University Musical Society

of the University of Michigan . Ann Arbor



The 1995-1996 Fall Season

THE JACOBSON'S EXPERIENCE



Jacobson's

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Dear UMS Patrons

hank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close next spring, the UMS will have brought to the community 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 in 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.

- Our special relationship with one of the country's leading educational institutions, the University of Michigan, has allowed us to maintain a level of independence which, in turn, affords us the ability to be creative, bold and entrepreneurial in bringing the best to Ann Arbor. While the UMS is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, UMS is a separate not-for-profit organization which supports itself from ticket sales, other earned income, grants, and contributions.
- 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 Cecilia Bartoli perform a recital before 4,300 people and know that her 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 UMS Choral Union, 55-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers and interns 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 for coming, and let me hear from you if you have any suggestions, complaints, etc. Look for me in the lobby or give me a call at 313.747.1174.

Sincerely,

Ken Jinher

Kenneth C. Fischer
Executive Director

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

Walt Whitman



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THANK YOU CORPORATE UNDERWRITERS

n behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS though 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

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 University Musical Society.

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."

> ANDERSON **ASSOCIATES**



Howard S. Holmes President. Chelsea Milling Combany "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."

CHELSEA MILLING COMPANY



Douglas D. Freeth President, First of America Bank-Ann Arbor "We are proud to be a part of this major cultural group

in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."

FIRST OF AMERICA



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."



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." THE ITAL



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."

Conlin — Faber Travel



David G. Loesel President, T.M.L. Ventures, Inc. "Cafe Marie's support of the University Musical Society Youth

Programs is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



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."



Alex Trotman Chairman, Chief Executive Officer, Ford Motor Company "Ford takes particular pride in our longstanding associ-

ation with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."











William E. Odom
Chairman,
Ford Motor Credit
Company
"The people of
Ford Credit are very
proud of our con-

tinuing 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."



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."

JPE inc



John E. Lobbia
Chairman and Chief
Executive Officer,
Detroit Edison
"The University
Musical Society is
one of the organi-

zations 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."

DETROIT EDISON FOUNDATION





Robert J. Delonis
Chairman and Chief
Executive Officer,
Great Lakes Bancorp
"As a long-standing
member of the
Ann Arbor commu-

nity, 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."





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."

Jacobson's



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."

associates, inc.



Frank A. Olson, Chairman and CEO The Hertz Corporation "Hertz, as a global company, supports the University of Michigan Musical

Society mission of providing programming that represents and involves diverse cultural groups thereby fostering greater understanding and appreciation of these cultures."

Hertz



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."



Thomas B.

McMullen

President, Thomas B.

McMullen Co., Inc.
"I used to feel that
a U of M - Notre
Dame football ticket

was the best ticket in Ann Arbor. Not anymore. The UMS provides the best in educational entertainment."

McMULLEN





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."

C o'neal



Iva M. Wilson
President,
Philips Display
Components
Company
"Philips Display
Components

Company is proud to support the University Musical Society and the artistic value it adds to the community."





Sue S. Lee
President,
Regency Travel
Agency, Inc.
"It is our pleasure
to work with such
an outstanding

organization as the Musical Society at the University of Michigan."

REGENCY TRAVEL INC.



Larry McPherson President and COO, NSK Corporation "NSK Corporation is grateful for the opportunity to contribute to the

University Musical Society. While we've only been in the Ann Arbor area for the past 82 years, and the UMS has been here for 116, we can still appreciate the history they have with the city — and we are glad to be part of that history."

NSK CORPORATION



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."



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."

Society





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."

PEPPER, HAMILTON & SCHEETZ
ATTORNEYS AT LAW



Edward Surovell
President,
The Edward Surovell
Co./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."

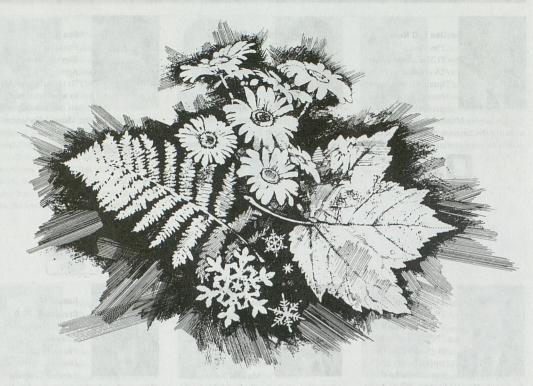




Dr. James R. Irwin Chairman and CEO, The Irwin Group of Companies President, Wolverine Temporary Staffing Services

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

The University Musical Society is a member of the International Society for the Performing Arts, Association of Performing Arts Presenters, Chamber Music America, Arts Action Alliance, and Washtenaw Council for the Arts.

1995-96 Advisory Committee Susan B. Ullrich, Chair Elizabeth Yhouse, Vice-Chair

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The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.





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GENERAL INFORMATION

University Musical Society Auditoria Directory & 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 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

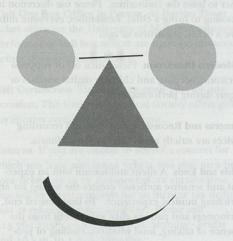
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

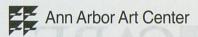
Guided tours of the auditoria are available to groups by advance appointment only. Call 313,763,3100 for details.

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. UMS volunteers can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.



The Ann Arbor Art Center engages the community through art classes, an Exhibition Gallery & Gallery Shop, and a drop-in ArtVentures activity center. Won't you join us? Art classes for adults and young people register weekly. 117 W. Liberty Street in Ann Arbor. Call 313 994-8004.





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

Gift Certificates Tickets make great gifts for any occasion. The University 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

ow in its 117th 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 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, 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, Jazz Directions, World Tour, and Moving Truths Series, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies,

opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 117 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria, Power Center, and The Michigan Theater to experience the artistry of such outstanding talents as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andres Segovia, The Stratford Festival, The Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

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, artists' residencies such as the Martha Graham Centenary Festival and the Society Bank Cleveland Orchestra Weekend, and through other collaborative projects.

While it is proudly affiliated with the University of Michigan, is housed on the Ann Arbor campus, and collaborates regularly with many University units, 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

he University Musical Society Choral Union has performed throughout its 117-year history with many of the world's distinguished orchestras and conductors.

In recent years, 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 Smphony Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

Based in Ann Arbor, under the aegis of the University Musical Society of the University of Michigan, the 180-voice Choral Union remains best known for its annual performances of Händel's Messiah each December. Two years ago, the Choral Union further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikowsky's Snow Maiden, released by Chandos Records in October of that year. This past season, the ensemble joined forces with the DSO for subscription performances of Ravel's Daphnis et Chloé and Mahler's Symphony No. 2 (Resurrection). In 1995, the Choral Union established an artistic association with the Toledo Symphony, inaugurating the new partnership with a performance of Britten's War Requiem under the baton of Maestro Andrew Massey.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Händel's Messiah, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion - a love of the choral art.



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Our best wishes to the University Musical Society for its 1995-1996 season.

John S. Dobson
Mark W. Griffin
Thomas A. Roach
Randolph S. Perry
Harvey W. Berman
Jerold Lax
Susan M. Kornfield
Sandra L. Sorini
Stephen K. Postema
Louise-Annette Marcotty
Lydia Pallas Loren
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YOU MAY FIND THE ARTISTS
THERE TOO! FOR MORE
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MAUDE'S OR UMS.

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HILL AUDITORIUM

ompleted in 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of University Musical Society concerts, including the annual Choral Union Series, throughout its distinguished 82-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. Hill bequested \$200,000 for construction of the hall, and 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 Colombian Exposition and installed it in old University Hall (which stood behind 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 in 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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RACKHAM AUDITORIUM

or 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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POWER CENTER for the Performing Arts

he 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 première 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 1,380 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

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

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted "In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the première of the Martha Graham/Aaron Copland collaboration Appalachian Spring (Ballet for Martha).

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THE MICHIGAN THEATER

he 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" replaced 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 an architecturally inappropriate style.

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 its prior glory, the 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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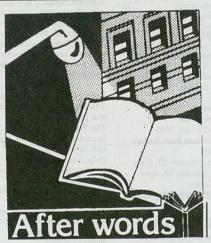
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CATHOLIC CHURCH

n June of 1950, Edward Cardinal Mooney appointed Father Leon Kennedy pastor of a new parish in Ann Arbor. Sunday Masses were first celebrated at Pittsfield School until the first building was ready on Easter Sunday, 1951. The parish numbered 248 families. Ground was broken in 1967 to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. In June of 1987, Father Charles E. Irvin was appointed pastor.

Today, St. Francis of Assisi Catholic Church is composed of 2,800 families. The present church seats 800 people and has ample free parking. Since 1987 Janelle O'Malley has served as Music Director of St. Francis. Through dedication, a commitment to superb liturgical music and a vision into the future, the parish improved the acoustics of the church building. A splendid 3 manual "mechanical action" instrument of 34 stops and 45 ranks was built and installed by Orgues Letourneau from Saint-Hyacinthe, Quebec. The 1994 Letourneau Organ (Opus 38) was dedicated in December of 1994.



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ST. FRANCIS OF ASSISI BURTON MEMORIAL TOWER

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 donated labor, materials, and funds 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.

We applaud the University Musical Society for making the arts a good part of our lives

University Musical Society 1995-96 Season

Cecilia Bartoli, mezzo-soprano Steven Blier, piano Friday, September 29, 8pm

Friday, September 29, 8pm Hill Auditorium Made possible by a gift from Parke Davis, Warner-Lambert.

Slide Hampton and the Jazz Masters
Big Band Bird: A 75th
Birthday Celebration of
Charlie Parker
Thursday, October 5, 8pm
Power Center
The UMS Jazz Directions Series is
presented with support from WEMU,
89.1 FM, Public Radio from Eastern
Michigan University.

Australian Chamber Orchestra Barry Tuckwell, horn Friday, October 6, 8pm Rackham Auditorium Philips Educational Presentation: "The Music Scene Down Under". An Interview with Timothy Walker, General Manager, Australian Chamber Orchestra, Michigan League, 7pm.

Master Musicians of Jajouka featuring Bachir Attar Saturday, October 21, 8pm Rackham Auditorium Philips Educational Presentation: Kim Hunter, Producer/Host, WDET's Radio Free Earth, "A Royal, Mystical Legacy," East Lecture Room, 3rd Floor Rackham Building, 7pm.

Central Ballet of China Wednesday, October 25, 8pm Thursday, October 26, 8pm Power Center Made possible by a gift from The Hert: Corporation.

Paco de Lucia's Flamenco Master Guitar Sextet Friday, October 27, 8pm Power Center Made possible by a gift from Thomas B. McMullen Company,

Bolshoi Symphony Orchestra Peter Feranec, conductor Boris Berezovsky, piano Saturday, October 28, 8pm Hill Auditorium Made possible by a gift from Conlin-Faber Travel/Crystal Cruises.

Marcus Roberts Trio & Septet An Evening of Gershwin Saturday, November 4, 8pm Power Center Philips Educational Presentation: Adam Glaser, UMS Director of Marketing and Promotion. "The New Frontier of Jazz Piano", Michigan League, 7pm.

The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.

The Choral Music of Arvo Part Estonian Philharmonic Chamber Choir Tallinn Chamber Orchestra Tinu Kaljuste, conductor Sunday, November 5, 7pm St. Francis of Assisi Catholic Church Philips Educational Presentation: Luke Howard, Ph.D. Student in Musicology and Sacred Music, "Is Nothing Sacred?", St. Francis of

Assisi Catholic Church, 6pm.

Chamber Music Society of Lincoln Center David Shifrin, Artistic Director Tuesday, November 7, 8pm Rackham Auditorium Philips Educational Presentation: Gregg T. Alf, Partner, Curtin & Alf Violimnakers, "Violimnaking: The State of the Art", a presentation/demonstration, Michigan League, 7pm.
Made possible by a gift from Curtin & Alf.

Tafelmusik
Wednesday, November 15, 8pm
Rackham Auditorium
Philips Educational Presentation:
Enid Sutherland, Director of the
Sutherland Ensemble and Member of
the Atlantis Ensemble, "Early Music:
What's the Difference?", Michigan
League, 7pm.

Faculty Artists Concert Tuesday, November 21, 8pm Rackham Auditorium

The Complete Solo Piano Music of Frédéric Chopin Garrick Ohlsson, piano (Recital IV) Sunday, November 19, 4pm Rackham Auditorium

Handel's Messiah Saturday, December 2, 8pm Sunday, December 3, 2pm Hill Auditorium Made possible by a gift from Wolverine Temporaries Inc.

Maurice Sendak's and Carole King's Really Rosie (A Musical for Families) Tuesday, December 5, 7pm Wednesday, December 6, 7pm Michigan Theater

Gil Shaham, violin Orli Shaham, piano Saturday, December 9, 8pm Hill Auditorium

Juilliard String Quartet
Thursday, January 11, 8pm
Philips Educational Presentations:
Samuel Rhodes, violist with the Quartet,

will discuss works on this evening's program, Michigan League 7pm.
Post-Performance Chat: Following the performance, members of the Quartet will return to the stage for discussion with the audience.
Made possible by a gift from Jim and Betty Byrne.

Boys Choir of Harlem Sunday, January 14, 7pm Hill Auditorium Made possible by a gift from NSK Corporation. This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1996 Reu Dr. Martin Luther King, Jr. Day Symposium.

St. Louis Symphony Leonard Slatkin, conductor Thursday, January 18, 8pm Hill Auditorium Philips Educational Presentation: Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", first in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.

St. Petersburg Philharmonic Yuri Temirkanov, conductor Pamela Frank, violin Friday, January 26, 8pm Hill Auditorium Philips Educational Presentation: Seven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", second in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm. Made possible by a gift from Pepper, Hamilton & Scheetz.

The Guthrie Theater of Minneapolis
January 27 - 28, 1995
k. (Impressions from Kafka's The Trial)
Saturday, January 27, 8pm
Sunday, January 28, 2pm
Power Center
Harold Pinter's Old Times
Sunday, January 28, 7pm
Power Center
This project is supported by Arts
Midwest members and friends in
partnership with the National
Endowment for the Arts.

Wynton Marsalis/Lincoln Center Jazz Orchestra Nonet Jazz at Lincoln Center Presents, "Monk, Morton, and Marsalis" Wednesday, January 31, 8pm Michigan Theater The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University. Feel the Spirit — An Evening of Gospel Music The Blind Boys of Alabama featuring Clarence Fountain, The Soul Stirrers, and Inez Andrews Thursday, February 1, 8pm Hill Auditorium

The King's Singers Saturday, February 3, 8pm Hill Auditorium Made possible by a gift from First of America.

The Complete Solo Piano

Music of Frédéric Chopin Garrick Ohlsson, piano (Recital V) Sunday, February 4, 4pm Rackham Auditorium Philips Educational Presentation: Garrick Ohlsson, "An Afternoon With Garrick Ohlsson," Saturday, February 3, Radsham 4th Floor Assembly Hall, 4mm.

Boston Symphony Orchestra Seiji Ozawa, conductor Wednesday, February 7, 8pm Hill Auditorium Philips Educational Presentation: "The BSO: All the Questions You've Ever Wanted to Ask", an interview and audience Q & A with: Leone Buyse, UM Professor of Flute and Former Principal Flute, BSO; Daniel Gustin, Manager of Tanglewood; Lois Schaefer, Emeritus Piccolo Principal, BSO; and Owen Young, Cellist, BSO; Michigan League, 7pm. Made possible by a gift from Fisher Scientific International.

Latin Jazz Summit featuring Tito Puente, Arturo Sandoval, and Jerry Gonzalez and The Fort Apache Band Saturday, February 10, 8pm Hill Auditorium Philips Educational Presentation: Dr. Alberto Nacif, Percussionist and WEMU Radio Host, "A Lecture/ Demonstration of Afro-Cuban Rhythms", Michigan League, 7pm. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.

Moscow Virtuosi
Vladimir Spivakov, conductor/
violin
Friday, February 16, 8pm
Rackham Auditorium
Philips Educational Presentation:
Post-Performance Chat: Violinist and
Conductor Vladimir Spivikov will return

Conductor Vladimir Spivikov will return to the stage following the performance, to accept questions from the audience. Made possible by a gift from The Edward Surovell Co./Realtors.

SamulNori

Saturday, February 17, 8pm Sunday, February 18, 4pm Power Center

New York City Opera National Company Verdi's La Traviata

Wednesday, February 21, 8pm Thursday, February 22, 8pm Friday, February 23, 8pm Saturday, February 24, 2pm (Family Show) Saturday, February 24, 8pm Power Center Philips Educational Presentations: February 21 - Helen Siedel, UMS

Education Specialist, "Know Before You Go: An Audio/Visual Introduction to 'La Traviata'", Michigan League, 6:45pm; February 23 - Martin Katz, Accompanist-Coach-Conductor, "The Specific Traviata", Michigan League, 7pm. Made possible by a gift from TriMas Corporation.

Sequentia

The Music of Hildegard von Bingen Sunday, February 25, 7pm St. Francis of Assisi Catholic Church

Philips Educational Presentation: James M. Borders, Associate Professor of Musicology, "Medieval Music For A Modern Age", St. Francis of Assisi Church, 6pm.

Tokyo String Quartet Pinchas Zukerman, violin/viola

Monday, February 26, 8pm Rackham Auditorium Philips Educational Presentation: Steven Moore Whiting, Assistant

Professor of Musicology, "Classics Reheard", third in a series in which Professor Whiting dicusses the concert repertoire, Michigan League, 7pm.

John Williams, guitar Tuesday, February 27, 8pm Rackham Auditorium This program is made possible in

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

San Francisco Symphony Michael Tilson Thomas, conductor

Friday, March 15, 8pm Hill Auditorium Philips Educational Presentation: Jim Leonard, Manager, SKR Classical, "Mahler in Love: the Fifth Symphony", Michigan League, 7pm. Made possible by a gift from McKinley Associates, Inc.

The Complete Solo Piano Music of Frédéric Chopin Garrick Ohlsson, piano (Grand Finale - Recital VI) Saturday, March 16, 8pm Hill Auditorium

Alvin Ailey American **Dance Theatre** Tuesday, March 19, 7pm,

(Family Show)

Wednesday, March 20, 8pm Thursday, March 21, 8pm Friday, March 22, 8pm Power Center This project is supported by Arts Midwest members and friends in partnership with Dance on Tour.

Borodin String Quartet Ludmilla Berlinskaya, piano Friday, March 22, 8pm Rackham Auditorium Made possible by a gift from The Edward Surovell Co./Realtors.

Guitar Summit II Kenny Burrell, jazz; Manuel Barrueco, classical; Jorma Kaukonen, acoustic blues; Stanley Jordan, modern jazz Saturday, March 23, 8pm Rackham Auditorium

Faculty Artists Concert Tuesday, March 26, 8pm Rackham Auditorium

The Canadian Brass Saturday, March 30, 8pm Hill Auditorium Made possible by a gift from Great Lakes Bancorp.

Bach's b-minor Mass The UMS Choral Union The Toledo Symphony Thomas Sheets, conductor Sunday, March 31, 2pm Hill Auditorium

Tallis Scholars

League, 6:30pm.

Thursday, April 11, 8pm St. Francis of Assisi Catholic Church

Ravi Shankar, sitar Saturday, April 13, 8pm Rackham Auditorium Philips Educational Presentation: Rajan Sachdeva, Sitar Artist and Director, Institute of Indian Music, "A Lecture/Demonstration of Indian Classical Music on Sitar", Michigan

Israel Philharmonic Orchestra Zubin Mehta, conductor

Thursday, April 18, 8pm Hill Auditorium Philips Educational Presentation: Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", fourth in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm. Made possible by a gift from Dr. John Psarouthakis, the Paiedeia Foundation, and IPEinc.

Gluck's Orfeo ed Euridice Mark Morris Dance Group Handel & Haydn Society **Orchestra and Chorus** Christopher Hogwood, conductor

April 19-20, 8pm April 21, 4pm Michigan Theater Philips Educational Presentation: Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", fifth in a series in which Professor Whiting discusses the concert repertoire, SKR Classical, 7pm. Made possible by a gift from the KMD Foundation. This project is supported by Arts Midwest members and friends in partnership with Dance on Tour.

Ensemble Modern John Adams, conductor featuring the music of John

Adams and Frank Zappa Tuesday, April 23, 8pm Rackham Auditorium Philips Educational Presentation: James M. Borders, Associate Professor of Musicology, "The Best Instrumental Music You Never Heard In Your Life", Michigan League, 7pm.

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Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

ABOUT THE COVER

ncluded in the montage by local photographer David Smith, are images taken from the University Musical Society's 1994-95 Season. Maestro Riccardo Chailly conducting the Royal Concertgebouw Orchestra; Michigan Latin-Jazz artists Michele Ramo and Heidi Hepler; and the last bow stroke of the Cleveland String Quartet's final UMS appearance.

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Event Program Book Tuesday, December 5, 1995 through Thursday, January 11, 1996

117th Annual Choral Union Series Hill Auditorium

33rd Annual Chamber Arts Series Rackham Auditorium

25th Annual Choice Events Series

REALLY ROSIE

Tuesday, December 5, 1995, 7:00pm Wednesday, December 6, 1995, 7:00pm Michigan Theater

GIL & ORLI SHAHAM

Saturday, December 9, 1995, 8:00pm Hill Auditorium

THE JUILLIARD STRING QUARTET

Thursday, January 11, 1996, 8:00pm Rackham Auditorium

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.

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UNIVERSITY MUSICAL SOCIETY

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Presentations

Feb 21, Helen Siedel, UMS
Education Specialist,
"Know Before You Go: An
Audio/Visual Introduction
to La Traviata," Michigan
League, 6:45pm. Feb 23,
Martin Katz, AccompanistCoach-Conductor, "The
Specific Traviata,"
Michigan League, 7pm.

Verdi's La Traviata

Wednesday, February 21, 8pm
Thursday, February 22, 8pm
Friday, February 23, 8pm
Saturday, February 24, 2pm (Family Show)
Saturday, February 24, 8pm
Power Center

he tender tragedy of Violetta Valery, the consumptive courtesan who sacrifices all for love, is masterfully portrayed in this timeless classic by Giuseppe Verdi, featuring some of opera's most famous arias. In Italian with English supertitles.

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University Musical Society

of the University of Michigan

Burton Memorial Tower

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UNIVERSITY MUSICAL SOCIETY

presents

THE NIGHT KITCHEN A National Children's Theater MAURICE SENDAK, Artistic Director ARTHUR YORINKS. Associate Artistic Director

Really Rosie

A Musical for Families by Maurice Sendak and Carole King

PROGRAM

Tuesday Evening, December 5, 1995 at 7:00

Wednesday Evening, December 6, 1995 at 7:00

The Michigan Theater Ann Arbor, Michigan

MAURICE SENDAK Book & Lyrics by Music by

CAROLE KING Directed by MAURICE SENDAK

Sets & Costumes designed by MAURICE SENDAK

Assistant Director TOM FORD Musical Direction by JAMES VALCO

Stage Manager KIMBERLY STOWERS Production Manager DAVID HUTSON KATHLEEN CUNEEN General Manager

Project Manager SUSAN GOLDSTEIN Scenic Painter MICHAEL HAGEN ERIC PEDERSON Assistant to Mr. Sendak

Seventeenth and Eighteenth Concerts of the 117th Season Thank you to Hammell Music, Inc., Livonia, Michigan for the piano used in these performances.

The Night Kitchen is a professional company employing members of Actors' Equity Association.

Thank you to Borders Books and Music for its cooperation and support.

Taking of pictures and/or making visual or sound recordings is expressly forbidden.

The Night Kitchen gratefully acknowledges the following for their generous support of Really Rosie: George Craig and HarperCollins Publishers, Inc. and The Sony Corp. Of America

Exclusive Tour Representation: Rena Shagan Associates, Inc., New York, New York.

Large print programs are available upon request from an usher.

Family Series

CAST

4

in order of appearance

Rosie Lori Fischer

Kathy Barbara McCrane

Alligator Drew Barr
Johnny Tom Ford
Pierre Jesse Means II

Chicken Soup Jonathan Powers

Mother Jennifer Hayes

ROSIE'S ORCHESTRA

James Valcq, Musical Director and Conductor Andrew Burns, Paul Garment, James Jacobs, David Mecionis, Joe Matzzie

MUSICAL NUMBERS

Overture

"Really Rosie" Rosie

"Simple Humble Neighborhood" Rosie & Co.

"Alligators All Around" Alligator & Co.

"One Was Johnny" Johnny & Co.

"Pierre" Pierre & Co.

"Screaming and Yelling" Rosie & Co.

"The Ballad of Chicken Soup" Rosie & Co.

"The Awful Truth" Kathy & Co.

"Very Far Away" Company

"Such Sufferin'" Rosie & Kathy

"Avenue P" Rosie

"Chicken Soup With Rice" Company

THERE WILL BE NO INTERMISSION.

n 1990, in the twentieth anniversary year of the publication of the book In The Night Kitchen, we formed The Night Kitchen, a theater company devoted entirely to the development of quality performing arts productions for children and adults. As in our books, which have crossed barriers and overcome conventional thought, we hope The Night Kitchen will contribute significantly to the world of children's theater.

We would like The Night Kitchen to create and produce material that expands the range of performing arts that reach children and adults. We both share the conviction that children deserve much more in the area of cultural enrichment.

The Night Kitchen is an extraordinary opportunity to explore many media and to extend the boundaries of what is considered suitable for children. We hope to reinvigorate all forms of live theater for children with the same passion and energy we bring to our books.

The Night Kitchen commissions original material and develops new productions of existing works including plays, musicals, ballets, and operas, and collaborates in their presentations with theaters nationwide.

Maurice Sendak/Arthur Yorinks

Who's Who

Maurice Sendak (Book and Lyrics, Sets and Costumes, Director) is generally acknowledged as the leading visionary in children's literature today. For more than forty years, the books he has written and illustrated have nurtured children and adults alike and have challenged established ideas about what children's literature is and should be. His more than eighty books have sold more than seven million copies worldwide and are available in over a dozen languages.

In the performing arts, Mr. Sendak has designed many highly acclaimed productions

including Mozart's *The Magic Flute* and *Idomeneo*, Janáček's *The Cunning Little Vixen*, and Tchaikovsky's *The Nutcracker* ballet for both theater and film.

Really Rosie was born in 1975 when Mr. Sendak adapted his books The Sign on Rosie's Door and The Nutshell Library for an animated TV special aired on CBS. In 1980 Really Rosie became an Off-Broadway musical hit and is now brought to you redesigned and directed for the first time by Mr. Sendak.

Carole King (Composer) is a member of both the Rock & Roll Hall of Fame and the Songwriters Hall of Fame (with Gerry Goffin). A recipient of the prestigious National Academy of Songwriters' Lifetime Achievement Award, she has been acclaimed as the most successful female songwriter of all time.

Ms. King's album, *Tapestry*, stayed on the charts for nearly six years — becoming, at the time, the biggest selling album in the history of the recording business. To this day it is the best-selling female solo album of all time.

Arthur Yorinks (Co-founder and Associate Artistic Director of The Night Kitchen) has written for opera, ballet, film and theater and is the author of many critically acclaimed children's books, including Louis the Fish and the Caldecott Medal winner Hey, Al. Mr. Yorinks has been involved in the theater for more than twenty years. He wrote and performed as a member of the American Mime Theater and served as the artistic director of The Moving Theater in New York. In 1985 Mr. Yorinks was Philip Glass's librettist for the opera The Juniper Tree, which has had numerous productions in Europe and the United States. His collaboration with Philip Glass continued, in 1988 with the opera The Fall of the House of Usher. Since its première, this work has been seen all over the world, including Germany, Australia, Italy, and Wales. Mr. Yorinks's most recent book for children is The Miami Giant, illustrated by Maurice Sendak.

UNIVERSITY MUSICAL SOCIETY presents

St. Petersburg Philharmonic



Pamela Frank

Philips Educational Presentation

Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard," second in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm. Yuri Temirkanov, conductor Pamela Frank, violin

Friday, January 26, 8pm Hill Auditorium

Russia's oldest symphony orchestra, the St. Petersburg Philharmonic returns to Ann Arbor under the baton of Music Director Yuri Temirkanov, featuring violinist Pamela Frank, "a poised, glowing soloist" (The New Yorker).

Program

Bruch: Violin Concerto Mahler: Symphony No. 1, "Titan"

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UNIVERSITY MUSICAL SOCIETY

presents

GIL SHAHAM, violin ORLI SHAHAM, piano

PROGRAM

Saturday Evening, December 9, 1995 at 8:00

Hill Auditorium Ann Arbor, Michigan Ludwig van Beethoven

SONATA FOR VIOLIN AND PIANO NO. 4 IN A MINOR, Op. 23

Presto Andante scherzoso, piu Allegretto Allegro molto

Antonin Dvořák

SONATA FOR VIOLIN AND PIANO IN F MAJOR, Op. 57

Allegro ma non troppo Poco sostenuto Allegro molto

INTERMISSION

César Franck

SONATA IN A MAJOR FOR VIOLIN AND PIANO

Allegretto; Moderato Allegro Recitativo — Fantasia Allegretto poco mosso

Nineteenth Concert of the 117th Season The Steinway piano used in this evening's performance is made possible by Mary and William Palmer and by Hammell Music, Inc., Livonia, Michigan.

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

Mr. Shaham records exclusively for Deutsche Grammophon.

ICM Artists, New York, New York

Large print programs are available upon request from an usher.

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117th Annual Choral Union Series

SONATA FOR VIOLIN AND PIANO No. 4 IN A MINOR, Op. 23

Ludwig van Beethoven Born c. December 15, 1770 in Bonn, Germany Died March 26, 1827 in Vienna

In 1800/01, BEETHOVEN (who had recently finished his First Symphony) wrote two violin sonatas, commissioned by the Viennese banker Count Moritz von Fries. One is the beloved "Spring" Sonata (Op. 24), the other the present work, which may only be less well-known because no one has given it a nickname. The two sonatas were initially to be published together but were later separated and assigned consecutive opus numbers.

This pair of sonatas is not the only case where two Beethoven compositions, written for the same medium at the same time, are total opposites in character (see the Fifth and Sixth Symphonies, for example). While the "Spring" Sonata is gentle and lyrical throughout, the a-minor work displays the stormier side of Beethoven's personality. In many ways, it foreshadows the dramatic idiom of the "Kreutzer" Sonata, written only two years later.

Although Mozart's influence can still be felt in Op. 23, as it can in so much early Beethoven, the sonata is animated by passions that are unmistakably Beethoven's own. For proof, one need look no further than the very first measure, where an emphatic motif opens the piece *in medias res* ("in the middle of things"). The entire movement is agitated and full of motion; therefore, the quiet ending comes as something of a surprise.

The second movement is not the slow instrumental aria one might expect. It is, rather, in a medium tempo, half slow movement and half scherzo but really written in sonata form, complete with a *fugato* transition (a section where the voices imitate one another), a substantial development and full recapitulation. Its tone is mostly playful,

with only a few more serious moments.

The third movement is in rondo form (in a rondo, a principal theme alternates with a series of episodes). The rondo theme has the same tension and restlessness that we encountered in the first movement. Note a sudden interruption in the middle of the theme, a brief Adagio phrase played in turn by the violin and the piano. It is the first appearance of an idea that will recur in a memorable solo oboe passage in the first movement of the Fifth Symphony. There are three episodes: one consisting of short staccato notes played by the violin and the piano in alternation, the next of long legato phrases represented by both instruments together. (The harmonic progressions underlying these two episodes are actually very similar.) In the third episode, the staccato rhythms of the first are combined with vigorous rapid motion and some typical Beethovenian off-beat accents. The first two episodes are briefly recalled before a final return of the rondo theme. This movement ends softly like the first did; it is a sign of Beethoven's genius that the effect is just as surprising as it was the first time.

Sonata for Violin and Piano in F Major, Op. 57

Antonin Dvořák Born September 8, 1841 in Mühlhausen Died May 1, 1904 in Prague

ASIDE FROM THE popular Sonatina in G, a product of Dvořák's American years, the present composition is the composer's only sonata for any instrument. It was written in the space of two weeks, between March 3 and 17, 1880. The previous year, Dvořák had composed his Violin Concerto, and sent it to Joseph Joachim, one of the greatest violinists of the time who had advised both

Dvořák had learned a great deal from Brahms, who was something of a mentor figure and did more than anyone else to help launch the younger composer's career. The development of the themes and the handling of the rhythm in the F-Major sonata are often Brahmsian. In the first movement, for instance, a group of large blocks of chords suddenly appears amidst some more fluid melodic activity. The second movement is based, to no small extent, on a subtle interplay of 6/4 and 3/2 meters. Brahms was especially fond of both techniques. Yet the melodies themselves are pure Dvořák — that is to say, pure Czech, as in the second subject of the first movement or in the lively dance tune in the finale. Dvořák was quite unique in his ability to use folk-like melody types to build large-scale classical forms.

The first movement opens with a group of dreamy, somewhat amorphous motifs. In the course of the movement, these motifs gradually receive a sharper profile. The soft closing chords follow an unusual type of harmonic progression called "plagal," also found at the analogous moment in the Sonatina in G (Op. 100).

The second movement is a nocturnal song, intimate and mysterious. After a brief development that adds some rhythmic excitement in the form of a characteristic dotted figure, the recapitulation brings back the pensive mood of the beginning.

The last movement's main theme is in the rhythm of the polka, the most popular Czech folk dance. A second melody moves in slower note values but still preserves the dance character. There is a brief section where the folk dance rhythms are developed using contrapuntal methods; this does not serve to weigh the music down but rather to realize its inherent potentials and, ultimately, to add to the fun.

SONATA IN A MAJOR FOR VIOLIN AND PIANO

César Franck Born December 10, 1822 in Liège, Belgium Died November 8, 1890 in Paris

FOR MANY YEARS, César Franck worked as an organist at Sainte-Clotilde, which was not one of Paris's most prestigious churches. His father had destined him for the career of a traveling piano virtuoso à la Franz Liszt. These dreams, however, did not come true. and Franck had to settle for a less than glamorous existence. His first major break did not come until he was fifty; in 1872, he was appointed to the Paris Conservatoire as a professor of organ. But even that did not necessarily mean success as a composer. His large-scale oratorios and other sacred works failed to make an impression. It was only during the last decade of his life that he wrote the series of masterpieces (including the Violin Sonata, the Symphony, and the String Quartet) for which he is remembered to this day.

The Violin Sonata was written in 1886, as a wedding present for the great violinist Eugène Ysaÿe (1858-1931), like Franck a native of Liège, Belgium. The first public performance was given by Ysaÿe and pianist Léontine Bordes-Pène in Brussels on December 16, 1886, at a concert devoted to Franck's works. The Sonata had an enormous success.

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The director of the Brussels Conservatoire congratulated the composer with the words: "You have transformed chamber music: thanks to you a new vision of the future has been revealed to our eyes."

The director was not exaggerating. Franck's only contribution to the solo violin literature was also a unique achievement in that it introduced into chamber music certain techniques never previously used in that medium. Inspired by Liszt's symphonic poems, Franck linked the four movements of the Sonata together by a network of thematic recurrences. The characters of the themes are sometimes fundamentally transformed in this process. Franck also used counterpoint more extensively than most Romantic composers — in part because, as an organ player, he was deeply immersed in the music of I.S. Bach. Moreover, Franck had been touched by the style of Richard Wagner, who had died in 1883 but was still the most controversial modern composer in Europe. In the Violin Sonata, Franck repeatedly used a variant of the famous "Tristan" chord. He combined all these influences, however, with a boundless melodic invention all his own.

The Sonata has an unusual movement sequence. In most sonatas, the longest and weightiest movement comes at the beginning. In the Franck sonata, this movement stands in second place, preceded by a dreamy "Allegretto ben moderato." The passionate second movement is in the key of d minor that was often used to depict tempestuous emotions. The third movement is a "Recitativo-Fantasia" that, in what was an extraordinary move in 1886, entirely dispenses with the idea of a main tonal center. The key changes constantly as the violin plays two unaccompanied cadenzas, separated by a nostalgic recollection of the first movement's opening melody on the piano. The movement continues with an "aria" for violin that is in turn lyrical and dramatic, with a molto lento e mesto ("very slow and sad") ending. Finally,

the fourth movement crowns the Sonata with a real tour de force: its initial melody is played by the two instruments in canon — that is, the melodic lines are the same, with the violin starting one measure after the piano. The remaining themes come from the third movement, turning the "aria" into a major dramatic outburst. A recapitulation of the canon theme and a short, exuberant coda ends this great sonata.

Notes by Peter Laki Cleveland, Ohio, 1995.

t age 23, violinist Gil
Shaham is already
internationally recognized by noted critics
and leaders of the
world's most celebrated
symphonic ensembles

as a veteran virtuoso of the instrument. Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, he has been acclaimed consistently for his performances with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco, Montreal and Detroit symphonies, among other major North American orchestras. Abroad, his achievements are equally outstanding, covering concerts with the Berlin Philharmonic, l'Orchestre de Paris, the Hamburg Philharmonic, the Israel Philharmonic, the Bavarian Radio Orchestra, Japan's NHK Symphony, the Royal Philharmonic, the Philharmonia Orchestra and the London Symphony, with which, under the baton of Michael Tilson Thomas, he made two dramatic, highly praised appearances in 1989 as substitute, on a day's notice, for an ailing Itzhak Perlman. Recitals and other orchestral engagements have



GIL SHAHAM

taken him to music capitals worldwide, and his summer festival appearances have included the Hollywood Bowl, Ravinia, Aspen, Schleswig-Holstein, Waterloo and Lincoln Center's Mostly Mozart Festival.

Mr. Shaham's current schedule remains distinguished and wide-ranging. His summer season in 1994 included performances with the Los Angeles Philharmonic at the Hollywood Bowl, the Boston Symphony at Tanglewood and the symphony orchestras of Buenos Aires and Santiago, as well as appearances at the Mostly Mozart Festival, the Colorado Music Festival and Chicago's Grant Park. His 1994-95 season is highlighted by concerts with the Philadelphia Orchestra (including a Carnegie Hall performance), the New York Philharmonic, the Orpheus Chamber Orchestra (also at Carnegie Hall), the Minnesota Orchestra, and the symphony orchestras of Dallas, San Francisco and Toronto, among others. Abroad, his schedule includes engagements with the London Philharmonic, both in London and on a tour of France, the Dresden Staatskapelle, the Czech Philharmonic and the Lausanne Chamber Orchestra. Also planned are recital tours in both Europe and North

America, and a tour of the Far East.

An exclusive Deutsche Grammophon artist, Gil Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky and Sibelius with Guiseppe Sinopoli leading the Philharmonic Orchestra and the New York Philharmonic; Wieniawski's Concertos Nos. 1 & 2 and Sarasate's Zigeunerweisen with Lawrence Foster and the London Symphony; and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns and Sarasate. His most recent releases include the best-selling Paganini for Two album, a collaboration with guitarist Göran Söllscher, a disc pairing the Barber and Korngold concertos with André Previn leading the London Symphony, and a recording of Vivaldi's Four Seasons with the Orpheus Chamber Orchestra.

Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel where at the age of seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1980, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang.

Mr. Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays a 1699 Stradivarius named after Countess Polignac, who was reputedly the French mistress of Benjamin Franklin while he was America's first ambassador to France.

This evening's performance marks Mr. Shaham's second appearance under UMS auspices.

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N

ineteen year-old pianist **Orli Shaham** has been recognized as an exceptionally gifted artist since the age of five, when she was awarded her first

scholarship for musical study from the America-Israel Cultural Foundation. At that time, she was a student of Luisa Yoffe at the Rubin Academy of Music in Jerusalem, and two of her performances were soon broadcast on Israeli Radio. At age seven, she came to New York with her family and began to study with Nancy Stessin. One year later, she was accepted at The Juilliard School as a scholarship student of Herbert Stessin.

During the 1993-94 season, Ms. Shaham appeared with the Orpheus Chamber Orchestra at Avery Fisher Hall, with the Albany Symphony, and in recital at Boston's Gardner Museum and at Caramoor, among others. During the summer of 1994, she performed at both the Spoleto Festival in Italy and the Davos Chamber Music Festival in Switzerland. Her current season began with her first tour of Japan, and is also highlighted by concerts with the San Diego Symphony and several American recitals, among them her Chicago debut at Ravinia. She also returns to the Gardner Museum for a performance of Mozart's Concerto in A Major, K. 488.

Previous recital appearances have taken her to the Herkulessaal in Munich, the Alte Oper in Frankfurt, The Juilliard School, the Mannes College of Music and the home of the Israeli Ambassador in Washington, D.C.

Ms. Shaham is a graduate of the Horace Mann School in New York, and Juilliard's Pre-College Division. She is currently continuing her studies at Columbia University and The Juilliard School. She spends part of each summer at the Aspen Music Festival and School, where she has given several performances in the Music Tent.

This evening's performance marks Ms. Shaham's UMS debut.



ORLI SHAHAM

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THE JUILLIARD STRING QUARTET

50th Anniversary Season

ROBERT MANN, violin JOEL SMIRNOFF, violin SAMUEL RHODES, viola JOEL KROSNICK, cello

PROGRAM

Thursday Evening, January 11, 1996 at 8:00

Rackham Auditorium Ann Arbor, Michigan Wolfgang Amadeus Mozart

QUARTET IN G MAJOR, K. 387

Allegro vivace assai Menuetto: Allegretto Andante cantabile Molto allegro

Roger Sessions

QUARTET No. 2

Lento Allegro appassionato Andante tranquillo Presto Adagio

INTERMISSION

Ludwig van Beethoven

QUARTET IN C-SHARP MINOR, OP. 131

Adagio ma non troppo e molto espressivo Allegro molto vivace Allegro moderato Andante ma non troppo e molto cantabile Presto Adagio quasi un poco andante

Allegro

Twentieth Concert of the 117th Season Special thanks to Jim and Betty Byrne for helping to make this concert possible.

Thank you to Samuel Rhodes, violist with the Quartet, speaker for this evening's Philips Educational Presentation.

Following the performance, members of the Quartet will return to the stage for a discussion with the audience.

Colbert Artists Management, Inc., New York, New York

Large print programs are available upon request from an usher.

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33rd Annual Chamber Arts Series

QUARTET IN G MAJOR, K. 387

Wolfgang Amadeus Mozart Born January 27, 1756 in Salzburg Died December 5, 1791 in Vienna

THE QUARTET IN G Major (K. 387) is the first in the series of six quartets dedicated to Mozart's friend and teacher, Joseph Haydn, hence their somewhat confusing title:

14 Mozart's "Haydn Quartets." It is apparent from the opening phrase that Mozart had attained the rarefied realm of pure quartet writing. As Dunhill notes, "It is not a harmonized melody: the thought itself is a four-part thought." This is the essence of what Mozart learned from Haydn, but as a master from a master, not merely as an imitator. Nowhere in this flawless quartet is there any evidence of the "long and laborious study" Mozart spoke of in the letter in which he dedicated these works to Haydn. However, examination of the manuscript now in the British Museum has shown that in all of Mozart's "Haydn" quartets there are far more changes, revisions, and new beginnings that in most of his other works.

The development section of the first movement is so filled with felicitous ideas there is no need for any novelty in their recapitulation, nor for any coda. As in the A-Major Quartet, the middle movements are transposed. The minuet is a miniature sonata allegro form, delicious in its wittiness, the first theme containing a bizarre dynamic treatment of ascending and descending chromatic lines. The finale, a remarkable achievement in musical architecture, opens fugally with a four-note subject closely akin to the one used in the finale of the Jupiter Symphony. The simply-harmonized lilting dance that follows provides an ideal foil.

QUARTET No. 2

Roger Sessions

Born December 28, 1896 in Brooklyn, New York Died March 16, 1985 in Princeton, New Jersey

ROGER H. SESSIONS was born in Brooklyn in 1896. Educated at Harvard and Yale, he received a decisive stimulus as composer from his study with Ernest Bloch. It was under Bloch that he taught for four years at the Cleveland Institute of Music. Some years of residence in Europe followed. In 1925, he joined the faculty of Princeton University. A decade later, he went to the University of California at Berkeley, to serve as head of the music department there. In 1953 he moved again to Princeton, where he served as Conant Professor of Music until his death. As composer, teacher, author, Roger Sessions was one of the most important and respected American figures in the contemporary international music scene. Among his many achievements and honors is his service for some years as the president of the United States section of the International Society for Contemporary Music.

Roger Sessions' powerful and moving Second String Quartet (1951) was written sixteen years after his memorable first composition in the quartet form. The Second Quartet consists of five movements, played without pause. The first, marked "Lento," is a double fugue which employs a multitude of contrapuntal devices, and yet is so personal and expressive that it is profoundly moving. The rigor of the fugal form and Sessions's expressive intent perfectly complement each other. The second movement is a serious and dramatic "Allegro appassionato." The lyrical "Andante tranquillo" that follows is a theme and five variations. The fourth movement is a swift scherzo with trio; and the quartet concludes with a reflective "Adagio."

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Each movement, even though it is a complete form, flows into the next movement. In the last measures of the second movement, for instance, a three-note group appears repeatedly which subsequently begins the theme of the third movement. In other words, the movement endings have a half-cadential character. There are also similarities between the themes of the different movements. Even though the casual listener may not be aware of them, they contribute to the unity of style of this extraordinary work.

QUARTET IN C-SHARP MINOR, Op. 131

Ludwig van Beethoven Born c. December 15, 1770 in Bonn, Germany Died March 26, 1827 in Vienna

THE FIVE QUARTETS written in the years 1824 to 1826, which have come to be known as the "late quartets," were the last works Beethoven wrote. It was felt for many years that because of Beethoven's alienation from the world due to his deafness and illness, these works were too difficult technically and emotionally to be either played or understood. There has, fortunately, been a great change of attitude and they are now widely performed and greatly appreciated.

In these quartets, the writing for each of the four instruments is even more independent than elsewhere om Beethoven's earlier works. There are many changes of speed, meter and mood. The classical quartet form as it was previously known is enlarged in two important ways: by the frequent use of important and extended slow introductions to the first and last movements, and by the use of an immensely expanded variation form in the slow movements.

In the c-sharp minor quartet Beethoven stretched the boundaries of conventional form to their farthest point. The work is divided into seven sections, rather than separate movements, each one following its predecessor without pause. Two of the sections serve only as a bridge or an introduction to the next section. Only the last is in sonata form, the bulwark of traditional quartet structure.

The first section is a free fugue which appears to come to a full stop. This final chord resolves, however, directly into the second section, a free fantasy with fragments of its theme developed between the statements. The recitative section which follows serves as an interlude and introduction to the "Andante," a long theme with seven variations. A series of cadenzas leads to an elaborate coda.

The fifth section is a Scherzo, Beethoven's most complex yet highly organized use of this form. There is no full slow movement in this quartet — the "Adagio" which follows is merely the "ghost" of a slow movement, serving as a brief respite and a bridge into the seventh and final section. This finale is indeed in sonata form, but the succession and treatment of the themes make it appear more akin to an extended rondo. The rhythm of one secondary theme parallels that of the opening fugue. The entire work is brought to a close with three fortissimo c-sharp minor chords.

n October 11, 1946 a string quartet was formed at the behest of William Schumann, the president of The Juilliard School, who envisioned the benefits

of a resident quartet serving in both teaching and performing capacities. The group was led by a Juilliard graduate named Robert Mann. The ensemble stepped onto the stage of the auditorium of the old Juilliard School to perform a program of works by Beethoven, Bartók, and Walter Piston. In the audience that evening were such esteemed musicians as Yehudi Menuhin and Zoltan Kodály.

During the nearly five decades since its inaugural concert, The Juilliard String Quartet has established and maintained a reputation as one of history's great string quartets through performances, recordings, the fostering of new works, and the training of young musicians. Its renditions of the standard string quartet literature are widely regarded as definitive. Its performances are renowned for interpretive insight and vitality. The Quartet has been acclaimed in concerts throughout the United States, Europe, Asia, South America, and the Pacific and has been a guest at virtually all of the world's major music festivals, in addition to appearing with symphony orchestras in performances of concertos for string quartets by Schoenberg and other composers.

In 1961, it became the first American string quartet to visit the Soviet Union. A year later, it established a continuing residency at the Library of Congress, where for over three decades, The Juilliard String Quartet has enjoyed a phenomenal reputation as quartet-in-residence. Its concerts from the Library of Congress have been

THE JUILLIARD STRING QUARTET



broadcast nationwide. The Juilliard String Quartet has been seen in televised concerts as part of the PBS *Great Performances* Series.

The Juilliard String Quartet's recent activities include their three-concert series this season of works by Hindemith, Bartók and Beethoven presented at the Recital Hall of the Ford Center and Alice Tully Hall at Lincoln Center in New York. Other highlights include the world première of John Harbison's The Rewaking for soprano and string quartet, appearances with the Seattle Symphony in concertos for string quartet by Piston and Spohr, all-Mozart programs in Alice Tully Hall (part of Lincoln Center's Mozart bicentennial celebration), annual concerts under the auspices of the Library of Congress, and the world première of Billy Taylor's Homage, a work for string quartet and jazz trio.

No less impressive than its playing of the standard string quartet literature has been the Quartet's commitment to contemporary composers. Over the years, the ensemble has performed more than one hundred and fifty works written in the twentieth century. It has been particularly devoted to American composers, having given the première performances of more than sixty scores by Milton Babbitt, Elliott Carter, Aaron Copland, Lukas Foss, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, Morton Subotnick, Richard Wernick and many others.

The Juilliard String Quartet continues on-going residencies at The Library of Congress in Washington, D.C. and at The Juilliard School. As faculty at Juilliard, the Quartet has helped train a number of other prominent string quartets, including the Emerson, Tokyo, Shanghai, Lark, Essex, and St. Lawrence String Quartets.

This evening's performance marks the fifth appearance of The Juilliard String Quartet under UMS auspices.

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YOUTH PROGRAM

housands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season 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 seventh year under the Education and Audience Development Department, the UMS Youth Program continues to expand, with performances by the Alvin Ailey American Dance Theater for middle and high school students, two opera performances for fourth graders by the New York City Opera National Company, a performance by Wynton Marsalis and the Lincoln Center Jazz Orchestra Nonet, in-school workshops with a variety of other artists, as well as discounted tickets to every concert in the UMS season.

As part of its Ann Arbor residency, the Alvin Ailey American Dance Theater will present a special youth program to middle and high school students, and a family performance, both on March 19, 1996.

On Friday February 24, 1996, 2700 fourthgraders will visit the Power Center for abbreviated one-hour performances of Verdi's *La Traviata*. 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.

On January 31, 1996, Wynton Marsalis and the Lincoln Center Jazz Orchestra Nonet will perform a special youth performance at the Michigan Theater.

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 the Education and Audience Development Director at 313.747.1174.

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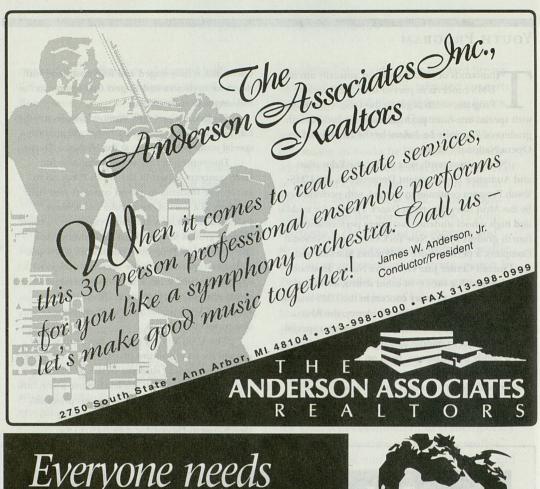
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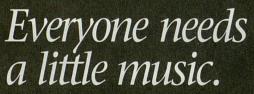
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VOLUNTEERS & INTERNS

olunteers 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, promotion, and production. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Marketing Intern should call (313) 764-6199, and those interested in a UMS Production Internship should call (313) 747-1173 for more information.

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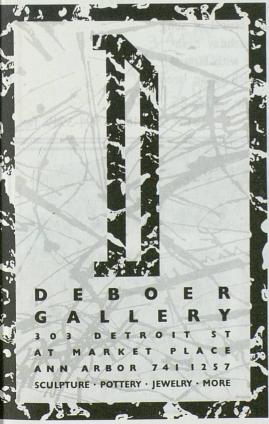


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he Advisory Committee is an integral part of the University Musical Society. It's role is a major one not only in providing the volunteer corps to support the Society but also as a fundraising component as well. The Advisory Committee is a 55-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, gala dinners and dances, season opening and pre- and post-concert events. The Advisory Committee has pledged to donate \$110,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents.

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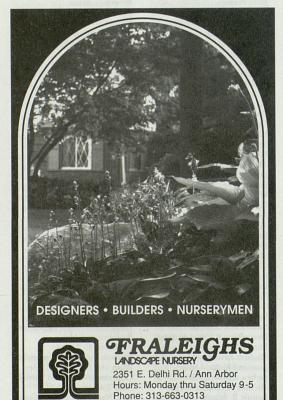
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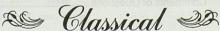
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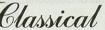
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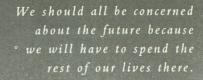






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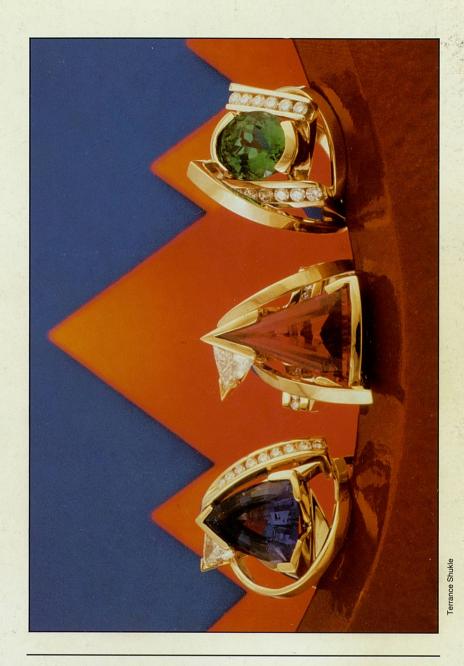
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