cities and lodges in seventy-six. But, unlike some other sects, this order never had a mass following. It was an elite movement to which many prominent creative artists, musicians, and intellectuals belonged. Today, the two principal groups are in Turkey. One is in Konya, where the movement flourished and where Rumi's Mausoleum is visited by tens of thousands of Turks and foreigners every year. The other one is in Istanbul. Several small groups exist in various other countries, including the United States, although these groups are not recognized by the leadership in Turkey.



The Whirling Dervishes played a vitally important part in the evolution of Ottoman high culture. From the fourteenth- to the twentieth-century, their impact on classical poetry, calligraphy, and the visual arts was profound. Music was perhaps their greatest achievement. Since the dogmatists of Islam's orthodoxy opposed music as harmful to the listener and detrimental to religious life, no sacred music or mosque music evolved except for the Mevlud (Mawlid), a poem in praise of the Prophet, chanted on high occasions or as a requiem. Rumi and his followers integrated music into their rituals as an article of faith. In his verses, Rumi emphasized that "music uplifts our spirit to realms above" where "we hear the tunes of the Gates of Paradise." The meeting-places of the dervishes, consequently, became academies of art, music and dance.

The actual performance of the Whirling Dervishes includes twelve musicians (on traditional Turkish instruments) and twelve dancers. There is also a "master of ceremony." The performance is broken into two parts with the introduction conducted by the "master" and followed by three or four pieces of music. This is followed by a four-part whirling ceremony.

The Whirling Dervishes presented their music and dance to spellbound audiences in Houston, Austin, Washington, D.C., and New York in 1978. They have not been in the United States since that time. A recording of the music accompanying their ceremony was subsequently released on Atlantic Records. The mystical folklore surrounding the Whirling Dervishes has made its way into children's stories and contemporary books. The ancient poet Rumi is currently one of the most popular poets of this decade and his volumes sell worldwide. He has brought the Whirling Dervishes to the attention of millions. A Hollywood film currently scheduled for winter release, called *Baraka* will feature the Whirling Dervishes.

The Whirling Dervishes tour here in the United States from mid-October to Mid November 1994.

*Tonight's presentation marks the UMS debut of the Whirling Dervishes.*



*Master of Ceremonies*  
Celaledin Celebi

*Readings from Rumi*  
Kabir Helminski

*Sheikh*  
Huseyin Top

*Qu'ran Reciter*  
Kani Karaca

*Master of Music*  
Ali Dogan Ergin

*Master of Dance*  
Nail Kesova

*Singers*  
Mehmet Alaeddin Aday  
Tahir Engin Icoz  
Huseyin Erol Bingol  
Aytac Ergen  
Osman Erkahveci  
Serhat Sarpel

*Dervishes*  
Hasan Huseyin Mucay  
Abdurrahman Nedim Karnibuyukler  
Omer Ozbas  
Huseyin Dalgic  
Yasar Demirok  
Mehmet Ali Oздengul  
Muzaffer Dikici  
Sahin Naci Sair  
Ahmet Serkan Mucay  
Irfan Ertas

*Musicians*  
Andac Arbas: Ney (*Turkish flute*)  
Umit Gurelman: Ney (*Turkish flute*)  
Ibrahim Nihat Dogu: Kemenche (*Turkish fiddle*)  
Bekir Reha Sagbas: Kanun (*Turkish zither*)  
Omer Satiroglu: Oud (*Turkish lute*)  
Refik Hakan Talu: Tanbur (*ancient form of lute*)

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Kabir Helminski

*Tour Manager/Lighting*  
Jeff Amaral

**Dr. Celaledin Celebi** is the twenty-first generation grandson of Mevlana Jalaluddin Rumi and occupies a central position in the Mevlevi tradition. He was born in 1926 in the Mevlevi Dergah (center) in Aleppo, Syria, which had become the center of the Mevlevi tradition after Ataturk closed all Sufi institutions in the Republic of Turkey. When French sovereignty ended in Syria, Celebi refused to accept Syrian citizenship and the Dergah as well as everything belonging to the Celebi family was nationalized.

Dr. Celebi has lectured in over twenty countries, always issuing a call to unity and tolerance in the name of the spiritual philosophy of Rumi. In 1989 he was awarded an honorary doctorate by Konya Seljuk University.

**Kabir Edmund Helminski, M.A., Ph.D.**, is a translator of Rumi and other Sufi poets and an author in the field of Sufism, with six published books. He is a transpersonal psychologist, and the founder and director of the Threshold Society, a non-profit educational foundation committed to spiritual psychology and practice. He received an honorary doctorate from the World Union of Writers in Arabic in association with the University of Damascus for his work in translating and introducing Islamic Sufi literature to the English speaking world.



## THE CEREMONY

THE DERVISHES ENTER the semahane led by the semazenbashi (the dance master), and, slowly, with heads bowed, line up on one side of the hall. The dance master, who is closest to the sheikh's post, wears a white sikke. The sheikh is the last to enter the hall. He stops to bow at the axis line to his post and proceeds to walk slowly to a sheepskin dyed red. The musicians are at the opposite end of the hall on a raised platform, facing the sheikh. The hafiz, who knows the entire Koran by memory, begins the ceremony by chanting a prayer to Mevlana and a sura from the Koran. Then, the sound of the kudum (kettle drums) breaks the silence. The dervishes, now seated on their knees, listen to the piercing sound of a single ney, the reed flute which plays the peshrev or music prelude.

The sheikh takes one step to the front of his post and bows his head. He begins to slowly walk around the semahane followed by all of the dervishes. They circle the hall three times, stopping to bow to each other at the sheikh's post. As they bow they look between the eyebrows of the dervish opposite them and contemplate the divine manifestation within him. This part of the sema is known as the Sultan Veled Walk, in honor of Rumi's son, and symbolizes man's identity and his place within a circle. The halka (circle of dervishes) is a position used in many of the Sufi orders. The circle for the zikr (invocation) is the living mandala.

After circling the hall for the third

time, the last dervish bows to the post and turns to complete the walk as the sheikh takes his post. They now all bow and in one motion remove their cloaks, kiss them, and let them drop to the floor. As they drop their cloaks, they leave their tombs, their worldly attachments, and prepare to turn for God. The sheikh and the semazebashi keep their cloaks. The musicians on the platform play as the dervishes, with their right hand on their left shoulder and their left hand on their right shoulder, slowly walk to the sheikh's post. The semazebashi is the first to arrive at the post where the sheikh is standing. He bows to the sheikh, his right foot over the left and his arms crossed at the shoulders. He kisses the right hand of the sheikh, recedes backwards from him and, standing five feet from the post, is in a position to begin directing the sema.

Each dervish approaches the sheikh in this manner. He bows, kisses the right hand of the sheikh, the sheikh kisses his sikke, the dervish bows again and turns toward the semazenbashi for silent instruction.

All the dervishes unfold and whirl as the musicians play and the chorus chants. The turners extend their arms, the right palm facing up and the left down. The energy from above enters through the right palm, passes through the body which is a visible channel, and, as this grace is universal, it passes through the left palm into the earth. As they turn the dance master slowly walks among them signaling with his eyes or posi-



## THE RITUAL OF SEMA

8 tion to correct their speed or posture. The sheikh stands at his post. The dervishes turn counterclockwise, repeating their inaudible zikr, "Allah, Allah."

After about ten minutes the music stops, and the dervishes complete a turn that will face them toward the sheikh's post and halt. The movement is so quick that their billowing skirts wrap around their legs as they bow to the post.

This selam is repeated four times. In the second, third, and fourth selams, a dervish who is tired may drop out and remain standing at the side as the others turn. It is only in the fourth selam that the sheikh joins the dervishes. He represents the sun; the dervishes, the planets turning around him in the solar system of Mevlana. The sheikh whirls slowly along the equator line to the center of the semahane as a single ney sounds a distant wailing sound that leads him back to his post.

When the sheikh arrives at his post, he bows, sits on the post, and kisses the floor. All the turners sit, and their cloaks are put on them by those who did not turn the fourth selam. They have returned to their tombs but in an altered state. The sheikh recites the Fatiha, the first sura of the Koran, and all the dervishes kiss the floor and rise. The sheikh then sounds a prayer to Mevlana and Shamsi Tabriz and begins the sound "Hu." The dervishes join in sounding the "Hu" which is all the names of God in one.

THE FUNDAMENTAL CONDITION of our existence is to revolve. There is no object, no being which does not revolve. The shared similarity between all created things is the revolution of the electrons, protons and neutrons within the atoms that constitute their basic structure. From the smallest cell to the planets and the farthest stars, everything takes part in this revolving. Thus, the semazens, the ones who whirl, participate consciously in the shared revolution of all existence.

The Sema ceremony represents a spiritual journey; the seeker's turning toward God and truth, a maturing through love, the transformation of self as a way of union with God, and the return to life as the servant of all creation.

The semazen (with a camel's-felt hat which represents a tombstone, and a wide white skirt symbolizing the death shroud), upon removing his black cloak, is spiritually born to Truth. The semazens stand with their arms crossed, ready to begin their turn. In their erect posture they represent the number one, testifying to God's unity. Each rotation takes them past the sheikh who stands on a red sheep skin. This is the place of Mevlana Jalaluddin Rumi, and the sheikh is understood to be a channel for the divine grace. At the start of each of the four movements of the ceremony, the semazens bow to each other honoring the Spirit within. As their arms unfold, the right hand opens to the skies in prayer, ready to receive







God's beneficence. The left hand upon which his gaze rests is turned towards the earth in the gesture of bestowal. Fix-footed, the semazen provides a point of contact with this earth through which the divine blessings can flow. Turning from right to left, he embraces all creation as he chants the name of God within the heart.

The Sema ritual consists of seven parts:

10 1) It starts with the singing of the Nat-i-Serif, a eulogy to the Prophet Mohammed (peace be upon him) who represents love. Praising him is praising the truth of God that he and all the prophets before him brought.

2) Then follows the call of the drum and the "slap of glory," calling the semazens to awaken and "Be." This begins the procession known as the "Sultan Veled Walk." It is the salutation of one soul to another, acknowledged by bowing.

3-6) Then begins the Sema ritual itself. It consists of four selams or salutes. The first selam is the birth to truth by way of knowledge. The second selam expresses the rapture of witnessing the splendor of creation. The third selam is the transformation of rapture into love, the sacrifice of mind and self to love. It represents complete submission and communion with God. The fourth selam is the semazen's coming to terms with his destiny and his return to his task in creation. In the fourth selam, the sheikh enters the circling dervishes where he assumes the place of the sun in the center of the circling planets.

7) The Sema ends with a reading from the Qur'an. The sheikh and dervishes complete their time together with the greeting of peace and then depart, accompanied by joyous music.

One of the beauties of this seven centuries old ritual is the way that it unifies the three fundamental components of man's nature; mind, emotion, and spirit, combining them in a practice and a worship that seeks the purification of all three in the turning towards divine unity. But most significantly, the Sema is an act of service in that it offers the refined energies for the enrichment of this earth and the well-being or humanity as a whole.

### **Mevlana Jalaluddin Rumi (1207-1273)**

whose life and teachings we commemorate tonight, was born in Balkh, Afghanistan and lived most of his life in Konya, Turkey. He is viewed, especially among Turkish and Persian speaking peoples, as one of the greatest literary masters of all time. His poetry is an ecstasy of knowledge that flows into words, sounds and images. It is not so much a search for truth as it is an elaboration of presence, an immediate inner song of experience that floods this world but is not of it. To many, he was more than a poet and philosopher; Mevlana was a Sufi mystic whose spiritual influence inspired the founding of a major religious order. His path was the religion of Love. To him, love was the very cause of existence. This ceremony of Sema is celebrated on or around December 17th, the date of Rumi's death. In traditional Mevlevi centers it is performed weekly and attended by initiates and those in sympathy with its aims. Instituted more than seven centuries ago, it is a means of not only intensifying divine presence, but it is an act of self-abandonment and service.



UNIVERSITY  
MUSICAL  
SOCIETY

and  
The Anderson  
Associates/Realtors  
present

# A CELEBRATION OF THE SPIRITUAL

JESTER HAIRSTON, *conductor*

The University Musical  
Society Choral Union  
Thomas Sheets, *director*  
Jean Schneider-Claytor, *pianist*

Our Own Thing Chorale  
Willis Patterson, *director*

## PROGRAM

Sunday Afternoon,  
November 6, 1994  
at 4:00

Hill Auditorium  
Ann Arbor, Michigan

*Spirituals Arranged by Jester Hairston*

HOLD ON

GIVE ME JESUS

WHO'LL BE A WITNESS?

DE ANGELS ROLLED DE STONE AWAY

ELIJAH ROCK

## INTERMISSION

I WANT JESUS TO WALK WITH ME

DAT OLD HOUSE IS HA'NTED

IN DAT GREAT GITTIN' UP MORNIN'

AMEN

Twelfth Concert of the  
116th Season

Thanks to George Shirley, Joseph Edgar Maddy Distinguished University  
Professor of Music, speaker for this afternoon's Philips Educational  
Presentation.

Thank you to Jim Anderson for helping to make this performance possible.

Thanks also to Hammell Music Inc., Livonia, Michigan, for the piano  
used in tonight's performance.

Large print programs are available upon request  
from an usher.

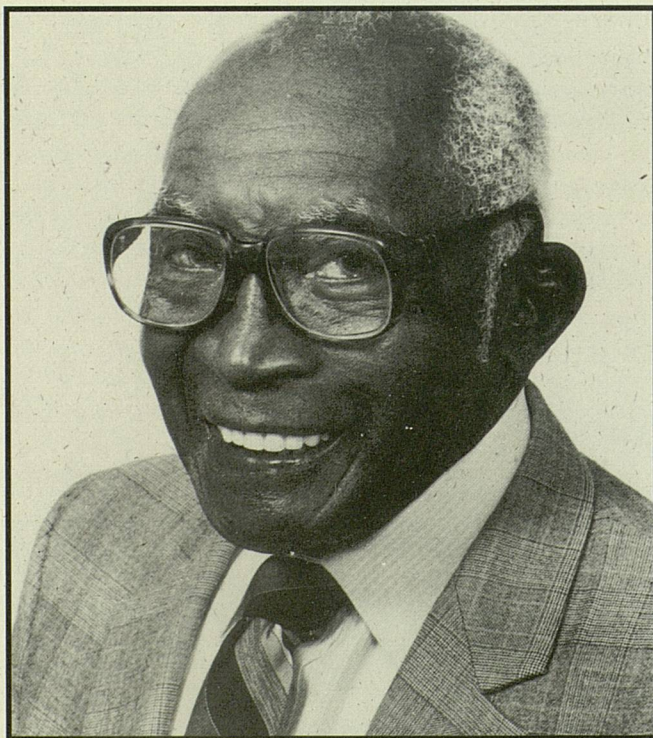


**J**ester Hairston, conductor, was born on July 9 1901, on the Hairston Plantation, Belews Creek, North Carolina. His grandparents were slaves on this plantation. Hairston's parents moved to Pennsylvania where his father got work in the coke ovens. Hairston's mother, Nannie Hairston moved to Homestead, Pennsylvania in 1903, shortly after her husband died of pneumonia. There, Hairston and his sister grew to maturity.

In the spring of 1920, Jester graduated from Homestead High School where he had been quarterback of the football team, though he weighed *a whopping* 125 pounds at the time. Hairston wanted to attend the University of Pittsburgh but students of his race and color were not accepted on the athletic teams by that University in 1920. So

he worked in the steel mill of Homestead and eventually went up to the University of Massachusetts in Amherst where he was welcomed. Soon he became quarterback of the freshman team. By working for a while and going to college a semester

JESTER HAIRSTON





at a time, Jester graduated nine years later *cum laude* from Tufts University in Medford, Massachusetts where he majored in music. By that time he knew what he wanted to do with his life.

That summer Jester went to New York City where he met the popular conductor of slave folk songs, the late Hall Johnson. This was in the year 1933. By 1935, Hairston had become assistant conductor to Mr. Johnson. By that time, the Hall Johnson Choir was playing in the great Broadway production, *Green Pastures*. At the end of its two-year run on the road, the show was bought by a film studio in Hollywood. The first week of 1936 found Hairston in Hollywood. The job was to take the twenty songs the choir had done for years and tape them for the film, *Green Pastures*. Some few weeks after dubbing the music for *Green Pastures*, Hairston got another hit film, *Last Horizons*, starring Ronald Coleman. The great Dimitri Tiomkin scored the music for this film and it was Jester's good fortune to score the Caucasian choir music.

Dimitri Tiomkin told Hairston: "If I ever get another call to come from New York to Hollywood for a film, you will be my choral conductor." Hairston ended up working with Mr. Tiomkin for twenty straight years as his choral conductor and arranger. Jester says: "I now owe so very much of my training in choral work to Hall Johnson and Dimitri Tiomkin."

Hairston's slave song arrangements can be heard by choirs all over the English-speaking world.

On July 7, 1991, Jester was invited to Estonia, Russia, where he conducted his famous *Amen* spiritual with an international choir of 25,000 voices. The audience of 280,000 joined the choir in singing "Happy Birthday to You, Jester" to commemorate Jester's 90th birthday.

## HONORARY DEGREES

Honorary Doctorate of Music, Tufts University, Boston, 1929

Honorary Doctorate of Music, Boston Conservatory

University of Massachusetts at Amherst

University of the Pacific, Stockton, California

The Honorary Hollywood Star given by the Hollywood Chamber of Commerce

13

## ADDITIONAL ACCOMPLISHMENTS

The Hall Johnson Choir, New York City and Hollywood

Assistant conductor of The Voices of Walter Schuman Professional Choir of Hollywood

Twenty years as choral arranger and director for Dimitri Tiomkin films

Ambassador of Goodwill, teaching the American black folk songs of the slaves

Five years as the old deacon, Rolly on the popular TV show *Amen*.

*This afternoon's concert marks Dr. Hairston's UMS debut.*



# CHORAL UNION of the UNIVERSITY MUSICAL SOCIETY

Thomas Sheets, *conductor*  
David Tang, *associate conductor*  
Donald Bryant, *conductor emeritus*  
Jean Schneider-Claytor, *accompanist*  
Edith Leavis Bookstein, *manager*

14

**Soprano I**

Marie Ankenbruck-Davis  
Edith Leavis Bookstein  
Ann K. Burke  
Susan F. Campbell  
Laura Christian  
Cassandra Cooper  
Kathryn Foster Elliott  
Amy Emery  
Laurie Erickson  
Lori Kathleen Gould  
Julie Jacobs  
Mary B. Kahn  
Carolyn Leyh  
Elizabeth Macnee  
Carole Pennington  
Amy Pennington  
Sara Peth  
Sarah S. Pollard  
Margaret Dearden Robinson  
Linda Woodman

**Soprano II**

Debra Joy Brabenec  
Cheryl Clarkson  
Kristin De Koster  
Lynne DeBenedette  
Kathy Neufeld Dunn  
Patricia Forsberg-Smith  
Doreen Jensen  
Ann Kathryn Kuelbs  
Loretta Loyalvo  
Marilyn Meeker  
Audrey Murray  
Sara Peth  
Virginia Reese  
Anne Ruisi  
Mary A. Schieve  
Denise Scramstad  
Beth Shippey  
Catherine Wadhams  
Barbara Hertz Wallgren  
Rachelle Barcus Warren

**Alto I**

Leslie Austin  
Carol Beardmore  
Nancy Wilson Celebi  
Alice Cerniglia  
Laura Clausen  
Margaret Counihan  
Anna Egert  
Anne Facione Russell  
Marilyn Finkbeiner  
Siri Gottlieb  
Jacqueline Hinckley  
Carol Hurwitz  
Catherine June  
Lisa Lava-Kellar  
Suzanne Stepich Lewand  
Jeanette Lutton  
Patricia Kaiser McCloud  
Carol Milstein  
Joan Morrison  
Holly Ann Muenchow  
Lisa Murray  
Carol Milstein  
Lotta Olvegård  
Patricia Steiss  
Karen Tsukada  
Jane Van Bolt  
Marianne Webster

**Alto II**

Martha Ause  
Loree Chalfant  
Ellen Chien  
Anne C. Davis  
Lynne DeBenedette  
Andrea Foote  
Carol Hohnke  
Nancy Houk  
Katherine Klyklo  
Sally Kope  
Fran Lyman  
Trish Meade  
Elizabeth Morgan  
Anne Ormand  
Irene Peterson  
Lynn Powell  
Carren Sandall  
Beverly N. Slater  
Cynthia Sorensen  
Nancy A. Swauger

**Tenor I**

Charles Cowley  
Fr. Tim Dombrowski  
Michael Dunn  
Jack Etsweiler  
Arthur Gulick  
Alfred Hero  
Douglas Keasal  
Robert E. Lewis  
Paul Lowry  
Eric Millegan  
Daniel Ringrose  
Scott Silveira  
Allen Weirick

**Tenor II**

Steve Billcheck  
Stephen Erickson  
Albert P. Girod, Jr.  
Lionel Guerra  
Steven J. Hansen  
Henry Johnson  
Benjamin Kerner  
Robert Klaffke  
Marty Kope  
Dean McFarlane Parrott  
David Rumford  
Henry C. Schuman  
Scott Silveira  
Daniel Sonntag  
Richard Ward

**Bass I**

Guy Barast  
Fred L. Bookstein  
Thomas Bress  
John Brueger  
John Dryden  
C. William Ferguson  
Joseph J. Kubis  
George Lindquist  
Thomas Litow  
Lawrence Lohr  
Charles Lovelace  
Robert Markley  
Joseph McCadden  
Thomas Morrow  
John Penrod  
William Ribbens  
Sheldon Sandweiss  
James C. Schneider  
Edward Schramm  
John Sepp  
Alan Singer  
Benjamin Williams

**Bass II**

Howard Bond  
Don Faber  
Philip J. Gorman  
Gene Hsu  
Charles Hudson  
Andrew Jordan  
Donald Kenney  
Mark K. Lindley  
Gerald Miller  
Marshall S. Schuster  
William A. Simpson  
Jeff Spindler  
Robert D. Strozier  
Kevin M. Taylor  
Terril O. Tompkins  
John Van Bolt  
Peter C. Younie



Conductor **Thomas Sheets** began his tenure as the tenth music director of the Choral Union in 1993, following a nationwide search by the University Musical Society. Prior to his appointment, Dr. Sheets spent thirteen years as Associate Conductor of two major Southern California community choruses led by his mentor, the renowned choral conductor William Hall. During that same period, he also held appointments as Director of Choral Activities at three Southern California colleges.

The **University Musical Society Choral Union** has performed throughout its 116-year history with many of the world's distinguished orchestras and conductors. The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy and Robert Shaw in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra and other noted ensembles. In 1993, the Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra. A highlight of the Choral Union's 1993-94 season was the performance and recording of Tchaikovsky's *The Snow Maiden* with the Detroit Symphony Orchestra conducted by Neeme Järvi, to be released this month by Chandos International. This season, the Choral Union has performed Ravel's *Daphnis et Chloé*, with the Detroit Symphony Orchestra and Neeme Järvi and will join with the orchestra again for performances of the Mahler Symphony No. 2 (Resurrection), this time under the baton of conductor Jerzy Semkow.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to create the University Musical Society the following year. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral arts.

## OUR OWN THING CHORALE

Willis Patterson, *director*  
David M. Proctor, *accompanist*

### Sopranos

Letitia J. Byrd  
Kim Haynes  
Karen Johnson  
Florida D. Miller  
Camille Simpson  
Elizabeth O'Neil

### Altos

Paddi Ash  
Faye Burton  
Brenda Doster  
Monique Green  
Janet V. Johnson-Haynes  
Sylvia Hood  
Ruth Ann Kersey  
Barbara Meadows  
Mary Roth  
Lynne Stallworth  
Kathy Wade  
Dorian Williams  
Naomi Woods

### Tenors

Ian Grandison  
John Ratcliff  
Fritzell L. Vaughan  
William Wade  
Rachel Woods

### Bass

Keith Brinkley  
Herbert Ellis  
Paul Haynes  
William McAdoo  
Harrison McGee  
Robert Patterson

Professor **Willis Patterson**, founder of the "Our Own Thing Instructional Program" and "Our Own Thing Chorale," is Associate Dean for Faculty Appointments and Affirmative Action, and Professor of Voice Performance at the University of Michigan School of Music. Professor Patterson, who is in his third term as president of the National Association of Negro musicians, is also a popular and well-sought after soloist.

The **Our Own Thing Chorale** was organized in 1980. It is composed of adults and young people from Ann Arbor, Ypsilanti, Saline, Milan, Flint and Grand Blanc, Michigan. This group seeks to preserve the performance exposure of choral compositions of African American composers with special emphasis on the Negro Spiritual. The group has performed around the state and most recently was part of a large ensemble that performed in Dallas, Texas at the opening of the 75th Anniversary Convention and celebration for the National Association of Negro Musicians.



this **is**  
the moment

# Ann Arbor's Biggest Holiday Tradition! *Handel's Messiah*

Saturday, December 3, 8:00 PM

Sunday, December 4, 2:00 PM

Hill Auditorium

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, music director  
and conductor  
Dominique Labelle, soprano  
David Daniels, alto  
Jonathan Mack, tenor  
Dean Peterson, bass-baritone  
Cherry Rhodes, organ  
Ladd Thomas, harpsichord

Don't miss southeastern Michigan's official start of the holiday season when Music Director Thomas Sheet leads the UMS Choral Union and a roster of renowned soloists in the Choral Union's 116th annual performance of Handel's grand oratorio, *Messiah*. The *Ann Arbor News* called Sheets' 1993 debut, "a crisp, briskly-paced, highly ornamented *Messiah* in which line — dramatic, instrumental and vocal — was triumphant." Be a part of the music as the chorus, orchestra, soloists and audience members join together to sing the most glorious of choruses — Hallelujah!

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UNIVERSITY  
MUSICAL  
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*presents*

THE FORD FAMILY SERIES

# TNUATRON DANCE THEATER

DORIT SHIMRON

*Founder, Artistic Director and Choreographer*

17

PROGRAM

*Tuesday Evening,  
November 8, 1994  
at 7:00*

*Michigan Theatre  
Ann Arbor, Michigan*

*"Walking to Caesarea"/Hanna Senesh  
1994 - 50 Years to Her Assassination*

*OH GOD*

*NEVER LET IT END*

*THE SAND, THE SEA*

*THE MURMURING WATER*

*THE GLEAM OF THE SKY*

*THE PRAYER OF MAN*

PART I

*Excerpts From: Genesis (1988) and Rainbow (1993)*

**DANCE**

Teardrop  
Hair Storm

Luminaries

Blue  
Wing

Tied Together

Wildlife

*Flower  
Cocoon  
Insect  
Bear Hug*

Monkey Business

**MUSIC**

J.M. Jarre  
Dead Can Dance

Kitaro

Paul Winter  
Chick Corea

Vim Merten

Musical Collage

*Stevie Wonder  
Yas Kaz  
Jismonty  
Sky*

Zaka & Guem

INTERMISSION



## PART II

Excerpts from *Behind the Curtain* (1992);  
*Rainbow* (1993) and other works

### DANCE

To-night Concert  
*Symphonic Orchestra*  
*Musical Chairs*

Mad with Joy

Shades of Pink

Rainbow

Form in Frame

The Train Home

Thou Shall Love

### MUSIC

Musical Collage  
*Beethoven*  
*Honkey Tonk*

Pierre Henry

Laurie Anderson  
Vasconcelos  
Walcott  
Cherry

John Martin

Tonspuren/Shadowfax

Machina

Hanna Levy

Finale - All Together - Dancing and Singing

Thirteenth Concert of the  
116th Season

This program is part of the Mid East/West Fest International Community Cultural Exchange sponsored by the W.W. Kellogg Foundation and Lufthansa, Major Sponsors, Hudson's and the Dayton-Hudson Foundation.

We are grateful to the Ford Motor Company for helping to make this Ford Family Series event possible.



**Lufthansa**



## WHAT IS TNUATRON?

Over twenty years ago, Israeli-born Dorit Shimron established a dance school in her native Ramat-Hasharon. Performing throughout Israel, at dance festivals, and abroad, the school has developed into a dance group with a unique style and structure of its own. As such, the company was adopted by the Hapoel sports organization and has appeared for the last fifteen years as its official representative dance group.

## THE DANCERS

Throughout the years, Tnuatron Dance School has served as the source for the group's performers. The Tnuatron Dance School comprises dancers, aged 6-12. The school provides a blend of individual training, technical work, creativity and art, all in an educational framework, thus committing the dancers to hours of daily training and rehearsals in both classical and contemporary dance styles.

## THE ROUTINE

Tnuatron is active, five to seven days a week, with the dancers acting not only as performers but also as teachers and budding creative artists, helping to design new works. The performances are a unique combination of figural imagery and motion, blending products of Shimron's personal choreographic style and the discipline and dedication of her dancers.

These young performers devote themselves to a demanding schedule, investing three or more hours a day, as required by their individual levels. This schedule and the discipline their craft requires has taught these young women the value of time and how to most efficiently organize it to not only manage their performance schedule but also to keep up the high academic standards expected of them.

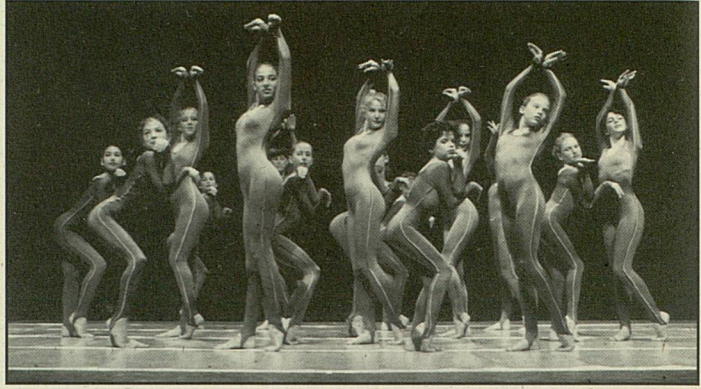
A typical day on which they perform means departure from school in Ramat-Hasharon by organized transport at midday, several rehearsals upon arrival at the site of the show, the performance itself (sometimes more than one) and a late return home followed by a bright and early appearance back at school the next morning, homework in hand!

## SPECIAL SUPPORT

These young women give each other extraordinary support, helping each other with everything from dance techniques, rehearsing, dressing during a show to cheering-on personal progress and establishing warm and close friendships. The older dancers are expected to train the younger ones and this concept is part of the actual structure of the group itself. Coming upon the studio with the dancers at work is an experience in itself. Their complete concentration and the self-discipline with which they work, leads one to sense true motion in total silence.

In addition, care is taken to provide extra psychological support with the aid of a part-time psychologist on staff. She meets with





TNUATRON DANCE TROUPE

the dancers regularly as an integral part of their routine, seeing them in small groups or, if needed, on an individual basis. The aim is to keep tensions created by the demands of their routine and schedule at a minimum and to resolve issues as they arise, before they become a problem.

#### PERFORMANCES

Tnuatron has performed nationwide in Israel as well as overseas in Denmark, Germany, Portugal, Switzerland, Netherlands, Finland, Italy and the U.S. In 1988, Tnuatron appeared at the Israel Festival in its production *Genesis* which was warmly received and highly acclaimed. Tnuatron has appeared on local Israeli television on a number of occasions and on every kind of entertainment and educational programs. The company has a video archive of recordings documenting rehearsals, recitals, performances and festival appearances.

#### MANAGEMENT AND STAFF

The artistic management of the dance company is the sole responsibility of its Founder, Artistic Director, and Choreographer Dorit Shimron. Shimron completed her studies in physical education at the Wingate Institute and went on to study choreography at the Tel-Aviv Seminar Ha'Kibbutzim and the

Jerusalem Dance Academy. Mother of two sons, she has dedicated her professional life to the development of Tnuatron, its dancers and its individual choreographic style.

All Tnuatron's performances are produced by Itamar Gourvitch. Since 1976 Gourvitch has been involved in the organization and production of national, public and private events. Among these are the 1976 Israeli mission to the American Bicentennial Celebrations; the 1987 Opening Ceremony of the Hapoel Games; the 1988 Israel Defense Forces Tribute at the State of Israel's 40th Anniversary Celebrations at the Ramat-Gan Stadium; the 1988 events in honor of Coca Cola's twenty years in Israel; the Warsaw National Opera Production of *Boris Gudonov* at the Israel Festival in 1990 and the 1991 Hadassah Convention in Jerusalem.

TODAY TNUATRON is a vibrant professional dance group among the finest in Israel. The fine critiques Tnuatron has received fill a thick album but its achievements lie not only in the past but in the future, as it seeks to bring more young women to the beauty and creativity of its special structure as a dance ensemble with its own particular style of dance.

*Tonight's performance marks the UMS debut of Tnuatron.*



## UMS MID EAST/WEST FEST CONTRIBUTORS\*

We are grateful to the following generous people for their support of Mid East/West Fest.

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\* This list reflects names of supporters as of September 21. Contributions received after that date will be reflected in the list published for the Noa and Gil Dor concert (February 9, 1994), the second part of the Mid East/West Fest.



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# UTE LEMPER

BRUNO FONTAINE

*pianist*

23

PROGRAM

Friday Evening,  
November 11, 1994  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

*Ms. Lemper will chose from the following selections*

Bilbao Song	Weill/Brecht
Surabaya Johnny	Weill/Brecht
Die Moritat vom Mackie Messer	Weill/Brecht
Alabama Song	Weill/Kaiser
J'attends un navire	Weill/Deval/Fernay
Die Ballade von der Hollen-Lili/ Der Song von Mandelay	Weill/Brecht
The Saga of Jenny	Weill/I. Gershwin
I'm a Stranger Here Myself	Weill/Nash
Tchaikovsky	Weill/I. Gershwin

SONGS OF EDITH PIAF

L'accordéoniste	Emer
La vie en rose	Louiguy/Piaf
Padam-Padam	Glanzberg/Contet
Les feuilles mortes	Kosma/Prévert

SONGS OF MARLENE DIETRICH

Ich bin von Kopf bis Fuss auf Liebe eingestellt	Hollaender/Connelly
Naughty Lola	Hollaender/Liebmann
Lili Marlene	Schultze/Leip
Want to Buy Some Illusions	Hollaender

Fourteenth Concert of the  
116th Season

Columbia Artists Management, Inc.  
Exclusive Representation: Alexander Castonguay  
Management: Olivier Guzman, Paris  
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*Special thanks to Hammell Music Inc., Livonia, Michigan, for the  
piano used in tonight's performance.*

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from an usher.



The cabaret song enjoys an honored place in the world of music, though it is difficult to categorize. On the one hand, it touches on the classical *lied*, but at the same time

clearly belongs in the realm of the show tune, with popular and jazz affinities. Though no less a light than Arnold Schoenberg composed cabaret songs, Kurt Weill dominates the genre even to this day. He seemed to reach into our collective unconscious to express the very essence of the German psyche between the wars. His works exude a heady combination of sophistication, decadence, and sincerity.

Marlene Dietrich's universal appeal lay in her phenomenal beauty and magnetic personality, one was able to set aside her husky voice quality. Not many of us recall that Dietrich started as a classical violinist, and that she may well have succeeded but for a most unfortunate nerve injury. Perhaps her reversal of fortune turned out to be a stroke of luck for the rest of us, for who could dispute her amazing hold on audiences right up to the end of her career? Her biographer Leslie Frewin stated that though publicly Dietrich was a *femme fatale*, privately she was a committed *hausfrau*, valuing above all else the welfare of her daughter, while shunning the lure of Hollywood's extravagant social life.

What a total opposite was Edith Piaf! Though Dietrich was raised in a comfortable, almost privileged background, Piaf, from a circus family, found her early life nothing but a struggle. Piaf, with her startling voice and intuitive feeling for song, versus Dietrich with her great intelligence. . . Piaf, the incarnation of the French spirit through difficult years versus Dietrich, the archetypal blond German bombshell. . . Piaf burned the candle not only from both ends, but from the middle while Dietrich retained a great inner stability. Piaf's life saw a plethora of men come and, tragically, go; androgyny was central to Marlene Dietrich's secret charisma. . .

This polarity aside, Piaf and Dietrich became fast friends, replete with mutual admiration. Dietrich heard Piaf sing in New York and, along with everyone else, fell in love with the touching power of her voice. Piaf, with her humble upbringing, idolized Dietrich just as much as her most smitten fans. When the world champion boxer Marcel Cerdan met his death in the 1949 Azores plane crash, it was Dietrich who told Piaf the news about her lover.

Upon Piaf's death Marlene Dietrich eulogized: "I gave up Edith Piaf like a lost daughter whom you forever mourn, whom you always shed tears over, whom I shall always carry in the depths of my heart."

*Note by Joseph Laibman  
Ann Arbor, 1994*



**U**te Lemper was born in Münster (Germany) on July 4, 1963. She began piano and dance lessons at the age of nine. At the Max Reinhart seminary in Vienna, Ute Lemper was introduced to the stage after consolidating her musical training in Salzburg, Cologne, and Berlin. Her career took off when she was twenty after Andrew Lloyd-Webber offered her a part in the Viennese productions of *Cats*. In 1985, Ute Lemper played the title role in the musical comedy *Peter Pan* and discovered Kurt Weill in a major production based on the life of the great composer.

At the Stuttgart Stadtheater in 1986, Ute Lemper met Jérôme Savary who invited her to play Sally Bowles in a production of

*Cabaret* to be performed in Lyon, Dusseldorf, Rome and Paris. She won a Molière award for her performance in the Paris production at the Théâtre Mogador.

In 1987, Ute Lemper acted and sang in a show based on the life and repertoire of Kurt Weill to packed houses in New York. It was this production that took her on her first world tour of the prestigious theaters: Milan's Piccolo Teatro, the Berliner Ensemble, Tokyo, Hong Kong, Alice Tully Hall in New York, the Paris Bouffes du Nord, the Jerusalem Festival, the Almeida Theatre, the Royal Festival Hall in London and the Poliorama in Barcelona.

At the same time, Ute Lemper received acclaim for her film performances as Marie-Antoinette in *L'Autrichienne* by Pierre Granier-Deferre and as Ceres in Peter Greenaway's *Prospero's Books*.

Ute Lemper also sings on the original soundtrack of *Prospero's Books* published by Decca. She continued her work with Michael Nyman (the composer of the *Prospero's Books* score) on their *Songbook* release. This recording completes Ute Lemper's discography for Decca which includes two volumes of *Ute Lemper Sings Kurt Weill*, *Three Penny Opera*, and *The Seven Deadly Sins*. In 1992, Decca released the album *Illusions*, based on the repertoires of Marlene Dietrich and Edith Piaf. Performing the songs from the *Illusions* album, Ute Lemper sang to packed houses around the world in 1992 and 1993.

During the same period, Ute Lemper also took part in four prestigious productions: she sang Lola in the musical comedy *Der Blaue Engel* (The Blue Angel), staged in Berlin

UTE LEMPER





and Hamburg by Peter Zadock and Jérôme Savary; she was the "voice" in a series of concerts put on by Michael Nyman (based on the previously mentioned *Songbook*); she took part in a tour entitled *Homage to Cathy Berberian* under the leadership of Luciano Berio; she also made her debut at La Scala in Milan singing *The Seven Deadly Sins* with the London Symphony Orchestra conducted by Kent Nagano.

26 Recently, Ute Lemper has recorded her first album for Polydor, *Espace Indécent*. The recording is eleven original songs written by Patrice Guirao with music by Art Mengo and produced by Jean-Pierre Mader. Ute Lemper provided the English translations herself.

Ute Lemper's activities include painting (she exhibited her canvases in 1993 in Paris and Hamburg); journalism (she has written articles for *Libération*, *Die Welt* and *The Guardian*); and writing her first book which will be published in time for the Frankfurt Book Fair.

For 1994 Ute Lemper has a new album coming out on Decca, *Prévert and Sondheim*, and she is putting together a show based on this album. She recently completed a role in the recently released Robert Altman film, *Prêt à Porter*.

*Tonight's performance marks Ms. Lemper's UMS debut.*

**Bruno Fontaine** learned to play the piano at the age of four. At the age of eleven he entered the prestigious Conservatoire National Supérieur de Musique de Paris. During his years at the Conservatoire, he received five first prizes under the direction of Pierre Sancan and Jean Hubeau.

He met Julia Migenes in 1984 and became her musical director and arranger of her shows which tour world-wide. From 1986-1989 he was musical director for Alain Chamfort, Mylene Farmer and Johnny Hallyday. In 1990 he participated in the conception and creation of the show *Lambert Wilson Sings* for which he again wrote the arrangements and headed the musical direction. Since 1989 he has accompanied at the piano Wilhemenia Fernandez in a repertory of German songs, Italian operas and French melodies.

In 1992 he met Ute Lemper who gave him the production, the arrangements, and the musical direction of her album, *Illusions*, which won the 1993 prize of L'Academie Charles Cros. He also directed Ute's world tour of *Illusions* including performances in Japan, Australia, the U.S. and Europe.

Bruno considers the variety of his musical engagements to be an essential aspect of a career which could best be described as a constant quest of multiple musical horizons.

*Tonight's performance marks Mr. Fontaine's UMS debut.*



UNIVERSITY  
MUSICAL  
SOCIETY  
*presents*

# FREDERICA VON STADE

*mezzo-soprano*

MARTIN KATZ

*pianist*

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## PROGRAM

*Sunday Afternoon,  
November 13, 1994  
at 4:00*

*Hill Auditorium  
Ann Arbor, Michigan*

### I

*Alessandro Scarlatti (1660-1725)*

*(Arr. Arne Dorumsgaard)*

#### FOUR ARIETTES

Bellezza che s'ama  
Chi vuole innamorarsi  
Cara e dolce  
Toglietemi la vita ancor

### II

*Richard Strauss (1864-1949)*

Das Rosenband  
Meinem Kinde  
Muttertändelei  
Wiegenlied  
Begegnung  
Morgen

### III

*Arr. Alberto Ginastera (1916-1983)*

#### CINCO CANCIONES POPULARES ARGENTINAS

Chacarera  
Triste  
Zamba  
Arrorró  
Gato

INTERMISSION

---



IV

*Claude-Achille Debussy (1862-1918)*

Chevaux de bois

Il pleure dans mon coeur

Fantoches

En sourdine

Green

Noël des enfants qui n'ont plus de maisons

28

V

*Maurice Ravel (1875-1937)*

Epigramme de Clément Marot: D'Anne jouant  
l'espinette

Air de Conception (from *L'heure espagnole*)

Air de L'enfant (from *L'enfant et les sortilèges*)

Nicolette

VI

*Arr. Marie-Joseph Canteloube de Malaret (1879-1957)*

CHANTS DE FRANCE

Auprès de ma blonde

Où irai-je me plaindre

Auprès de la Rose

D'où venez-vous, fillette?

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*Fifteenth Concert of the*

*116th Season*

*Thanks to Richard LeSueur, Head of Technical Services, Ann Arbor Public Library and Director, Vocal Arts Information Services, speaker for this afternoon's Philips Educational Presentation.*

*Thanks also to Hammell Music Inc., Livonia, Michigan, for the piano used in tonight's performance.*

*Tonight's floral art is made possible by Cherie Rehkopf and John Ozga, Fine Flowers, Ann Arbor.*

*Columbia Artists Management Inc.*

*Personal Direction: Joyce L. Arbib and Janice L. Mayer*

*CBS Masterworks, Deutsche Grammophon, Philips, London, Angel, Erato, and RCA Records*

*116th Annual  
Choral Union Series*

*Large print programs are available upon request from an usher.*

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AFTER AN OPENING NOD to the Baroque era, today's program provides a sampler of the diverse nature of our own century. Viennese romanticism and French impressionism vie for our appreciation with equal but completely disparate voices. It is also interesting to note that half of today's songs are arrangements rather than original compositions. This can show us two things: how often highly original composers continue to feel a link to the indigenous music of their own lands, and secondly, Ms. Von Stade's own love of immediate and accessible material, juxtaposed with more sophisticated expressions, perhaps the very duality that has captivated her public for so many seasons.

29

# I

## ALESSANDRO SCARLATTI

*Born May 2, 1660 in Palermo*

*Died October 22, 1725 in Naples*

ALESSANDRO SCARLATTI COMPOSED hundreds of arias and ariettas in operas, oratorios, and cantatas. These four tiny gems are from his earliest successful years in Naples and were all originally accompanied by only harpsichord and cello. Bringing these before the public in today's large concert halls, using a modern Steinway, necessitates certain changes. Arne Dorumsgaard, thanks to a life-long obsession with early music from virtually every European center, has created a huge collection of arrangements of seventeenth- and eighteenth-century vocal music, all with piano accompaniment. For years this was only available privately, but recently these inspirations have been published. Dorumsgaard is a Norwegian but has lived in Switzerland all his life; his early champions were Kristen Flagstad and Gérard Souzay, both of whom recorded many of his realizations. One can hear the clear evocation of the counterpoint and formality of the Baroque, cleverly mingled with the timbre of today's instruments.



BELLEZZA, CHE S'AMA

Bellezza, che s'ama è gioia del core  
Felice si chiama, chi è lieto d'amore.

È sommo piacere amar riamato.  
E folle chi brama contento maggiore.

CHI VUOLE INNAMORARSI

30

Chi vuole innamorarsi ci deve ben pensar!  
Amore è un certo foco,  
Che se s'accende un poco  
Eterno suol durar.

Non è lieve tormento aver piagato il cor!  
Soggetto ogni volere  
A due pupille arcieri,  
Chi serve al Dio d'amor.

CARA E DOLCE

Cara e dolce, dolcissima libertà,  
Quanto ti piange il core  
Fra i lacci d'un crin d'oro  
Prova d'un ciglio arcier.

Le dure ritorte che rigida sorte mi dà  
Per mercè mi stingono il piè  
Al mio lungo penar negar pietà.

TOGLIETEMI LA VITA ANCOR

Toglietemi la vita ancor!  
Crudeli cieli, se mi volete rapir il cor.

Negatemi i rai del dì  
Severe sfere, se vaghe siete del mio dolor.

BEAUTY, WHICH IS LOVED

Beauty, which is loved, is the heart's joy.  
Lucky the one who is happy in love.

To love and be loved is the greatest happiness  
and only the foolish want greater contentment

HE WHO WOULD FALL IN LOVE

He who would fall in love  
should gravely think it o'er!  
A quivering flame is passion;  
once lit in careless fashion  
may burn forever more.

A matter 'tis of torment  
to have a wounded heart!  
Enslaved are all one's fancies  
to archer eyes, whose glance  
serve Cupid with their dart.

DEAREST AND SWEETEST

Dearest and sweetest memory,  
what pain thou causest me,  
how my heart languishes;  
hope is already returning  
I long to see again the fair  
one of whom I dream.

TAKE AWAY MY LIFE YET AGAIN

Take away my life yet again!  
Cruel heavens, if you wish,  
if you wish, take away my heart.

Deny me the rays of the day!  
Severe spheres, if you are unknown,  
you are of my sorrow.



## II

## RICHARD STRAUSS

Born June 11, 1864 in Munich

Died September 8, 1949 in

Garmisch-Partenkirchen, Bavaria

WRITING SONGS WAS a continuous occupation for Richard Strauss. His larger works shifted back and forth from tone poems to opera, but these brief lyrical expressions were a constant. Today's group ranges from the very youthful *Begegnung* to the mature expressions of *Weigenlied* and *Morgen*. Expansive and wide-ranging melodies that flatter the voice, sensuous and perhaps overripe sonorities that flatter the piano — this is the stuff of Strauss — along with the unique ability to “seem” simple when a poem calls for it. Written when he was just sixteen, *Begegnung* clearly shows homage to the songs of Schubert and Mendelssohn in its strophic naïveté. Three other songs deal with the joys of motherhood (although *Weigenlied* soon becomes a hymn to daddy rather than baby!) Finally, for *Morgen*, Strauss had to invent a unique structure of voice accompanying piano in order to express the ineffable bliss of heaven. Compare this to the more mainstream paradise found by the lovers at the end of the first song, *Das Rosenband*. Strauss did not always select poetry of the highest intellectual or literary quality, but his musical gifts always ennoble the most sentimental of lyrics and render the words immortal in our ear.



DAS ROSENBAND

(Klopstock)

Im Frühlingsschattern fand ich sie,  
da band ich sie mit Rosenbändern:  
sie fühlt es mich und schlummerte.

Ich sah sie an; mein Leben hing  
mit diesem Blick an ihrem Leben:  
ich fühlt es wohl und wusst' es nicht.

32 Doch lispelt ich ihr sprachlos zu  
und rauschte mit den Rosenbändern:  
da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing  
mit diesem Blick an meinem Leben:  
und um uns ward's Elysium.

MEINEM KINDE

(Falke)

Du schläfst und sachte neig' ich mich  
über dein Bettchen und segne dich.  
Jeder behutsame Atmezug  
Ist ein Schweifender Himmelsflug,  
Is ein Suchen weit umher,  
Ob nicht doch ein Sternlein wär,  
Wo aus eitel Glanz und Licht  
Liebe sich ein Gluckstraubricht,  
Das sie geflügelt herniederträgt  
Und dir auf's weisse Deckchen legt.  
Du schläfst und sachte neig' ich mich  
Über dein Bettchen und segne dich.

THE ROSY RIBBON

In spring shade I found her  
and with rosy ribbons bound her:  
she felt it not and slumbered.

I gazed at her; my life hung,  
in that gaze, on hers:  
that I sensed and did not know.

But to her wordlessly I murmured  
and stirred the rosy ribbons:  
then from her slumber she awoke.

She gazed at me; her life hung,  
in that gaze, on mine:  
and at once all about us was Elysium.

MY CHILD

As you sleep and gently I bend  
over your little bed and bless you.  
Each cautious draw of breath  
is a wavering flight to Heaven,  
is a search all 'round about  
whether there weren't really a little star  
where love, out of mere gleam and light  
plucks a lucky flower  
which she, winged, carries down to the earth  
and lays on your white blanket.  
You sleep and gently I bend  
over your little bed and bless you.



MUTTERTÄNDELEI

(Bürger)

Seht mir doch mein schönes Kind,  
mit den gold'nen Zottellockchen,  
blauen Augen, roten Bäckchen!  
Leutchen, habt ihr auch so eins?  
Leutchen, nein, ihr habt keins!

Seht mir doch mein süßes Kind  
fetter als ein fettes Schneckchen,  
süßer als ein Zuckerweckchen!  
Leutchen, habt ihr auch so eins?  
Leutchen, nein, ihr habt keins!

Seht mir doch mein holdes Kind  
Nicht zu mürrisch, nicht zu wählig,  
Immer freundlich, immer fröhlich!  
Leutchen, habt ihr auch so eins?  
Leutchen, nein, ihr habt keins!

Seht mir doch mein frommes Kind!  
Keine bitterböse Sieben  
Würd' ihr Mütterchen so lieben.  
Leuten, möchtet ihr so eines?  
O, ihr kriegt gewiss nicht meins!

Komm' einmal ein Kaufmann her!  
Hunderttausend blanke Taler,  
alles Gold der Erde zahl' er!  
O, er kriegt gewiss nicht meins!  
Kauf' er sich woanders eins!

MOTHER-TALK

Just look at my lovely child  
with long golden curls,  
blue eyes, red cheeks!  
Have you such a one, my dears?  
No, my dears, you have not!

Just look at my sweet child  
plumper than a plump snail,  
sweeter than a sugar roll!  
Have you such a one, my dears?  
No, my dears, you have not!

Just look at my darling child  
not to moody, not too choosy  
always friendly, always joyful!  
Have you such a one, my dears?  
No, my dears, you have not!

Just look at my innocent child!  
No wicked little vixen  
could love a mother as much.  
Would you like such a one, my dears?  
Oh, you'll certainly not get mine!

Let some merchant come along!  
A hundred thousand shiny thalers,  
all the gold on earth, let him pay!  
Oh, he'll certainly not get mine!  
Let him buy one somewhere else!



WIEGENLIED

(Dehmel)

Träume, träume, du mein süßes Leben,  
Von dem Himmel, der die Blumen bringt  
Blüten schimmern da, die leben  
Von dem Lied, das deine Mutter singt.

Träume, träume, Knopse meiner Sorgen,  
Von dem Tage, da die Blume sproß;  
Von dem hellen Blütenmorgen,

34 Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe  
Von der stillen, von der heil'gen Nacht,  
Da die Blume seiner Liebe  
Diese Welt zum Himmel mir gemacht.

BEGEGNUNG

(Gruppe)

Die Treppe hinunter gesprungen  
Komm ich in vollem Lauf,  
Die Trepp' emporgesprungen kommt  
Er und fängt mich auf,  
Und wo die Trepp' so dunkel ist,  
Haben wir vielmals und geküßt,  
Doch niemand hat's geseh'n  
Ich komm in den Saal gegangen  
Da wimmelt's von Gästen bunt,  
Wohl glühten mir die Wangen,  
Wohl glühte mir auch der Mund.  
Ich meinte es sah mir's jeder an,  
Was wir da mit einander getan,  
Doch niemand hat's geseh'n  
Ich musste hinaus in den Garten  
Und wollte die Blumen seh'n  
Ich konnt' es nicht erwarten  
In den Garten hinaus zu geh'n  
Da blühten die Rosen überall,  
Da sangen die Vögel mit lautem Schall,  
Al hatten sie's geseh'n.

CRADLE SONG

Dream, my sweet life, dream  
of heaven that brings the flower.  
Blossoms gleam there which live  
by the song your mother sings.

Dream, bud of my anxiety, dream  
of the day the flower sprouted,  
of that bright blossom morning  
when your soul opened to the world.

Dream, blossom of my love, dream  
of that silent, that holy night,  
when the flower of his love  
made this world heaven for me.

MEETING

I dash down the staircase in my breathless haste  
knowing that he is there  
and up the staircase springing fast  
he puts his arms round me.  
And where the stairs are very dark  
we often lingered kissing long,  
yet no one saw us there.  
I enter the living room  
so crowded with brilliant guests,  
and still my cheeks are glowing,  
perhaps my mouth glows too.  
It seems that all must see from me  
what we were doing there in the dark,  
yet no one saw us there.  
I had to rush out to the garden  
and wanted to see my flowers,  
I could not linger longer,  
to my garden I had to go.  
The roses were blooming everywhere,  
the singing of birds filled the quivering air,  
as if they had seen.



MORGEN

*(Mackay)*

Und morgen wird die Sonne wieder scheinen  
Und auf dem Wege, den ich gehen werde,  
Wird uns, die Glücklichen, sie wieder einen  
Inmitten dieser sonnenatmenden Erde. . .

Und zu dem Stand, dem weiten, wogenblauen,  
Werden wir still und langsam niedersteigen,  
Stumm werden wir uns in die Augen schauen,  
Und auf uns sinkt des Glückes stummes  
Schweigen. . .

TOMORROW

And tomorrow the sun will shine again  
and on the path that I shall take  
it will unite us, happy ones, again,  
upon this sun-breathing earth. . .

And to the shore, broad, blue-waved,  
we shall, quiet and slow, descend,  
silent, into each other's eyes we'll gaze,  
and on us will fall joy's mute silence. . .



### III

#### ALBERTO GINASTERA

*Born April 11, 1916 in Buenos Aires*

*Died June 25, 1983 in Geneva*

36

GINASTERA PROVIDES TODAY'S second group of arrangements. These five songs collected from villages along the Plata river give us a brief but very vivid glimpse of his native Argentina. Perhaps best known for his short works for piano solo, Ginastera first came to the international lyric world's attention in 1964 with his operas *Don Rodrigo* (Plácido Domingo's New York debut role) and *Bommarzo*. As with all folksong arrangements, it is the accompaniment that here creates the personal signature of the arranger. Polytonality and crossrhythms are always evident in Ginastera's work, and are combined in this opus with infectious dance motifs and the implication of native percussion instruments. As we credit De Falla for bringing Spain into the recital hall, so must we thank Ginastera for this mini-tour of his native land.

#### CHACARERA

A mí me gustan las ñatas y una ñata me ha tocado.

Nato será el casamiento y más ñato el resultado.

Cuando canto chacareras me dan ganas de llorar

porque se me representa Catamarca y Tucumán.

I like girls with turned up noses and one such has ensnared me.

She will be married and little ones like her will be the result.

When I sing chacareras, it makes me feel like crying

because I am reminded of Catamarca and Tucumán

#### TRISTE

Debajo de un limón verde donde el agua no corría,

entregué mi corazón a quien no lo merecía.

¡Ah! Triste es el día sin sol, triste es la noche sin luna,

pero más triste es querer sin esperanza ninguna.

#### SAD

Under a green lemon tree where the water did not flow,

I gave my heart to one who did not deserve it.

Ah! Sad is the day without sun, sad is the moonless night,

but it is sadder to love without hope.



# ZAMBA

Hasta las piedras del cerro y las arenas  
 del mar  
 me dicen que no te quiera y no te  
 puedo olvidar.  
 Si el corazón me has robado el tuyo me lo  
 has de dar;  
 el que lleva cosa ajena con lo suyo ha de pagar.  
 ¡Ay!

The stones in the mountain, the sand in  
 the sea  
 tell me not to love you, but I cannot  
 forget you.  
 Since you have stolen my heart, you must  
 give me yours.  
 Who steals another's must pay with his own.  
 Ah!

37

# ARRORRÓ

Arrorró mi nene, arrorró mi sol,  
 arrorró pedazo de mi corazón.  
 Este nene lindo se quiere dormir  
 y el pícaro sueño no quiere venir.  
 Arrorró pedazo de mi corazón.

# SLEEP

Sleep my baby, sleep my son,  
 sleep piece of my heart.  
 This beautiful baby wishes to sleep  
 but sleep does not want to come.  
 Sleep piece of my heart.

# GATO

El gato de mi casa es muy gauchito  
 pero cuando lo bailan zapateadito.  
 Guitarrita de pino cuerdas de alambre  
 Tanto quiero a las chicas, digo,  
 como a las grandes.

# CAT

The cat in my house is very clever  
 and sometimes she tap-dances  
 to a guitar of pine with chords of steel.  
 I love young girls as well as  
 the fully grown.

Esa moza que baila mucho la quiero  
 pero no para hermana que hermana tengo.  
 Que hermana tengo, sí, ponete al frente  
 Aunque no sea tu dueño, digo,  
 me gusta verte.

I love the girl who is dancing  
 but not as a sister  
 because I have a sister.  
 Although I am not your master,  
 I enjoy seeing you.



IV

CLAUDE-ACHILLE DEBUSSY

*Born August 22, 1862 in St.-Germain-en-Laye, France*

*Died March 25, 1918 in Paris*

DEBUSSY SPENT HIS teenage and young adult years accompanying voice lessons in the most chic of Parisian voice studios. Already a fan of singing, this activity no doubt added to his appreciation of vocal effects and gave him further expertise in how to write effectively for the voice. He inherited a romantic world from Gounod and Massenet, but soon found his own "voice," introducing the first impressionistic portraits in sound. He used many different poets during his lifetime of song writing, but none with greater success than Paul Verlaine. When one becomes acquainted with this celebrated combination of musician and poet, one sees how synthesized words and music can be, and how one enhances the other. In the entire repertoire of French song, only Debussy and Fauré have achieved this level, and both of them with texts by Verlaine. Debussy's impressionism furnishes the actual sounds only implied by Verlaine's words: bells, rain, a Spanish pirate, a mournful nightingale. . . all are readily provided. The last song in this group is Debussy's final vocal composition, and on this occasion he chose to write the words himself. Only someone who had lived through the horror of war on his own soil could paint this painfully accurate picture of an orphan at Christmas.

CHEVAUX DE BOIS

*(Verlaine)*

Tournez, tournez, bon chevaux de bois,  
Tournez cent tours, tournez mille tours.  
Tournez souvent et tournez toujours,  
Tournez, tournez au son des hautbois.

L'enfant tout rouge et la mère blanche,  
Le gars en noir et la fille en rose  
L'une à la chose et l'autre à la pose  
Chacun se paie un sou de dimanche

Tournez, tournez, chevaux de leur cœur  
Tandis qu'autour de tous vots tournois  
Clignote l'œil du filou sournois  
Tournez au son du piston vainqueur!

WOODEN HORSES

Turn round, keep turning, good wooden horses  
Turn a hundred times, turn a thousand times.  
Turn often and do not stop,  
Turn round, turn to the tune of the oboes.

The child quiet red and the mother white  
The boy in black and the girl in rose,  
Each one doing as he pleases,  
Each one spending his Sunday penny,

Turn round, turn horses of their choice,  
While at all your turning  
The sly rogue casts a surreptitious glance.  
Keep turning to the tune of the victorious trumpet



C'est étonnant comme, ça vous soûle  
D'aller ainsi dans ce cirque bête  
Rien dans le ventre et mal dans la tête,  
Du mal en masse et du bien en foule;

Tournez dadas sans qu'il soit besoin  
D'user jamais de nuls éperons  
Pour commander à vos galops ronds  
tournez, tournez, sans espoir de foin,

Et dépêche, chevaux de leur âme,  
Déjà voici que sonne à la soupe  
La nuit qui tombe et chasse la troupe  
De gais buveurs,  
que leur soit affame.

Tournez, tournez! Le ciel en velours  
D'asters en or se vêt lentement,  
L'Eglise tinte un glas tristement  
Tournez au son joyeux des tambours, tournez.

IL PLEURE DANS MON COEUR  
(Verlaine)

Il pleure dans mon coeur  
Comme il pleut sur la ville.  
Quelle est cette langueur  
Qui pénètre mon coeur?

O bruit doux de la pluie  
Par terre et sur les toits!  
Pour un coeur qui s'ennuie,  
O le bruit de la pluie!

Il pleure sans raison  
dans ce coeur qui s'écoeure.  
Quoi! nulle trahison?  
Ce deuil est sans raison.

C'est bien la pire peine,  
De ne savoir pourquoi,  
Sans amour et sans haine,  
Mon coeur a tant de peine.

It is astounding how it intoxicates you,  
To move thus in this foolish circus,  
With empty stomachs and dizzy heads,  
Feeling altogether badly, yet happy in the crowd;

Turn, hobby horses, without needing  
Ever the aid of spurs  
To make you gallop on  
Turn round, turn without any hope of hay,

And hurry horses of their fancy,  
Here, already the supper bell is sounded  
by night, which falls and disperses the crowd  
Of gay drinkers,  
whose thirst has made them famished.

Turn, turn round! The velvet sky  
Arrays itself slowly with golden stars.  
The church tolls a mournful knell  
Turn to the gay tune of the drums, keep turning.

TEARS FALL IN MY HEART

Tears fall in my heart  
like rain falls upon the city.  
What is this languor  
That penetrates my heart?

Oh, gentle sound of the rain,  
on the ground and the roofs  
for a heart that is weary,  
oh, the sound of the rain!

Tears fall without reason  
in this anguished heart.  
What! No betrayal?  
This mourning has no reason.

This is truly the keenest pain,  
to know not why,  
without either love or hate,  
my heart bears so much pain.



FANTOCHES

(*Verlaine*)

Scaramouche et Pulcinella  
Qu'un mauvais dessein rassembla  
Gesticulent, noirs sur la lune.

Cependant l'excellent docteur  
Bolognaise cueille avec lenteur  
Des simples parmi l'herbe brune

40 Lors sa fille, piquant minois  
Sous la charmille en tapinois  
Se glisse demi-nue, en quête

De son beau pirate espagnol  
Dont un langoureux rossignol  
Calme la détresse à tue-tête

EN SOURDINE

(*Verlaine*)

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.

Fondons nos âmes, nos coeurs,  
Et nos sens extasiés  
Parmi les vagues langueurs  
Des pins et des arbousiers.

Ferme tes yeux à demi  
Croise tes bras sur ton sein,  
Et de ton coeur endormi  
Chasse à jamais tout dessein.

Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient à tes pieds rider  
Les ondes de gazon roux.

Et quand solennel, le soir  
Des chênes noirs tombera,  
Voix de notre désespoir,  
Le rossignol chantera.

PUPPETS

Scaramouche and Pulcinella,  
brought together by some evil scheme,  
gesticulate, black beneath the moon.

In the meantime, the good  
Bolognese Doctor slowly picks  
simples in the twilight grass.

While his daughter,  
a saucy minx, steals slyly  
under the arbor, half-naked, seeking.

Her handsome Spanish pirate,  
whose distress is loudly proclaimed  
by a languorous nightingale.

MUTED

Calm in the half-light  
made by the lofty branches,  
let us permeate our love  
with this deep silence.

Let us mingle our souls, our hearts,  
our senses in ecstasy among  
the vague murmurings  
of the pine and arbutus trees.

Half-close your eyes  
fold your arms across your bosom,  
and let your sleeping heart  
empty itself forever of all thought.

Let us be wooed  
in by the lulling, gentle breeze  
that makes the russet grasses  
ripple at your feet.

And when evening descends  
solemnly from the dark oaks,  
the nightingale will sing,  
the voice of our despair.



GREEN

(*Verlaine*)

Voici des fruits, des fleurs, des feuilles  
et des branches,

Et puis voici mon coeur  
qui ne bat que pour vous.

Ne le déchirez pas  
avec vos deux mains blanches,

Et qu'à vos yeux si beaux  
l'humble présent soit doux.

J'arrive tout couvert encore de rosée

Que le vent du matin

vient glacer à mon front,

Souffrez que ma fatigue à vos pieds reposée,

Rêve des chers instants  
qui la délasseront.

Sur votre jeune sein, laissez rouler ma tête,

Tout sonore encore de vos derniers baisers;

Laissez-la s'apaiser de la bonne tempête,

Et que je dorme un peu puisque vous reposez.

Here are fruits, flowers, leaves,  
and branches,

and here also is my heart  
which beats only for you.

Do not tear it apart  
with your two white hands.

And may this humble offering  
seem sweet to your so lovely eyes.

I come, still covered with dew,  
which the morning wind

has turned to frost on my brow.

Permit that my fatigue, reposing at your feet  
may dream of the cherished moments  
that will refresh it.

On your young bosom let me cradle my head,

Still filled with music from your last kisses;

Let it be soothed after the good storm,

And let me sleep a little, while you rest.



NOËL DES ENFANTS QUI N'ONT  
PLUS DE MAISONS  
(Debussy)

Nous n'avons plus de maisons!  
Les ennemis ont  
tout pris, jusqu'à notre petit lit!  
Ils ont brûlé l'école et notre maître aussi.  
Ils ont brûlé l'église et Monsieur  
Jésus Christ et le vieux pauvre qui n'a pas pu  
s'en aller.

42

Bien sûr! Papa est à la guerre, pauvre  
maman est morte! Avant d'avoir vu tous ça.  
Qu'est-ce-que l'on va faire? Noël! Petit Noël!  
N'allez pas chez eux. Punissez-les!

Vengez les enfants de France!  
Les petits Belges, les petits Serbes, et les petits  
Polonais aussi! Si nous en oublions,  
pardonnez-nous, Noël! Noël! Surtout, pas  
de joujoux!

Tachez de nous redonner le pain quotidien.  
Nous n'avons plus de maison! Les ennemis  
ont tout pris, jusqu'à notre petit lit! Nous  
n'avons plus de petits sabots, mais donnez la  
victoire aux enfants de France!

CAROL OF THE HOMELESS CHILDREN

We are homeless little children.  
The enemy has  
taken everything, including our little beds!  
They have burnt the school and our teacher as well.  
They have burnt the church and Lord  
Jesus Christ and the old pauper who could not  
get away!

Of course, father has gone to war and poor  
mother is dead, without having seen all this.  
What are we to do? Noël, dear Noël, do not  
visit the enemy, rather punish him!

Revenge the children of France and also the  
little Belgians, the little Serbs and the little  
Poles. If we are forgetting anyone, please  
forgive us, Noël, Noël! Above all, no toys!

Try to give us again our daily bread. We have  
no more homes! The enemy have taken  
everything, including our little beds! Noël,  
dear Noël, we have no shoes,  
but give victory to the children of France!



## V

## MAURICE RAVEL

*Born March 7, 1875 in Ciboure, Basses-Pyrénées*

*Died December 28, 1937 in Paris*

QUALITY MAKES UP FOR quantity with Maurice Ravel's vocal music. Fewer than thirty songs makes it difficult to list him with important composers in this genre, but his personal contribution to impressionism merits investigation nevertheless. More interested in inflection and wit than in melody or abstract beauty, Ravel captures the inner psychology of the characters and the exact speech-rhythms of the words as few composers have. Only Hugo Wolf in the German language is on his level with regard to these values. This short group offers us much contrast. In the first song, a moment of perfect neo-classicism to suit Marot's antique words; in the last, Ravel's arrangement, (yes; another arrangement!) of his own choral composition gives us a new look at Little Red Riding Hood. In between, an aria from each of his two operas, first capturing Spain and a fiery woman's frustration, then the fairyland of a child's picture book.

43

ÉPIGRAMME DE CLÉMENT MAROT:  
D'ANNE JOUANT DE L'ESPINETTE

Lorsque je voy en ordre la brunette  
Jeune en bon point, de la ligne des Dieux  
Et que sa voix, ses doigts et l'epinette  
Mienent ung bruyct doulx et melodieux.  
J'ay du plaisir, et d'oreilles et d'yeulx  
Plus que les saintz en leur gloire immortelle  
Et autant qu'eulx je devien glorieux  
Des que je pense estre ung peu ayme d'elle.

EPIGRAM OF CLEMENT MAROT:  
ON ANNE PLAYING THE SPINET

When I look upon the well-groomed, dark,  
young and plump descendant of the gods,  
and her voice, her fingers, and the spinet  
make a sweet and melodious sound,  
I feel pleasure of both ears and eyes  
more than the saints in their immortal glory,  
and I become as blest as they  
believing myself a little loved by her.



AIR DE CONCEPTION

(*Franc-Nohain*)

Oh! la pitoyable aventure!  
Et faut-il que, des deux amants,  
L'un manque de tempérament  
Et l'autre à ce point de nature!

Oh! la pitoyable aventure!  
Et ces gens-là se disent Espagnols! . . .  
Dans le pays de Doña Sol,  
44 A deux pas de l'Estramadure! . . .  
Le temps me dure, dure, dure . . .

Oh! la pitoyable aventure!  
L'un ne veut mettre ses efforts  
Qu'à composer, pour mes beaux yeux,  
des vers baroques,  
Et l'autre, plus grotesque encore,  
De l'horloge n'a pu sortir rien qu'à mi-corps,  
Avec son ventre empêtré de breloques! . . .

Maintenant le jour va finir,  
Et mon époux va revenir,  
Et je reste fidèle et pure . . .  
Ah! pour ma colère passer,  
Avoir quelque chose à casser,  
A mettre en bouillie, en salade!

AIR DE L'ENFANT

(*Colette*)

Toi, le coeur de la rose  
Toi, le parfum du lys blanc  
Toi, tes mains et ta couronne,  
Tes yeux bleus et tes bijoux . . .  
Tu ne m'as laissé, comme un rayon de lune,  
Qu'un cheveu d'or sur mon épaule,  
Un cheveu d'or . . . et les débris d'un rêve . . .

Oh! the lamentable experience!  
Must it be that, of two lovers  
the one lacks temperament  
and the other can't come to the point!

Oh! the lamentable experience!  
And these men call themselves Spaniards!  
In the land of Doña Sol,  
two steps from the Estremadura!  
Time drags, drags, drags . . .

Oh! the lamentable experience!  
the one only wants to apply himself  
to composing quaint verses  
on my good looks,  
and the other, even more grotesque,  
could only get half-way out of the clock,  
his paunch entangled with fobs!

Soon the day will be over  
and my husband will be back  
and I remain faithful and pure . . .  
Oh! if, to vent my wrath,  
I had something to break,  
to pull apart, to smash up!

You, the heart of the rose  
you the while lily's scent,  
you, your hands and your crown,  
your blue eyes and your jewels . . .  
You've only left me like a moon beam  
a golden hair upon my shoulder,  
a golden hair . . . and fragments of a dream . . .



NICOLETTE

(Ravel)

Nicolette, à la Vespée  
S'allait promener au pré  
Cueillir la pâquerette, la jonquille,  
le muguet,  
Toute sautillante, toute guillerette  
Lorgnant ci, là de tous les côtés.

Rencontra vieux loup grognant  
Tout hérissé, l'oeil brillant  
"Hé là, ma Nicolette viens-tu pas chez  
Mère Grand?"  
A perte d'haleine s'enfuit Nicolette  
Laissant là cornette et socque blancs,

Rencontra page joli  
Chausses blancs et pourpoint gris  
"Hé là, ma Nicolette, veux-tu pas  
d'un doux ami?"

Nicolette, at evening song,  
went a-roaming in the field  
to pick the starry white daisies, bright jonquils  
and gay lilies,  
merrily was skipping, listlessly was tripping  
glancing here, there, and everywhere.

Growling old wolf came to pass  
bristling haired, brilliant eyed,  
"Stay, stay my Nicolette,  
To Grandmother wilt thou come?"  
Away till quite breathless fled Nicolette  
letting fall her cap and white clog shoes.

Gentle page came then hereby  
with white hose and doublet gray;  
"Stay, stay sweet Nicolette, wilt thou  
have a lover true?"  
Quickly into his arms went Nicolette,  
nevermore to return to the field.



VI

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MARIE-JOSEPH CANTELOUBE DE MALARET

*Born October 21, 1879 in Annonay (near Tournan), France*

*Died November 4, 1957 in Gridny (Seine-et-Oise)*

FINALLY, WE TURN to Joseph Canteloube's arrangements of four French folksongs. Note that these are not the songs from the Auvergne region that are Canteloube's most performed compositions, but melodies that all Frenchmen know and sing. The arranger's idiom is a lavish one; these simple tunes are now clothed in extravagant and complex accompaniments that are certainly orchestrally conceived. A vast range of effects helps the singer tell these stories through their several verses.



AUPRÈS DE MA BLONDE

Dans le jardin d'mon père,  
Les lauriers sont fleuris;  
Tous les oiseaux du ciel  
Y viennent fair'leur nid!

Auprès de ma blonde  
Qu'il fait bon, fait bon, fait bon!  
Auprès de ma blonde  
Qu'il fait bon dormir!

La caill', la tourterelle  
Et aussi la perdrix  
Et la jolie colombe  
Qui chante jour et nuit

Auprès de ma blonde, etc.

Ell' chante pour les filles  
Qui n'ont pas de mari!  
Ell' chante pas pour moi  
Car j'en un joli!

Auprès de ma blonde, etc.

Il est dans la Hollande  
Les Hollandais l'ont pris!  
"Que donneriez-vous, belle,  
Pour revoir votre ami?"

Auprès de ma blonde, etc.

"Que donneriez-vous, belle  
Si je l'faisais venir?"  
"Je donnerais Versailles,  
Paris et Saint-Denis."

Auprès de ma blonde, etc.

"Les tours de Notre Dame  
Le chocher d'mon pays!  
Et la jolie colombe  
Pour chanter avec lui!"

Auprès de ma blonde, etc.

CLOSE TO MY SWEETHEART

In my father's garden  
the laurels are in flower;  
all the birds of the sky  
come there to make their nests!

Close to my sweetheart  
the pretty turtledove sings  
night and day

She sings for the young girls  
who don't have husbands.  
But she doesn't sing for me  
because I have a good one!

He is in Holland.  
I'd give Versailles  
Paris and St. Denis  
I'd even give the towers of Notre Dame  
and the belfry of my home town  
and the turtledove to be with him!



OÙ IRAI-JE ME PLAINDRE?

Où irai-je me plaindre?  
 Moi, pauvre infortuné?  
 J'irai au vert bocage  
 Pour me cacher  
 Et j'entendrai le rossignol y chanter  
 "Rossignol et sauvage,  
 Doux mésager de bois!  
 Apprends-moi ton langage  
 Et ta chanson'  
 48 Donne-moi des nouvelles  
 De ma Françon  
 "Françon est bien malade,  
 En danger de mourir!"  
 Françon n'est pas malade  
 Ce me dit-on!  
 Ell'va prendre en mariage un beau garçon!

Adieu, Françon, ma mie,  
 Objet de mon amour!  
 J'irai en Italie  
 finir mes jours!  
 Adieu, Françon, ma mie  
 Et pour toujours!

AUPRÈS DE LA ROSE

Auprès de la Rose  
 Auprès de la Rose  
 Ya un clair ruisseau, dè-rí-det-te  
 Ya un clair ruisseau  
 Il y'a neuf colombes  
 Il y'a neuf colombes  
 Se baignent dans l'eau, dè-rí-det-te  
 Se baignent dans l'eau  
 S'y sont tant baignés-es  
 S'y sont tant baignés-es  
 Ont mouillé leur peau, dè-rí-det-te  
 Ont mouillé leur peau

WHERE SHALL I GO TO WEEP

Where shall I go to weep,  
 unhappy me?  
 I'll go to the woods  
 and hide myself  
 and listen to the nightingale  
 that I may have news of Françon.  
 "Françon is very ill,  
 in danger of dying."

Françon is not ill  
 Something tells me  
 she will marry another.  
 Farewell, Françon,  
 I'm going to Italy  
 to end my days.

NEAR THE ROSE

Near the rose, in a clear brook  
 nine doves are bathing.  
 If they bathe too much  
 they will have wet skins.  
 They have flown softly away  
 to sleep in the beautiful elm tree.



Ont pris la volé-e  
 Ont pris la volé-e  
 S'en vont doucement, dè-rí-det-te  
 S'en vont doucement

Font la reposé-e  
 Font la reposé-e  
 Sur un bel ormeau, dè-rí-det-te  
 Sur un bel ormeau

D'OÙ VENEZ-VOUS, FILLETTE?

D'où venez-vous, fillette?  
 Le rossignol qui vole?  
 Avec ce beau panier,  
 Le rossignol qui va voler?

Je porte des oranges,  
 le rossignol qui vole.  
 Prenez-en, s'il vous plaît  
 Le rossignol qui va voler.

En prend une douzaine,  
 Le rossignol qui vole.  
 Mais sans les lui payer,  
 Le rossignol qui va voler.

La fill' qui était sage,  
 Le rossignol qui vole.  
 Ell's'est mise à pleurer,  
 Le rossignol qui va voler.

Ah! je saurai bien faire,  
 Le rossignol qui vole.  
 Pour vous faire payer,  
 Le rossignol qui va voler.

WHERE ARE YOU COMING FROM, CHILD

"Where are you coming from, child,  
 with your pretty basket?"  
 "I have oranges.  
 Take some, if you please."  
 He took a dozen,  
 but without paying her.  
 The girl was wise;  
 She began to cry.  
 "What's wrong, child,  
 what makes you cry so hard?"  
 "Oh, I know very well  
 how to pay you."



**A**s she enters the third decade of an extraordinary career, **Frederica von Stade**, continues to reign as one of the music world's most beloved figures. With seemingly effortless versatility she traverses an ever-broadening spectrum of musical styles and dramatic characterizations. A noted bel canto specialist, she excels as the heroines of Rossini's *La cenerentola* and *Il barbiere di Siviglia* and of Bellini's *La sonnambula*. She is an unmatched stylist in the French repertoire, a delectable Mignon or Perichole and, in one critic's words, "the Mélisande of one's dreams." Her elegant figure and keen imagination have made her the world's favorite interpreter of the great trouser roles, from Strauss' Octavian and Composer to Mozart's Idamante and — magically, indelibly — Cherubino.

Her career began at the top, when she received a contract from Sir Rudolf Bing during the Metropolitan Opera Auditions. Since her debut at the Met in 1970 she has sung nearly all of her great roles with the company, as well as with the Lyric Opera of Chicago, the San Francisco Opera and many other leading American theaters. Her career in Europe has been no less spectacular, with new productions mounted for her regularly at La Scala, Covent Garden, the Vienna State Opera and the Paris Opera. When La Scala and the Paris Opera both visited the United States during our bicentennial, Frederica von Stade was the only American



FREDERICA VON STADE

to appear as a guest not just with one company but with both — as Cenerentola with La Scala and Cherubino with the Paris Opera.

She is invited regularly by the world's top conductors — among them Claudio Abbado, James Levine, Riccardo Muti and Seiji Ozawa — to appear with the world's top orchestras. She has made over three dozen recordings for every major label, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered five Grammy nominations, two Grand Prix du Disc awards, the Deutsch Schallplattenpreis, Italy's Premio della Critica Discografica and "Best of the Year" citations by *Stereo Review*, *Opera News* and other journals. Recently, she enjoyed the distinction of holding simultaneously the first and second places on the National sales charts, for Angel/EMI's *Showboat* and Telarc's *The Sound of Music*.

Ms. Von Stade has appeared on television, with *Live from the Met* performances as Cherubino, Hänsel and Idamante as well as a Unitel film of the classic Jean-Pierre Ponnelle production of Domenick Argento's *The Aspern Papers* (a work written for her) which was broadcast from the Dallas Opera on PBS.



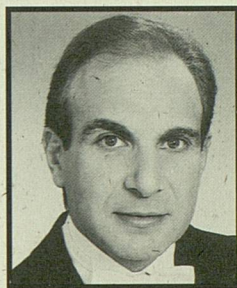
A holiday special, *Christmas with Flicka*, was shot on location in Salzburg and appeared on PBS. In the spring of 1990 she was the focal point of another PBS special, *Flicka and Friends*, in which she was joined by bass Samuel Ramey and tenor Jerry Hadley for an evening of operatic and musical theater selections. In December 1991 she appeared with Kathleen Battle and Wynton Marsalis in a *Carnegie Hall Christmas Concert*, which was conducted by André Previn and broadcast internationally on television. She was the guest soloist for the Berlin Philharmonic's 1992 New Year's Eve gala, conducted by Claudio Abbado, which was also telecast worldwide and recorded in audio and video formats by Sony.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine and her alma mater, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former president Ronald Reagan in recognition of her significant contribution to the arts.

*This afternoon's recital marks Ms. Von Stade's UMS debut.*

**Martin Katz** is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the U.S. Army Chorus in Washington, D.C. for three years.

Mr. Katz is in constant demand as partner for some of the world's most celebrated vocal soloists in recitals the world over. His collaboration with Ms. Von Stade in both concerts and recordings is now twenty years old. In addition, he performs regularly with Marilyn Horne, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, Sylvia McNair and Jose Carreras. His concerts have taken him to five continents and he has recorded for the BMG, Decca, Philips, CBS, RCA, FonitCetra and Desto labels.



MARTIN KATZ

In recent years, invitations to conduct orchestral evenings have been extended with increasing frequency. Mr. Katz has partnered several of his soloists on the podium for orchestras of the B.B.C., Houston, Washington, D.C., Tokyo and Miami. He has led University of Michigan productions of *Don Pasquale*, *Don Giovanni*, *La Serva Padrona* and *Dialogues des Carmelites* in recent years.

Finally, what completes the professional profile of Martin Katz is his commitment to teaching. For the past ten years, he has been Professor in charge of accompanying and chamber music at the University of Michigan, and has played a pivotal role in the training of countless young artists who are now working throughout North America. He is a frequent guest for master classes here and abroad, regularly visiting such places as Manhattan School of Music, the Juilliard School, Tanglewood Music Center, Ravinia and the Santa Fe Opera.

*This afternoon's recital marks Mr. Katz's thirteenth appearance under UMS auspices.*



# The Society Bank Cleveland Orchestra Weekend

Christoph von Dohnányi, music director

February 3, 4 & 5, 1995



**T**he University Musical Society, along with Society Bank, Michigan, welcome the distinguished members of The Cleveland Orchestra to Ann Arbor for three spectacular days. Led by music director Christoph von Dohnányi, The Cleveland Orchestra has earned its place "alone at the top" of American orchestras (*Los Angeles Times*). *The Wall Street Journal* calls the ensemble a "world-class orchestra, which outshines all competitors these days except the Vienna Philharmonic on a good night..."

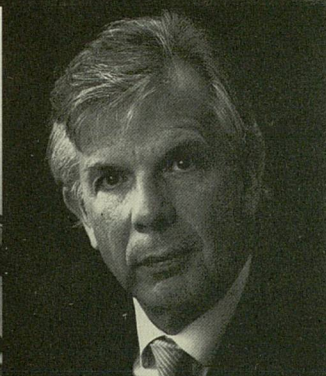
Over the course of a full weekend, Ann Arbor audiences have the unique opportunity to witness the unmatched sense of ensemble and skill that marks this most stellar symphonic group. Friday evening, Dohnányi leads the Orchestra in a program featuring Brahms' Symphony No. 1 in C minor, Op. 68. On Saturday evening, acclaimed pianist Emanuel Ax joins Dohnányi and the Orchestra for a special concert featuring Brahms' beloved Piano Concerto No. 1 in D minor, Op. 15. The weekend closes with a delightful concert of chamber music by members of The Cleveland Orchestra in Rackham Auditorium on Sunday afternoon. (Order all three performances and save 10% off the box office price.)

It will be a rare chance to experience, in full, the majesty and depth of the nation's leading orchestra. Join us as Ann Arbor proudly welcomes the illustrious Cleveland Orchestra for a memorable weekend of music!

Made possible by a gift from Society Bank, Michigan. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.



Emanuel Ax



Christoph von Dohnányi

## Friday, February 3, 8:00 PM

Hill Auditorium

### Program

Schnittke: (*Kein Sommernachtstraum*)

Schoenberg: Kammer-symphonie No. 1, Op. 9b

Brahms: Symphony No. 1 in C minor, Op. 68

### Philips Educational Presentation:

Glenn Watkins, Earl V. Moore Professor of Music, will discuss the music of Schnittke and Schoenberg being performed as part of this evening's concert. Michigan League, 7 PM.

## Saturday, February 4, 8:00 PM

### Emanuel Ax, piano

Hill Auditorium

### Program

Brahms (arr. Schoenberg): Piano Quartet in G minor, Op. 25

Brahms: Piano Concerto No. 1 in D minor, Op. 15

## Sunday, February 5, 4:00 PM

Chamber Music with Members of The Cleveland Orchestra  
Rackham Auditorium

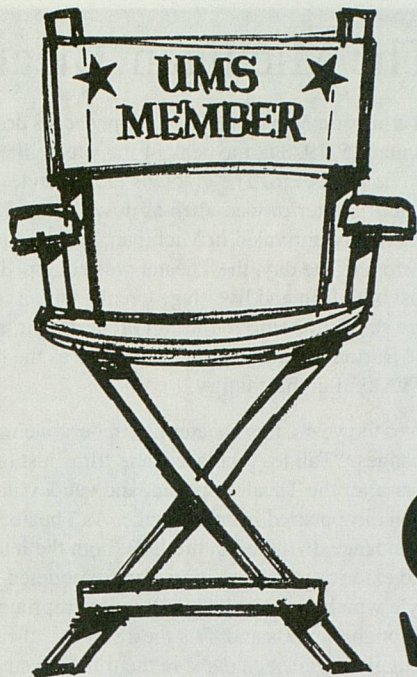
# University Musical Society

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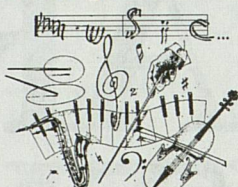




Sunday, April 23, 1995  
5th Annual Brunch and Art Auction  
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## The Michigan Theater

The historic Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then as now a marvel practically unrivaled in Michigan. As was the custom of the day, the Theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replace silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in a style which was architecturally inappropriate. Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of the Theater to its prior glory, the Michigan Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.

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- Candlelight Concert**  
 Ann Arbor Cantata Singers,  
 Judy Dow Alexander, M.C. Dec 18, 6 pm
- Dances Around the World**  
 Jobe Christiansen, Tap Dancer Jan 21
- Eastern Tapestry**  
 Jeanne Baxtresser, Flute, & Friends Mar 25
- Season Finale**  
 Glenn Dicterow, Violin Apr 29

All concerts at the Michigan Theater  
 at 8 pm (except December).

Tickets: Call 994-4801

## Burton Memorial Tower

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.


In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses contributed to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 P.M. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 A.M.

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# Group Tickets

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- Adult Groups of 20 to 46 receive a 15% discount per ticket and 1 complimentary ticket
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- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
- Senior groups (65+) of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.
- College Student Groups of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.

Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



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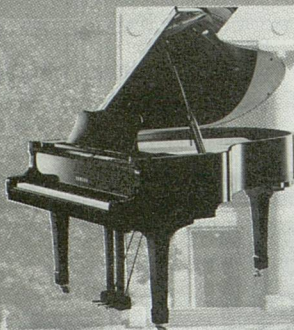


## Arts Midwest Minority Fellow

The University Musical Society is pleased to have been selected as a host site for its second Arts Midwest Minority Arts Administration Fellow. Morning Bishop, founder and director of the Morning Bishop Theater Playhouse in Gary, Indiana, is spending four months at UMS this fall to enhance her present arts administration skills, to develop a network of new contacts, and to increase her awareness of the challenges facing persons of color in the field of arts administration. Arts Midwest works in partnership with private and public arts supporters throughout the Midwest to translate human and financial resources into enriching arts experiences for Midwestern residents.

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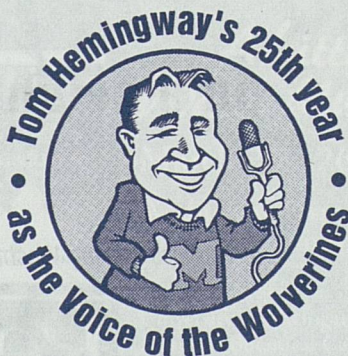
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# Volunteers & Internships

Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, and promotion. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Intern should call (313) 764-6199 for more information. We look forward to hearing from you!

## UMS Ushers

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

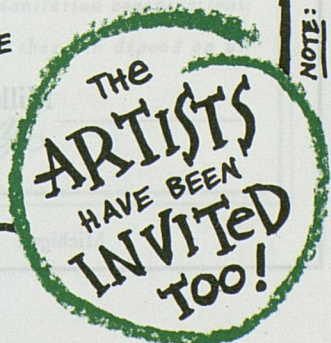
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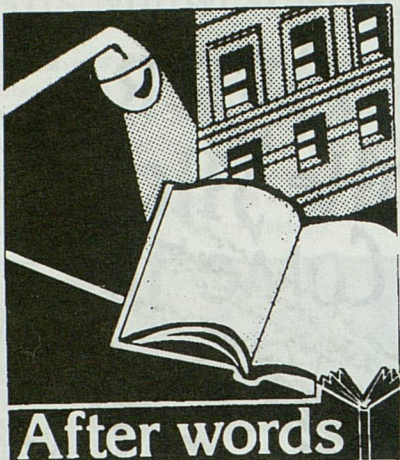
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Co-produced by the University Musical Society and Michigan Radio. Desert Island Discs is heard every Saturday morning from 8:00 A.M. to 10:00 A.M. Each program features a distinguished castaway who is asked, "If you were stranded on a desert island, which recordings would you like to have with you and (perhaps most revealingly) why?" Tune in Saturday mornings. WUOM-91.7 FM, Ann Arbor; WVGR-104.1 FM, Grand Rapids; WFUM-91.1, Flint.

## College Work-Study

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538.

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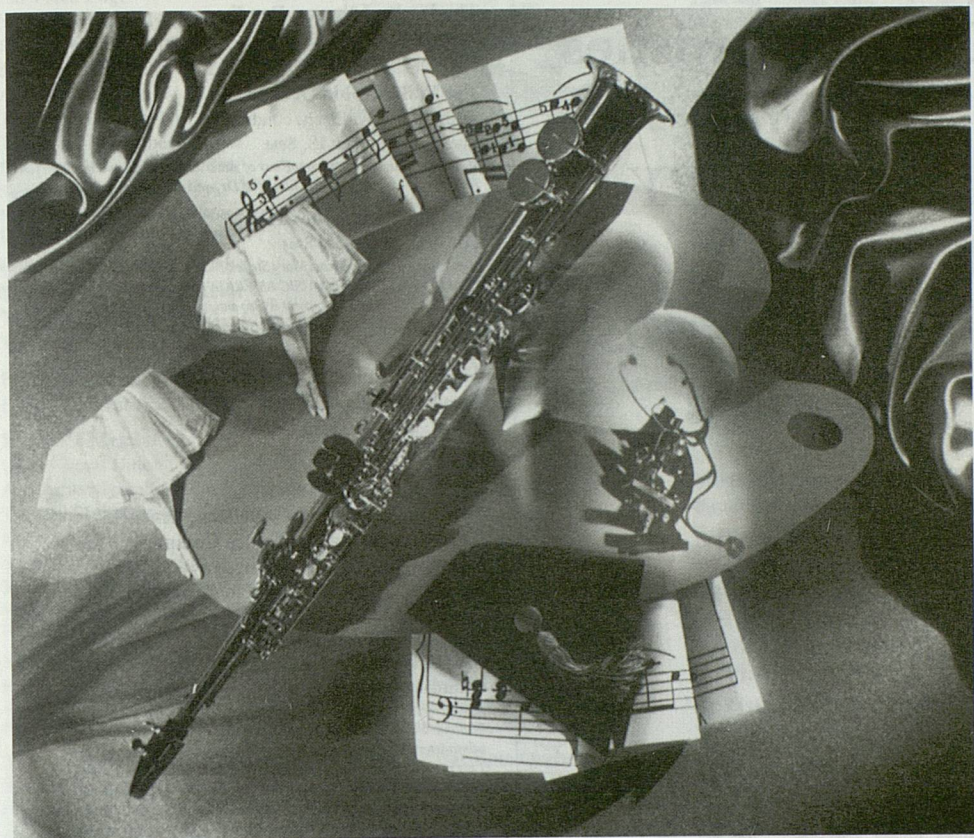
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1994/1995 Season

## Concert Schedule

**The Chick Corea Quartet\*+**

Saturday, October 1, 8PM

**Guarneri String Quartet\***

Sunday, October 2, 4PM

*Made possible by a gift from Edward Surovell Company/Realtors.*

**The Michael Nyman Band\***

Saturday, October 8, 8PM

*Made possible by a gift from Drs. Carol and Irving Smokler*

**The Philadelphia Orchestra**

Wolfgang Sawallisch, conductor

Tuesday, October 18, 8PM

*Made possible by a gift from First of America Bank-Ann Arbor.*

*This concert is presented in honor of Dr. and Mrs. Harlan Hatcher*

**Uptown String Quartet\*+**

Friday, October 21, 8PM

*Made possible by a gift from Mary Steffek-Blaske and Thomas Blaske and a grant from CHAMBER MUSIC AMERICA's Presenter-Community Residency Program. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.*

**Michigan Chamber Players**

**Faculty Artists Concert\***

*The Music of Martha Graham*

Sunday, October 23, 4PM

**In the American Grain:**

**The Martha Graham Centenary Festival**

**The Martha Graham Dance Company**

Friday, October 28, 8PM (Program I)\*

Saturday, October 29, 8PM (Program II)

Sunday, October 30, 2PM\*

(Program III — *Appalachian Spring*: Celebration of an American Masterwork)

Saturday, October 29, 2PM (Family Show)\*

*This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund and support by Arts Midwest members and friends in partnership with the National Endowment for the Arts. In addition, we are grateful to the Ford Motor Company for making possible the Saturday, October 29, afternoon family show which is a part of the Ford Family Series.*

**Whirling Dervishes of Turkey\***

Friday, November 4, 8PM

**A Celebration of the Spiritual\***

**Jester Hairston, conductor**

with the UMS Choral Union

Sunday, November 6, 4PM

*Made possible by a gift from The Anderson Associates/Realtors*

*In addition, we are grateful to the Ford Motor Company for making possible the Sunday, November 6, afternoon family show which is a part of the Ford Family Series.*

**Tnuatron Dance Troupe**

Tuesday, November 8, 7 PM

*This program is part of the Mid East/West Fest International Community Exchange sponsored by Lufthansa and the W. K. Kellogg Foundation, major sponsors, and Hudson's and the Dayton-Hudson Foundation.*

*In addition, we are grateful to the Ford Motor Company for making possible this performance which is a part of the Ford Family Series.*



**Ute Lemper, vocalist**  
Friday, November 11, 8PM

**Frederica von Stade, mezzo-soprano\***  
Martin Katz, piano  
Sunday, November 13, 4PM

**The 2nd Annual  
UMS Theatre Residency:**

**The Shaw Festival**  
*The Front Page*  
Wed., November 16, 8PM  
Friday, November 18, 8PM\*  
Saturday, November 19, 2PM

*Arms and the Man*  
Tuesday, November 15, 8PM  
Thursday, November 17, 8PM\*  
Saturday, November 19, 8PM  
Sunday, November 20, 2PM  
*Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.*

**Oslo Philharmonic**  
**Mariss Jansons, conductor**  
**Yefim Bronfman, piano**  
Tuesday, November 29, 8PM

**Roberto Aussel, guitar**  
Friday, December 2, 8PM

**Handel's Messiah**  
UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, music director  
and conductor  
Saturday, December 3, 8PM  
Sunday, December 4, 2PM  
*Made possible by a gift from Wolverine Temporaries Inc*

**Sweet Honey in the Rock\***  
Friday, January 6, 8PM  
*Made possible by a gift from Great Lakes Bancorp*

**The Complete Piano Music of  
Frederic Chopin, Part I**  
(1st of 3 installments)  
**Garrick Ohlsson, piano**  
Friday, January 13, 8PM\*

**Ruth Brown\* +**  
Saturday, January 14, 8PM  
*Part of the University of Michigan's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

**Spiritual Ensemble of Harlem**  
Sunday, January 15, 7PM  
Free and open to the public.  
Tickets required.  
*Co-presented with the University of Michigan Office of the Vice Provost for Academic and Multicultural Affairs as part of the University's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

**Academy of St. Martin-in-the-Fields**  
**Iona Brown, conductor/violinist**  
featuring Vivaldi's *The Four Seasons*  
Sunday, January 22, 7PM  
*Made possible by a gift from British Airways/Conlin-Faber Travel*

**Jean-Pierre Rampal, flute\***  
John Steele Ritter, piano  
Wednesday, January 25, 8 PM

**The Romeros, guitar family\***  
Friday, January 27, 8PM

**Noa, vocalist, and Gil Dor, guitar\***  
Thursday, February 9, 8PM  
*This program is part of the Mid East/West Fest International Community Exchange sponsored by Lufthansa and the W. K. Kellogg Foundation, major sponsors, and Hudson's and the Dayton-Hudson Foundation.*

**The Society Bank Cleveland  
Orchestra Weekend**  
The Cleveland Orchestra  
Christoph von Dohnányi, music director  
Friday, February 3, 8PM\*

**Special Performance!**  
The Cleveland Orchestra  
Christoph von Dohnányi, music director  
Emanuel Ax, piano  
Saturday, February 4, 8PM

**Chamber Music with Members  
of the Cleveland Orchestra**  
Sunday, February 5, 4PM  
*Made possible by a gift from Society Bank, Michigan. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.*

**Anne-Sophie Mutter, violin**  
Lambert Orkis, piano  
Saturday, February 11, 8PM  
*Made possible by a gift from Parke-Davis Pharmaceutical Research.*

**Freiburg Baroque Orchestra**  
**Drew Minter, countertenor\***  
Sunday, February 12, 7PM

**Kodo Drummers\***  
Monday, February 13, 8PM  
Tuesday, February 14, 8PM

**Hagen String Quartet\***  
Thursday, March 2, 8PM  
*Made possible by a gift from Curtin & Alf Violinmakers.*

**New York City Opera National  
Company**  
*Rossini's Il Barbiere di Siviglia*  
(The Barber of Seville)  
Tuesday, February 28, 7PM  
(Family Show)  
Wednesday, March 1, 8PM  
Friday, March 3, 8PM\*  
Saturday, March 4, 8PM  
Sunday, March 5, 2PM  
*Made possible by a gift from JPEInc. We are grateful to the Ford Motor Company for making possible the Tuesday, February 28, family show which is a part of the Ford Family Series.*

**Warsaw Sinfonia\***  
**Krzysztof Penderecki, conductor**  
**Allison Eldredge, cello**  
Saturday, March 11, 8PM

**The Complete Piano Music  
of Frederic Chopin, Part I**  
(2nd of 3 installments)  
**Garrick Ohlsson, piano**  
Sunday, March 12, 4PM\*

**Lincoln Center Jazz Orchestra+**  
Wednesday, March 15, 8PM  
*Presented in conjunction with U-M Office of Major Events (MEO).*

**Berlin Philharmonic Woodwind  
Quintet**  
Friday, March 17, 8PM

**Maurizio Pollini, piano**  
Monday, March 20, 8PM

**Bill T. Jones/Arnie Zane Dance  
Co. — Still/Here\***  
Friday, March 24, 8PM  
Saturday, March 25, 8PM

**Cleveland String Quartet\***  
Giora Feidman, clarinet  
Sunday, March 26, 4PM  
*Made possible by a gift from Edward Surovell Company/Realtors*

**Michigan Chamber Players  
Faculty Artists Concert**  
Tuesday, March 28, 8pm

**The Complete Piano Music  
of Frederic Chopin, Part I**  
(3rd of 3 installments)  
**Garrick Ohlsson, piano**  
Friday, March 31, 8PM

**Anonymous 4, vocal quartet\***  
Saturday, April 1, 8PM

**Royal Concertgebouw Orchestra  
of Amsterdam\***  
**Riccardo Chailly, conductor**  
Thursday, April 6, 8PM

**Julian Bream, guitar**  
Tuesday, April 25, 8PM

**Detroit Symphony Orchestra\***  
Jerzy Semkov, conductor  
Edith Wiens, soprano  
Florence Quivar, mezzo-soprano  
UMS Choral Union  
Sunday, May 14, 4PM

\*Indicates Philips Educational  
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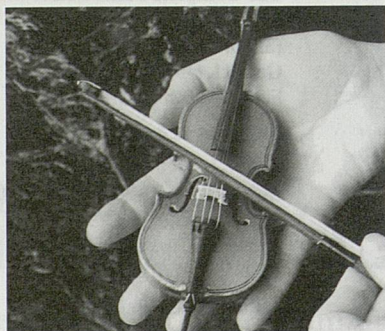
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Four years ago, UMS began publishing expanded program books that included advertising and detailed information about UMS programs and service. As a result, advertising revenue now pays for all printing and design costs.

UMS advertisers have written to tell us how much they appreciate advertising in the UMS program books to reach you, our world-class audience. We hope that you will patronize the businesses who advertise with UMS and tell them that you saw their ad in the UMS program book so that we can continue to bring you the program notes, artists' biographies, and general information that illuminate each UMS presentation. For information about how your business can become a UMS advertiser, call (313) 764-6199.

## Acknowledgements

In an effort to help reduce distracting noises and enhance the concertgoing experience, the Warner-Lambert Company is providing complimentary Halls Menthio-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

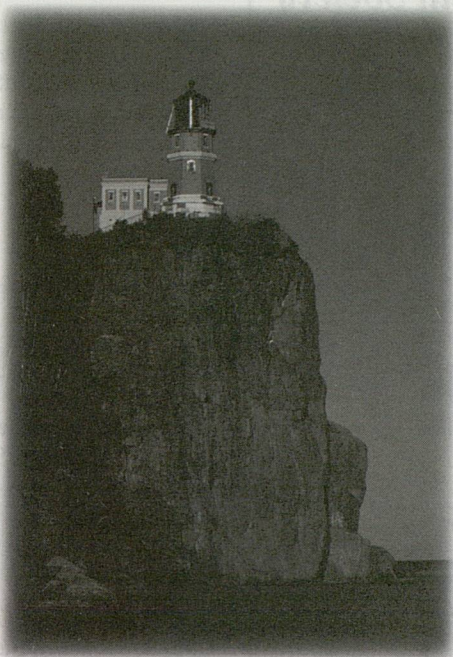
Thanks to Ford Motor Company for the use of a 1994 Lincoln Town Car to provide transportation for visiting artists.

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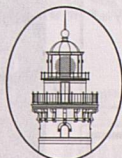




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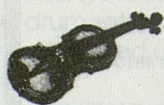


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### Chamber Concerts 1994-95 Season

**October 7, 8pm**

Soprano

Theresa Santiago

**March 18, 8pm**

**March 19, 4:30pm**

Bach's Brandenburg  
Concerti, Part I

**December 2, 8pm**

The Lafayette

String Quartet

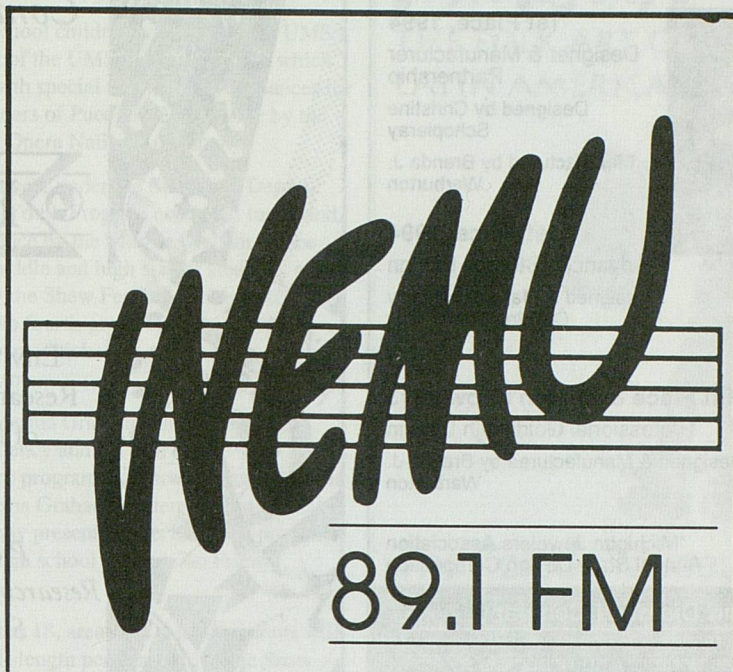
**April 1, 8pm**

**April 2, 4:30pm**

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# Youth Program

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in 1990 with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

Now in its sixth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Martha Graham Dance Company for middle and high school students, a performance by the Shaw Festival for high school students, and two fourth-grade opera performances, as well as discounted tickets to nearly every concert in the UMS season.

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presents a special youth program to middle and high school students on Friday, October 28.

Friday, November 18, area high school students will experience a full-length performance of the Shaw Festival's production of Shaw's *Arms and the Man*.

On Friday, March 3, 1995 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Rossini's *Barber of Seville*. These performances allow children to experience opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

Discounted tickets are also available for UMS concerts as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Many teachers have used UMS performances to enhance their classroom curriculums.

The UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call Education Coordinator Helen Siedel at 313.936.0430.

*The 1994/1995 UMS Education Program is underwritten in part by the McKinley Foundation, ERIM, the Bernard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, and the Michigan Council for the Arts and Cultural Affairs.*

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## Advertiser's Index

- |   |  |
|---|--|
| 28 After words Bookstore                        | 32 John Leidy Shops                      |
| 24 Ann Arbor Symphony Orchestra                 | 15 Katherine's Catering & Special Events |
| 19 Argiero's Italian Restaurant                 | 8 Kerrytown Marketplace                  |
| 36 Austin Diamomd                               | 19 Kerrytown Shops                       |
| 33 Beacon Investment                            | 26 King's Keyboard House                 |
| 12 BenefitSource                                | 38 Lewis Jewelers                        |
| 25 Bodman, Longley & Dahling                    | 30 M-Care                                |
| 9 Border's Books and Music                      | 24 Matthaei Botanical Gardens            |
| 3 Briarwood Mall                                | 40 Matthew C. Hoffman Jewellery Design   |
| 37 Butzel Long                                  | 27 Maude's                               |
| 25 Charles Reinhart Company                     | 11 Michigan Group Realtors               |
| 11 Chelsea Community Hospital                   | 28 Miller, Canfield, Paddock & Stone     |
| 12 Chris Triola Gallery                         | 18 Mundus & Mundus, Inc.                 |
| 14 Comerica                                     | 12 Overture Audio                        |
| 34 Detroit Edison                               | 38 Persian House of Imports              |
| 11 Dobson-McOmber Agency                        | 38 Professional Automotive Technicians   |
| 34 Dough Boys Bakery                            | 34 Red Hawk Bar & Grill                  |
| 10 Ed Surovell Realty Co.                       | 15 Schlanderer Jewelry                   |
| 36 Environmental Research Institute of Michigan | 20 SKR Classical                         |
| 32 First Martin Corporation                     | 17 Society Bank                          |
| 19 First of America Bank                        | 9 Sweetwaters Cafe                       |
| 29 Ford Motor Company                           | 37 The Toledo Museum of Art              |
| 13 Fraleigh's Landscape Nursery                 | 38 Top Drawer                            |
| 16 General Motors                               | 22 U.M. Cancer Center                    |
| 36 Glacier Hills                                | 34 Ufer & Co. Insurance                  |
| 18 Great Lakes Bancorp                          | 34 UM Museum of Art                      |
| 13 Hagopian World of Rugs                       | 17 University Productions                |
| 32 Harmony House                                | 35 WEMU                                  |
| 19 Heikkinen Piano Shop                         | 23 Whole Foods Market                    |
| 9 Interior Development                          | 39 Woodbridge Investment Management      |
| 2 Jacobson's                                    | 22 WQRS                                  |
| 37 JC Penney Co.                                | 26 WUOM                                  |
|   | 25 Zingerman's Next Door                 |



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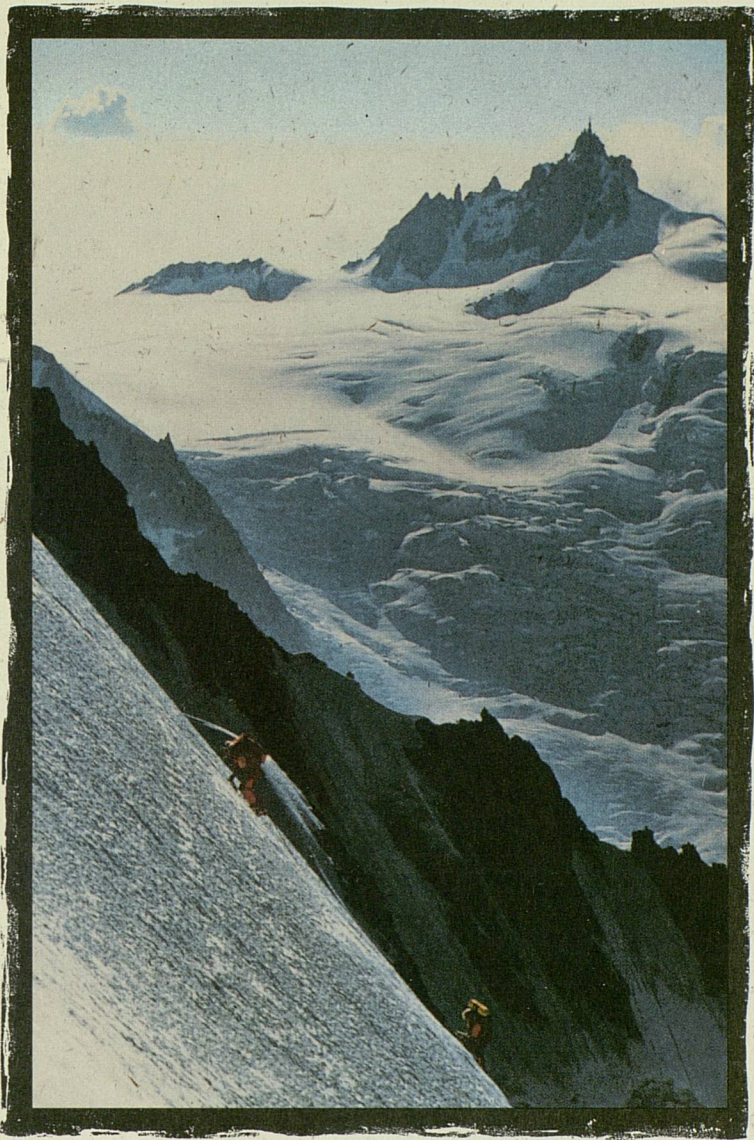


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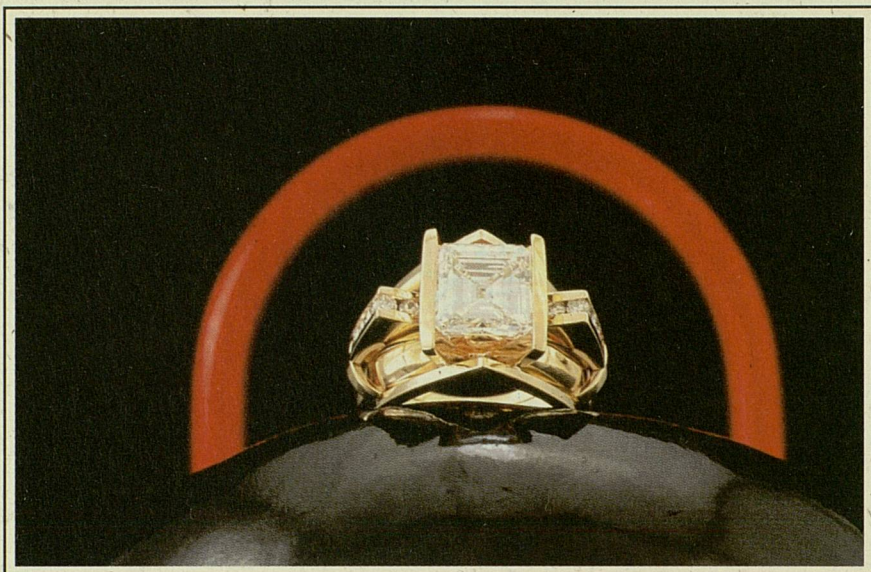
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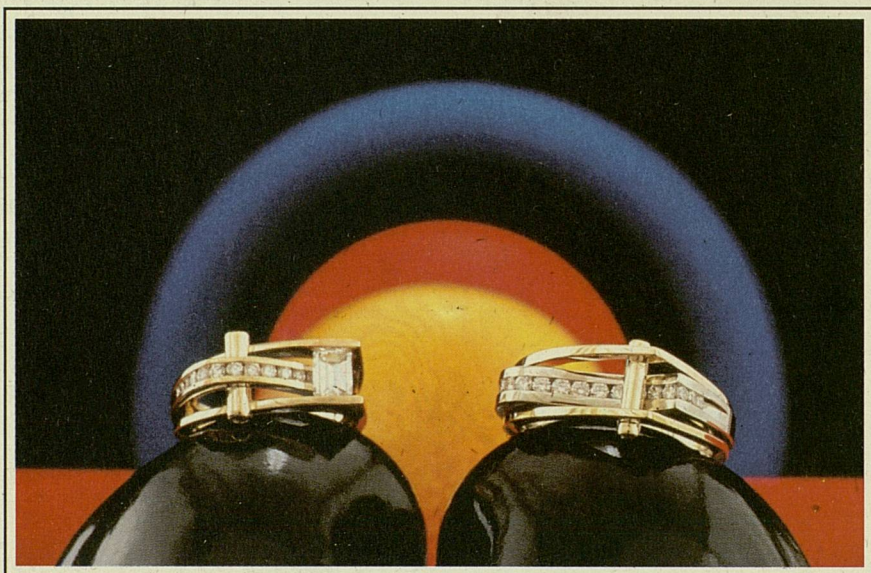
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