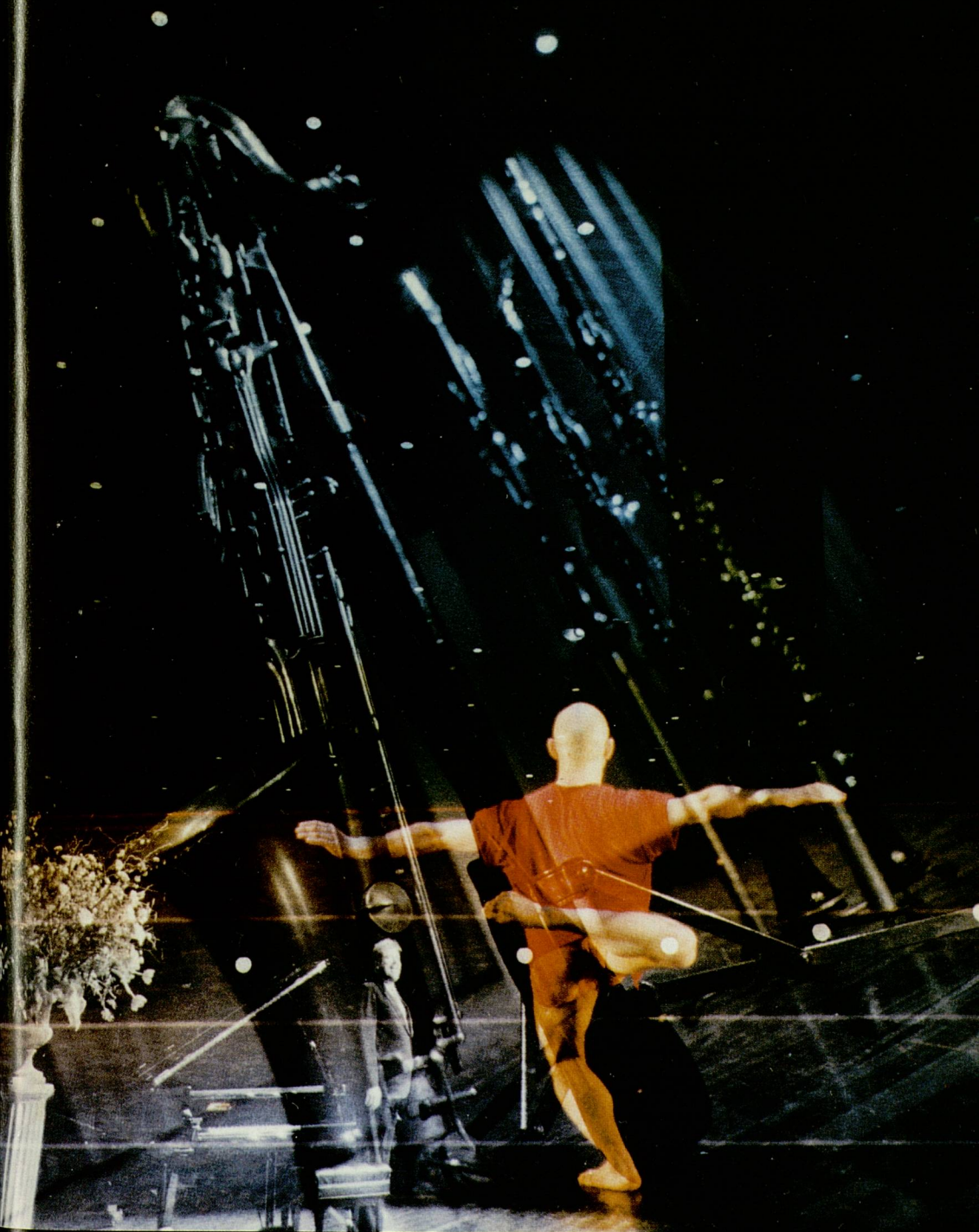


---

# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan • Ann Arbor*



*The 1996 Winter Season*



Jacobson's is pleased to showcase the

Auction Preview

March 21 through April 8

for the Sixth Annual  
Spring to Life Brunch and Auction

to be held

Sunday, April 14, at Noon

to benefit the

University of Michigan  
Comprehensive Cancer Center

# Jacobson's

BRIARWOOD MALL • ANN ARBOR  
PHONE: 769-7600 • FAX: 769-7215

# Dear UMS Patrons

**T**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 this spring, 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 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,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, slightly slanted style.

Kenneth C. Fischer  
*Executive Director*

*“The subtlest spirit  
of a nation  
is expressed through  
its music,  
and music acts  
reciprocally upon  
the nation’s  
very soul.”*

Walt Whitman

**EDWARD  
SUROVELL**  
CO. / REALTORS

*Washtenaw County’s Leader in Real Estate Sales*

Relocation and Corporate Services  
1886 West Stadium Boulevard  
Ann Arbor, Michigan 48103  
(313) 665-9800 • (800) 445-5197

Offices in Ann Arbor • Chelsea • Saline • Jackson

## 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.



**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."



**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."

**CHELSEA MILLING COMPANY**



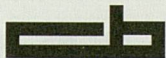
**Douglas D. Freeth**  
*President,  
First of America  
Bank-Ann Arbor*

"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."



**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

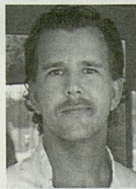
privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



**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."



**Paul M. Montrone**  
*President and Chief  
Executive Officer,  
Fisher Scientific  
International, Inc.*

"We know the University of Michigan will enjoy the Boston Symphony as much as we New Englanders do. We salute the University Musical Society for making these performances possible."



**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."





**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."



**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."



**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."



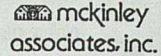
**Robert J. Delonis**  
*Chairman and Chief*  
*Executive Officer,*  
*Great Lakes Bancorp*  
 "As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's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



**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."



**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."



**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."



**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."





**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."



**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."



**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."



**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."

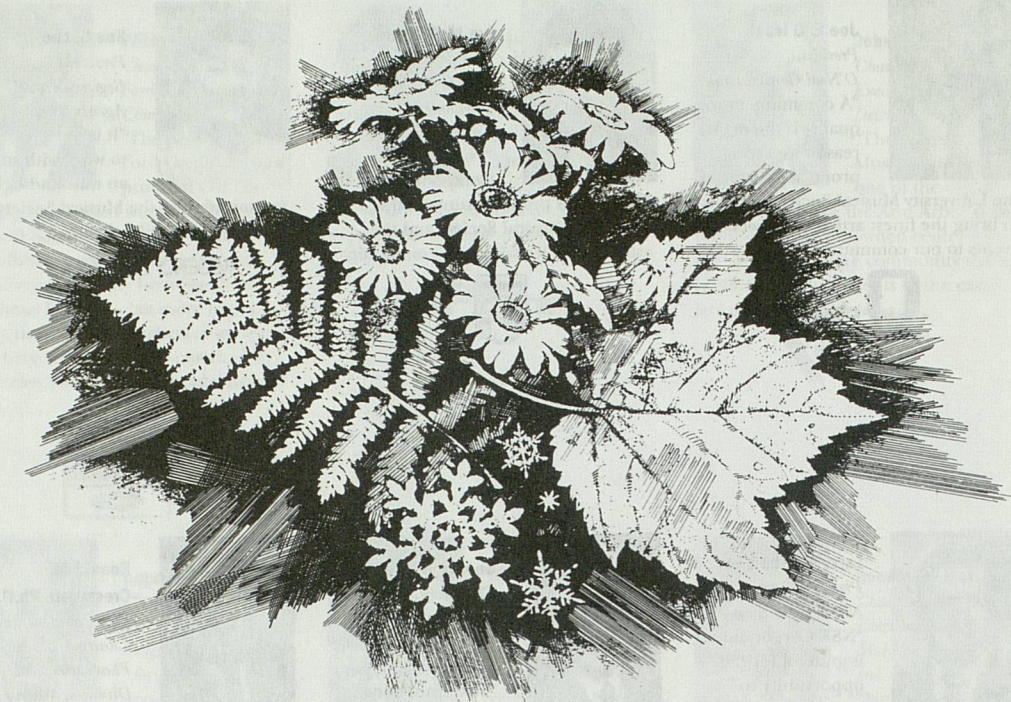


**Dr. James R. Irwin**

*Chairman and CEO,  
The Irwin Group of  
Companies  
President, Wolverine  
Temporaries, Inc.*

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."





## To Every Thing There is a Season...



Seasons come. Seasons go. Time moves swiftly, making it easy to set aside planning for your future and the future of your family while working hard to realize dreams today.

*With your wealth,  
as with just about  
everything, what will  
happen in the future  
depends on what  
you do now.*

At NBD, we have all the resources you need for planning your financial future and carrying that plan forward. Call John Oberdick at (313) 995-8207 today to learn how we can apply our generations of experience in trust services, investment management, and estate planning to help you reach your goals.

### Trust & Investment Management Services



F O R A L L T H E S E A S O N S O F Y O U R L I F E



# THE UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

## Board of Directors

Herbert Amster  
*President*  
F. Bruce Kulp  
*Vice-President*  
Carol Shalita Smokler  
*Secretary*  
Richard Rogel  
*Treasurer*  
  
Gail Davis Barnes  
Maurice S. Binkow  
Paul C. Boylan  
Letitia J. Byrd  
Leon S. Cohan  
Jon Cosovich  
Ronald M. Cresswell  
James J. Duderstadt

Walter M. Harrison  
Norman G. Herbert  
Kay Hunt  
Thomas E. Kauper  
Rebecca McGowan  
Joe O'Neal  
John Psarouthakis  
George I. Shirley  
John O. Simpson  
Herbert E. Sloan  
Edward D. Surovell  
Marina v. N. Whitman  
Iva Wilson  
Elizabeth Yhouse  
  
Gail W. Rector  
*President Emeritus*

## UMS Senate

Robert G. Aldrich  
Richard S. Berger  
Carl A. Brauer, Jr.  
Allen P. Britton  
Douglas D. Crary  
John D'Arms  
Robben W. Fleming  
Harlan H. Hatcher  
Peter N. Heydon  
Howard Holmes  
David B. Kennedy  
Richard L. Kennedy  
Thomas C. Kinnear  
Patrick Long  
Judyth Maugh

Paul W. McCracken  
Alan G. Merten  
John D. Paul  
Wilbur K. Pierpont  
John Psarouthakis  
Gail W. Rector  
John W. Reed  
Ann Schriber  
Daniel H. Schurz  
Harold T. Shapiro  
Lois U. Stegeman  
E. Thurston Thieme  
Jerry A. Weisbach  
Eileen Lappin Weiser  
Gilbert Whitaker

## Staff

Kenneth Fischer  
*Executive Director*  
  
Catherine Arcure  
Edith Leavis Bookstein  
Betty Byrne  
Yoshi Campbell  
Dorothy Chang  
Sally A. Cushing  
David B. Devore  
Erika Fischer  
Susan Fitzpatrick  
Rachel Folland  
Greg Fortner  
Adam Glaser  
Michael L. Gowing  
Philip Guire  
Jessie Halladay  
Elizabeth Jahn  
Ben Johnson  
John B. Kennard, Jr.  
Michael J. Konziolka  
Ronald J. Reid  
Henry Reynolds

R. Scott Russell  
Thomas Sheets  
Anne Griffin Sloan  
Jane Stanton  
Lori Swanson

## Work Study/Interns

Laura Birnbryer  
Steven Chavez  
Rebecca DeStefano  
Jessica Flint  
Ann Hidalgo  
Jerry James  
Emily Johnson  
Naomi Kornilakis  
Janet Maki  
Odetta Norton  
Tansy Rodd  
James Smart  
Risa Sparks  
Ritu Tuteja  
Scott Wilcox

Donald Bryant  
*Conductor Emeritus*

## 1995-96 Advisory Committee

Susan B. Ullrich, *Chair*  
Maya Savarino, *Vice-Chair*  
Kathleen Beck Maly, *Secretary*  
Peter H. deLoof, *Treasurer*  
  
Gregg Alf  
Paulett Banks  
Milli Baranowski  
Janice Stevens Botsford  
Jeannine Buchanan  
Letitia Byrd  
Betty Byrne, *Staff*  
Pat Chatas  
Chen Oi Chin-Hsieh  
Phil Cole  
Peter deLoof  
Rosanne Duncan  
H. Michael Endres  
Don Faber  
Penny Fischer  
Barbara Gelehrter  
Beverley Geltner  
Margo Halsted  
Esther Heitler  
Deborah B. Hildebrandt  
Matthew Hoffmann  
Maureen Isaac  
Marcy Jennings  
Darrin Johnson  
Barbara Kahn

Mercy Kasle  
Steve Kasle  
Heidi Kerst  
Nat Lacy  
Maxine Larrouy  
Barbara Levitan  
Doni Lystra  
Kathleen Beck Maly  
Howard Markel  
Margaret McKinley  
Clyde Metzger  
Ronald G. Miller  
Len Niehoff  
Karen Koykka O'Neal  
Marysia Ostafin  
Wendy Palms  
Ieva Rasmussen  
Maya Savarino  
Janet Shatusky  
Aliza Shevrin  
Shiela Silver  
Rita Simpson  
Ellen Stross  
James Telfer, M.D.  
Kathleen Treciak-Hill  
Susan B. Ullrich  
Dody Viola  
Jerry Weidenbach  
Jane Wilkinson  
Elizabeth Yhouse

*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.*



*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.*

# Argiero's

Italian  
Restaurant

*Open 7 Days a Week*

Award Winning Restaurant  
Outdoor Cafe • Full Bar

**300 Detroit Street • 665-0444**

*at Catherine across from the Farmer's Market*



## Breakfast & Lunch

Enjoy our casual table service with your own pot of coffee. We serve a distinctive blend of meats, poultry, seafood, vegetables, and cheeses in varying combinations of eggs benedict, omelettes, skillet dishes, and gourmet blends. Lunch items include soups, salads, sandwiches & a wide variety of burgers & chicken sandwiches.

- ◆ Cafe Marie is a proud sponsor of UMS youth programs
- ◆ Remember to use your UMS Card at Cafe Marie
- ◆ Cafe Marie is a smoke-free restaurant
- ◆ Ask about gift certificates or after hours events
- ◆ Reservations accepted for groups of 6 or more

### Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm

Friday - Sunday 7:00 am - 3:00 pm

Breakfast served all day

Lunch items served after 11:00 am

**1759 Plymouth Road**

(Conveniently located near North Campus  
at the Courtyard Shops)

**662-2272**

## 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*

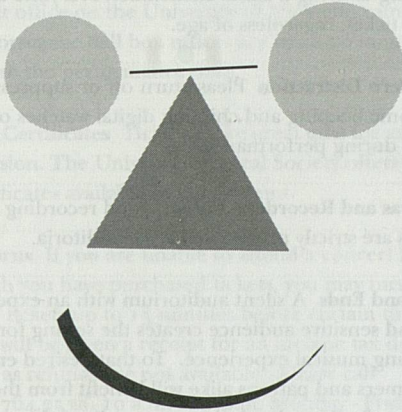
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

*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.



Ann Arbor Art Center



**Ann Arbor**  
**ACURA**  
**Driven to satisfy you**

Michigan's Number One Acura Dealer



Our best wishes  
for a  
**HEALTHY**  
and  
**HARMONIOUS**  
season!



**M-CARE**  
A PLAN FOR LIFE

The Managed Care Organization  
designed by  
the University of Michigan

M-CARE  
3601 Plymouth Road  
Ann Arbor, MI 48105-2690  
(313) 747-8700

CONCERT GUIDELINES

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

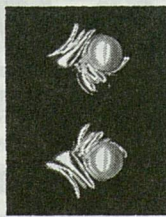
**Starting Time for Concerts** The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

**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).



14 Karat Gold  
Cultured Pearl  
Earrings

**schlanderer**

JEWELRY AND FINE WATCHES

1113 south university  
662-3773

## 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.

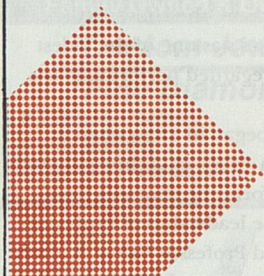
**Fax Orders** 313.747.1171

**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.

## Versed In The Art Of Celebration...



...and Special Events  
**930-4270**  
social occasions &  
corporate celebrations

## Recovery is Possible.



### Chelsea Arbor Substance Abuse Services

Comprehensive services from residential through outpatient.

Locations in Ann Arbor, Chelsea and Jackson.

**313/930-0201 or 1-800/828-8020**

A Joint Program of the University of Michigan Medical Center  
and Chelsea Community Hospital

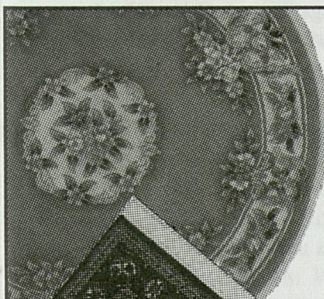


**D**edicated to the Cultural  
Enrichment of our Community  
Since 1939.

The Original Since 1939

## HAGOPIAN WORLD OF RUGS

ANN ARBOR • 3410 Washtenaw Avenue Ave. • (313) 973-RUGS  
BIRMINGHAM • 850 South Woodward Ave. • (810) 646-RUGS  
OAK PARK RUG OUTLET • 14000 West 8 Mile • (810) 546-RUGS



## UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

**N**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.

# ATYS

CONTEMPORARY LIVING ACCESSORIES

# ATYS

CONTEMPORARY HOME FURNISHINGS

## UMS CHORAL UNION

Thomas Sheets, conductor

The 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 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.

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 Handel'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, Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year. Last 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 Andrew Massey. This season, the Choral Union will again join the Toledo Symphony for performances of Bach's Mass in b minor under conductor Thomas Sheets, and the Berlioz *Requiem* with 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 Handel'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.

# LEWIS JEWELERS

SINCE 1921  
"YOUR DIAMOND STORE"

Family Owned & Operated Since 1921

## Custom Jewelry Design

### Fine Diamonds & Gems

- ◆ Diamond Setting
- ◆ Pearl Restringing
- ◆ Remounting
- ◆ Expert Watch and Jewelry Repair
- ◆ Jewelry Redesigning

- Movado
- Seiko
- Bulova
- Cartier
- Citizen
- Tag Hauer
- Rado
- Ebel
- Breitling • Baume • Mercier • Omega • Concord



## Fine Hand & Machine Engraving

Du Pont • Mont Blanc • Cross Pens

2000 W. Stadium Blvd. Ann Arbor

**(313) 994-5111**

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  
TIMOTHY R. DAMSCHRODER  
DAVID A. SHAND

Attorneys in our Ann Arbor office

**BL & D** Bodman,  
Longley  
& Dahling LLP

DETROIT ANN ARBOR TROY CHEBOYGAN



# MAUDE'S

INVITES YOU TO JOIN US IN  
CELEBRATING OUR THIRD YEAR  
OF COOPERATIVE FINE ART  
& DINING WITH...

## OUR STARLIGHT EVENINGS

IN 1993, MAUDE'S RESTAURANT AND THE UNIVERSITY MUSICAL SOCIETY COLLABORATED ON A SPECIAL PROJECT: STARLIGHT EVENINGS. OUR GOAL WAS TO OFFER AN EVENING OF FINE DINING AND WORLD CLASS ENTERTAINMENT WITH HASSLE FREE PARKING, FREE TRANSPORTATION, AND AN AFTERGLOW. OUR EFFORTS WERE SO POPULAR, WE HAVE EXPANDED OUR STARLIGHT EVENINGS TO INCLUDE ALL UMS PERFORMANCES THIS YEAR. WE HOPE YOU WILL CONTINUE TO ENJOY THESE SPECIAL SERVICES.

### ENJOY DINNER AT MAUDE'S

JOIN US FOR A PRE OR POST-CONCERT DINNER AT MAUDE'S, 314 SOUTH FOURTH. SEE THE BACK OF YOUR TICKET FOR A SPECIAL OFFER!

MAUDE'S RESTAURANT IS ENDORSED BY THE UNIVERSITY MUSICAL SOCIETY AS A GREAT CHOICE IN CONCERT DINING.

### CATCH A FREE RIDE TO THE SHOW

MAUDE'S WILL GIVE YOU A FREE RIDE TO THE UMS PERFORMANCE OF YOUR CHOICE AND RETURN YOU AFTER THE SHOW ALL IN THE COMFORT OF AN AATA SHUTTLE BUS.

NO NEED TO WORRY ABOUT PARKING NEAR THE THEATRE.

### CELEBRATE AFTER THE SHOW

MAUDE'S IS OPEN LATE FRIDAY AND SATURDAY NIGHT, SO YOU CAN ENJOY A SPECIAL COFFEE OR DESSERT AFTER THE SHOW.

YOU MAY FIND THE ARTISTS THERE TOO! FOR MORE INFORMATION AND DATES OF STARLIGHT EVENINGS CALL MAUDE'S OR UMS.

FOR A DINNER RESERVATION CALL MAUDE'S AT 662-8485.  
FOR CONCERT TICKETS CALL THE UMS BOX OFFICE AT 764-2538.  
MAUDE'S 314 S. FOURTH AVENUE, ANN ARBOR



## HILL AUDITORIUM

Completed 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.

## BenefitSource, Inc.

Our Clients are singing a happy tune by providing their employees with cost-effective Flexible Benefit Plans. Call us if you want to hum along.

1000 Victors Way  
Ann Arbor • 48108  
(313) 994-4445

Compliments of

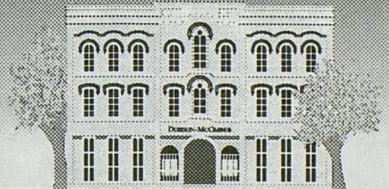
the  
plymouth  
**GUITAR**  
gallery

819 Penniman Avenue  
in the heart of historic Plymouth

❖ Fine fretted instruments ❖

(313) 459-8850 • M-F 11-7 • Sat. 11-5

## Beginning a Second Century of Service to the Community.



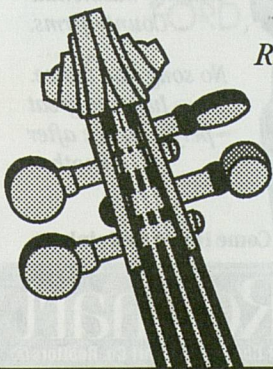
**DOBSON-MCOMBER AGENCY, INC.**

Insurance and Risk Management

**AUTO • HOME • BUSINESS  
LIFE • DISABILITY**

301 North Main Street, P.O. Box 1348  
Ann Arbor, MI 48106-1348  
Telephone (313) 741-0044  
Fax (313) 741-9059

*Environmental  
Research Institute  
of Michigan*



**ERIM**

# ALEXA LEE

## Contemporary Art

201 Nickels Arcade  
Ann Arbor, Michigan 48104  
313.663.8800

## 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.

## OUR AGENTS DO NOT SING, DANCE OR TELL JOKES.



*(They will, however,  
stand on their heads  
to sell your home.)*

*Maybe that's why  
Reinhart agents  
consistently sell more  
real estate than agents  
at any of the  
leading Washtenaw  
County firms.*

*No song and dance.  
Just one great  
performance after  
another.*

**Come Home to Reinhart.**

**Reinhart**  
Charles Reinhart Co. Realtors

## 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 1,380 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 premiere of the Martha Graham/Aaron Copland collaboration *Appalachian Spring* (Ballet for Martha).

### **South Main Market**

609 S. Main

662.6682

### **West Ann Arbor**

2370 W. Stadium

769.0655

### **Traver Village**

Nixon & Plymouth Rd.

761.8302

### **East Ann Arbor**

3060 Washtenaw

677.6187



A European-style bakery

***Anywhere You Are!***

# *Ford Motor Company*

FORD, MERCURY, LINCOLN, FORD TRUCKS

## Theater Lovers

Theater fans, don't miss your chance to visit **London** to see worlds best shows (Phantom, Les Mis, Sunset Blvd.) From **\$1159**, this exciting package includes air, hotel, 2 theater tickets, backstage tour of the Theatre Royal Drury Lane, guided London tour, high tea at The Waldorf, donation to the University of Michigan Musical Society, plenty of free time for additional shows and more! **This is one trip theater fans should not miss!** Tour dates: Feb. 13-18, May 15-19, Nov. 5-10. Please contact Leslie Sterian for a brochure.

## Jetaway Travel

## THEATER TOURS

(313) 994-5921 / (800) 994-7885

## 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" 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.



Enjoy the show  
& relax afterwards with...

Coffee, Tea, and Dessert!

open Mon. - Fri. 7am - midnight  
Sat. 9am - midnight Sun. 9am - 11pm

espresso • cappuccino • iced teas

desserts • pastries • soup • salads • sandwiches • juices



123 West Washington St.  
(corner of Washington  
& Ashley)  
769-2331

asian teas • european tortes •

We are proud to support the  
**University Musical Society**  
in another fine season of  
performing arts

**Dickinson, Wright, Moon,  
Van Dusen & Freeman**  
*Counsellors At Law*

500 Woodward Avenue, Suite 4000  
Detroit, MI 48226-3425  
(313) 223-3500

Detroit - Bloomfield Hills - Lansing - Grand Rapids  
Chicago, Illinois - Washington, D. C. - Warsaw, Poland

## ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In 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.

## 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.

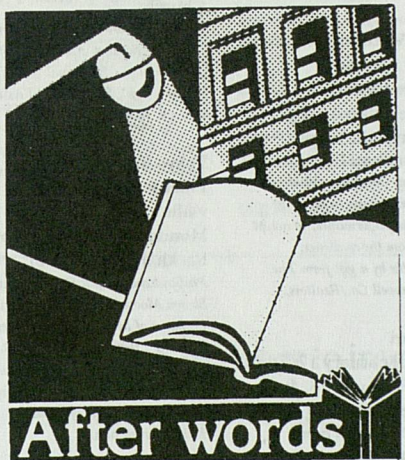
In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from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



### After words

Books within your budget. Thousands of titles in all subject areas, including a delightful selection of books for young readers. All at 30-90% off publishers' retail prices.

#### The Discount Bookstore

996-2808 219 S. Main Ann Arbor, MI

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

**Detroit  
Edison**

# UNIVERSITY MUSICAL SOCIETY 1996 WINTER SEASON

## St. Louis Symphony

**Leonard Slatkin, conductor**  
**Linda Hohenfeld, soprano**  
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:*  
Steven 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 Peppers, Hamilton & Scheetz.

## The Guthrie Theater of Minneapolis

January 27-28, 1996

### 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

*Philips Educational Presentations:*  
Following each performance by the Guthrie Theater, members of the company, along with Guthrie Education Coordinator Sheila Livingston and Guthrie Study Guide Editor Belinda Westmaas Jones, will join distinguished University of Michigan professors, indicated below, for panel discussions: Saturday, January 27

Joe Dowling, Artistic Director of the Guthrie Theater, "The Guthrie and Trends in Theater", 3rd Floor Michigan League, Koessler Library, 7pm. Saturday, January 27 (following the 8pm performance of k.)

Post-Performance Panel Discussion on stage with Ingo Seidler, UM Professor of German, and Fred Peters, UM Residential College Chair of Comparative Literature.

Sunday, January 28 (following the 2pm performance of k.)

Post-Performance Panel Discussion, Power Center Green Room, with Professors Seidler and Peters (see above). Sunday, January 28 (following the

7pm performance of Old Times) Post-Performance Panel Discussion on stage, with Martin Walsh, UM Residential College Lecturer in Drama and Head of Drama Constitution, and Enoch Brater, UM Professor of English Language and Literature and Professor of Theater. The Guthrie Theater tour is sponsored by AT&T. Special support and assistance are provided by the National Endowment for the Arts, Arts Midwest, and Mid-America Arts Alliance.

## Wynton Marsalis/Lincoln Center Jazz Orchestra Octet

**Jazz at Lincoln Center Presents, "Morton, Monk, 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.*

Made possible by a gift from Thomas B. McMullen Company.

## 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, "Chopin In Our Time", Saturday, February 3, Rackham 4th Floor Assembly Hall, 4pm. Made possible by a gift from Regency Travel, Inc.

## 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/violinist**

Friday, February 16, 8pm  
Rackham Auditorium

*Philips Educational Presentation:*  
Violinist and Conductor Vladimir Spivakov 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

Made possible by a gift from Regency Travel, Inc.

## 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; February 24 - Helen Siedel, UMS Education Specialist, "Especially for Kids - The Story of La Traviata", explained with music and videos, Green Room, 1:15-1:45pm, Power Center; 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 discusses the concert repertoire, Michigan League, 7pm. Made possible by a gift from KMD Foundation.

## John Williams, guitar

Tuesday, February 27, 8pm  
Rackham Auditorium

**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 V)**

Saturday, March 16, 8pm  
Hill Auditorium  
Made possible by a gift from the  
Estate of William R. Kinney.

**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

*Philips Educational Presentations:*  
Robin Wilson, Assistant Professor of  
Dance, University of Michigan, "The  
Essential Alvin Ailey: His Emergence  
and Legacy as an African American  
Artist", March 20, Michigan League,  
Koessler Library, 7pm.  
Dr. Lorna McDaniel, Associate  
Professor of Music, University of  
Michigan, "The Musical Influences  
of Alvin Ailey", March 21, Michigan

League, Koessler Library, 7pm.  
Christopher Zunner, Alvin Ailey  
Company Manager, and Company  
Member, "The Alvin Ailey American  
Dance Theater", March 22, Michigan  
League, Koessler Library, 7pm.  
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**  
Thursday, April 11, 8pm  
St. Francis of Assisi Catholic  
Church

*Philips Educational Presentation:*  
Louise Stein, Associate Professor of  
Musicology, University of Michigan,  
"To draw the hearer by chains of gold  
by the ears...": English Sacred Music  
in the Renaissance, St. Francis of  
Assisi Catholic Church, 7pm.

**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  
League, 6:30pm.

**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  
Paideia Foundation, and JPEinc.

**Purcell's Dido and Aeneas**  
**Mark Morris Dance Group**  
**Boston Baroque Orchestra**  
**and Baroque**  
**Martin Pearlman, conductor**  
**with Jennifer Lane, James**  
**Maddalena, Christine**  
**Brandes and Dana Hanchard**  
Friday-Saturday,  
April 19-20, 8pm  
Sunday, April 21, 4pm  
Michigan Theater

*Philips Educational Presentation:*  
Steven Moore Whiting, Assistant  
Professor of Musicology, University of  
Michigan, "Classics Reheard", fifth  
in a series in which Professor Whiting  
discusses the concert repertoire, SKR  
Classical, 7pm.  
This project is supported by Arts  
Midwest members and friends in  
partnership with Dance on Tour.

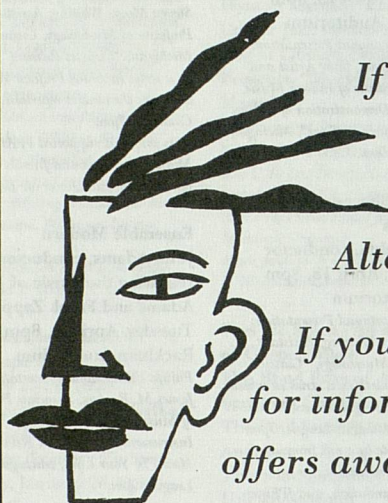
**Ensemble Modern**  
**John Adams, conductor**  
**featuring the music of John**  
**Adams and Frank Zappa**  
Tuesday, April 23, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
James M. Borders, Associate Professor  
of Musicology, "The Best  
Instrumental Music You Never  
Heard In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

When it comes to investment management, Society<sup>®</sup> has been a leader in managing personal and institutional trusts for nearly 100 years. To see how we can put this experience to work for you, call David Ellies at 747-7997.

**Investment Management**  
**and Trust Services**

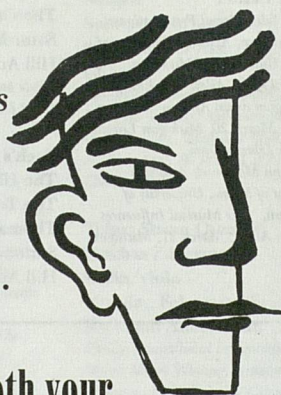


# Two Ears, No Waiting



*If you have an ear  
for music, WDET  
has it all – from  
Alternative to Zydeco...*

*If you have an ear  
for information, WDET  
offers award winning news  
programs – including  
NPR's Morning Edition  
and All Things Considered.*



**WDET-FM 101.9 - tune us in, both your  
ears will thank you.**

**wDET**  
FM 101.9

Detroit Public Radio from Wayne State University



## ACKNOWLEDGEMENTS

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-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 1996 Lincoln Town Car to provide transportation for visiting artists.

*We salute  
the University  
Musical Society  
for bringing our community  
excellence and diversity in  
highly artistic programming.  
BRAVO!*



Personal & Commercial Insurance

305 East Eisenhower, Suite 100  
Ann Arbor, Michigan 48104 • 995-4444



Proven Success in  
Assisted Reproduction

Providing care today  
with tomorrow's  
technology

**Specialists in:**

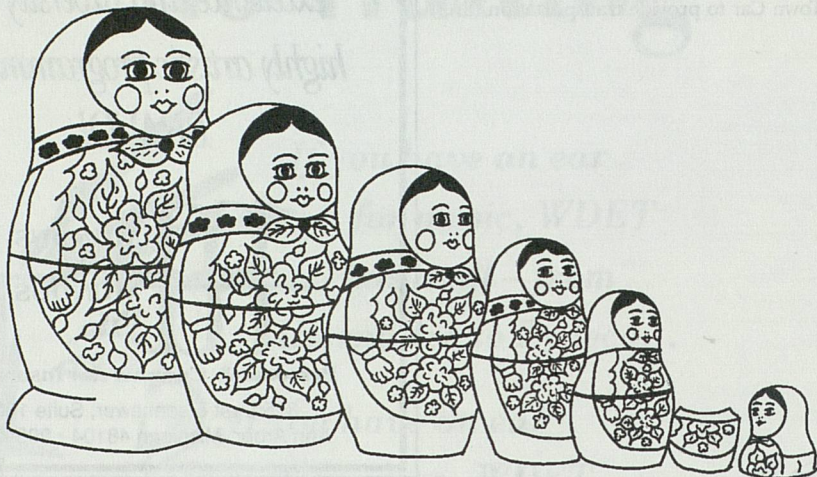
- GIFT/ZIFT
- IVF
- ICSI

**(313) 434-4766**

Edwin Peterson, MD  
Jonathan Ayers, MD  
Nicholas Shamma, MD

**Our credentials speak for themselves.  
Ann Arbor Reproductive Medicine**

# What do Englander's Other Place and a Matrioshka doll have in common?



## Englander's Other Place is Six Stores in One!

At Englander's Other Place, you can shop six distinctly different, very special "stores within the store." Best of all, Englander's Other Place brings you incomparable values on all our fine lines, because we buy better, and smarter, from the best designers across the country and around the world.

No, we don't sell Matrioshka dolls, but you can experience the integration of taste and style by visiting us—all of our pieces fit perfectly together, too, just as one Matrioshka doll fits into the next.

**THE SHOW PLACE** Haute couture furnishings. Ready-to-wear prices. Manufacturers' showroom samples, handmade to exacting standards, at savings of 50-65%!

**THE LEATHER PLACE** Indulge in the Midwest's largest selection of premier leather furnishings, and enjoy savings of 50% every day!

**THE DESIGN PLACE** A custom shop to satisfy your special needs. Famous-maker furnishings offer limitless options. Our designers offer limitless ideas.  
The Design Place-Ann Arbor location only.

**THE TECH PLACE** Versatile pieces arrange and re-arrange endlessly to create clean entertainment, office and bedroom environments for today, at savings of 30-50%!

**THE REST OF THE PLACE** The heart and soul of good taste and superior value. Values we don't think you'll be able to resist, at savings of 30-45%!

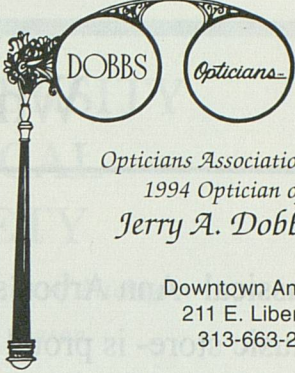
**THE FINAL PLACE** Clearance classics. The last of the best that have been specially reduced to make room for new merchandise. Expect great savings off our already low prices...our final super markdown!

*Englander's*  
**OTHER PLACE**

ANN ARBOR 2333 S. State, 1 mile N. of I-94 313-769-8040 • ROYAL OAK 818 North Woodward 810-548-2600  
Mon, Thur & Fri, 10 am to 9 pm, Tues, Wed & Sat, 10 am to 5:30 pm, Sun, Noon to 5 pm

## ABOUT THE COVER

Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*; pianist Garrick Ohlsson onstage at Rackham Auditorium for one installment of his six-recital cycle of the Complete Solo Piano Music of Frédéric Chopin; the clarinets of Giora Feidman, featured in Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work co-commissioned by the University Musical Society which won first prize at this year's Kennedy Center Friedheim Awards.



**DOBBS** *Opticians* **SINCE 1943**

*Opticians Association of Michigan  
1994 Optician of the Year  
Jerry A. Dobbbs, ABOC*


Downtown Ann Arbor  
211 E. Liberty St.  
313-663-2418

**H**as your present accounting firm lost touch with your needs?


Wright, Griffin, Davis and Co. has an unchanging commitment to putting the client's needs first. Look to us for . . . personal service, expertise and reasonable fees.

### Wright Griffin Davis and Co.

Certified Public Accountants in Washtenaw County since 1952.  
Two locations: 7 S. Washington, Ypsilanti, 483-3300 and  
400 First National Building, 201 S. Main St., Ann Arbor  
761-2005



**DESIGNERS • BUILDERS • NURSERYMEN**



**FRALEIGHS**  
LANDSCAPE NURSERY  
2351 E. Delhi Rd. / Ann Arbor  
Hours: Monday thru Saturday 9-5  
Phone: 313-663-0313

# SKR Classical

## Where Memories Live!

SKR Classical- Ann Arbor's premiere all classical music store- is proud to support the University Musical Society- Ann Arbor's premiere concert presenters

We carry an extensive and comprehensive collection of compact discs, cassettes, videos and scores, featuring recordings from these distinguished labels

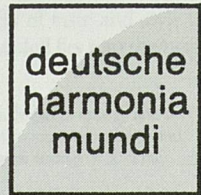


ASPECT **Gimell**

*hyperion*



# PHILIPS



# CHANDOS

# N NONESUCH

# SKR CLASSICAL



539 E. Liberty St.  
Ann Arbor MI 48104  
313.995.5051 800.272.4506  
skrclassical@schoolkids.com  
<http://www.schoolkids.com/skr/>



# UNIVERSITY MUSICAL SOCIETY

of the University of Michigan  
1996 Winter Season

**Event Program Book**  
Sunday, January 14, 1996  
through  
Sunday, January 28, 1996

*117th Annual*  
*Choral Union Series*  
*Hill Auditorium*

*33rd Annual*  
*Chamber Arts Series*  
*Rackham Auditorium*

*25th Annual*  
*Choice Events Series*

<b>THE BOYS CHOIR OF HARLEM</b>	3
Sunday, January 14, 1996, 7:00pm Hill Auditorium	
<b>SAINT LOUIS SYMPHONY ORCHESTRA</b>	13
Thursday, January 18, 1996, 8:00pm Hill Auditorium	
<b>ST. PETERSBURG PHILHARMONIC ORCHESTRA</b>	25
Friday, January 26, 1996, 8:00pm Hill Auditorium	
<b>THE GUTHRIE THEATER</b>	
<i>k.</i>	35
IMPRESSIONS FROM KAFKA'S <i>THE TRIAL</i> Saturday, January 27, 1996, 8:00pm Sunday, January 28, 1996, 2:00pm Power Center	
<b>HAROLD PINTER'S <i>OLD TIMES</i></b>	43
Sunday, January 28, 1996, 7:00pm Power Center	

## 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.

UNIVERSITY MUSICAL SOCIETY  
*presents*

# *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**

**A**nn Arbor audiences have  
a unique opportunity  
to experience a rare  
and inspiring gathering of  
Gospel greats. Bear witness to  
this roof-raising celebration of  
song and spirit!

For tickets call the University Musical Society box office

**313.764.2538**

Outside the 313 area code, call toll-free 1.800.221.1229

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270

UNIVERSITY  
MUSICAL  
SOCIETY

and

NSK CORPORATION

present

# THE BOYS CHOIR OF HARLEM

DR. WALTER J. TURNBULL,

*Founder and Artistic Director*

---

PROGRAM

*Sunday Evening,  
January 14, 1996  
at 7:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Wolfgang Amadeus Mozart*

## VESPERAE SOLENNES DE CONFESSORE, K. 339

Dixit Dominus  
Confitebor  
Beatus vir  
Laudate pueri  
Laudate Dominum  
Magnificat

*Moses Hogan*

## FOUR SPIRITUALS

Every Time I Feel the Spirit  
I Want to Thank You  
I'm Gonna Sing  
Elijah Rock

## INTERMISSION

## GERSHWIN MEMORIES

Overture (excerpt from *Rhapsody in Blue*)  
Our Love is Here to Stay  
I've Got Rhythm  
It Ain't Necessarily So  
I've Got Rhythm (Reprise)

## JAZZ GREATS

*Strayhorn/Ellington*  
Take the "A" Train

*continued*

*Edward Kennedy Ellington*  
It Don't Mean a Thing (If It Ain't Got that Swing)

*Herzog/Holiday/arr. Sadin*  
God Bless the Child

## PRIDE AND HOPE

*arr. Tsepo Mokone*  
Liya Zula  
Byede Mandela

*Cooper/Twine*  
We are Heroes

*arr. Don Sebesky*  
Amazing Grace  
With my Whole Heart (Interlude)

*Jackson/Smith*  
Rough Crossing

*arr. Sadin*  
I Can Go to God in Prayer

## CONTEMPORARY

*Turnbull/Jones/Perez/Cameron*  
Power

*Mervin Warren*  
Children of the World

---

*Twenty-first Concert of the  
117th Season*

*Special thanks to Larry McPherson, President and COO,  
NSK Corporation for helping to make this performance possible.*

*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 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 1996 Dr. Martin Luther King, Jr. Day Symposium.*

*Columbia Artists Management, Inc., New York, New York*

*25th Annual Choice Events  
African American Stories*

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

---



## VESPERAE SOLENNES DE CONFESSORE, K. 339

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

MOZART WROTE HIS *Vesperae solennes de confessore*, K. 339 at the age of twenty-four, in the aftermath of discovering that the world was not quite ready for him. He had essentially quit his position as a composer in the court of Count Colloredo in his hometown, had almost gotten his father fired in the process, and had left for Paris seeking his fortune with his mother as chaperone. He stopped in Mannheim along the way, and immediately fell in love with a soprano named Aloysia Weber, wasting time and resources, and pressing the patience of his parents by hoping to stay there. Fortune finally persuaded him to move on to Paris, where he made all attempts to impress the nobility and to find musical employment. Late in June of 1778, his mother developed a high fever, and died on July 3. This event shook and changed him, in the midst of the realization that he would never receive any substantial offer of musical employment in Paris. He left for home embarrassed, depressed and bewildered. On his way back, he stopped for consolation from Aloysia Weber, only to discover that she had forgotten him, and was already seeing someone else. Two years later, he married Aloysia's sister, Constanze. His father pleaded with the Count, begging forgiveness for his son and eventually managing to get Amadeus his job back. It was in the year following these events that the *Vesperae* were created in Salzburg, for the Count.

Vespers were a traditional part of the Roman Catholic liturgy of Divine Offices: services designed to take place at intervals from dawn through dusk. Vespers, the seventh

of eight Offices, were celebrated at sunset. Vespers comprise five psalm texts (#110, 111, 112, 113 and 117), a hymn and the culminating "*Magnificat*," the Canticum of the Virgin Mary from Luke 1:46-55. Vespers, the only Office for which music other than Gregorian Chant was allowed by the Church, have been set to music by many composers both before and after Mozart, notably Monteverdi, Alessandro Scarlatti, Tchaikovsky, and Rachmaninoff. Mozart set the Vespers twice (K. 231 and K. 339, both of which are in C Major); both leave out the hymn to create a six-movement design. Six years earlier, he had also set the "*Dixit Dominus*" and "*Magnificat*" texts in C Major, K. 193.

Mozart was known during his lifetime primarily as an opera composer, thus, operatic features often permeate his other work. It is particularly fascinating to hear how Mozart infuses a sacred text with the spirit of opera, while maintaining its strictly religious nature. Operatic features are often introduced in music given to soloists. In "*Dixit Dominus*," in the midst of contrasts, organizational complexity and juxtaposed styles, vocal soloists evoke opera briefly and subtly in its final section, prefacing the return of music heard earlier in the movement with a style unique to themselves. The middle section of "*Confitebor*" is like an operatic scene, and is given entirely to soloists. In the "*Beatus Vir*" and "*Magnificat*," soloists alternate with the choir. Soloists and operatic qualities are lacking only in the J.S. Bach-influenced "*Laudate Pueri*," which in its austerity helps to prepare the jewel of the collection, "*Laudate Dominum*," set as an operatic aria for the soprano soloist.

Note by Dr. Jeffrey Johnson

## VESPERAE SOLENNES DE CONFESSORE, K. 339

**"DIXIT DOMINUS"**

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae, in splendoribus sanctorum: ex utero ante luciferum genui te.

6

Juravit Dominus et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas; conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen

**"CONFITEBOR"**

Confitebor tibi Domine, in toto corde meo, in consilio justorum, et congregatione.

Magna opera Domini, exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum; misericors et miserator et justus: escam dedit timentibus se.

Memor erit in saeculum testamenti sui.

Virtutem operum suorum annuntiabit populo suo.

Ut det illis hereditatem gentium: opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus: confirmata in saeculum saeculi, facta in veritate et aequitate.

**PSALM 110**

The Lord said unto my Lord: sit thou at My right hand, until I make thine enemies thy footstool.

The Lord will send forth the sceptre of thy power out of Zion: rule thou in the midst of thine enemies.

With thee is the principality in the day of thy strength in the brightness of the saints: from the womb before the day star I begot thee.

The Lord hath sworn, and He will not repent: Thou art a priest forever according to the order of Melchisedech.

The Lord at thy right hand hath broken kings in the day of His wrath.

He shall judge among nations, He shall fill ruins: He shall crush the heads in the land of many.

He shall drink of the torrent in the way: therefore shall He lift up the head.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, World without end. Amen.

**PSALM 111**

I will praise Thee, O Lord, with my whole heart; in the council of the just, and in the congregation.

Great are the works of the Lord: sought out according to all His wills.

His work is praise and magnificence: and His justice continueth for ever and ever.

He hath made a remembrance of His wonderful works, being a merciful and gracious Lord: He hath given food to them that fear him.

He will be mindful for ever of His covenant:

He will shew forth to His people the power of his works.

That He may give them the inheritance of the Gentiles: the work of his hands are truth and judgment.

Redemptionem misit Dominus populo suo:  
mandavit in aeternum testamentum  
suum.

Sanctum et terribile nomen ejus: initium  
sapientiae timor Domini.

Intellectus bonus omnibus facientibus eum:  
laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio, et Spirtui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

**“BEATUS VIR”**

Beatus vir qui timet Dominum: in mandatis  
ejus volet nimis.

Potens in terra erit semen ejus: generatio  
rectorum benedicetur.

Gloria et divitiae in domo ejus: et justitia  
ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis: miseri-  
cors, et miserator, et justus.

Jucundus homo qui miseretur et commodat;  
disponet sermones suos in justitia; quia in  
aeternum non commovebitur.

In memoria aeterna erit justus: ab auditione  
mala non timebit.

Paratum cor ejus sperare in Domino, non  
commovebitur donec despiciat inimicos  
suos.

Dispersit, dedit pauperibus: justitia ejus  
manet in saeculum, in saeculum saeculi:  
cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur, dentibus suis  
fremet et tabescet: desiderium peccato-  
rum peribit.

Gloria Patri, et Filio, et Spirtui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

All his commandments are faithful: con-  
firmed for ever and ever, made in truth  
and equity.

He hath sent redemption to His people: He  
hath commanded His covenant for ever.

Holy and terrible is His name: the fear of  
the Lord is the beginning of wisdom.  
A good understanding to all that do it: His  
praise continueth for ever and ever.

Glory be to the Father and to the Son and  
to the Holy Ghost.

As it was in the beginning, is now, and ever  
shall be, World without end. Amen.

**PSALM 112**

Blessed is the man that feareth the Lord: he  
shall delight exceedingly in His command-  
ments.

His seed shall be mighty upon earth: the  
generation of the righteous shall be blessed.

Glory and wealth shall be in his house: and  
his justice remaineth for ever and ever.

To the righteous a light is risen up in darkness:  
He is merciful, and compassionate, and just.

Acceptable is the man that sheweth mercy  
and lendeth: he shall order his words with  
judgment, because he shall not be moved  
for ever.

The just shall be in everlasting remembrance:  
he shall not fear the evil hearing.

His heart is ready to hope in the Lord.

His heart is strengthened: he shall not be  
moved until he look over his enemies.

He hath distributed, he hath given to the  
poor: his justice remaineth for ever and  
ever, his horn shall be exalted in glory.

The wicked shall see and be angry, he shall  
gnash with his teeth and pine away: the  
desire of the wicked shall perish.

Glory be to the Father and to the Son and  
to the Holy Ghost.

As it was in the beginning, is now, and ever  
shall be, World without end. Amen.

**“LAUDATE PUERI”**

Laudate pueri Dominum: laudate nomen Domini.

Sit nomen Domini benedictum, ex hoc nunc et usque in saeculum.

A solis ortu usque ad occasum, laudabile nomen Domini.

Excelsus super omnes gentes Dominus, et super coelos gloria ejus.

Quis sicut Deus noster, qui in altis habitat, et humilia respicit in coelo et in terra?

8 Suscitans a terra inopem, et de stercore erigens pauperem: Ut collocet eum cum principibus, cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

**“LAUDATE DOMINUM”**

Laudate Dominum omnes gentes: laudate eum omnes populi.

Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

**PSALM 113**

Praise the Lord, ye children: praise ye the name of the Lord.

Blessed be the name of the Lord: from henceforth now and for ever.

From the rising of the sun unto the going down of the same, the name of the Lord is worthy of praise.

The Lord is high above all nations: and His glory above the heavens.

Who is as the Lord our God, who dwelleth on high, and looketh down on the low things in heaven and in earth?

Raising up the needy from the earth: and lifting up the poor out of the dunghill.

That He may place him with princes: with the princes of his people.

Who maketh a barren woman to dwell in a house: the joyful mother of children.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, World without end. Amen.

**PSALM 117**

O praise the Lord, all ye nations, praise Him, all ye people.

For His mercy is confirmed upon us: and the truth of the Lord remaineth for ever.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, World without end. Amen.

**“MAGNIFICAT”**

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

**LUKE I: 46-56**

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.

Because He hath regarded the humility of His handmaid: for behold from henceforth all generations shall call me blessed.

Because He that is mighty hath done great things to me: and holy is His name.

And His mercy is from generation unto generations, to them that fear him.

He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart.

He hath put down the mighty from their seat and hath exalted the humble.

He hath filled the hungry with good things: and the rich He hath sent empty away.

He hath received Israel His servant, being mindful of His mercy.

As He spoke to our fathers: to Abraham and to his seed for ever.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, World without end. Amen.

## SPIRITUALS

The Black Spiritual, referred to as the Negro Spiritual before the 1950's, constitutes one of the largest single bodies of American folk songs. The former slave and Black leader, Frederick Douglass (c. 1817-95) wrote of singing spirituals when a slave: "A keen observer might have detected in our repeated singing of 'O Canaan, I am Bound for the land of Canaan' something more than a hope of reaching heaven."

10

## GERSHWIN MEMORIES

George Gershwin (1889-1937) was one of America's most prolific composers. The Boys Choir sings selections from his famous songs to his memory.

## JAZZ GREATS

*Jazz Greats* is a choreographed representation of the stylistic diversity within the Jazz genre. It opens with Duke Ellington's elegant and sophisticated "Take the 'A' Train" and "It Don't Mean a Thing" and ends with a tribute to one of the greatest song stylists, Billy Holiday, with "God Bless the Child."

## PRIDE AND HOPE

The Boys Choir of Harlem represents more than just music making; it is a way of life. Songs like *Liya Zula* and *Byede Mandela* (a tribute to the new President of South Africa, Nelson Mandela) help to teach pride and hope for the people. *We Are Heroes* is an original piece written especially for the Boys Choir of Harlem by Lee Cooper and Linda Twine. *Amazing Grace*, one of the most popular songs in this country, along with *Rough Crossing* represents our prayers and continued hope for a better world. This section ends with the Gospel piece, *I Can Go to God in Prayer*, an up-tempo representation of one of Black culture's greatest contributions to the genre.

## CONTEMPORARY

The Boys Choir of Harlem's new album, *Sound of Hope*, (Atco/East/West) features the last two songs, *Power* and *Children of the World*. Both of these songs are originals and represent the spirit of the Boys Choir of Harlem.

Recently named "One of the Fifteen Greatest Men on Earth" by *McCall's* magazine, **Dr. Walter J. Turnbull** is celebrating twenty-five years of success as the Founder and Artistic Director of the internationally acclaimed Boys Choir of Harlem. A focus on how to educate today's youth and motivate the future leaders of America is Dr. Turnbull's mission in life. He has developed a successful formula for educating inner-city children and often lectures on education and the arts throughout the country.

The Greenville, Mississippi native is an honors graduate of Tougaloo College. His high academic achievements and notable contributions to his *alma mater* earned him recognition in *Who's Who in American Colleges and Universities*. Dr. Turnbull earned his Master in Music and Doctor of Musical Arts degrees from the Manhattan School of Music. He also graduated from Columbia University School of Business Institute for Non-Profit Management and has received honorary degrees from Queens College, Tougaloo College, California State University, the Mannes College of Music, Hofstra University, Muhlenberg College and Skidmore College.

Dr. Turnbull has appeared as a tenor soloist with both the New York Philharmonic and the Philadelphia Orchestra. He made his operatic debut with the Houston Grand

Opera in Joplin's *Treemonisha*. Other operatic roles include Alfredo in *La Traviata* and Tamino in *Die Zauberflöte*, both of which he sang with the Lake George Opera. He has performed in *Carmen* and *Turandot* with Opera South. Dr. Turnbull created the role of Antonio in the world première of Roger Ames' opera *Amistad*. He has also sung with the Godovsky Opera Theatre and young Audiences, Inc. Other credits include *Carmina Burana* with the Alvin Ailey Dance Theatre and Scott Joplin's *Treemonisha* on Broadway. Dr. Turnbull also gives solo recitals as his schedule permits.

A recipient of the William M. Sullivan Award, Dr. Turnbull has also been honored by the State of New York and the National Association of Negro Musicians. He has also received the President's Volunteer Action Award on behalf of the Boys Choir of Harlem from President Reagan at the White House.

Dr. Turnbull has received national and international recognition by the press. Most recently, Dr. Turnbull has been featured on *Nightline* (ABC), *20/20* (ABC), *The Today Show* (NBC), *60 Minutes* (CBS), *Amazing Grace with Bill Moyers* (PBS) and *CBS This Morning* (CBS).

*This evening's performance marks Dr. Turnbull's debut appearance under UMS auspices.*

**T**he Boys Choir of Harlem was founded by Dr. Walter J. Turnbull in 1968 as the Ephesus Church Choir of Central Harlem. Incorporated in 1975, in the ensuing years it has grown from a small church choir to a major performing arts institution of international reputation. Still under the direction of Dr. Turnbull, the Boys Choir of Harlem (BCH) is currently celebrating its twenty-fifth Anniversary.

The Boys Choir of Harlem provides a positive, creative alternative for inner-city New York children. Its repertoire ranges from classical music to jazz, contemporary songs, gospel and spirituals. Over the years, the Boys Choir of Harlem has provided a conduit for hundreds of children to direct their lives into productive channels. The Choir's programs include comprehensive music and academic education, counseling and tutoring.

In 1988, the Choir reinstated its program for girls, and the entire Choir now consists of four hundred and fifty young people between the ages of eight and eighteen. Members are arranged into three groups: the Preparatory Choir, Concert Choir, and Girls Choir. The thirty-five to forty boys who comprise the touring Performing Choir are chosen from the two-hundred-member Concert Choir on a rotating basis. Individual academic performance, attendance, and progress at rehearsals as well as voices needed for balanced sound, are the criteria used to select this elite group of performers. The remaining Choir members also have limited appearances at local events.

The Boys Choir of Harlem has performed at many of this country's most auspicious occasions, including the rededication of the Statue of Liberty, Nelson Mandela's arrival in the United States after his long imprisonment, the 500th anniversary celebrations of Columbus's arrival, the opening session of the United Nations General Assembly, and several White House state dinners. At home in New York City, BCH has appeared at the Avery Fisher, Alice Tully, Carnegie and Radio City Music halls. In 1993 they were a popular success in *The Boys Choir of Harlem and Friends LIVE on Broadway* and drew rave reviews. Later that year they appeared with Patti Austin, Peabo Bryson and Jeffrey Osborne in *The Colors of Christmas* at the Beacon Theatre. In May 1994, BCH came home to Harlem with two performances at

Harlem's world-famous Apollo Theatre. In addition to its heavy national and international touring schedule of eighty to one hundred performances annually, the Boys Choir of Harlem has recorded extensively with a diverse range of artists. Their first contemporary solo album, "*The Sound of Hope*" was released in October 1994 on Eastwood Records America, part of the Atlantic/Warner Bros., Inc. label.

12

The Boys Choir not only teaches music, but prepares its members for productive lives. The Choir Academy of Harlem was created as the Boys Choir of Harlem Academy in 1987 to give BCH members access to academic training at the same level of excellence as the musical training they had been getting at BCH after school. In September 1993 BCH moved to its new and larger home, a New York City Board of Education facility in order to expand the Academy through high school and add girls to the student body for the first time. In June 1996 the first Academy twelfth-graders will graduate to continue BCH's tradition of ninety-eight percent college attendance.

During the summer Choir members train at BCH's Summer Music Institute, in Harlem and at Skidmore College in Saratoga Springs, New York. A staff of four full-time counselors work year-round in concert with the academic and artistic staff to fulfill BCH's mission:

*The Boys Choir of Harlem is an artistically driven organization dedicated to providing students with a broad-based education.*

*Through a holistic program of education, counseling and the performing arts, the Boys Choir of Harlem prepares inner-city youth to become disciplined, confident, motivated and successful Americans.*

*This evening's performance marks the Boys Choir of Harlem's debut appearance under UMS auspices.*



BOYS CHOIR OF HARLEM



UNIVERSITY  
MUSICAL  
SOCIETY

*presents*

# THE SAINT LOUIS SYMPHONY ORCHESTRA

LEONARD SLATKIN, *Music Director and Conductor*

LINDA HOHENFELD, *Soprano*

PROGRAM

*Thursday Evening,  
January 18, 1996  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Peter Mennin*

CONCERTATO FOR ORCHESTRA, "MOBY DICK" 13

*Cindy McTee*

CIRCUITS

*Joseph Schwantner*

EVENING LAND, SYMPHONY\*

Intenso e ardito

Profundo con gravità

LINDA HOHENFELD, *Soprano*

INTERMISSION

*Sir Edward Elgar*

SYMPHONY NO. 1 IN A-FLAT MAJOR, OP. 55

Andante nobilmente e semplice — Allegro

Allegro molto

Adagio

Lento — Allegro

*\* Saint Louis Symphony Orchestra Commission*

*Twenty-second Concert  
of the 117th Season*

*Thank you to Stephen Moore Whiting, Assistant Professor of Musicology,  
speaker for tonight's Philips Educational Presentation.*

*This evening's concert marks the opening of the Fifty-first Annual Midwestern  
Conference On School Vocal and Instrumental Music. Thanks to James Froseth,  
Chair, Midwestern Conference Committee, Bonnie Mills-Martin, Program  
Coordinator, and Midwestern Conference Committee members for their assistance.*

*The Saint Louis Symphony Orchestra's touring program is made possible, in  
part, by the Aurelia Fund.*

*Leonard Slatkin is the Beofor Music Director and Conductor.*

*Sheldon/Connealy Division, Columbia Artists Management, Inc., New York, NY*

*117th Annual  
Choral Union Series*

Large print programs are available upon request  
from an usher.

## CONCERTATO FOR ORCHESTRA, "MOBY DICK"

Peter Mennin

Born May 17, 1923 in Erie, Pennsylvania

Died June 17, 1983 in New York City

<sup>14</sup> *The Concertato, composed in 1952 on commission from the Erie Philharmonic Orchestra in celebration of the centenary of Mennin's native city, was first performed there on October 20 of that year, with Fritz Mahler conducting.*

*The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, and strings. Approximate performance time: eleven minutes.*

PETER MENNIN WAS in his early twenties when he achieved prominence among American composers. His Third Symphony, completed on his twenty-third birthday, was introduced before his twenty-fourth by the New York Philharmonic under Walter Hendl, and that orchestra subsequently recorded it under Dimitri Mitropoulos. The work identified Mennin as one of the few major American symphonists; he was to produce a total of nine symphonies, the last commissioned by the National Symphony Orchestra, which introduced it under Mstislav Rostropovich in March 1981. At that time Mennin was president of The Juilliard School, having succeeded William Schuman in 1962 when Schuman took up the presidency of Lincoln Center. Leonard Slatkin, who has championed both composers' works and later this year succeeds Mr. Rostropovich as music director of the National Symphony Orchestra, was a student at Juilliard early in Mennin's tenure.

The Concertato, the most successful of Mennin's shorter works for orchestra, preceded the Third Symphony by a year. Toward the end of 1951 Mennin was given the draft

of a libretto for a proposed operatic treatment of *Moby Dick*, which moved him to re-study Melville's novel. At the same time, Mennin was given a commission from the Erie Philharmonic for a work in honor of his hometown's centenary; instead of an opera he composed the Concertato, which he stated, is "a dramatic work for orchestra, motivated by the Melville novel, and depicts the emotional impact of the work as a whole, rather than musically describing isolated moments." (Mennin retained connections with Erie throughout his life; Walter Hendl, who conducted the momentous première of his Third Symphony, ended his own career as music director of the Erie Philharmonic, following several years as director of the University of Rochester's Eastman School of Music, Mennin's *alma mater*.)

That the piece is *not* a musical description of the action in *Moby Dick*, but, rather, a reflection of the novel's overall effect on a particular reader, is indicated in the title Concertato, which has nothing to do with the symphonic poem concept or any sort of musical picture-painting. The term has not been in general use for more than two-hundred years. One of its uses, in the time of Corelli and Vivaldi, was to distinguish a solo instrument from continuo forces, as in a keyboard concerto with a *cembalo concertato* and another harpsichord in the continuo. The term also bears a relationship to the works of the high baroque in which antiphonal choirs of voices and/or instruments were used. The common thread is that of contrasting forces. In the case of the present work, the title, according to Mennin, may be said to identify a miniature "concerto for orchestra," in which the various instrumental choirs alternate in prominence. The composer provided this outline of the work:

*The composition opens very quietly with a sustained note in the first violins against which a characteristic harmonic idea is introduced by the woodwinds. This is then*

used many times in variation throughout the work. Aside from several new ideas which are introduced in the "Allegro," the introductory section contains most of the materials for the whole work. The diversity and contrast in the materials themselves dictate the kind of growth and expansion they receive, and therefore the music unfolds along purely musical lines.

## CIRCUITS

Cindy McTee

Born February 20, 1953 in Washington State  
Now living in Denton, Texas

*Circuits* was composed in 1990 under a commission from the Denton Chamber Orchestra, which gave the première on April 21 of that year under Jonathan Roller. The full orchestra version of this work was introduced by the National Repertory Orchestra, Steven Smith conducting, in Keystone, Colorado, on August 14, 1991. A version for concert band was given its first performance on February 2 of that year by the Indiana University Wind Ensemble, conducted by Ray Cramer.

The score, as revised in 1992, calls for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, snare drum, small bass drum, cowbell, four Almglocken, metal plate, two wood blocks, two small suspended cymbals, five temple blocks, tambourine, glockenspiel, vibraphone, and strings. Approximate performance time: six minutes.

AFTER COMPLETING HER undergraduate studies with David Robbins at Pacific Lutheran University in Tacoma, Washington, Cindy McTee earned a Master of Music degree at Yale University, where she studied with Jacob Druckman, Bruce MacCombie and Krzysztof Penderecki, and a Ph.D. at the University of Iowa under the direction of Richard Hervig. Her training also included

a year at the Higher School of Music in Krakow, where she studied further with Penderecki and his compatriots Marek Stachowski and Krystyna Moszumanska-Nazar. Her own teaching experience began at her *alma mater* in Tacoma in 1981; after three years there she joined the faculty of the University of North Texas in Denton, where she now is a professor of music.

Leonard Slatkin and the Saint Louis Symphony Orchestra first performed McTee's music in 1987, when one of her works, *On Wings of Infinite Night*, was included in the readings program under the sponsorship of the American Symphony Orchestra League. Her music was part of the celebration of her teacher Penderecki's sixtieth birthday in Krakow, in 1993, and her works have been performed widely in our own country — by more than fifty orchestras and wind ensembles in venues ranging from Carnegie Hall to university campuses. Among her numerous honors and awards are a Composer's Fellowship from the National Endowment for the Arts, a Goddard Lieberman Fellowship from the American Academy and Institute of Arts and Letters, a Senior Fulbright Scholar Lecturing Award in electronic music at the Academy of Music in Krakow, a BMI Award, the Woods-Chandler Memorial Prize from Yale, and commissions from the Barlow Endowment for Music Composition, the American Guild of Organists, the College Band Directors National Association, and the Pi Kappa Lambda Board of Regents.

As noted above, *Circuits* exists in three versions; those for chamber orchestra and for full orchestra were actually created at the same time, and the one for concert band only a few months later. The full orchestra version had its first hearing in the "Spirit of Today's West" Composers Competition held in Keystone, Colorado in the summer of 1991, and was one of the six works in the final round of that event. By that time the band version had also been

introduced, and since then the full orchestra version has been heard in Memphis and elsewhere.

The composer, who advises that she was interested in writing a work with a strong pulse and with ostinatos, but that it is not meant to be in the minimalist style, explains the title:

*Circuits is meant to characterize several important aspects of the work's musical language: a reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous recurring short sections; and the presence of an unrelenting kinetic energy achieved through the use of sixteenth-notes at a constant tempo of 152 beats per minute.*

16

---

## EVENING LAND, SYMPHONY

Joseph Schwantner

Born March 22, 1943 in Chicago

Now living in Fairport, New York

*Evening Land, commissioned jointly by the Barlow Endowment for Music Composition at Brigham Young University and the Saint Louis Symphony Orchestra, was completed in September 1995 and received its première performances on November 24, 25, and 26, 1995, with Leonard Slatkin, conductor, and Linda Hohenfeld, soprano. The sung text is drawn from poems by Pär Lagerkvist. The score, "dedicated, with admiration, to Milton Barlow, a man of extraordinary vision and humanity," calls for soprano solo with two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, two bass drums, three tom-toms, timbales, marimba, xylophone, vibraphone, tubular bells, two-octave set of crotales, glockenspiel, two tam-tams, suspended cymbals, suspended triangles,*

*amplified piano, amplified harpsichord, harp, and strings. Approximate duration: twenty-five minutes.*

THE CLOSE CONNECTIONS between Leonard Slatkin and Joseph Schwantner over the last decade and a half make it especially fitting that a new work by Mr. Schwantner should be among the features of Mr. Slatkin's valedictory season as music director of the Saint Louis Symphony Orchestra. Since September 1980, when he introduced *Afertonos of Infinity* (the work for which Mr. Schwantner received the Pulitzer Prize the previous year) into the orchestra's repertory, Mr. Slatkin has conducted eight other Schwantner works with the SLSO, and recorded four. Several of these — *Magabunda* (Four Poems of Aguda Pizarro), *A Sudden Rainbow*, the Piano Concerto — were commissioned and introduced by the SLSO, either during or following Mr. Schwantner's tenure as the orchestra's first composer-in-residence (1982-85). Mr. Slatkin has also been conspicuously active in conducting Mr. Schwantner's music in his guest appearances with other orchestras in our country and abroad; he recorded *Afertonos of Infinity* with The Juilliard Orchestra several years ago, and in January 1995 presided over the New York Philharmonic's world première performances of the Schwantner Percussion Concerto, commissioned by that orchestra in celebration of its sesquicentenary (and dedicated to the memory of the composer's friend and colleague Stephen Albert). The new work being performed in tonight's concert further documents this long and productive relationship by including a solo part written specifically for Linda Hohenfeld, a singer who also has performed several of Mr. Schwantner's works and who holds a position of unique importance in Mr. Slatkin's life.

The title *Evening Land* is that of a collection of poems by the Swedish novelist, poet

and Nobel laureate Pär Lagerkvist (1891-1974), whose poems have been set as songs by the Finnish composer Yrjö Kilpinen and others. Lagerkvist's *Aftonland*, first published in Stockholm in 1953, was subsequently brought out in a bilingual edition with English translations by W.H. Auden and Leif Sjöberg. Mr. Schwantner, who has taken his text for the present work from four of these poems, has remarked that they

*... evoke a sense of transcendence, timelessness and universality, all qualities that helped frame the direction and flow of my musical imagination. In his ninth collection of poems, Lagerkvist considers old age, the mystery of life and of God, loneliness, alienation, and the coming of death.*

*The poems, in fact, had inspired an earlier work of Mr. Schwantner's, the orchestral piece Long before the Winds, which was introduced by the San Diego Symphony under Vassili Sinayski in November 1989. That work, whose title was taken from a line in one of Lagerkvist's poems, did not include an actual setting of words; it has been withdrawn and now, as Mr. Schwantner advises, forms the basis for his new symphony.*

*The large-scale bipartite formal design of the symphony consists of a first movement for orchestra alone and a second that includes a soprano voice in a setting of selected poems from Aftonland. The musical genesis for the work springs from a short piece written for the San Diego Symphony Orchestra, music that was strongly influenced by the powerful imagery of Lagerkvist's poetry. I revised, expanded and further developed the musical materials in order to engage more fully Lagerkvist's mysteriously compelling world.*

*As the first movement opens, three primary musical elements appear: (1) a strongly punctuated four-note sonority, sharply articulated by low winds, brass and strings; (2) an upwardly sweeping nine-note gesture, derived from the opening four notes, stated*

*by upper winds and strings with percussion, harp and piano; (3) a softly sustained string sonority derived from (2). While they differ in expression, character and shape, each subsequent idea develops from the preceding one in an organic continuum. The rondo-like movement unfolds in a series of sections in which these fundamental musical elements reappear and are continually juxtaposed.*

*Throughout the slow, elegiac second movement, a series of chorale-like harmonic textures unfolds over low orchestral pedal points while the soprano sings in a recitative-like manner. In contrast to the first movement, the second possesses a seamless and continuous quality in order to capture and enhance the simplicity, seriousness and universality of Lagerkvist's poetic voice — to embrace, as he remarks, "simple thoughts, uncomplicated feelings when confronted with life's eternal powers." As the work draws to its close, the soprano slowly moves to an off-stage position while continuing to intone a solemn, intimate and meditative incantation: "Long before the sea, long before the mountains, long before the winds."*

— Joseph Schwantner

## EVENING LAND

by Pär Lagerkvist

Delightful being, morning with rosy lips,  
sing for me.

Sing a song, early and clear like dew, like  
young glass,  
a song that transfigures everything.

\* \* \*

All is there, only I am no more,  
all is still there, the fragrance of rain in the  
grass  
as I remember it, and the sigh of the wind  
in the trees,  
the flight of the clouds and the disquiet of  
the human heart.

Only my heart's disquiet is no longer there.

\* \* \*

I listen to the wind that obliterates my  
traces.

The wind that remembers nothing, under-  
stands nothing nor cares what it does, but  
is so lovely to listen to.

The soft wind,  
soft like oblivion.

When the new morning breaks

18

I shall wander further,  
in the windless dawn begin my wandering  
afresh  
with my very first step  
in the wonderfully untouched sand.

\* \* \*

My longing is not my own.  
It is just as old as the stars.  
Once born like them  
out of Nothing,  
out of the boundless void.

The murmur in the trees,  
the beating of the wave against the shore,  
the tall mountains far away —  
they arouse my longing.  
But not to anything here.  
To something infinitely far away,  
something long, long ago —

Long before the sea, long before the  
mountains, long  
before the winds.

Music by Joseph Schwantner, ©1995 by Helicon Music Corporation. Text from *Evening Land* by Pär Lagerkvist. English Translation by W. H. Auden and Leif Sjöberg, © 1975 by Wayne State University Press; English translation used with permission of publisher. All Rights Reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for Helicon Music Corporation.

## SYMPHONY NO. 1 IN A-FLAT MAJOR, OP. 55

*Sir Edward Elgar*

*Born June 2, 1857 in Broadheath, England*

*Died February 23, 1934 in Worcester*

*Elgar began sketching his First Symphony at Hereford in June 1907, continued to shape the work during a visit to Rome the following winter, and completed it in the summer of 1908. The score bears a dedication to "a true artist and true friend," Hans Richter, who conducted the first performance in a concert of the Hallé Orchestra in Manchester on December 3, 1908.*

*The orchestra indicated in the score comprises four flutes and piccolo, four oboes and English horn, four clarinets and bass clarinet, four bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, side drum, two harps, and strings. Approximate performance time: fifty-two minutes.*

BRAHMS, INTIMIDATED BY the specter of Beethoven, did not complete a symphony until he was forty-three years old, though he worked on it off and on for some twenty years or more. Elgar, whose orchestral output was vastly larger than Brahms's, did not set to work on a symphony until the month in which he turned fifty; it took him only a year to complete the score, but he was to produce only two works in this form (though a start was made on a third). One thing Brahms and Elgar shared as symphonists was the enthusiasm of the great conductor Hans Richter, who was as ardent a champion of Elgar's works during his British years as he had been of Brahms's in Vienna.

Just four days after he presided over the première of the Elgar First Symphony in Manchester, Richter conducted the work in London, on which occasion he proclaimed it "the greatest symphony of modern times." He was not alone in his enthusiasm; the

Manchester and London premières touched off even greater jubilation among Britons than the Brahms First had in Germany and Austria thirty-two years earlier, and within little more than a year there were one hundred further performances.

While Richter's pronouncement may smack of hyperbole, particularly to partisans of Mahler (whose Seventh Symphony was introduced in Prague in September 1908, and whose Eighth Symphony and *Das Lied von der Erde* were completed by then), there is no denying that this Symphony in A-flat, represents the highest achievement in British orchestral music up to its time, as well as what the English musicologist H. C. Colles identified as "the majestic opening of the richest period in Elgar's career."

While Elgar had composed music for a children's play when he was only twelve years old (music he revised, published, and performed at the age of fifty as his Op. 1, the two *Wand of Youth* suites), he did not write for large orchestra at all until 1890, when he composed the concert overture *Froissart*, and not again until the *Imperial March* of 1897. It was with choral works that he achieved the recognition he enjoyed during the nineties, and the cantata *Caractacus*, performed at the Leeds Festival of 1898, brought that recognition to a gratifying level (with *The Dream of Gerontius* then still two years in the future). The *Enigma Variations*, composed the following spring and introduced in London under Richter's baton in June 1899, actually represented Elgar's first major work for large orchestra. That successful première was followed by Elgar's own performance of the revised version (with the coda suggested by Richter) at Worcester three months later, whereupon the work established him solidly as a master whose only rival in the orchestral sphere, many insisted, was Richard Strauss.

Apparently Elgar gave no serious thought to writing a symphony until 1898,

when he considered writing one as a tribute to General Gordon. He composed the *Enigma Variations* instead, then wrote *Gerontius*, a number of other choral works (*The Apostles*, *The Kingdom*, etc.), the splendid *Cockaigne Overture*, the *Introduction and Allegro* for string orchestra, the first four *Pomp and Circumstance* marches, and various occasional pieces related to the coronation of Edward VII (to whose memory the Second Symphony is inscribed). Evidently Elgar's sense of timing was right, for each of these works, in its own way, reflects the happiest blend of sheer inspiration and polished craftsmanship appropriate to its particular form. There was nothing impulsive in Elgar's makeup; he was not one to go off half-cocked, or to allow a trace of the earnest novice in what he offered to the public. When he did take up a symphony, it was with the full confidence that he knew what he wanted to do and was capable of carrying it off grandly.

The significance of his achievement in this case went beyond the purely musical context. The time was one of great upheaval in Europe, even if few observers then had any notion of what was to burst upon them in 1914, or how the lives of both individuals and nations were to be altered. For England the year in which the symphony was introduced was one of profound economic depression. The Edwardian interlude, and Elgar's symphonies as musical reflections thereof, tend to be regarded as smug, self-satisfied, disdainful of the world beyond the boundaries of the club, the court, the formal garden, the hunt, and various military and religious ceremonies. Elgar himself knew better; when pressed to divulge a "program" for his symphony, he replied that it had no specific theme "beyond a wide experience of human life, a great charity (love), and a massive hope in the future."

The term *nobilmente* may not have been invented by Elgar, but he made it his own,

particularly with his use of it in the opening movements of both of his symphonies. The introduction to the First, marked "Andante nobilmente e semplice," is built on a theme whose grandeur lies in the very austerity of its deliberate tread; it has to be the "motto" theme for the work, and so it is. The "Allegro appassionato" bursts forth and a number of restless themes swirl through this broadly proportioned movement before it reaches its luminous conclusion following a restatement of the tread-like "motto."

20

A more assertive march-like figure grows out of the darting, mercurial opening of the second movement "Allegro molto," an extremely brilliant scherzo, though not so titled. The middle section has a deliciously insinuating, somewhat folk character, rather like the trio of the second *Pomp and Circumstance* march — the sort of tune that stays in one's head for weeks. (Elgar said it should be played "like something you hear down by the river"). The scherzo comes to an end with a gradual slowing-down and a hint of the "motto" theme, and passes seamlessly into the "Adagio." The opening theme of the slow movement may be recognized, on paper, as that of the preceding scherzo, but the treatment is so different that this is much less apparent to the ear alone.

The "Lento" introduction to the final movement has a somewhat ominous character; it is a fleeting reference to the "motto" theme, now limpid and flowing, that provides a reassuring touch. Progress into the main body of the movement is unhurried, and when the "Allegro" theme emerges, restless and soaring, its affirmative nature is unmistakable. The "motto" theme reappears in its original tread-like guise, and in the majestic coda marked "Grandioso" it is transformed into a sweepingly triumphal statement as if the "massive hope" of which Elgar spoke had itself been transformed into ringing certitude.

Notes by Richard Freed

**L**eonard Slatkin, Beofor Music Director and Conductor, first came to the Saint Louis Symphony Orchestra in 1968 as assistant conductor to Walter Susskind. Since that time his contributions to the SLSO have been exceptional in achievement and scope. Upon being named music director and conductor in 1979, Slatkin quickly established goals for the organization in the areas of touring, recording, education, and community involvement. Now, seventeen years later, the realization of those goals has made the SLSO an exceptional orchestra, primed for the twenty-first century. Acclaimed tours of Europe (1985 and 1993) and the Far East (1986, 1990, and 1995) elevated the orchestra's reputation as one of the finest in the world. His recordings with the SLSO received fifty Grammy Award nominations over the last seventeen years, winning four awards during this period. Weekly broadcasts of concerts on National Public Radio strengthened the orchestra's appeal across the United States.

Maestro Slatkin's vision for the orchestra's role in music education led to the Saint Louis Symphony Community Music School, the first merger of an orchestra and a community music school in the nation. As associate conductor, he established the Saint Louis Symphony Youth Orchestra in 1969 with the help of the Volunteer Association. His commitment to diversity was an inspiration behind the Community Outreach Program and IN UNISON™, a partnership between African-American churches and the SLSO, which now is considered a national model. The Community Partnership Program, a novel program which matches the musicians of the orchestra with the needs of the community, is an extension of Maestro Slatkin's



own personal involvement in the Saint Louis area.

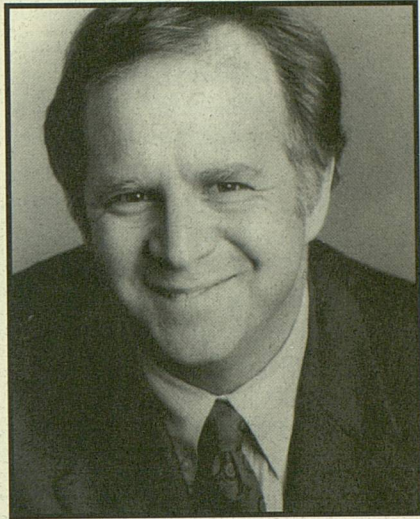
After twenty-seven years of affiliation with the SLSO, Leonard Slatkin will step down as music director at the end of this season and assume the title of Conductor Laureate. At that time he will become Music Director of the National Symphony Orchestra.

Leonard Slatkin records for BMG Classics, an international company that includes RCA Victor Red Seal, Eurodisc and Deutsche Harmonia Mundi. His contract with the company, the most comprehensive and extensive in the classical recording industry today, calls for a total of forty discs — thirty with the SLSO and ten with orchestras in Europe. Recent releases include a recording of Mahler's Symphony No. 10 in a performance version by Remo Mazzetti and a Leroy Anderson disc with the SLSO, and Haydn's Symphonies Nos. 94, 98, and 104 with the London Philharmonia.

Maestro Slatkin is in great demand worldwide as a guest conductor, with regular appearances over the last two decades with the major orchestras of New York, Philadelphia, Chicago, Cleveland, and Boston, the Philharmonia (London), the Berlin Philharmonic, the Vienna Philharmonic, the Royal Concertgebouw Orchestra, the English Chamber Orchestra, l'Orchestra de Paris, and the Israel Philharmonic. This season he will return to conduct the Philharmonia, the New York Philharmonic, and the Orchestre National de France, among other engagements.

Equally acclaimed as an opera conductor, he has conducted the Metropolitan Opera, Vienna State Opera, Hamburg Opera, Stuttgart Opera, Lyric Opera of Chicago, and Opera Theatre of Saint Louis.

Mr. Slatkin recently completed his fourth summer as music director of the Blossom Music Festival of The Cleveland Orchestra. The position, the first such appointment in



LEONARD SLATKIN

the twenty-three-year history of the festival, was created for him because of his unique talents for creative programming.

Other honors Mr. Slatkin has received include ASCAP Awards in 1984, 1986, 1990 and 1994 for "adventuresome programming of contemporary music" with the SLSO, Grammy nominations for two of his recordings with the Philharmonia, and several honorary doctorates, including one from his *alma mater*, The Juilliard School. In 1993 he received the Laurel Leaf Award from the American Composers Alliance and was named an honorary member of the Royal Academy of Music.

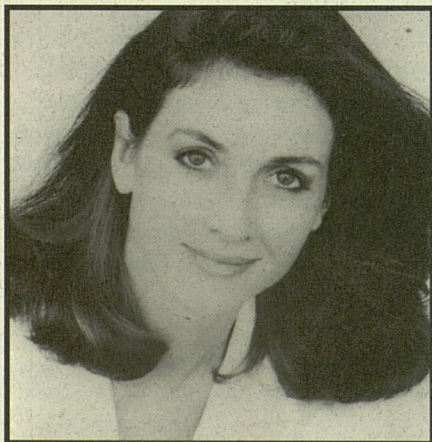
Leonard Slatkin was born in Los Angeles, California. His parents, conductor-violinist Felix Slatkin and cellist Eleanor Aller, were founding members of the famed Hollywood String Quartet. After beginning his musical career on the piano, Mr. Slatkin first studied conducting with his father and continued with Walter Susskind at Aspen and Jean Morel at The Juilliard School.

*This evening's performance marks Maestro Slatkin's second appearance under UMS auspices.*

**A** versatile performer, soprano **Linda Hohenfeld** has appeared in a wide range of musical media, including opera, musical theater, symphonic concerts, recitals, and chamber music. She has sung with many of North America's leading orchestras, including the Baltimore Symphony Orchestra, The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony Orchestra. Ms. Hohenfeld's appearances in Europe include performances in Great Britain with the Philharmonia Orchestra and City of Birmingham Orchestra, and on the continent with the Maggio Musicale in Florence, the Hamburg Opera Orchestra, and the Berlin Radio Symphony. In Asia she has sung in a number of televised concerts with the NHK Symphony Orchestra in Tokyo.

Linda Hohenfeld's recent and upcoming engagements include performances with the Vienna Symphony Orchestra, the San Francisco Symphony Orchestra, and a performance at Carnegie Hall with David Randolph. She is also singing additional

LINDA HOHENFELD



performances with the Maggio Musicale and with the NHK Symphony Orchestra.

Ms. Hohenfeld's repertoire spans a diversity of styles and compositions, from Broadway and the works of contemporary composers to the more traditional symphonic literature. A champion of a wide variety of twentieth-century works, Linda Hohenfeld appeared at the request of composer William Schuman in a Lincoln Center Library concert honoring his work and music in 1991. Her discography includes Vaughan Williams's Symphonies Nos. 3 and 7 with the Philharmonia Orchestra of London, as well as a recording of Leonard Bernstein's *Songfest* with the Saint Louis Symphony Orchestra, all on RCA Red Seal. Earlier this year, she recorded Barber's *Knoxville: Summer of 1915* as part of an American music project with the Nürnberg Symphony Orchestra in Germany for release on the Deutsche Schallplatten label.

Linda Hohenfeld has performed with many summer music festivals, including Aspen, Cabrillo, Marlboro, Copenhagen's Tivoli Festival, and the Frankfurt Feste in Germany. She made her debut with The Cleveland Orchestra during the 1990 Blossom Festival in a performance of Bernstein's *Songfest*. The following summer, she appeared in William Schuman's baseball cantata, *Casey at the Bat*, and, in 1992, sang in a Blossom Festival concert featuring selections from several of Leonard Bernstein's Broadway musicals.

*This evening's performance marks Ms. Hohenfeld's UMS debut.*

**T**he Saint Louis Symphony Orchestra is recognized internationally as an orchestra of the highest caliber, performing a broad musical repertoire with skill and spirit. Now

entering its one-hundred-sixteenth season, the SLSO continues to break new ground, setting the course for American orchestras.

In September 1994 the Saint Louis Symphony Orchestra became the first major orchestra in the country to establish a formal "Community Partnership Program." Far reaching in its goals, the program directs the varied talents of individual musicians toward addressing educational and social needs in the community. Recognized as unique resources, the musicians are strategically dispatched for activities such as teaching, mentoring, guest appearances, recitals and chamber music programs.

The Community Partnership Program grew out a successful Community Outreach Program, aimed at reaching new audiences through various special programs. The core of the outreach program continues to be IN UNISON™, a partnership between the orchestra, African-American churches and other organizations in Saint Louis.

Revitalization for the Future, the long-range plan introduced by the orchestra in November 1993, is a comprehensive program of artistic, educational and community initiatives. The boldest step forward is the creation of the Saint Louis Symphony Community Music School, which opened in September 1994. The first of its kind, the Symphony Music School offers music education classes and performance opportunities to students of all ages and abilities, at six locations throughout the Saint Louis area.

The Saint Louis Symphony Orchestra continues to attract new listeners across

America through weekly broadcasts on National Public Radio and frequent tours of the Midwest and the East and West Coasts (including annual performances in Carnegie Hall). Tours to Europe in 1985 and 1994 and to the Far East in 1986, 1990, and 1995 under the direction of Leonard Slatkin have spread the reputation of the SLSO worldwide.

Recordings by the SLSO have been nominated for Grammy Awards every year since 1977, with a total of four Grammys and fifty nominations. The orchestra's contract with BMG Classics/RCA Victor Red Seal calls for thirty-three releases over eight years, the most comprehensive agreement in the classical recording industry. Upcoming releases on RCA include Mahler's Symphony No. 10, and a disc of music by Leroy Anderson.

One of the first orchestras in the country to welcome a composer-in-residence through the Meet the Composers program, the SLSO has been home to Pulitzer Prize-winner Joseph Schwantner (1982-1985), Grawemeyer Award-winner Joan Tower (1985-1988), Donald Erb (1988-1991), and jazz composer Donal Fox (1991-1992). Claude Baker has served as composer-in-residence since the 1991-92 season.

Beginning with the 1996-97 season Dutch conductor Hans Vonk becomes the eleventh music director and conductor of the Saint Louis Symphony Orchestra. He succeeds Leonard Slatkin, who will leave the post and become the conductor laureate at that time.

The conducting staff also includes Associate Principal Conductor David Loebel, and Marin Alsop, who has been named to the orchestra's first Creative Conductor Chair beginning September 1996.

*This evening's performance marks the Saint Louis Symphony Orchestra's third appearance under UMS auspices.*

# SAINT LOUIS ORCHESTRA

1995-1996 Season

LEONARD SLATKIN, *Music Director and Conductor, Beofor Chair*  
 DAVID LOEBEL, *Associate Principal Conductor, Ann Whitney Olin Chair*  
 RICHARD HAYMAN, *Principal Pops Conductor, McDonnell Douglas Chair*  
 AMY KAISER, *Chorus Director, Southwestern Bell Foundation Chair*  
 CLAUDE BAKER, *Composer-in-Residence*

## FIRST VIOLINS

David Halen, Concertmaster  
*Eloise and Oscar Johnson, Jr. Chair*  
 Silvian Iticovici, Second Associate Concertmaster  
 Takaoki Sugitani, Assistant Concertmaster  
 Dana Edson Myers John Korman  
 Manuel Ramos John Lippi  
 Darwyn Apple John McGrosso  
 Charlene Clark Helen Shklar Tung  
 Jenny Lind Jones Haruka Watanabe  
 Eiko Kataoka Hiroko Yoshida

## SECOND VIOLINS

Cara Mia Antonello, Principal  
*Dr. Frederick Eno Woodruff Chair*  
 Alison Harney, Associate Principal  
 \*Marissa Regni Judith Riediger  
 Deborah Bloom Wendy Plank Rosen  
 Rebecca Boyer †Wanda Becker  
 Beverly Schiebler †Ann Hirschl  
 Elizabeth Dziekonski †Si Yang Lao  
 Lorraine Glass-Harris †Marilyn Park  
 M. Louise Grossheider †Jane Price  
 Ling Ling Guan †Adrian Walker  
 Louis Kampouris

## VIOLAS

Thomas Dumm, Principal  
*Ben H. and Katherine G. Wells Chair*  
 Kathleen Mattis, Associate Principal  
 \*Christian Woehr Morris Jacob  
 Gerald Fleming Susan Kier  
 Leonid Gotman William Martin  
 Lee Gronemeyer Margaret Salomon  
 Lynn Hague †Sara Pandolfi

## VIOLONCELLOS

John Sant' Ambrogio, Principal  
*Frank Y. and Katherine G. Gladney Chair*  
 Savelly Schuster, Associate Principal  
*Ruth and Bernard Fischlowitz Chair*  
 \*Catherine Lehr Kenneth Pinckney  
 Anne Fagerburg Robert Silverman  
 Richard Brewer Sallie WeMott  
 Melissa Brooks †Marian Drake  
 Masayoshi Kataoka †Dianne Wachsmann  
 Alvin McCall

## DOUBLE BASSES

Erik Harris, Principal  
*Henry Loew Chair,*  
*given by the Volunteer Association*  
 Carolyn White Buckley, Associate Principal  
 \*Christopher Carson Ronald Moberly  
 Warren Goldberg Richard Muehlmann  
 Joseph Kleeman †David Sheets  
 Donald Martin

## HARP

Frances Tietov, Principal  
*Elizabeth Eliot Mallinckrodt*  
*Chair*  
 Ayako Watanabe

## FLUTES

Jacob Berg, Principal  
*Herbert C. and Estelle Claus Chair*  
 \*Janice Smith  
 Janice Coleman  
 Jan Gippo

## PICCOLO

Jan Gippo

## OBOES

Peter Bowman, Principal  
*Morton D. May Chair*  
 \*Barbara Herr Orland  
 Thomas Parkes  
 Marc Gordon

## ENGLISH HORN

Marc Gordon

## CLARINETS

George Silfies, Principal  
*Walter Suskind Chair*  
 \*Robert Coleman  
 Tina Ward  
 James Meyer

## E-FLAT CLARINET

Robert Coleman

## BASS CLARINET

James Meyer

## BASSOONS

George Berry, Principal  
*Molly Sverdrup Chair*  
 \*Robert Mottl  
 Felicia Poland  
 Bradford Buckley

## CONTRABASSOON

Bradford Buckley

## HORNS

Roland Pandolfi, Principal  
*W. L. Hadley and*  
*Phoebe P. Griffin Chair*

\*Lawrence Strieby  
 James Wehrman  
 Roger Kaza  
 Robert Lauver  
 †Tod Bowermaster

## TRUMPETS

Susan Slaughter, Principal  
*Symphony Women's*  
*Association Chair*  
 \*Thomas Drake  
 Roger Grossheider  
 Gary Smith  
*David J. Hyslop Chair*

## TROMBONES

\*Timothy Myers  
 Roger Davenport  
 Gerard Pagano

## BASS TROMBONE

Gerard Pagano

## TUBA

Michael Sanders, Principal  
*Lesley A. Waldheim Chair*

## TIMPANI

Richard Holmes, Principal  
*Symphony Women's*  
*Association Chair*  
 \*Thomas Stubbs

## PERCUSSION

Richard O'Donnell, Principal  
*St. Louis Post-Dispatch Chair*  
 John Kasica  
*Alyn and Marlyn Essman*  
*Distinguished Percussion Chair*  
 Thomas Stubbs

## KEYBOARD INSTRUMENTS

Barbara Liberman, Principal  
*Florence G. and*  
*Morton J. May Chair*

## ORCHESTRA PERSONNEL

Jeffrey Neville, Director  
 Joseph Kleeman, Assistant

## MUSIC LIBRARY

John Tafoya, Librarian  
 Elsbeth Brugger, Assistant

## STAGE STAFF

David Franklin, Manager  
 Salvatore Scalise, Assistant  
 Paul Barrett, Technician

\*Assistant Principal  
 †Replacement

UNIVERSITY  
MUSICAL  
SOCIETY

and

PEPPER, HAMILTON  
AND SCHEETZ

present

# THE ST. PETERSBURG PHILHARMONIC ORCHESTRA

YURI TEMIRKANOV, *Conductor*

PAMELA FRANK, *Violin*

---

PROGRAM

*Friday Evening,  
January 26, 1996  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Sergei Slonimsky*

## ST. PETERSBURG'S VISIONS

*Max Bruch*

### VIOLIN CONCERTO NO. 1 IN G MINOR, OP. 26

Prelude

Adagio

Finale

PAMELA FRANK, *Violin*

INTERMISSION

*Gustav Mahler*

### SYMPHONY NO. 1 IN D MAJOR, "TITAN"

Langsam schleppend

Kraftig bewegt

Feierlich und gemessen, ohne zu schleppen

Sturmisch bewegt

---

*Twenty-third Concert  
of the 117th Season*

*Special thanks to Michael Staebler, Managing Partner, Pepper, Hamilton  
& Scheetz for helping to make this evening's performance possible.*

*Thank you to Steven Moore Whiting, Assistant Professor of Musicology,  
speaker for this evening's Philips Educational Presentation.*

*The pre-concert carillon recital was performed by Lisa Passmore, a senior  
Pre-Med student majoring in Chemistry and Cellular Molecular Biology.*

*Exclusive tour management: ICM Artists, Ltd., New York, New York*

*117th Annual  
Choral Union Series*

Large print programs are available upon request  
from an usher.

---

## ST. PETERSBURG'S VISIONS

(1995) dedicated to Yuri Temirkanov

*Sergei Slonimsky*

Born August 12, 1932 in Leningrad

"there are some rather queer corners in Petersburg, life in those remote corners seems a world apart. . . that peculiar mixture of something that is purely fantastic, ardently idealistic and also, at the same time (alas) bleakly humdrum and ordinary. . . these remote corners are inhabited by some queer people — by dreamers."

— Dostoyevski, *White Knights*

*St. Petersburg's Visions* was commissioned for this current United States tour of the St. Petersburg Philharmonic Orchestra by Yuri Temirkanov, Music Director and Principal Conductor, and is dedicated to him.

SERGEI SLONIMSKY, PROFESSOR at the St. Petersburg Conservatory, is the composer of ten symphonies; Symphony No. 10, "Circles of Inferno," based on Dante, had its première this year in St. Petersburg. He also composed the operas *Virineya* (1967), *Master and Margarita* (1972) which is based on the novel by Bulgakov, *Mary Stuart* (1980) with a libretto by Yakov Gordin based on the novel of Stephan Zweig, *Hamlet* (1990) based on the translation by Pasternak, and *Ioann Grozny (Ivan the Terrible)* (1994) with a libretto by Yakov Gordin based on the "History of the Russian State" by Karamzine: His other works include the ballet *Ikarus*; the Concerto-buffo for chamber orchestra; *Antiphones* for string quartet; twenty-four preludes and fugues for piano; and many other symphonic, chamber, instrumental and vocal pieces. Other compositions range from romances on the Akharnarova poems, "Mandelshram," "Brodski," and "Rein," to piano pieces for children, and music for film and theatre.

## VIOLIN CONCERTO NO. 1

IN G MINOR, OP. 26

*Max Bruch*

Born January 6, 1838 in Cologne, Germany

Died October 2, 1920 in Friedenau, near Berlin

BRUCH'S CONCERTO IN g minor is the work of a young man of twenty-eight who already had several successful compositions to his credit, including an opera, *Die Lorelei*, performed in several German theatres. With his violin concerto, Bruch — who had recently been appointed as music director in the city of Coblenz — intended to confirm his position as a prominent composer of the Schumann-Mendelssohn school. While he was working on the concerto, he confided to his former teacher Ferdinand Hiller in a letter, "My Violin Concerto is progressing slowly — I do not feel sure of my feet in this terrain. Do you not think that it is in fact very audacious to write a Violin Concerto?" Bruch finally sought the advice of Joseph Joachim, one of the greatest violinists of the day, who also helped Brahms and Dvořák with their concertos. The correspondence between Bruch and Joachim, which contains extensive musical notation, reveals how many details had to be changed before the concerto assumed its final form.

Bruch may have been a traditional composer, but he was not one to follow the conventions slavishly. The form of his first movement, which bears the title "Vorspiel" (Prelude), is much looser and more fantasy-like than the first movements of most concertos. It begins with a violin cadenza, followed by the main theme which, too, has a certain cadenza-like freedom to it, despite its strict rhythm marked by the timpani and the double bass. The lyrical second theme evolves into a section filled with scintillating passagework, followed by a dramatic section for orchestra alone. After this, the initial cadenza turns

into the second-movement “Adagio,” warmly lyrical and exceptionally rich in melodic invention.

The theme of the third-movement “Finale” begins after an introduction of a few bars. It is a brilliant melody full of virtuosic double-stops and arpeggios, followed by a dramatic second theme. The movement follows the rules of sonata form, although the development is extremely brief. There is a substantial coda, however, bringing some harmonic surprises and previously unheard variations on the two themes. The concerto ends in a faster tempo.

Bruch lived more than fifty years after completing his g-minor concerto. He wrote about one-hundred compositions, including the popular *Scottish Fantasy* (for violin and orchestra), the *Kol Nidrei* (for cello and orchestra) and two more violin concertos. Yet it is the present work that has kept his name firmly in the repertoire since the day of the première. The composer, who sold the rights to his work to the publisher for a one-time lump payment, no doubt regretted his naïveté in later years.

---

## SYMPHONY NO. 1 IN D MAJOR, “TITAN”

*Gustav Mahler*

*Born July 7, 1860 in Kalischt, Bohemia*

*Died May 18, 1911 in Vienna*

IN THE FOUR years that elapsed between the first sketches of Gustav Mahler’s First Symphony and the completion of the score, Mahler changed his city of residence three times. In 1884, he was assistant conductor at the Kassel opera house; by 1888 — after brief stints in Prague and Leipzig — the composer, still only twenty-eight, had been appointed to his first important post as Director of the Royal Opera in Budapest.

The First Symphony is a youthful work,

but many features of Mahler’s mature style were already fully formed at this early stage. Other composers had written masterpieces in their twenties, but few had been so independent from their models as Mahler. As the composer himself once remarked, Beethoven had started out as a Mozartian composer and Wagner as a follower of Weber and Meyerbeer, but he, Mahler, “had been condemned by a cruel fate to being himself from the start.”

To Mahler — as to Beethoven before him — the symphony was a form of drama. In later years, he was to speak about the universality of the symphony and the necessity for it “to embrace everything.” This heaven-storming attitude is already evident in the First Symphony, and it accounts in no small part for the difficulties encountered by Mahler during the work’s genesis, which was by no means over at the Budapest première in 1889.

At the first performance, this work had five movements. It was given under the title “Symphonic Poem in two parts” — the first three movements comprising Part I and the last two forming Part II. When the work was performed again in 1893, Mahler called it “Titan,” after Jean Paul’s novel of the same name. After 1896, however, this title was removed, and the second movement “*Blumine*” was eliminated.

The first movement was called, at the time when the movements still had titles, “*Frühling und kein Ende*” (Spring Without End). We witness the gradual awakening of spring. We hear a single perfect fourth (Mahler called it a “sound of nature” in the score) over a sustained pedal; everything grows out of this one interval, like a tree from a small seed. Even the call of the cuckoo, evoked by the clarinet, is a perfect fourth, although this bird knows only thirds in reality. But the unifying factor of the movement (and, indeed, of the entire symphony) is the fourth, as we realize when the slow introduc-

tion gradually gives way into the movement's main section. The whole movement, in classical sonata form, is based on the second of the "Wayfarer" songs: "*Ging heut morgens übers Feld*" (I walked this morning through the field) — an early example of the intertwining of song and symphony so frequent in Mahler's later work.

28 It is said that Mahler had to change the beginning of the second-movement *Ländler* (at one time called "*Mit vollen Segeln*" [Under Full Sail]), because it sounded too much like one of Bruckner's themes. As it is, the theme sounds distinctly Mahlerian, echoing the early song "*Hänsel und Gretel*" written around 1880. A simple tune, rather unassuming in itself, is played with great rhythmic energy, and is soon taken up by the full orchestra (with a large brass section comprising seven horns and four trumpets) with a tempo marking "Wild." The Trio, in the words of Michael Steinberg, "fascinatingly contrasts the simplicity of the rustic, super-Austrian material with the artfulness of its arrangement. It is an early instance of what [German philosopher and musician] Theodor W. Adorno perceived as the essence of Mahler, the turning of cliché into event."

The third movement, which should be preceded by a long pause, had been variously called "*À la pompes funèbres*" (Funeral March), "Funeral March in Callot's Manner," and, perhaps most surprisingly, "*Gestrandel!*" (Stranded!). The immediate inspiration came from a then-popular woodcut by Moritz Schwind (who, as a young man, had been a close friend of Schubert) called the Huntsman's Funeral, in which the hunter is buried by the animals of the forest. The first audiences clearly didn't know what to make of this movement, in which they couldn't fail to recognize the popular "*Frère Jacques*" melody — transposed into a minor key. The "alienation" of this familiar tune results in a mixture of humor, tragedy, mystery and

irony for which there had hardly been a precedent in the history of music.

This grotesque funeral march evolves into an openly parodic section whose unabashedly "schmaltzy" themes, played by oboes and trumpets, are reminiscent of klezmer music (Eastern European Jewish instrumental folk music). As a total contrast, there suddenly appears another melody from the "Wayfarer" songs ("*Auf der Straße stand ein Lindenbaum*" — By the road stands a linden tree), almost transfigured and painfully nostalgic, scored for muted strings plus two unmuted solo violins, accompanied by the harp. A more subdued recapitulation of the "*Frère Jacques*" tune and the klezmer material ends this unusual movement.

The finale, which follows the third movement without a pause, is the longest and most complex movement in the symphony. It represents a progression from tragedy to triumph like many earlier symphonic finales, but the contrasts between the various emotions are exceptionally polarized. The movement lacks tonal unity as it opens in f minor and closes in D Major; in the 1880's, this was quite a revolutionary way of handling tonality. The fabric of this movement includes a lyrical second theme that — as in several of Mahler's later symphonies — seems to introduce us to a completely different world; there are exuberant climaxes followed by relapse into despair, and numerous recurrences of materials from the first movement. The work ends in a radiant D-Major coda proclaiming the final victory.

*Bruch and Mahler notes by Peter Laki,  
program annotator for The Cleveland Orchestra*





YURI TEMIRKANOV

In April 1988 **Yuri Temirkanov** was named Music Director and Principal Conductor of the St. Petersburg (formerly Leningrad) Philharmonic Orchestra, succeeding Evgeny Mravinsky. Prior to his appointment with that ensemble, he was Artistic Director and Chief Conductor of the Kirov Opera.

In the United States, where he is one of the most well-known and highly regarded Russian conductors, Mr. Temirkanov led the Philadelphia Orchestra regularly between 1975 and 1980. In January 1986, he made an historic appearance with the New York Philharmonic as the first Soviet conductor to visit the United States following the renewal of the Soviet/American Cultural Exchange Agreement, winning exceptional critical acclaim. He has since returned many times to conduct not only the New York Philharmonic and the Philadelphia Orchestra, but also the Boston Symphony, the Los Angeles Philharmonic and the San Francisco Symphony. His American tour with the Leningrad Philharmonic (as it was still known) in November 1990 marked the orchestra's return to the United States after more than a decade.

In Europe, Maestro Temirkanov has conducted all of the leading orchestras including the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, l'Orchestre de Paris and the Royal Concertgebouw Orchestra. In 1977 he made his

London debut with the Royal Philharmonic and starting with the 1979-1980 season became its Principal Guest Conductor. After eleven years in that position, he succeeded André Previn as Principal Conductor in September 1992.

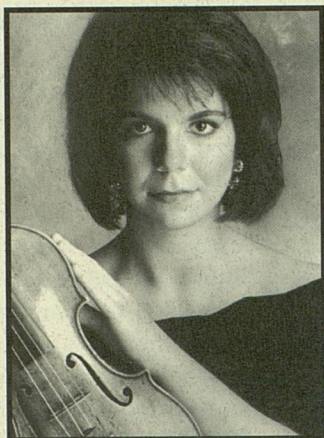
In 1988 Maestro Temirkanov began a long-term exclusive relationship with BMG Classics/RCA Victor Red Seal. His numerous releases include the complete Stravinsky ballets with the Royal Philharmonic Orchestra and works of Shostakovich, Prokofiev and Rachmaninoff with the St. Petersburg Philharmonic Orchestra. Among his most recent releases is a recording with the St. Petersburg Philharmonic of Prokofiev's score to Eisenstein's film *Alexander Nevsky*.

Maestro Temirkanov's forthcoming engagements include return visits to New York and Philadelphia, his debut tour of Australia with the Sydney and Melbourne symphony orchestras, and international tours with the St. Petersburg and Royal Philharmonic Orchestras.

*This evening's performance marks Maestro Temirkanov's second appearance under UMS auspices.*

American violinist **Pamela Frank** has established an outstanding international reputation across an unusually varied range of performing activity. In addition to her extensive schedule of engagements with prestigious orchestras throughout the world and her recitals on the leading concert stages, she is regularly sought after as a chamber music partner by today's most distinguished soloists and ensembles.

Ms. Frank's 1995-96 season includes appearances with the Atlanta Symphony, the



PAMELA FRANK

30

Boston Symphony, Washington's National Symphony, Miami's New World Symphony, the San Francisco Symphony and the Vancouver Symphony. She makes her first tour of Australia, performing with the orchestras of Brisbane, Hobart, Melbourne and Sydney, and twice travels to Japan for chamber, orchestral and recital engagements. She also joins the St. Petersburg Philharmonic Orchestra on this American tour. She will give several series of recitals with her father, pianist Claude Frank, highlighted by a tour of Italy and an appearance at New York's 92nd Street Y. Next month, she will be featured on a "Live from Lincoln Center" telecast of *Hausmusik* with Emanuel Ax, Yo-Yo Ma and others from Alice Tully Hall. Due for release that month on Sony Classical is a recording by those artists of repertoire from the program, including Schubert's "Trout" Quintet. This summer she is scheduled to give the world première of *Lament and Prayer* by Aaron Jay Kernis with the Minnesota Orchestra.

Last season, Ms. Frank made her New York Philharmonic debut and appeared with many other leading ensembles, including the Philadelphia Orchestra, l'Orchestre de Paris, The Cleveland Orchestra, the Israel Philharmonic and, on a tour of Germany,

the Cincinnati Symphony. She also gave recitals in London, Paris, Amsterdam, Vienna and New York, where she made her Carnegie Hall debut. Among her chamber music projects were a series of duo recitals with Yo-Yo Ma and a tour with Mr. Ma, Emanuel Ax, Eugenia Zukerman and Paul Meyer in a program of works by Brahms and Schoenberg (to be repeated this season in Paris).

In the recording studio, Pamela Frank has recorded the complete Beethoven sonata cycle for MusicMasters Classics, with Claude Frank at the piano. The first volume, featuring the Sonatas Nos. 1 and 9 (*Kreutzer*), has already been released to exceptional critical acclaim. For Sony Classical, she recorded the Chopin Piano Trio with Emanuel Ax and Yo-Yo Ma, and is featured on the soundtrack to the film *Immortal Beloved*.

Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lillian Kallir: the three frequently play chamber music both at home and before the public. Ms. Frank began her violin studies at age five and after eleven years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. In 1985 she formally launched her career with the first of her four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. A recipient of the coveted Avery Fisher Career Grant in 1988, she graduated the following year from the Curtis Institute of Music in Philadelphia, where she now lives.

*This evening's performance marks Ms. Frank's UMS debut.*

**T**he St. Petersburg Philharmonic Orchestra is Russia's oldest symphony orchestra. It was formed out of the nineteenth-century "Imperial Music Choir" in 1882 but initially

served the Court and aristocratic circles. As early as October 19, 1917 the ensemble was declared a state orchestra, giving its first public concert in Soviet Russia. A year later the orchestra was incorporated into the newly founded Petrograd Philharmonic Society, the first concert organization of the U.S.S.R. In 1991, just after its home city was renamed, the Orchestra changed its name from the Leningrad Philharmonic to the St. Petersburg Philharmonic. Today it is internationally recognized as one of the world's premier symphonic ensembles.

The Philharmonic's first principal conductors were Emil Cooper (1921-22) and Nikolai Malko (1926-29). During its earliest years, the orchestra was also conducted by Alexander Glazunov, Serge Koussevitsky, Gregor Fitelberg and Nikolai Tcherepnin, as well as abroad by such figures as Bruno Walter, Oscar Fried, Erich Kleiber, Otto Klemperer and Hans Knappertsbusch. In the 1930's, the orchestra was headed by Alexander Gauk and the Austrian conductor Fritz Stiedry.

For fifty years, from 1938 to 1988, Evgeny Mravinsky was the orchestra's Music Director. During World War II, the orchestra continued to give concerts without interruption, even as Leningrad was being evacuated. After 1945, the orchestra under Mravinsky was active in introducing to Russia important foreign composers and conductors, including Leopold Stokowski, Charles Munch, André Cluytens, Igor Markevitch, Josef Krips,

Zoltán Kodály and Benjamin Britten. In 1946 it undertook the first tour of the West by a Soviet orchestra, and since then has been acclaimed by the public and press alike in over twenty-five countries throughout Europe, North America and the Far East.

The St. Petersburg Philharmonic has played a major role in furthering the careers of Russian and Soviet composers. The orchestra premièred Shostakovich's First Symphony in 1926, bringing immediate international attention to the nineteen-year-old composer, whose close association with the orchestra — which went on to premièred seven of his subsequent symphonies — continued until his death in 1975.

In 1988 Yuri Temirkanov was appointed Music Director and Principal Conductor of the St. Petersburg Philharmonic with Mariss Jansons continuing as Associate Principal Conductor, a post he has held since 1985.

The St. Petersburg Philharmonic has established an important relationship with BMG Classics/RCA Victor Red Seal, which has recently released Tchaikovsky's Symphonies Nos. 4, 5 and 6, conducted by Yuri Temirkanov, as part of a complete cycle, as well as Prokofiev's *Lieutenant Kijé Suite* and Symphony No. 5, and Rachmaninoff's Symphony No. 2, Symphonic Dances and *Rhapsody on a Theme of Paganini* (with Dmitri Alexeev). The orchestra and Mariss Jansons have recorded the complete Rachmaninoff Symphonies and Piano Concertos (with Mikhail Rudy) for EMI.

*This evening's performance marks the St. Petersburg Philharmonic Orchestra's sixth appearance under UMS auspices (four appearances as the Leningrad Philharmonic Orchestra, one previous appearance as the St. Petersburg Philharmonic Orchestra).*

ST. PETERSBURG  
PHILHARMONIC ORCHESTRAYURI TEMIRKANOV, *Music Director  
and Principal Conductor*  
MARISS JANSONS, *Associate Principal  
Conductor*

32

**Violin I**Lev Klychkov, *Concertmaster*  
Aleksandr Zolotaryov  
Ilya Yoff  
Sergei Teterin  
Valentin Lukin  
Natalya Sokolova  
Konstantin Solovyov  
Aleksandr Rikhter  
Vadim Selitski  
Grigori Sedukh  
Olga Rybalchenko  
Vladimir Guentstelt  
Natalya Kononova  
Renata Bakhrakh  
Tatyana Nakarova  
Liya Melik-Muradyan  
Dmitri Petrov  
Konstantin Rassokhin  
Georgi Djarachneli**Violin II**Mikhail Estrin \*  
Arkadi Malein  
Arkadi Naiman  
Boris Kuznetsov  
Lyudmila Odintsova  
Zhanna Proskurova  
Grigori Lutski  
Valentin Borisov  
Anatoli Babitski  
Vladimir Temirkanov  
Nikolai Tkachenko  
Tatyana Shmelyova  
Nikolai Dygodniuk  
Tamara Tomskaya  
Olga Kotyarevskaya  
Yuri Ushchapovski  
Anna Streltsova**Viola**Andrei Dogadin \*  
Aleksei Lyudevig  
Yuri Dmitriev  
Mikhail Slobodyanyuk  
Vladimir Spasski  
Yuri Anikeev  
Visarion Solovyov  
Grigori Meerovich  
Dmitri Kossolapov  
Elena Panfilova  
Artour Kossinov  
Aleksandr Shelkornikov**Violoncello**Anatoli Nikitin \*  
Beinus Morozov  
Valeri Naidyonov  
Sergei Slovachevski  
Sergei Chernyadyev  
Lev Fishkov  
Yosif Levinzon  
Anatoli Zadkov  
German Novichikhin  
Aleksei Vasiliev  
Vasili Popov  
Yaroslav Cherenkov**Double Bass**German Lukyanin \*  
Aleksandr Chilo  
Rostislav Yakovlev  
Ernst Yoffe  
Oleg Kirillov  
Valeri Karapetyants  
Nikolai Chausov  
Aleksei Ivanov  
Nikolai Syrai**Flute**Valentin Zverev \*  
Marina Vortsova  
Aleksandr Majorov  
Olga Viland  
Oleg Mikhailovski**Oboe**Khaniafi Tchinakaev \*  
Pyotr Fedkov  
Ilya Ilin  
Sergei Bliznotsov**Clarinet**Valeri Bezrutchenko \*  
Valentin Karlov  
Mikhail Kuniavski  
Andrei Kazakov  
Vladislav Verkovitch  
Igor Gurassimov**Bassoon**Oleg Talypin \*  
Sergei Bajenov  
Konstantin Tchevchuk  
Aleksei Siliutin**Horn**Andrei Glukhov \*  
Stanislav Tses  
Yuri Akimkin  
Anatoli Mussarov  
Igor Karzov  
Pavel Glukhov**Trumpet**Igor Charapov \*  
Mikhail Romanov  
Anatoli Stepanov  
Leonid Korkin**Trombone**Masim Ignatiev \*  
Dmitri Zorkin  
Vitali Gorlitski  
Vladimir Lestov**Tuba**

Valentin Galuzin

**Percussion**Anatoli Ivanov \*  
Valeri Znamenski  
Konstantin Soloviev  
Ruben Ramazian  
Aleksandr Mikhailov**Harp**Anna Makarova \*  
Andrei Izmailov**Piano**

Valerin Vichnevski

\* *Principal***Administration**Sergei Tcherniadiev,  
*Orchestra Manager*  
Leonid Voronov, *Librarian*  
Aleksandr Novikov, *Technician*  
Valentine Ustinov, *Technician*  
Yuri Kuznetsov, *Technician***ICM Artists Touring Division**Byron Gustafson,  
*Senior Vice President and Director*  
Leonard Stein, *General Manager*  
Richmond Davis, *Stage Manager*  
Tania Jastrebov, *Assistant Manager*  
Lara Stokes, *Interpreter*

# UNIVERSITY MUSICAL SOCIETY

presents



## 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, U-M 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, Koessler Library, 7pm.*

**U**nder the direction of one of the world's most revered conductors, Maestro Seiji Ozawa, the award-winning Boston Symphony Orchestra returns for its first Ann Arbor appearance in twelve years.

### **Program**

Beethoven: Symphony No. 4 in B-flat Major, Op. 60

R. Strauss: *Eine Alpensinfonie*, Op. 64

Made possible by a gift  
from Fisher Scientific International.

**For tickets call the University Musical Society box office**

# 313.764.2538

Outside the 313 area code, call toll-free **1.800.221.1229**

**University Musical Society**  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270

CO-SPONSORED BY THE UNIVERSITY MUSICAL SOCIETY AND THE  
ALUMNI ASSOCIATION OF THE UNIVERSITY OF MICHIGAN

**N**EXT SUMMER, A FORTUNATE GROUP OF TRAVELERS WILL STEP ABOARD THE FIVE-STAR LUXURY LINER **CRYSTAL SYMPHONY** FOR WHAT COULD VERY WELL BE THE VOYAGE OF A LIFETIME. THESE ELEVEN DAYS WILL BE DEVOTED TO EQUAL PARTS DELIGHT AND DISCOVERY. THE SHIP ITSELF — NOW IN ITS INAUGURAL SEASON — IS A STUDY IN LUXURY, A FLOATING RESORT THAT OFFERS EVERY POSSIBLE CREATURE COMFORT, FROM SPACIOUS STATE-ROOMS WITH PRIVATE VERANDAHS TO SPAS, POOLS, RESTAURANTS, A DRIVING RANGE, EVEN A CASINO. HOSTS FOR THE JOURNEY WILL BE UMS EXECUTIVE DIRECTOR KEN FISCHER AND HIS WIFE PENNY, WHO ALONG WITH STEVE GRAFTON, EXECUTIVE DIRECTOR OF THE UNIVERSITY OF MICHIGAN ALUMNI ASSOCIATION, HAVE ARRANGED FOR SPECIAL MUSICAL EVENTS IN SEVERAL PORT CITIES, AS WELL AS INFORMATIVE, ENTERTAINING LECTURES AND PERFORMANCES ON BOARD.

---

# UMS FRIENDS INVITED TO SET SAIL FOR THE BALTIC CAPITALS & KINGDOMS

JULY 3 - 14, 1996

---

THE VOYAGERS WILL SET SAIL ON JULY 4 FROM **LONDON**, THEN SPEND A DAY CRUISING THE NORTH SEA. THE FIRST PORT OF CALL IS HISTORIC **OSLO**, AT THE HEAD OF THE BREATHTAKING OSLOFJORD. THE NEXT TWO DAYS WILL BE SPENT IN A SERENE AND BEAUTIFUL WORLD, CRUISING THE SCENIC KATTEGAT STRAIT AND THE FABLED BALTIC SEA. ON JULY 9, THE GROUP WILL DISEMBARK FOR A DAY IN **STOCKHOLM**, THE PICTURESQUE COBBLESTONED CITY BUILT ON 14 ISLANDS. THE NEXT DAY WILL FIND THEM IN THE MODERN LANDSCAPE OF **HELSINKI**, FINLAND'S PRIDE, WITH ITS WONDERFUL RESTAURANTS AND CRAFT SHOPS. THEN ON TO TWO DAYS IN **ST. PETERSBURG**, THE CITY OF "WHITE NIGHTS" DOTTED WITH MAJESTIC PALACES. AFTER A RESTFUL DAY AT SEA, TRAVELERS WILL DISEMBARK ON JULY 14 IN ENCHANTING **COPENHAGEN**.

**CRUISE FARES START AT  
\$5,200 PER PERSON.  
LOW AIR ADD-ONS WILL  
BE AVAILABLE FROM A  
NUMBER OF GATEWAY  
CITIES. THOSE INTERESTED  
IN OBTAINING MORE  
INFORMATION — OR  
MAKING RESERVATIONS —  
SHOULD CONTACT THE  
UNIVERSITY OF MICHIGAN  
ALUMNI ASSOCIATION AT  
313/763-9732.**

UNIVERSITY  
MUSICAL  
SOCIETY

presents

# THE GUTHRIE THEATER

JOE DOWLING, *Artistic Director*

ED MARTENSON, *Executive Director*

35

PROGRAM

*Saturday Evening,*  
*January 27, 1996*  
*at 8:00*

*Sunday Afternoon,*  
*January 28, 1996*  
*at 2:00*

*Power Center*  
*Ann Arbor, Michigan*

*k.*

IMPRESSIONS FROM *THE TRIAL* BY FRANZ KAFKA  
adapted by GARLAND WRIGHT



*Twenty-fourth and*  
*Twenty-fifth performances*  
*of the 117th season*

*Stage Presence Series*

THE COMPANY

J.C. Cutler  
 Bob Davis  
 Nathaniel Fuller  
 June Gibbons  
 Richard S. Iglewski  
 Charles Janasz  
 Isabell Monk  
 Richard Ooms  
 Stephen Pelinski  
 Brenda Wehle  
 Sally Wingert

36

T H E R E W I L L B E O N E I N T E R M I S S I O N .

<i>Director</i>	Garland Wright
<i>Staging for Tour</i>	Risa Brainin
<i>Set designed by</i>	John Arnone
	Garland Wright
<i>Costumes designed by</i>	Susan Hilferty
<i>Lighting designed by</i>	Marcus Dilliard
	Garland Wright
<i>Dramaturgy</i>	Michael Lupu
<i>Vocal Coach</i>	Mira K. Kehoe
<i>Movement Coach</i>	Marcela Kingman Lorca
<i>Assistant Director</i>	Dipankar Mukherjee
<i>Stage Manager</i>	Jenny A. Batten
<i>Assistant Stage Manager</i>	Chris A. Code
<i>Design Assistant</i>	Devon Pinter (Costumes)
<i>Design Assistant</i>	Natalie Nugent (Lighting)



*This presentation of The Guthrie Theater on tour and this production is supported by AT&T.*

**AT&T**

*Special support and assistance for this presentation of The Guthrie Theater provided by the National Endowment for the Arts, Arts Midwest and MidAmerica Arts Alliance.*

*These activities are made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature.*

37

*The Guthrie Theater is supported by the Lila Wallace-Reader's Digest Resident Theater Initiative.*

*Thank you to Joe Dowling, Artistic Director, The Guthrie Theater, speaker for Saturday evening's Philips Educational Presentation.*

*Following the performance, you are invited to attend a Philips Educational Panel Discussion moderated by Sheila Livingston, Education Coordinator of the Guthrie Theater featuring: Ingo Seidler, Professor of German, Department of Germanic Languages and Literature, University of Michigan; Fred Peters, Chair of Comparative Literature, Residential College, University of Michigan; Belinda Westmaas Jones, Editor of the Guthrie Study Guide, The Guthrie Theater; and Members of the Company. Location: Power Center Stage (Saturday), Power Center Green Room (Sunday).*

*After Sunday afternoon's performance, you may also elect to watch the set changeover from k. to Old Times.*

*For an enhanced listening experience, infra-red audio headsets are available for rent at the concession bar.*

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

## PROLONGED INTO INFINITY

"I took the manuscript of *The Trial* into my keeping in June 1920 and immediately put it in order. The manuscript has no title; but Kafka always called it *The Trial* in conversation. . . . Franz regarded the novel as unfinished. . . . But as the trial, according to the author's own statement made by word of mouth, was never to get as far as the highest Court, in a certain sense the novel could never be terminated — that is to say, it could be prolonged into infinity."

38

### MAX BROD, 1925

(From the postscript to the first edition of *The Trial*. Reprinted as Appendix III in the definitive edition of the novel. ©1984 by Alfred A. Knopf, Inc.)

## A POETIC REALITY IN ITS OWN RIGHT

Right down to the end we never find out what Joseph K.'s guilt consisted in, we never come to know the form of law his life was to have fulfilled. Kafka only renders the atmosphere — the climate and aura — of a human life's involvement with the suprahuman, with supreme truth. . . .

The perceptions and insights Kafka means to give expression to here are not his exclusive property. They are the common heritage of the mysticism of all times and nations. . . . The dual nature of his reality is achieved with the help of a kind of pseudorealism that merits special attention. His fiction shapes a poetic reality in its own right, rounded, hermetically sealed on all sides, self-justified and self-supporting.

### BRUNO SCHULTZ, 1936

(From "Afterward to Kafka's *The Trial*" printed in *Letters and Drawings of Bruno Schulz*, edited by Jerzy Ficowski, ©1988 by Harper and Row, Publishers, Inc.)

1883 July 3: Born in Prague, first of six children. His parents: Hermann Kafka (1852-1931) and Julie, née Löwy, (1856-1934).

1889-1906 Attends Elementary Boys' School, followed by German Gymnasium (high school), in Prague. Bar mitzvah on June 13, 1896. Studies Chemistry (briefly), German Literature, Humanities, and eventually Law at German University, Prague.

1902 Meets Max Brod, who becomes a lifelong friend.

1903 Books are his favorite companions (Spinoza, Darwin, Nietzsche, and much literary fiction). Works on a novel, *The Child and the City* (lost).

1904-06 Writes "Description of a Struggle," the earliest of his stories that has survived. Gets treatment for his frail health in sanatoriums. Receives Doctorate in Law.

1907 Spring: Writes "Wedding Preparations in the Country." October: Begins working for an Italian insurance company in Prague.

1908 March: First short stories published in *Hyperion*, a German literary magazine. Takes job at the semigovernmental Workers' Accident Insurance Institute in Prague.

1909 Two excerpts from "Description of a Struggle" printed in *Hyperion*. September: Vacation to northern Italy. "The Aeroplanes at Brescia" published in the Prague German language newspaper *Bohemia*. December: Business travel affects his health.

1910 March: Five more pieces appear in *Bohemia*. April: Named legal counselor at the insurance institute. Begins his diaries (kept more or less regularly until July 22, 1923). October-December: Travels to Paris and Berlin.

1911 January-February: Business trips to northern Bohemia. Summer: Travels with Max Brod to Lugano, Milan, Paris. Visits the Sanatorium Erlenbach near Zürich. Autumn: Begins working on *Amerika*.

1912 June-July: Meets publishers Ernst Rowohlt and Kurt Wolff. August 13: Meets Felice Bauer. Visits a sanatorium in the Harz Mountains. November-December: Writes *The Metamorphosis*.

1913 January-March: Meets Martin Buber, Franz Werfel, and other writers in Germany. May-June: *The Stoker* and "The Judgment" published. Keeps an intense correspondence with Felice. September-October: Attends International Congress on First Aid and Accident Prevention.

1914 June 1: Official engagement to Felice, followed by her visit to Prague. July 12: After a tormenting "trial" in a Berlin hotel room, engagement is broken. August: Begins work on *The Trial*. October: Leave of absence from the office to work on *The Trial* and *In the Penal Colony*.

1915 January: Renews contact with Felice. April: Travels to Hungary with his sister Elli. May 23-24: Meets Felice and her friend Grete Bloch in Switzerland. Spends part of the summer at a sanatorium. *The Metamorphosis* published.

1916 Suffers from frequent headaches and insomnia. April: Meets Austrian writer Robert Musil in Prague. July: With Felice in Marienbad. August: Compiles a list of the pros and cons of marriage. November: Writes stories (later collected in *A Country Doctor*) at his sister Ottla's home in Prague's Castle district.

1917 Spring: Writes parts of "The Great Wall of China." July: Second engagement to Felice. September: Diagnosed with tuberculosis. November: "A Report to an Academy" published. December: Second engagement to Felice is broken.

1918-20 Repeated bouts of illness temporarily stall his literary output. Reads Kierkegaard and Dostoevsky. Meets Julie Wohryzek in a sanatorium. Their marriage plans are abandoned later. *In the Penal Colony* and *A Country Doctor* published. Great love for and friendship with Milena Jesenská (married Polak), Czech translator of *The Stoker* and other writings.

## THE PURITY AND BEAUTY OF A FAILURE

THE WORLD OF offices and registries, of musty, shabby, dark rooms, is Kafka's world. . . . Those holders of power in Kafka's works . . . live in the attics as judges or in the castle as secretaries; no matter how highly placed they may be, they are always fallen or falling men, although even the lowest and seediest of them, the doorkeepers and the decrepit officials, may abruptly and strikingly appear in the fullness of their power. . . . There is much to indicate that the world of the officials and the world of the fathers are the same to Kafka. The similarity does not rebound to this world's credit; it consists of dullness, decay, and dirt. . . . Uncleanliness is so much the attribute of officials that one could almost regard them as enormous parasites. . . . In the same way the fathers in Kafka's strange families batten on their sons, lying on top of them like giants parasites. . . . The fathers punish but they are at the same time the accusers. . . . The courts, to be sure, have lawbooks at their disposal, but people are not allowed to see them. "It is characteristic of this legal system," conjectures K., "that one is sentenced not only in innocence but also in ignorance." Laws and definite norms remain unwritten. . . . [One] can transgress them without suspecting it and . . . no matter how hard it may hit the unsuspecting, the transgression in the sense of the law is not accidental but fated, a destiny which appears here in all its ambiguity. . . .

Beauty appears in Kafka's world only in the most obscure places — among the accused persons, for example. . . . From *The Trial* it may be seen that these proceedings usually are hopeless for those accused — hopeless even when they have hopes of being acquitted. It may be this hopelessness that brings out the beauty in them. . . .

Kafka's entire work constitutes a code of gestures which surely had no definite symbolic meaning for the author from the outset; rather, the author tried to derive such a meaning from them in ever-changing contexts and experimental groupings. The theater is the logical place for such groupings. . . . Each gesture is an event — one might even say, a drama — in itself. . . . [It] combines the utmost mysteriousness with the utmost simplicity. . . .

Kafka's parables . . . unfold the way a bud turns into a blossom. That is why their effect resembles poetry. . . .

One has to find one's way in them circumspectly, cautiously, and warily. . . .

To do justice to the figure of Kafka in its purity and its peculiar beauty one must never lose sight of one thing: it is the purity and beauty of a failure. The circumstances of this failure are manifold. . . . There is nothing more memorable than the fervor with which Kafka emphasized his failure.

**WALTER BENJAMIN, 1934, 1938**

40

(From *Illuminations*, edited and with an Introduction by Hannah Arendt, translated by Harry Zohn, ©1968 by Harcourt, Brace, Inc.)

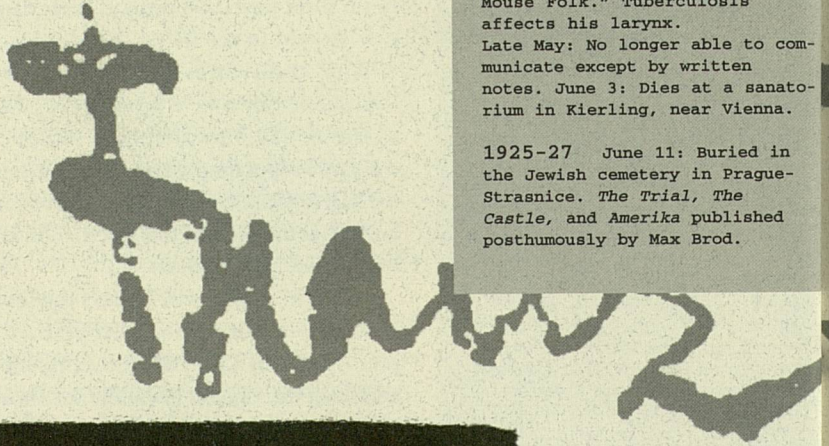
1921 Writes "Letter to His Father" and the series of *He* aphorisms. Spring: Serious recurrence of tuberculosis. End of August: Back to work at the institute. October: Gives Milena his diaries.

1922 Undergoes special treatment at a sanatorium in the Tatra mountains. February: Begins work on *The Castle*; writes "A Hunger Artist." Late summer: Writes "Investigation of a Dog."

1923 November-December: Mostly confined to bed. Winter-Spring: Still bedridden; studies modern Hebrew. June: Sees Milena for the last time. July-August: Meets Dora Diamant at a vacation camp on the Baltic sea; later they live together. October-December: Writes "A Little Woman" and "The Burrow."

1924 March-April: Writes "Josephine the Singer, or the Mouse Folk." Tuberculosis affects his larynx. Late May: No longer able to communicate except by written notes. June 3: Dies at a sanatorium in Kierling, near Vienna.

1925-27 June 11: Buried in the Jewish cemetery in Prague-Strasnice. *The Trial*, *The Castle*, and *Amerika* published posthumously by Max Brod.



Charles Janasz and the Company, K Photo by Michal Daniel

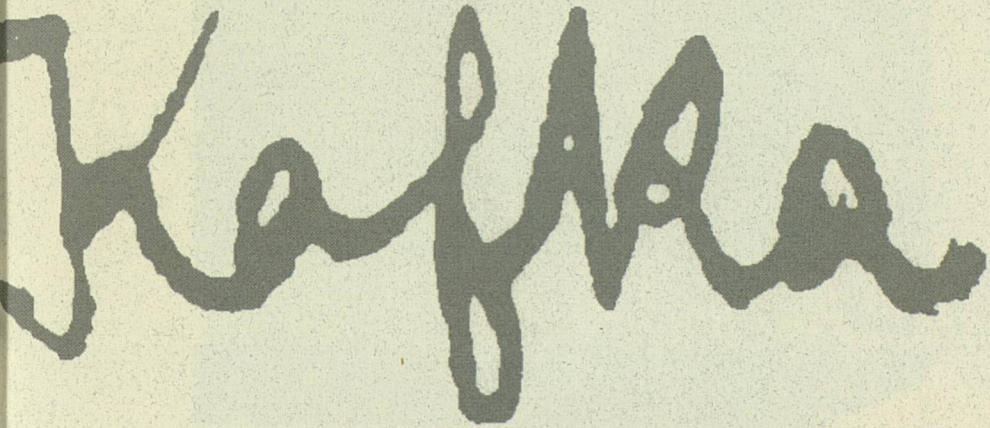
**W. H. AUDEN, 1941**

Had one to name the artist who comes nearest to bearing the same kind of relation to our age that Dante, Shakespeare and Goethe bore to theirs, Kafka is the first one would think of. . . . The predicament of his hero is the predicament of the contemporary man . . . [who] can never find it easy to have faith, but . . . if he loses it he is lost.

**VLADIMIR NABOKOV, 1948**

The beauty of Kafka's . . . private nightmares is that their central human characters belong to the same private fantastic world as the inhuman characters around them, but the central one tries to get out of that world, to cast off the mask, to transcend the cloak. . . . The limpidity of [Kafka's] style stresses the dark richness of his fantasy.

41



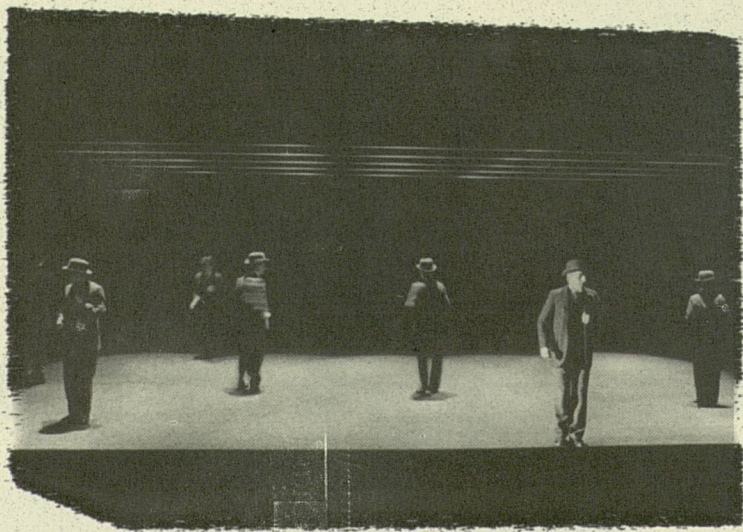
**SAMUEL BECKETT, 1956**

The Kafka hero has a coherence of purpose. He's lost but he's not spiritually precarious, he's not falling to bits. . . . You notice how Kafka's form is classic, it goes on like a steamroller — almost serene. It seems to be threatened the whole time — but the consternation is in the form.

JOYCE CAROL OATES, 1983

Though the words "Kafkan" and "Kafkaesque" invariably point to paradox and human frustration, and suggest childhood memories of terrifying disproportion, it is the case nonetheless that Franz Kafka's [works are] . . . no more difficult than any riddle, or fairy tale, or Biblical parable. . . . His dark and prophetic art — Aesopian fables, religious allegories, inverted romances — limned a future in which bureaucratic hells and "final solutions" are not improbable: an increasingly dehumanized future of a sort Joseph K. has already endured when, after his struggle to acquit himself of guilt, he is executed and dies "like a dog." This is literature, admittedly, of symbolist extremes, in which the part must serve for the whole, the dream- or nightmare-image must suggest the totality of experience. In Kafka we never encounter persons, or personalities: we are always in the presence of souls — humanity peeled to its essence and denuded of the camouflage of external circumstances.

42



HAROLD BLOOM, 1994

From a purely literary perspective, this is the age of Kafka, more even than the age of Freud. Freud, slyly following Shakespeare, gave us our map of the mind; Kafka intimated to us that we could not hope to use it to save ourselves, even from ourselves. . . . Knowing the deeper self rather than the fragmented psyche was Kafka's highly individual mode of negativity, appropriate to a writer whose mottoes included "Never again psychology!" and "Psychology is impatience."

UNIVERSITY  
MUSICAL  
SOCIETY

*presents*

# THE GUTHRIE THEATER

JOE DOWLING, *Artistic Director*

ED MARTENSON, *Executive Director*

43

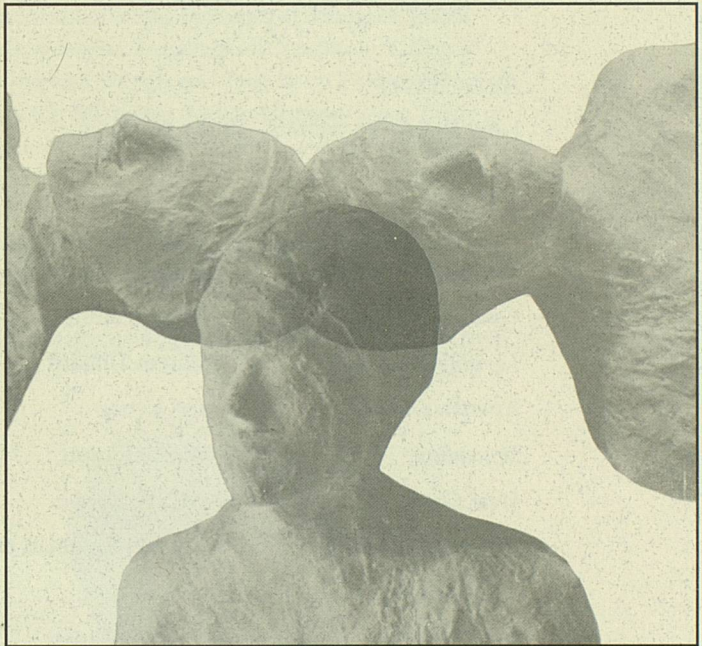
PROGRAM

*Sunday Evening,  
January 28, 1996  
at 7:00*

*Power Center  
Ann Arbor, Michigan*

## *Old Times*

by HAROLD PINTER



*Twenty-sixth Performance  
of the 117th Season*

*Stage Presence Series*

CAST

<i>Deeley</i>	Bob Davis
<i>Kate</i>	Sally Wingert
<i>Anna</i>	Brenda Wehle

---

A house on the English Seacoast.  
Autumn. Evening.

ACT ONE

In the Living Room.

INTERMISSION

ACT TWO

Later that same evening. In the bedroom.

---

<i>Directed and Designed by</i>	Garland Wright
<i>Costumes Designed by</i>	Devon Painter
<i>Lighting Designed by</i>	Marcus Dilliard
<i>Associate Director</i>	Sari Ketter
<i>Dramaturgy</i>	Michael Lupu
<i>Vocal Coach</i>	Mira K. Kehoe
<i>Movement Coach</i>	Marcela Kingman Lorca
<i>Assistant Director</i>	Jesse Berger
<i>Stage Manager</i>	Jenny A. Batten
<i>Assistant Stage Manager</i>	Chris A. Code
<i>Design Assistant</i>	Natalie Nugent (Lighting)



*This presentation of The Guthrie Theater on tour is sponsored by AT&T.*

AT&T

*Special support and assistance for this presentation of the Guthrie Theater provided by the National Endowment for the Arts, Arts Midwest, and Mid-America Arts Alliance.*

*These activities are made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature.*

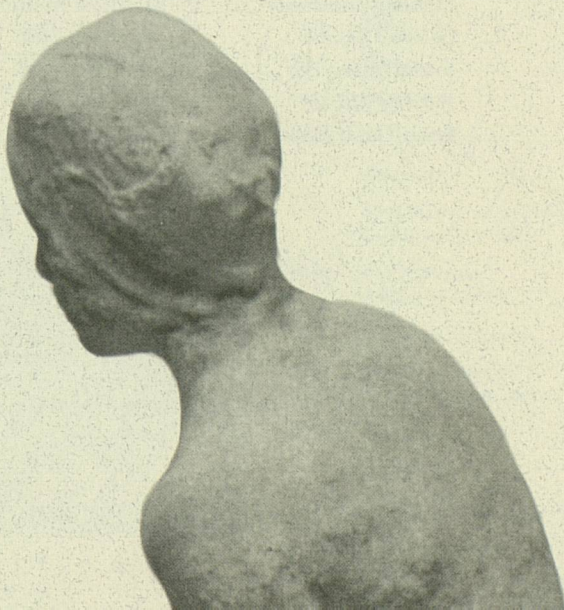
*The Guthrie Theater is supported by the Lila Wallace-Reader's Digest Resident Theater Initiative.*

45

*Following the performance, you are invited to attend a Philips Educational Panel Discussion on stage, moderated by Sheila Livingston, Education Coordinator of the Guthrie Theater featuring: Martin Walsh, Lecturer in Drama and Head of the Drama Institution, Residential College, University of Michigan; Enoch Brater, Professor of English Language and Literature, College of Literature, Science and the Arts and Professor of Theater, School of Music, University of Michigan; Belinda Westmaas Jones, Editor of Guthrie Study Guide, The Guthrie Theater; and Members of the Company.*

*For an enhanced listening experience, infra-red audio headsets are available for rent at the concession bar.*

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



TOUR STAFF

<i>Company Manager</i>	Leigh Resnick
<i>Technical Director</i>	Sheila Livingston
<i>Lighting Supervisor</i>	Michael Klaers
<i>Sound Board Operator</i>	Lawrence Chapin
<i>Wardrobe Master</i>	Owen Romo
<i>Properties</i>	Galway McCullough
<i>Wigs</i>	April Zielsdorf
<i>Stage Hand</i>	Tracey DeBenedictis
<i>Run Crew</i>	Rick Gentry
	Jerrell McClatchey
<i>Dressers</i>	Eileen Hagebusch
	Timothy Lee
	Penny Meyer
	Owen Romo

46

THE GUTHRIE THEATER STAFF

<i>Communications Director</i>	Lendre Kearns
<i>Education Coordinator</i>	Sheila Livingston
<i>Finance Director</i>	Richard Scott
<i>Development Director</i>	Drew Stewart
<i>Acting Promotion Manager</i>	Peg Guilfoyle
<i>Dramaturg</i>	Michael Lupu
<i>Public Relations Director</i>	Amy Forton
<i>Technical Director</i>	Ray Forton
<i>Lighting Supervisor</i>	Matthew Reinert
<i>Costume Director</i>	Maribeth Hite
<i>Sound Supervisor</i>	Steve Bennett
<i>Property Master</i>	Mark Hegnauer
<i>Study Guide Editor</i>	Belinda Westmaas Jones

SYNOPSIS

THE PLAY IS set in a converted farmhouse in the English countryside. Three figures are on stage from the start. Deeley and Kate, a married couple, talk about Anna, Kate's old roommate. Apparently the two women haven't seen each other for twenty years. Deeley and Kate don't acknowledge the third person's presence until Anna turns around, makes herself "visible" to them, and starts speaking.

Anna recalls the good old times she and Kate spent together as young women in London: working, going to concerts, lurching in the parks, frequenting cafes where artists and writers gathered. Kate and Deeley join in and memories flow as they have coffee and drinks. They take turns in singing favorite songs. Past and present overlap, mix and clash; temporal frames appear increasingly fluid. The comfortable familiarity of their relationships becomes fraught with tensions and ambiguities. Just before the act ends Kate retires to take a bath.

The second act opens with Deeley and Anna waiting for Kate to return. He describes the various arrangements of the beds. The conversation builds in intensity as Deeley insists on having met Anna in a pub twenty years earlier. She doesn't seem to share this remembrance. They change the focus on Kate; both comment on how long a time she likes to spend in the bath.

When Kate reappears from the bathroom, Deeley and Anna are absorbed by a singing "duel" as they quote phrases from a popular tune. Who may claim priority for Kate's affections? The conflict reaches its highest dramatic point, but no answer emerges before the play comes to an uneasy and equivocal ending.

Suppose someone were to ask:

"Is it really right for us to rely on the evidence of our memory (or our senses) as we do?"

But when does one say of something that is certain?

For there can be dispute whether something is certain;

I mean, when is something *objectively* certain.

*Ludwig Wittgenstein; 1951*

HAROLD PINTER

*A Selected Chronology*

- 1930 Born October 10 in Hackney, England to Hyman (ladies' tailor) and Frances Pinter.
- 1939 Evacuated to the country at the beginning of World War II.
- 1942-44 Attends Hackney Downs Grammar School.
- 1948 Briefly studies at the Royal Academy of Dramatic Art.
- 1949 Discovers Samuel Beckett's writing.
- 1951 First professional stage work, a one-year tour of Ireland.
- 1953 Spends a season at the King's Theatre, Hammersmith.
- 1954-57 Adopts stage name of David Baron and performs in provincial theaters.
- 1957 *The Room.*
- 1958 *The Birthday Party.*
- 1959 *A Slight Ache* (radio play).
- 1960 *The Dumbwaiter;*  
*The Caretaker;*  
*The Dwarfs* (radio play).
- 1963 *The Servant*, a film adaptation;  
*The Lover* (television and stage productions).
- 1965 *The Homecoming.*
- 1968 *Landscape.*
- 1969 *Silence.*
- 1971 *Old Times.*
- 1975 *No Man's Land.*
- 1978 *Betrayal.*
- 1979 Film adaptation of *The French Lieutenant's Woman.*
- 1982 *The Hothouse;*  
*A Kind of Alaska.*
- 1988 *Mountain Language.*
- 1990 Film adaptation of *The Handmaid's Tale.*
- 1991 *Party Time.*
- 1993 *Moonlight.*

## WRITING FOR THE THEATER

by *Harold Pinter*

48

THERE ARE AT least twenty-four possible aspects of any single statement, depending on where you're standing at the time or on what the weather's like. A categorical statement, I find, will never stay where it is and be finite. It will immediately be subject to modification by the other twenty-three possibilities of it. No statement I make, therefore, should be interpreted as final and definitive. . . .

I suggest there can be no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false. . . .

Apart from any other consideration, we are faced with the immense difficulty, if not the impossibility, of verifying the past. I don't mean merely years ago, but yesterday, this morning. What took place, what was the nature of what took place, what happened? . . .

We will all interpret a common experience quite differently, though we prefer to subscribe to the view that there's a shared

common ground, a known ground.

I think there's a shared common ground all right, but that it's more like a quicksand. . . .

My characters tell me so much and no more, with reference to their experience, their aspirations, their motives, their history. Between my lack of biographical data about them and the ambiguity of what they say lies a territory which is not only worthy of exploration but which it is compulsory to explore.

We have heard many times that tired, grimy phrase: 'Failure of communication' . . . and this phrase has been fixed to my work quite consistently. I believe the contrary. I think that we communicate only too well, in

our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rear guard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility.

1962

(From *Writing for the Theater*, a speech given at the National Student Drama Festival, Bristol, England, 1962. Printed as "Introduction" to *Complete Works: One*. Grove Press, Inc., New York, 1976)

\* \* \*

## THE PAIN WORTH HAVING

by *Harold Pinter*

I HAVE A particular relationship with the words I put down on paper and the characters which emerge from them which no one else can share with me. And perhaps that's why I remain bewildered by praise and really quite indifferent to insult. Praise and insult refer to someone called Pinter. I don't know the man they're talking about. I know the plays, but in a totally different way, in a quite private way. . . .

If there is, as I believe, a necessary, an obligatory shape which a play demands of its writer, then I have never been able to achieve it myself. I have always finished the last draft of a play with a mixture of feelings: relief, disbelief, exhilaration, and a certainty that if I could only wring the play's neck once more it might yield once more to me, that I could get it better, that I could get the better of it, perhaps. But that's impossible. You create the word and in a certain way the word, in finding its own life, stares you out, is obdurate, and more often than not defeats you. You create the characters and they prove to be very tough. They observe you, their writer, warily. It may sound absurd, but I believe I am speaking the truth when I say that I have suffered two kinds of

pain through my characters. I have witnessed their pain when I am in the act of distorting them, of falsifying them, and I have witnessed their contempt. I have suffered pain when I have been unable to get to the quick of them, when they wilfully elude me, when they withdraw into the shadows. And there's a third and rarer pain. That is when the right word, or the right act jolts them or stills them into their proper life. When that happens the pain is worth having. . . .

I am aware, sometimes, of an insistence in my mind. Images, characters, insisting upon being written. You can pour a drink, make a telephone call or run round the park, and sometimes succeed in suffocating them. You know they're going to make your life hell. But at other times they're unavoidable and you're compelled to try to do them some justice. And while it may be hell, it's certainly for me the best kind of hell to be in.

1970

*(from the "Introduction" to Plays: Four. Faber and Faber, Ltd., London, 1993. Originally a speech made by Pinter in Hamburg, West Germany, on being awarded the 1970 German Shakespeare Prize.*

\* \* \*

PINTER NOT ONLY writes dialogue that presents both conscious and unconscious thoughts behind the words but he is also adept at keeping several flows of consciousness alive in a single conversation and making them apparent to the audience. . . . Words can send different minds to different destinations in place and, very important, in time. Pinter is continually concerned with this, and much of the life of his dialogue derives from the subtle indications through trivial matters often of such divergencies. . . . Pinter's originality is to be found in his style, and the aim of his style is to reveal the varying consciousness of his characters; to understand all he writes and assess his achievement it is necessary to look through

the web of conversation and gesture to notice the other slowly moving patterns underneath. Even the interest of a play's action is dependent on the half-hidden nature of the characters' moment-by-moment involvement. . . . In all the plays, any slight change of situation serves to effect a change in the audience's awareness, to make half-perceived revelations click into place. Pinter's dialogue is contrived, so that, when a radically new situation is at last presented, the audience has already sensed the subtle and slow-developing movements which make it inevitable.

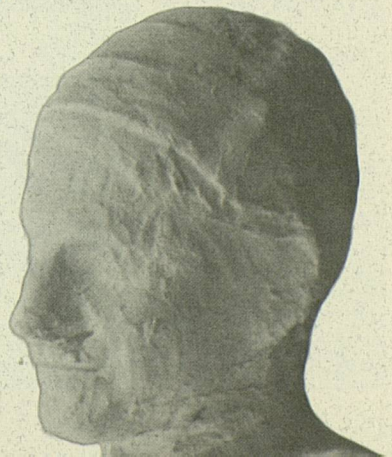
49

*John Russell Brown*  
1965

\* \* \*

LIKE CHEKHOV, . . . the writing has the formal quality of music. . . . Pinter drains every phrase of denotative association and uses it as pure thematic material, meaningless until he has given it meaning. . . . [Each] statement is forcefully announced like the entry of a new subject in a sonata movement, subsequently undergoing development and combination with other themes. Each pause, each inflection is contained in the gesture of language, and the aesthetic effect is close to that of tautly controlled and continuously evolving counterpoint.

*Irving Wardle*  
1960



## THE GUTHRIE THEATER

50

The flagship theater of the American regional theater movement, the founding of **The Guthrie Theater** in Minneapolis, Minnesota, in 1963 spurred the development of not-for-profit theaters in many cities throughout the United States. Since its inception, the theater has presented more than 7,000 performances of over 200 hundred productions to a collective audience of more than 8.5 million patrons.

The Guthrie's artistic mission is centered on the presentation of world literature of timeless themes. From its première production of a modern-dress *Hamlet* directed by the theater's founder Sir Tyrone Guthrie, its productions have garnered national and international attention for the quality of acting, innovative interpretations and superb production values.

For its home season, the Guthrie generally performs in rotating repertory, with as many as four productions presented simultaneously. The theater's acting company works together throughout the season, rather than the per-play contracts most typical for theaters today. The ensemble has been working together for many years.

The Guthrie has been lead by artistic director Garland Wright since 1987; on December 1, 1995, Joe Dowling became the Guthrie's seventh artistic director.



**Joe Dowling** (Artistic Director) is widely known for his association with the Abbey Theater, Ireland's National Theatre. While still a student at University College in Dublin he became a member of the Abbey's acting company where he played many leading roles. In 1970 he founded The Young Abbey, Ireland's first theatre-in-education group. In 1973 he became artistic director of the Peacock Theatre, the Abbey's second stage, where he began his directing career. In 1976, he was appointed artistic director of the national touring company, the Irish Theatre Company. In 1978 at the age of twenty-nine, he became the youngest ever artistic director of the Abbey Theatre. His tenure is particularly remembered for the encouragement and development of new plays and young playwrights. After leaving the Abbey in 1985, Mr. Dowling became managing and artistic director of Dublin's oldest commercial theater, The Gaiety. While there he founded and directed The Gaiety School of Acting, now widely regarded as Ireland's premier drama school. Since 1990 he has directed extensively in North America including *The Price*, *She Stoops to Conquer* and *Juno and the Paycock* (which earned a Helen Hayes Award nomination) at Arena Stage, *The School for Scandal*, *Julius Caesar* and *Macbeth* at The Shakespeare Theatre, *Othello* with Raul Julia and Christopher Walken at the New York Shakespeare Festival, *A Midsummer Night's Dream* (presented in Ann Arbor in 1993) at The Acting Company, *A Touch of the Poet* at American Repertory Theatre, *Philadelphia, Here I Come!* at the Roundabout Theatre, *A Midsummer Night's Dream* and *Uncle Vanya* at the Stratford Festival in Ontario, *The Plough and the Stars* and *The School for Scandal* at The Banff Centre and *Our Country's Good*, and *Observe the Sons of Ulster Marching Toward the Somme* at Centaur Theatre in Montreal.

**Garland Wright** (Director, *K* and *Old Times*; Set Designer, *K* and *Old Times*; Lighting Designer, *K*) has long been respected as one of the leading directors of the American theater. His professional career began in 1970 at the American Shakespeare Theater. Since then, his productions have been seen in theaters across America. He has received numerous awards including two Obie Awards and numerous Drama Desk and Outer Critics Circle Citations. He began his long association with the Guthrie as a guest

director in 1980. Later, he served as associate artistic director under Liviu Ciulei. In 1986, he was appointed Artistic Director and served until December 1995. He has directed more than thirty productions for the Guthrie. He is co-chair of the newly-founded director's program of The Juilliard School in New York.

*These performances mark The Guthrie Theater's UMS debut.*

51

## ARTS MIDWEST

A number of our patrons at Saturday night's performance have made a special gift to Arts Midwest in recognition of its support of the visual and performing arts not only in Michigan but throughout the entire Midwest.

The University Musical Society is grateful to Arts Midwest for its support of many of our presentations, including this weekend's Guthrie performances, this spring's appearances of the Mark Morris Dance Group and the Alvin Ailey American Dance Theater, and last year's Cleveland Orchestra Weekend, Martha Graham Centenary Festival, and Uptown String Quartet Residency. Arts Midwest has also supported two Minority Arts Administration Fellows during their four-month residencies with UMS.

Arts Midwest is the regional arts organization providing funding, training, and publications to individuals and organizations in Michigan, Illinois, Indiana, Iowa, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin. Based in Minneapolis, Arts Midwest enables individuals and families throughout America's heartland to experience and enjoy the art and culture of our region, nation, and world.

Arts Midwest is one of six regional arts organizations in the United States, each serving a specific geographic area with programs and services that bring the arts to wider audiences. Since its inception in 1985, Arts Midwest has distributed almost \$7 million to artists and arts organizations in the Midwest, including close to \$800,000 to Michigan.

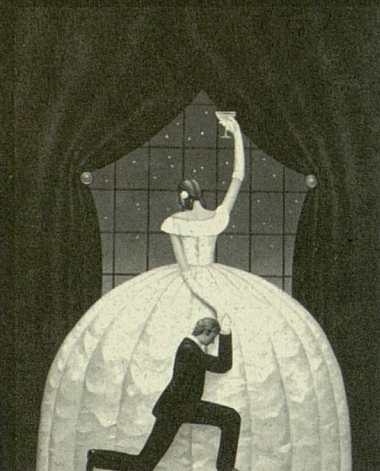
If you would like more information or would like to contribute to Arts Midwest, please write to **Arts Midwest, Suite 310, 528 Hennepin Ave., Minneapolis, MN 55403** or call 612/341-0755 or email [artsmidwest.org](http://artsmidwest.org).



UNIVERSITY MUSICAL SOCIETY

presents

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**

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, Accompanist-  
Coach-Conductor, "The  
Specific Traviata,"  
Michigan League, 7pm.

**T**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.

Made possible by a gift from  
TriMas Corporation.

For tickets call the University Musical Society box office

**313.764.2538**

Outside the 313 area code, call toll-free 1.800.221.1229

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270





**GREAT LAKES**  
Cycling & Fitness Adventure

FOR A GREAT DEAL AND A GREAT DEAL MORE

- bicycles •
- fitness equipment •
- accessories •
- activewear •
- unique gifts •

564 S. Main St. at Madison  
Ann Arbor, MI 48104  
313/668-6484 • 313/668-6234 (FAX)  
TEAMXL@AOL.COM



**FORMAL WEAR  
WEDDING  
SPECIALISTS**

**MARTY'S  
MENSWEAR  
& FORMALWEAR**


**310 S. State St.  
Ann Arbor  
668-6338 • 668-6023**

# We support the arts. For Art's sake.

The performing arts play an essential part in our lives — by enlarging our experience, they help us grow. And supporting the performing arts is just one part of our commitment to helping the community grow. It's a supporting role we're proud to play — investing in the things that make everyone's life richer.

 **FIRST OF AMERICA Bank**

For information, call us at 1-800-735-0034.

*Member FDIC. Equal Housing Lender.  ©1995 FOA Bank Corporation.  
If hearing impaired, TDD line available from 9-5 EST at (800) 289-4614.*

• Weddings

• Birth Announcements

• Anniversaries

• Place Cards  
• Stationery  
• Name Tags

*Regrets Only*

INVITATIONS & CALLIGRAPHY

*Nancy & Lisa Chenevey*

(313) 429-0727

*Kerrytown Shops 5478 Countryside*

*Ann Arbor Saline*

*appointments welcome everyday*

• Bar/Bat Mitzvahs  
• Parties  
• Business Cards

• personalize your moment or event •



## Offering expertise...

in facial cosmetic and reconstructive surgery performed by board certified surgeons who are sensitive to your aesthetic concerns.

To receive information on all aspects of facial cosmetic surgery, including face and eyelift surgery, nasal surgery, facial peels and liposculpture, or to schedule a consultation at our private office suite in Livonia, please call 800-493-3223. Office hours are also available in Ann Arbor.

### Center for Facial Cosmetic Surgery

Members of the American Academy of Facial Plastic & Reconstructive Surgery Certified, American Board of Otolaryngology



University of Michigan  
Medical Center

The Variety is Endless at  
UM School of Music!



### • *Carmina Burana*

with the UMS Choral Union  
University Dance Company  
Power Center • Feb. 8-11

### • *The Male Animal*

by James Thurber and Elliott Nugent  
Theatre Dept. • Mendelssohn Theatre • Feb. 22-25

### • *Gianni Schicchi* by Puccini

• *Il Campanello* by Donizetti  
Opera Theatre • Mendelssohn Theatre • Mar. 28-31

### • *Grand Hotel*

by Wright, Forrest, Yeston & Davis  
Musical Theatre • Power Center • Apr. 18-21

Call 764-0450 for tickets and more information



## YOUTH PROGRAM

Thousands 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 Bohème* 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 Octet, 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 fourth-graders 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 Octet 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 313.764.6179.



Women's Designer Apparel on Consignment

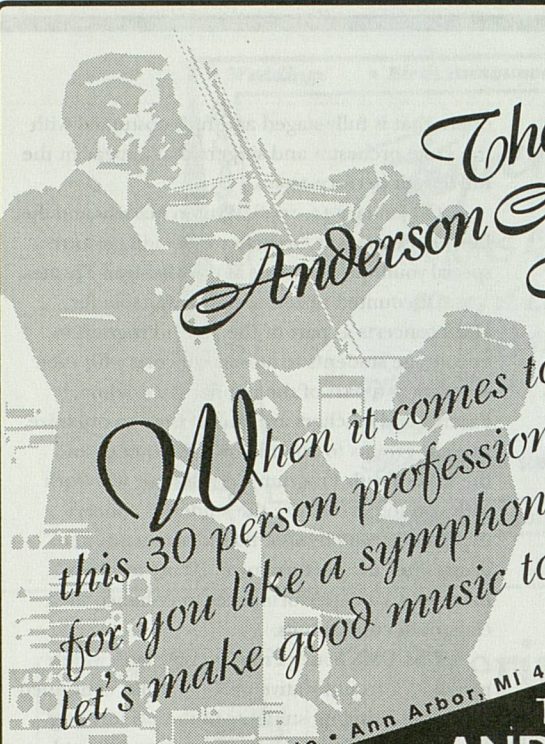
- Creative Career & Evening Wear
- Consignments Welcome

1952 S. Industrial, Colonial Lanes Plaza • 994-4646  
Store Hours: M-F 11-7, Sat 10-6, Closed Sun

The Law Firms of  
**Nichols, Sacks, Slank & Sweet**  
and  
**Reach & Hollenshead**

*Salute the*  
**University Musical Society**

121 West Washington Street, Suite 300  
Ann Arbor, Michigan 48104  
• (313) 994-3000 ■ (313) 994-1400



*The  
Anderson Associates Inc.,  
Realtors*

*When it comes to real estate services,  
this 30 person professional ensemble performs  
for you like a symphony orchestra. Call us -  
let's make good music together!*

James W. Anderson, Jr.  
Conductor/President

2750 South State • Ann Arbor, MI 48104 • 313-998-0900 • FAX 313-998-0999

THE  
ANDERSON ASSOCIATES  
REALTORS



## *Everyone needs a little music.*

*From cellos and violins to pianos and violas,  
the music we enjoy comes in all different forms.  
So come join the men and women of  
General Motors as they proudly support the  
University Musical Society. This organization  
has brought cultural enrichment to  
the community through its  
music and art.*



 **General Motors**

CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • GMC TRUCK

## VOLUNTEERS & INTERNS

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) 936.6837 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 a UMS Marketing Internship should call (313) 764-6199, and those interested in a UMS Production Internship should call (313) 747-1173 for more information.

## 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 or 764-6199.

### MORE THAN JUST CLASSICAL



### CLASSICAL ADVERTISING RESULTS!

PUT WQRS TO WORK FOR YOU! CALL 355-1051

# WQRS

FM 105.7 Detroit  
The Classical Music Station

"OUTSTANDING....★★★★"

-Jane Rayburn -The Detroit News

## SWEET LORRAINE'S



## CAFE & BAR

30 wines by the glass  
Daily vegetarian specials  
Steaks, seafood & pastas  
Call ahead seating

303 Detroit Street

NEXT TO THE A2 FARMERS' MARKET

665.0700



Music washes away  
from the soul...the  
dust of everyday life.

- AVERBACH

### Ufer & Co. Insurance

1960 S. INDUSTRIAL • ANN ARBOR • 668-4166



*Best Wishes to the Musical Society*

115 Depot Ann Arbor, Michigan 48104  
(313)994-5050 Fax (313)761-6151



*Servicing Domestic, Asian & European vehicles*



665.9707  
Ann Arbor

## UMS USHERS



**A**bsolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in 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!

For more information about joining the UMS usher corps, call 313.913.9696

## 15 Things You Won't Find At Your House

- |  |                      |  |
|--|----------------------|--|
| 1. Life-care *   | 6. Worship service   | 11. Society Bank   |
| 2. Exercise class  | 7. Dietitian         | 12. Current library  |
| 3. Live concerts  | 8. Gift shop         | 13. Glacier Hills van  |
| 4. 34 scenic acres   | 9. Linen service     | 14. Resident nurse   |
| 5. Beauty salon  | 10. Community garden | 15. Nursing center   |

\* details provided in the Residence Agreement

➤ **But you will find at Glacier Hills Retirement Center • 1200 Earhart Road**  
**Call 663-5202 for color brochure or tour** ←



DINING EXPERIENCES TO SAVOR:  
THE SECOND ANNUAL  
"DELICIOUS EXPERIENCES"

Enjoy memorable meals hosted by friends of the University Musical Society, with all proceeds benefiting UMS programs, to continue the fabulous music, dance, drama, and educational programs that add so much to the life of our community. Wonderful friends and supporters of the University Musical Society are offering unique donations by hosting a delectable variety of dining events, including elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds.

**Treat Yourself!** Give the gift of tickets, purchase an entire event, or come alone - meet new people and join in the fun while supporting UMS! Although some **Delicious Experiences** are sold out (*A Valentine Brunch, Burmese Feast* and *"A Taste of Spring" Garden Dinner*), space is still available for *Dinner at Cousin's Heritage Inn* (Jan 13), *Mardi Gras Madness* (Feb 24), *An Elegant Dinner for Eight* (Mar 2), *Great Lakes Dinner* (Mar 3), *Great Wines and Many Courses* (Apr 5), and *Lazy Day Sunday Brunch* (Apr 7). For the most delicious experiences of your life, call us at 313.936.6837.



RED HAWK  
BAR & GRILL

- Extensive, eclectic menu
- Full bar
- Huge beer list
- Two dozen wines by the glass
- Relaxed, comfortable atmosphere
- Smoke-free

316 S. STATE ST. @ N. UNIVERSITY · 994-4004

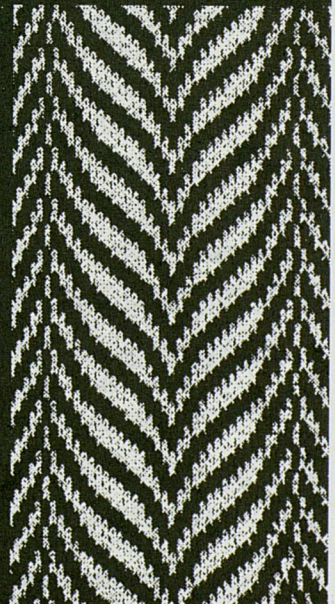
**EMERSON SCHOOL**

Emerson School is an independent school whose students participate in a strong interdisciplinary academic program taught by an exceptional staff of caring teachers. Students, staff and parents all work together to build a supportive, safe and happy school community. Our curriculum is largely project based in mathematics and science, history and literature, and the arts. Multi-media production, Internet exploration, drama, instrumental and choral music, and athletic and outdoor education programs are also components of an Emerson education.

5425 Scio Church Road • Ann Arbor, MI 48103  
(313) 665-5662

T I D E S  
CALIFORNIA SCARF

A limited edition  
designed for the  
Comprehensive  
Cancer Center at  
the University  
of Michigan.  
A donation from  
each gift purchase  
is made to help  
fund the  
fight against  
breast cancer.



CHRIS TRIOLA #5 Nickels Arcade, Ann Arbor 313/996.9955

# ANNOUNCING THE HILL AUDITORIUM SEAT SALE

*Your chance to help assure the future of Hill Auditorium...  
the seat of great performances.*

*V*ladimir Horowitz...The Philadelphia Orchestra...  
Simon and Garfunkel...Segovia...Folk Festivals...

We all have our own special memories of Hill Auditorium.  
But Hill must never become *just* a memory. And that's what the  
Hill Auditorium Seat Sale is all about.

Since it was built in 1913, very little has been done to the  
building beyond the most basic maintenance. Right now, Hill  
needs \$20 million in renovations and repairs. The University of  
Michigan has pledged \$10 million. The rest will come from  
private support.

If you care about the future of this historic landmark, here's  
your chance to help. PLEASE, HAVE A SEAT. And help us  
preserve Hill Auditorium. While the seat you "purchase" will not  
actually belong to you, it will bear a plaque with your name, so  
that future audiences will know you as one of their benefactors.

CALL FOR MORE INFORMATION: (313) 764-5123.

Or send in the pledge form below.

YES, I WANT TO HELP PRESERVE HILL AUDITORIUM FOR FUTURE GENERATIONS:

- I would like to purchase \_\_\_ seat(s) in section A of the MAIN FLOOR at \$5,000 each.
- I would like to purchase \_\_\_ seat(s) in another section of the MAIN FLOOR at \$2,500 each.
- I would like to purchase \_\_\_ seat(s) in the FIRST BALCONY at \$1,000 each.
- I would like to purchase \_\_\_ seat(s) in the SECOND BALCONY at \$500 each.
- I don't wish to participate in the Seat Sale, but I would like to make a gift in the amount of  
\$ \_\_\_\_\_ to the Campaign for Hill.

Checks should be made payable to The University of Michigan. All gifts are tax-deductible to the amount  
allowed by law. Please note that your gift may be paid over a three-year period.

Mail this form along with your payment to: OVATION - THE CAMPAIGN FOR HILL  
128 Michigan League • The University of Michigan • Ann Arbor, Michigan 48109



## UMS CARD

Series ticket subscribers and/or UMS Members at the \$100 level and above, receive the UMSCard. The UMSCard is your ticket to savings all season for discounts on purchases. Participants for the 1995/1996 season include the following fine stores and restaurants:

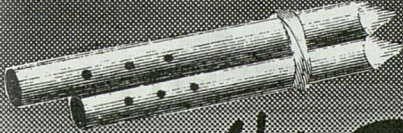
Amadeus Cafe  
Cafe Marie  
Gandy Dancer  
Kerrytown Bistro  
Maude's  
SKR Classical  
The Earle

## THE UMS GIFT CERTIFICATE

What could be easier than a University Musical Society gift certificate? The perfect gift for every occasion worth celebrating. Give the experience of a lifetime—a live performance—wrapped and delivered with your personal message.

Available in any amount, just visit or call the UMS box office in Burton Tower, 313.764.2538.

*Ulrich's* is happy to support  
The University Musical Society



*Ulrich's* **SINCE 1934**  
BOOKSTORE  
549 E. University • 662-3201

## A GREAT START TO ANY CONCERT

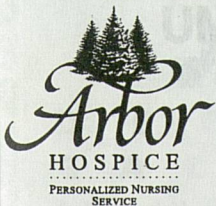
*Downtown Location*

*Comfortable Prices*

*Great Food*

*Seva*  
RESTAURANT  
314 East Liberty

CALL FOR RESERVATIONS • 662-1111



Our mission: to give comfort, assurance and care to families and patients who have life threatening illnesses, and to educate and nurture others in this care.

*Hospice helps:*  
call 313/677-0500.

3810 Packard Road, Ann Arbor Non-denominational, not-for-profit

## Harmony House

*Classical*

ROYAL OAK • 2412 N. Woodward &  
12 1/2 Mile • (810) 398-0422

*Michigan's Most Comprehensive  
All Classical Music Store*



**LISTENER-SUPPORTED PUBLIC RADIO  
FROM  
EASTERN MICHIGAN UNIVERSITY**

**JAZZ...NEWS...BLUES**

**LISTENER LINE: 487-89FM  
JAZZ DATELINE: 487-WEMU**

## ADVERTISING

*with the University Musical Society*

Five years ago, UMS began publishing expanded program books that included advertising and detailed information about UMS programs and services. 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) 747-4020.



1996  
ANN ARBOR FLOWER  
& GARDEN SHOW

MARCH  
28-31

Washtenaw Farm Council Grounds

Presented by:  
University of Michigan  
Matthaei Botanical Gardens  
313.998.7002

### OFFICE DESIGN

Nat Lacy



1319 Franklin Blvd. Ann Arbor ■ 996.4222

# D

D E B O E R  
G A L L E R Y

303 DETROIT ST  
AT MARKET PLACE  
ANN ARBOR 741 1257  
SCULPTURE • POTTERY • JEWELRY • MORE

## Distinctive Gifts

SPODE • DANSK • BACCARAT  
ARABIA • DENBY • HADLEY  
KOSTA BODA • WEDGWOOD  
ORREFORS • ROYAL COPENHAGEN  
ROYAL WORCESTER • EMILE HENRY  
LALIQUE • WILTON ARMETALE  
MINTON • NAMBE • BODA NOVA  
WMF • GEORG JENSEN • HAVILAND  
IITTALA • THISTLE • VIETRI • HEATH  
WOODBURY OF VERMONT  
LOUISVILLE STONWARE  
EMERSON CREEK

JOHN  
LEIDY  
SHOPS

Mon-Sat  
9:30-5:30

(313)  
668-6779

601-607 East Liberty Ann Arbor, Michigan

## GROUP TICKETS

**E**vent planning is simple and enjoyable at UMS! Organize the perfect outing for your group of friends or coworkers, religious congregation or conference participants, family or guests, by calling 313.763.3100.

Start by saving big! When you purchase your tickets through the UMS Group Sales Office your group can earn discounts of 15% to 25% off the price of every ticket, along with 1-2 complimentary tickets to thank you for bringing your group to a UMS event:

- 20 or more Adults earn a 15% discount, and 1 complimentary ticket;
- 47 or more Adults earn a 20% discount, and 2 complimentary tickets;
- 10 or more Students earn a 20% discount, and 1 complimentary ticket.

- 10 or more Senior Citizens earn a 20% discount, and 1 complimentary ticket.
- For selected events, earn a 25% discount and 1 complimentary ticket.

Next, sit back and relax. Let the UMS Group Sales Coordinator provide you with complimentary promotional materials for the event, FREE bus parking, reserved block seating in the best seats available, and assistance with dining arrangements at a facility that meets your group's culinary criteria.

UMS provides all the ingredients for a successful event. All you need to supply are the participants! Put UMS Group Sales to work for you by calling 313.763.3100.

## the ann arbor symphony orchestra. 67th year. *Listen.*

september 23: opening night gala concert

october 21: mahler's ninth symphony

december 17: holiday festival of song

january 27: mozart birthday bash

march 30: an evening with strauss

april 27: season finale with jaime laredo

**order tickets now, \$15-25**

527 e liberty, suite 208b, ann arbor 48104

(313) 994-4801; 994-3949 fax

## Enjoy the Concert this evening. . .

*Have a grand time.*

KING'S  
*Keyboard House*

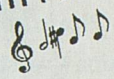
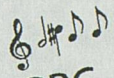
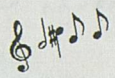
115 E. Liberty • Ann Arbor, MI  
(313) 663-3381 • (800) 968-5464



## **Michigan Radio.**

You might say we're slanted.  
Toward an intelligent audience, that is.  
With news programming from state and local sources, National Public Radio, and now the British Broadcasting Corporation, we've got a slant on world affairs that's fresh, global, and doesn't reduce important ideas to sound bites.

Tune in and find out for yourself:

- 6-9 am: *Morning Edition* from NPR
- 9-Noon: *Michigan Morning* 
- Noon-1 pm: *Today's World*
- 1-3 pm: *Afternoon Classics* 
- 3-4 pm: *Newshour* from the BBC
- 4-6:30 pm: *All Things Considered* from NPR
- 6:30-7 pm: *Marketplace*
- 7-11 pm: *Michigan Evening* 

**Michigan Radio.** The world from a different angle.

**WUOM Ann Arbor 91.7 FM**  
Listener-Supported Public Radio  
from the University of Michigan

# OVERTURE AUDIO



Everyone responds to live music without effort because the emotion of the performance is felt clearly and we are moved by the message of the composer. Listening to recorded music can never be quite the same as a live performance.

However, a real hi-fi will reproduce music above the quality threshold necessary for you to respond to the music in the same natural way.

Overture Audio is proud to be Michigan's exclusive dealer for Linn Products, makers of the world's most advanced hi-fi systems - music systems that capture the heart and soul of recorded music. Please stop by or call us about an in-home audition - we still make house calls!

Located at 618 South Main, Ann Arbor  
662-1812

*Keith Moorman, Owner*

## ADVISORY COMMITTEE OF THE UNIVERSITY MUSICAL SOCIETY

The Advisory Committee is an integral part of the University Musical Society. Its role is a major one not only in providing the volunteer corps to support the Society but also as a fund-raising 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.

If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

The law firm of

## Miller, Canfield, Paddock and Stone, P.L.C.

and our Ann Arbor attorneys salute the

## University Musical Society

Diane B. Cabbell  
Edmond F. DeVine  
John B. DeVine  
Suzanne L. DeVine  
Charles A. Duerr, Jr.  
David A. French  
Ronald D. Gardner

Robert E. Gilbert  
Allyn D. Kantor  
Douglas M. Kilbourne  
Linda M. Ledbetter  
Michael A. Limauro  
Marta A. Manildi  
David N. Parsigian

Susan H. Patton  
Roselyn R. Parmenter  
Susan E. Rattray-Wood  
J. David Reck  
John O. Renken  
Erik H. Serr  
Timothy D. Sochocki



Miller, Canfield, Paddock and Stone, P.L.C.  
101 North Main Street, 7th Floor  
Ann Arbor, Michigan 48104-1400  
313/663-2445

Michigan

Florida

Washington, D.C.

Poland

# A Full Palette Of Flavors



What is Whole Foods Market? A great selection of the freshest organic and conventionally grown produce...choice meats and seafood...fresh-baked breads and pastries...beer, wine, cheeses, coffees, teas, and spices...plus much more, including a deli, juice bar, and holistic pharmacy. Everything you'd expect from a natural foods grocery and a lot of things you might not expect. All conveniently located less than a mile from campus. Whole Foods Market.

Ann Arbor's palette of flavor.

# WHOLE FOODS

M A R K E T

2398 E. Stadium Blvd. at Washtenaw in the Lamp Post Plaza 971-3366

Open 9am-10pm daily. Ample parking available

Good food...good for you...good for the planet

# Thank You!

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society.

The list below represents names of current contributors as of December 1, 1995. If there has been an error or omission, we sincerely apologize and would appreciate a call to correct this at your earliest convenience. (313.747.1178).

The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

## BURTON TOWER SOCIETY

*The Burton Tower Society is a very special group of University Musical Society friends. These people have included the University Musical Society in their estate planning. We are grateful for this important support to continue the great traditions of the Society in the future.*

Mr. Neil P. Anderson  
Mr. and Mrs. Pal E. Barondy  
Mr. Hilbert Beyer  
Mr. and Mrs. John Alden Clark  
The Graham H. Conger Estate  
Dr. and Mrs. Michael S. Frank  
Mr. Edwin Goldring  
Mr. Seymour Greenstone  
Marilyn Jeffs  
Dr. Eva Mueller  
Charlotte McGeoch  
Mr. and Mrs. Dennis Powers  
Mr. and Mrs. Michael Radock  
The Estate of Marie Schlesinger  
Dr. Herbert Sloan  
Helen Ziegler  
Mr. and Mrs. Ronald G. Zollars

## BRAVO SOCIETY MEMBERS

### *Individuals*

Mr. Ralph Conger  
F. Bruce Kulp  
Mr. and Mrs. William B. Palmer  
Richard and Susan Rogel  
Herbert Sloan  
Carol and Irving Smokler  
Edward Surovell and Natalie Lacy  
Ronald and Eileen Weiser  
*and other anonymous donors*

### *Corporations*

Conlin-Faber Travel  
Great Lakes Bancorp  
The Hertz Corporation  
JPEinc./The Paideia Foundation  
Mainstreet Ventures, Inc.  
McKinley Associates, Inc.  
Philips Display Components Company  
Regency Travel, Inc.  
Society Bank Michigan  
The Edward Surovell Co./Realtors  
TriMas Corporation  
Warner-Lambert/Parke-Davis  
Research Division

### *Foundations/Agencies*

Arts Midwest  
Detroit Edison Foundation  
Ford Motor Company Fund  
Michigan Council for Arts and Cultural Affairs  
National Endowment for the Arts

## CONCERT MASTERS

### *Individuals*

Herb and Carol Amster  
Maurice and Linda Binkow  
Carl and Isabelle Brauer  
Dr. James P. and Betty Byrne  
David and Pat Clyde  
Margaret and Douglas Crary  
Sun-Chien and Betty Hsiao  
Dr. and Mrs. James Irwin  
Mr. David G. and Mrs. Tina M. Loesel  
Maya Savarino and Raymond Tanter  
Mrs. M. Titiev  
Dr. and Mrs. John F. Ullrich  
Paul and Elizabeth Yhouse  
*and other anonymous donors*

### *Corporations*

The Anderson Associates  
Brauer Investment Company  
Cafe Marie  
Curtin and Alf

Environmental Research Institute of Michigan  
Ford Motor Credit Company  
Thomas B. McMullen Co., Inc.  
NSK Corporation  
O'Neal Construction  
Pepper, Hamilton & Scheetz  
Wolverine Temporaries, Inc.

### *Foundations/Agencies*

Chamber Music America  
The Benard L. Maas Foundation  
Lila Wallace-Readers Digest Fund

## LEADERS

### *Individuals*

Bradford and Lydia Bates  
Kathleen G. Charla  
Katharine and Jon Cosovich  
Ronnie and Sheila Cresswell  
Gregg Alf and Joseph Curtin  
Mr. and Mrs. Thomas C. Evans  
Ken, Penny and Matt Fischer  
Charles and Mary Fisher  
Mr. Edward P. Frohlich  
Sue and Carl Gingles  
Ruth B. and Edward M. Gramlich  
Keki and Alice Irani  
Robert and Gloria Kerry  
Judythe and Roger Maugh  
Paul and Ruth McCracken  
Dr. and Mrs. Joe D. Morris  
John M. Paulson  
John W. and Dorothy F. Reed  
Prudence and Annon Rosenthal  
John Wagner  
Mr. and Mrs. Conrad Walburger  
Elise and Jerry Weisbach  
Marina and Robert Whitman  
*and several anonymous donors*

### *Corporations*

Dahlmann Properties  
Gelman Sciences, Inc.  
Huron Valley Travel, Inc.  
Masco Corporation



## GUARANTORS

### *Individuals*

Dr. and Mrs. Gerald Abrams  
 Professor and Mrs. Gardner Ackley  
 Jerry and Barbara Albrecht  
 Dr. and Mrs. Robert G. Aldrich  
 Mr. and Mrs. Max K. Aupperle  
 Robert and Martha Ause  
 John and Betty Barfield  
 Howard and Margaret Bond  
 Tom and Carmel Borders  
 Jim Botsford and  
     Janice Stevens Botsford  
 Drs. Barbara Everitt and John H. Bryant  
 Mr. and Mrs. Richard J. Burstein  
 Jean M. and Kenneth L. Casey  
 Mr. and Mrs. John Alden Clark  
 Leon and Heidi Cohan  
 Maurice Cohen  
 Roland J. Cole and Elsa Kircher Cole  
 Pedro and Carol Cuatrecasas  
 Robert and Janice DiRomualdo  
 Jack and Alice Dobson  
 Martin and Rosalie Edwards  
 Dr. Stewart Epstein  
 Richard and Marie Flanagan  
 Robben and Sally Fleming  
 John and Esther Floyd  
 Sara and Michael Frank  
 Judy and Richard Fry  
 Lourdes and Otto Gago  
 William and Ruth Gilkey  
 Drs. Sid Gilman and Carol G. Barbour  
 Vivian Sosna Gottlieb and  
     Norm Gottlieb  
 Mr. and Mrs. Robert C. Graham  
 Linda and Richard Greene  
 Jester Hairston  
 Harold and Anne Haugh  
 Debbie and Norman Herbert  
 Janet Bowe Hoeschler  
 Robert M. and Joan F. Howe  
 Stuart and Maureen Isaac  
 Chuck and Heidi Jacobus  
 Mercy and Stephen Kasle  
 Thomas and Shirley Kauper  
 Bud and Justine Kulka  
 David Lebenbom  
 Carolyn and Paul Lichter  
 Patrick B. and Kathy Long  
 Joseph McCune and Georgiana Sanders  
 Rebecca McGowan and  
     Michael B. Staebler  
 H. Dean and Dolores H. Millard  
 Dr. and Mrs. Andrew and  
     Candice Mitchell  
 Ginny and Cruse Moss  
 George and Barbara Mrkonic

William A. Newman  
 Bill and Marguerite Oliver  
 Mark and Susan Orringer  
 Dory and John Paur  
 Maxine and Wilbur K. Pierpont  
 Christine Price  
 Tom and Mary Princing  
 Bonnie and Jim Reece  
 Elisabeth J. Rees  
 Mr. and Mrs. Raymond Reilly  
 Glenda Renwick  
 Katherine and William Ribbens  
 Mr. and Mrs. Charles H. Rubin  
 Judith Dow Rumelhart  
 Richard and Norma Sarns  
 Genie and Reid Sherard  
 Victor and Marlene Stoeffler  
 Dr. and Mrs. E. Thurston Thieme  
 Jerrold G. Utsler  
 Mary and Ron Vanden Belt  
 Dr. and Mrs. Francis V. Viola III  
 John and Maureen Voorhees  
 Martha Wallace and Dennis White  
 Dr. and Mrs. Andrew S. Watson  
 Mr. and Mrs. Robert O. Weisman  
 Roy and JoAn Wetzel  
 Len and Maggie Wolin  
 Nancy and Martin Zimmerman  
     *and several anonymous donors*

### *Corporations*

American Title Company  
     of Washtenaw  
 The Barfield Company/Bartech  
 Borders Books and Music  
 Comerica Bank  
 Creditanstalt-Bankverein  
 Kitch, Drutchas, Wagner, & Kenney, P.C.  
 Matthew C. Hoffmann Jewelry Design  
 NBD Ann Arbor N.A.  
 Pastabilities  
 Scientific Brake and  
     Equipment Company  
 Shar Music Company

### *Foundations/Agencies*

Chrysler Corporation Fund  
 The Mosaic Foundation  
 (of Rita and Peter Heydon)

## SPONSORS

### *Individuals*

Bernard and Raquel Agranoff  
 M. Bernard Aidinoff  
 Catherine S. Arcure  
 Mr. and Mrs. Essel Bailey  
 Jim and Lisa Baker

Emily W. Bandera, M.D.  
 Paulett and Peter Banks  
 M. A. Baranowski  
 Mrs. Martha K. Beard  
 Ralph P. Beebe  
 Mrs. L. P. Benua  
 Dr. and Mrs. Raymond Bernreuter  
 Mr. and Mrs. Philip C. Berry  
 Robert Hunt Berry  
 Suzanne A. and Frederick J. Beutler  
 Joan Binkow  
 Ronald and Mimi Bogdasarian  
 Charles and Linda Borgsdorf  
 Mr. and Mrs. Robert S. Bradley  
 Allen and Veronica Britton  
 David and Sharon Brooks  
 Jeannine and Robert Buchanan  
 Lawrence and Valerie Bullen  
 Letitia J. Byrd  
 Jean W. Campbell  
 Bruce and Jean Carlson  
 Edwin F. Carlson  
 Mrs. Raymond S. Chase  
 Pat and George Chatas  
 Jim and Connie Cook  
 Arnold and Susan Coran  
 H. Richard Crane  
 Kenneth and Judith DeWoskin  
 Molly and Bill Dobson  
 Jim and Patsy Donahey  
 Jan and Gil Dorer  
 Claudine Farrand and Daniel Moerman  
 Dr. and Mrs. William L. Fox  
 Beverley and Gerson Geltner  
 Margaret G. Gilbert  
 Grace M. Girvan  
 Paul and Anne Glendon  
 Dr. and Mrs. William Gracie  
 Seymour D. Greenstone  
 John R. and Helen K. Griffith  
 Mr. and Mrs. Robert Grijalva  
 Leslie and Mary Ellen Guinn  
 Mr. and Mrs. Elmer F. Hamel  
 Walter and Dianne Harrison  
 Harlan and Anne Hatcher  
 Fred and Joyce Hershenson  
 Bertram Herzog  
 Mrs. W. A. Hiltner  
 Julian and Diane Hoff  
 Matthew C. Hoffmann and  
     Kerry McNulty  
 Janet Woods Hoobler  
 Che C. Huang and  
     Teresa Dar-Kuan L. Huang  
 Patricia and John Huntington  
 Gretchen and John Jackson  
 Robert L. and Beatrice H. Kahn  
 Wilhelm and Sigrun Kast  
 Jim and Carolyn Knake  
 Barbara and Charles Krause  
 Helen and Arnold Kueth

*Sponsors*

Barbara and Michael Kusisto  
 Suzanne and Lee E. Landes  
 Mr. and Mrs. David Larrouy  
 Mr. Richard G. LeFauve and  
 Mary F. Rabaut-LeFauve  
 Leo A. Legatski  
 Mr. and Mrs. Fernando S. Leon  
 Dean S. Louis, M.D.  
 Mr. and Mrs. Carl J. Lutkehaus  
 Brigitte and Paul Maassen  
 John and Cheryl MacKrell  
 Peggy and Chuck Maitland  
 Mr. and Mrs. Damon L. Mark  
 Marilyn Mason and William Steinhoff  
 Kenneth and Martha McClatchey  
 John F. McCuen  
 Kevin McDonagh and Leslie Crofford  
 Charlotte McGeoch  
 Robert and Ann Meredith  
 Barry Miller and Gloria Garcia  
 Ronald Miller  
 Grant Moore and Douglas Weaver  
 Mr. Erivan R. Morales and  
 Mr. Seigo Nakao  
 M. Haskell and Jan Barney Newman  
 Len and Nancy Niehoff  
 Karen Koykka O'Neal and Joe O'Neal  
 Randolph Paschke  
 Mr. and Mrs. William J. Pierce  
 Eleanor and Peter Pollack  
 Mrs. Gardner C. Quarton  
 Stephen and Agnes Reading  
 Mr. Donald H. Regan and Ms.  
 Elizabeth Axelson  
 Dr. and Mrs. Rudolph E. Reichert  
 Maria and Rusty Restuccia  
 Jack and Margaret Ricketts  
 Mrs. Bernard J. Rowan  
 Peter Schaberg and Norma Amrhein  
 Mrs. Richard C. Schneider  
 Rosalie and David Schottenfeld  
 Professor Thomas J. and  
 Ann Sneed Schriber  
 George and Mary Sexton  
 Julianne and Michael Shea  
 Constance Sherman  
 Dr. and Ms. Howard and Aliza Shevrin  
 Mr. and Mrs. George Shirley  
 Edward and Marilyn Sichler  
 George and Helen Siedel  
 Lloyd and Ted St. Antoine  
 Dr. and Mrs. Jeffrey K. Stross  
 Nicholas Sudia and Nancy Bielby Sudia  
 Mr. and Mrs. Robert M. Teeter  
 Mr. and Mrs. Terril O. Tompkins  
 Kathleen Treciak-Hill  
 Herbert and Anne Upton  
 Joyce A. Urba and David J. Kinsella  
 Charlotte Van Curler  
 Don and Carol Van Curler  
 Bruce and Raven Wallace  
 Karl and Karen Weick

Angela and Lyndon Welch  
 Marcy and Scott Westerman  
 Brymer and Ruth Williams  
 Frank E. Wolk  
 Walter P. and Elizabeth B. Work, Jr.  
*and several anonymous donors*

*Corporations*

Ann Arbor Stage Employees, Local 395  
 Michigan National Bank  
 Sarns, 3M Health Care

*Foundations/Agencies*

The Power Foundation  
 Shiffman Foundation Trust

**BENEFACTORS**

*Individuals*

Jim and Barbara Adams  
 Dr. and Mrs. David G. Anderson  
 Hugh and Margaret Anderson  
 Howard Ando and Jane Wilkinson  
 David and Katie Andrea  
 Tim Andresen  
 Harlene and Henry Appelman  
 Mr. and Mrs. Arthur J. Ashe  
 Eric M. and Nancy Aupperle  
 Erik W. and Linda Lee Austin  
 Sharon and Charles Babcock  
 Robert L. Baird  
 Cyril and Anne Barnes  
 Gail Davis Barnes  
 Dr. and Mrs. Mason Bar, Jr.  
 Dr. and Mrs. Robert Bartlett  
 Astrid B. Beck and David Noel Freedman  
 Neal Bedford and Gerlinda Melchiori  
 Harry and Betty Benford  
 Ruth Ann and Stuart J. Bergstein  
 Mr. and Mrs. S. E. Berki  
 Maureen Foley and John Blankley  
 Donald and Roberta Blitz  
 Roger and Polly Bookwalter  
 Robert and Sharon Bordeaux  
 Laurence Boxer, M.D.; Grace J. Boxer, M.D.  
 Dean Paul C. Boylan  
 Dr. and Mrs. Ralph Bozell  
 Paul and Anna Bradley  
 William R. Brashear  
 Betsy and Ernest Brater  
 Professor and Mrs. Dale E. Briggs  
 Gerald and Marceline Bright  
 June and Donald Brown  
 Morton B. and Raya Brown  
 Arthur and Alice Burks  
 Phoebe R. Burt  
 Rosemarie and Jurg Caduff  
 Mrs. Theodore Cage  
 Freddie Caldwell  
 H. D. Cameron

Mr. and Mrs. Robert Campbell  
 Charles and Martha Cannell  
 Jim and Priscilla Carlson  
 John and Patricia Carver  
 Shelly and Andrew Caughey  
 Tsun and Siu Ying Chang  
 Dr. Kyung and Young Cho  
 Nancy Cilley  
 Janice A. Clark  
 John and Nancy Clark  
 Alice S. Cohen  
 Wayne and Melinda Colquitt  
 Edward J. and Anne M. Comeau  
 Gordon and Marjorie Comfort  
 Sandra S. Connellan  
 Maria and Carl Constant  
 Lolagene C. Coombs  
 Gage R. Cooper  
 Mary K. Cordes  
 Alan and Bette Cotzin  
 Clifford and Laura Craig  
 Merle and Mary Ann Crawford  
 W. P. Cupples  
 Peter and Susan Darrow  
 Dr. and Mrs. Charles Davenport  
 Ed and Ellie Davidson  
 Jean and John Debink  
 Laurence and Penny Deitch  
 Elena and Nicholas Delbanco  
 Benning and Elizabeth Dexter  
 Macdonald and Carolin Dick  
 Tom Doane and  
 Patti Marshall-Doane  
 Dr. and Mrs. Edward F. Domino  
 William G. and Katherine K. Dow  
 Nancy Griffin DuBois  
 J. W. Durstine  
 Sally and Morgan Edwards  
 Dr. Alan S. Eiser  
 Emil and Joan Engel  
 Mark and Patricia Enns  
 Ellen C. Wagner and  
 Richard Epstein  
 Don Faber  
 Dr. and Mrs. Stefan Fajans  
 Elly and Harvey Falit  
 Dr. and Mrs. John A. Faulkner  
 Inka and David Felbeck  
 Reno and Nancy Feldkamp  
 Dr. James F. Filgas  
 Sidney and Jean Fine  
 Herschel and Annette Fink  
 Mrs. Beth J. Fischer  
 Susan Fisher and John Waidley  
 Linda W. Fitzgerald  
 Ray and Patricia Fitzgerald  
 Stephen and Suzanne Fleming  
 Jennifer and Guillermo Flores  
 Ernest and Margot Fontheim  
 Mr. and Mrs. George W. Ford  
 James and Anne Ford  
 Ilene H. Forsyth  
 Phyllis W. Foster  
 Paula L. Bockenstedt and  
 David A. Fox  
 Deborah and Ronald Freedman  
 David Fugenschuh and  
 Karey Leach  
 Harriet and Daniel Fusfeld  
 Gwyn and Jay Gardner  
 Del and Louise Garrison

Professor and Mrs. David Gates  
 Wood and Rosemary Geist  
 Henry and Beverly Gershowitz  
 Elmer G. Gilbert and  
     Lois M. Verbrugge  
 Fred and Joyce Ginsberg  
 Irwin J. Goldstein and Marty Mayo  
 Dr. Alexander Gotz  
 J. Richard Goulet, M.D.  
 Mrs. William C. Grabb  
 Jerry and Mary K. Gray  
 Dr. John and Renee M. Greden  
 Daphne and Raymond Grew  
 Leslie and Mary Ellen Guinn  
 George N. Hall  
 Marcia and John Hall  
 Mary C. Harms  
 Susan R. Harris  
 Clifford and Alice Hart  
 J. Theodore Hefley  
 Kenneth and Jeanne Heiningering  
 John L. and  
     Jacqueline Stearns Henkel  
 Herb and Dee Hildebrandt  
 Claudette J. Stern and  
     Michael Hogan  
 John and Maurita Holland  
 Mary Jean and Graham Hovey  
 Drs. Linda Samuelson and  
     Joel Howell  
 Mrs. V. C. Hubbs  
 David and Dolores Humes  
 Mrs. Hazel Hunsche  
 Robert B. and Virginia A. Ingling  
 Ann K. Irish  
 John and Joan Jackson  
 Mr. and Mrs. Donald E. Jahncke  
 Wallie and Janet Jeffries  
 Mr. and Mrs. James W. Jensen  
 Donald and Janice Johnson  
 Mrs. Ellen C. Johnson  
 Stephen G. Josephson and  
     Sally C. Fink  
 Dr. and Mrs. Mark S. Kaminski  
 Professor and Mrs. Wilfred Kaplan  
 Herb Katz  
 Anna M. Kauper  
 Mr. and Mrs. Jacob Kellman  
 Don and Mary Kiel  
 Paul and Leah Kileny  
 Richard and Pat King  
 Mr. and Mrs. Thomas C. Kinnear  
 Paul Kissner, M.D. and  
     Dana Kissner, M.D.  
 Hermine R. Klingler  
 Philip and Kathryn Klintworth  
 Joseph and Marilyn Kokoszka  
 Dimitri and Suzanne Kosacheff  
 Samuel and Marilyn Krimm  
 Alan and Jean Krisch  
 Mae and Arthur Lanski  
 Mr. and Mrs. Henry M. Lapeza  
 John K. Lawrence  
 Mr. and Mrs. Henry M. Lee  
 John and Theresa Lee  
 Ann M. Leidy  
 Myron and Bobbie Levine  
 Jacqueline H. Lewis  
 Evie and Allen Lichter  
 Jody and Leo Lighthammer  
 Mark Lindley

Vi-Cheng and Hsi-Yen Liu  
 Jane Lombard  
 Dan and Kay Long  
 Robert G. Lovell  
 Dr. and Mrs. Charles P. Lucas  
 Edward and Barbara Lynn  
 Mr. and Mrs. Donald Lystra  
 Frederick C. Mack  
     Pamela J. Mackintosh  
 Sadie C. Maggio  
 Steve and Ginger Maggio  
 Virginia Mahle  
 Alan and Carla Mandel  
 Melvin and Jean Manis  
 Eddie and Cathy Marcus  
 Geraldine and Sheldon Markel  
 Lee and Greg Marks  
 Rhoda and William Martel  
 Sally and Bill Martin  
 Dr. and Mrs. Josip Matovinovic  
 Mary and Chandler Matthews  
 Margaret and Harris McClamroch  
 Bruce and Mary McCuaig  
 Griff and Pat McDonald  
 Elaine J. McFadden  
 Bill and Ginny McKeachie  
 Margaret McKinley  
 Daniel and Madelyn McMurtrie  
 Jerry and Rhona Meislik  
 Walter and Ruth Metzger  
 Charles and Helen Metzner  
 Piotr and Deanna Michalowski  
 Leo and Sally Miessler  
 James and Kathleen Mitchiner  
 Lester and Jeanne Monts  
 James N. Morgan  
 Dr. and Mrs. George W. Morley  
 A. A. Moroun  
 Cyril and Rona Moscow  
 Dr. Eva L. Mueller  
 Hillary Murt and  
     Bruce A. Friedman  
 Dr. and Mrs. Gunder A. Myran  
 Geri Chipault and Fred Neidhardt  
 Sharon and Chuck Newman  
 Mr. and Mrs. Marvin L. Niehuss  
 Virginia and Gordon Nordby  
 Richard S. Nottingham  
 Marylen and Harold Oberman  
 Patricia O'Connor  
 Dr. and Mrs. Frederick C. O'Dell  
 Judith S. Olson  
 Constance L. and David W. Osler  
 Richard and Miranda Pao  
 William C. Parkinson  
 Ara and Shirley Paul  
 Dr. Owen Z. and  
     Barbara A. Perlman  
 Virginia Zapf Person  
 Frank and Nelly Petrock  
 Lorraine B. Phillips  
 Sharon McKay Pignanelli  
 Barry and Jane Pitt  
 Randall and Mary Pittman  
 Donald and Evonne Plantinga  
 Steven and Tina Pollock  
 Cynthia and Roger Postmus  
 Mrs. J. D. Prendergast  
 Larry and Ann Preuss  
 Charleen Price  
 Richard H. and Mary B. Price

Jerry and Millard Pryor  
 David and Stephanie Pyne  
 Leland J. and  
     Elizabeth Quackenbush  
 Hugo and Sharon Quiroz  
 Mrs. Joseph S. Radom  
 Homayoon Rahbari, M.D.  
 Mr. and Ieva Rasmussen  
 Katherine R. Reeber  
 La Vonne and Gary Reed  
 Mr. and Mrs. H. Robert Reynolds  
 Dave and Joan Robinson  
 John H. Romani and  
     Barbara A. Anderson  
 Mrs. Irving Rose  
 Gay and George Rosenwald  
 Elva M. Rosenzweig  
 Dr. Nathaniel H. Rowe  
 Jerome M. and Lee Ann Sallee  
 Ina and Terry Sandalow  
 Georgiana M. Sanders  
 Dr. and Mrs. Michael G. Sarosi  
 Dr. Albert J. and Jane K. Sayed  
 Mary A. Schieve and  
     Andy Achenbaum  
 David and Marcia Schmidt  
 Elizabeth L. Schmitt  
 Dr. and Mrs.  
     Charles R. Schmitter, Jr.  
 David E. and  
     Monica N. Scheingart  
 Suzanne Selig  
 Joseph and Patricia Settini  
 Mr. Thomas Sheets  
 Ingrid and Clifford Sheldon  
 Hollis and Martha Showalter  
 Dr. Bruce M. Siegan  
 Scott and Joan Singer  
 Mrs. Loretta M. Skewes  
 John W. Smillie, M.D.  
 Alene M. Smith  
 Carl and Jari Smith  
 George and Mary Elizabeth Smith  
 Dr. and Mrs. Michael W. Smith  
 Mr. and Mrs. Robert W. Smith  
 Susan M. Smith  
 Virginia B. Smith  
 Mr. and Mrs. Edward Sopcak  
 Cynthia J. Sorensen  
 Juanita and Joseph Spallina  
 Allen and Mary Spivey  
 Irving M. Stahl and  
     Pamela M. Rider  
 David and Ann Staiger  
 Mrs. Ralph L. Steffek  
 Dr. and Mrs. Alan Steiss  
 Thom and Ann Sterling  
 Professor Louis and Glennis Stout  
 Dr. and Mrs. Stan Strasius  
 Aileen and Clinton Stroebel  
 Charlotte Sundelson  
 Ronald and Ruth Sutton  
 Dr. Jean K. Takeuchi  
 Brian and Lee Talbot  
 Jerry and Susan Tarpley  
 Eva and Sam Taylor  
 Mary D. Teal  
 James L. and Ann S. Telfer  
 George and Mary Tewksbury  
 Edwin J. Thomas  
 Tom and Judy Thompson

Ted and Marge Thrasher  
 Hugo and Karla Vandersypen  
 Jack and Marilyn van der Velde  
 Rebecca Van Dyke  
 Mr. and Mrs.  
     Douglas Van Houweling  
 Michael L. Van Tassel  
 William C. Vassell  
 Carolyn S. and Jerry S. Voight  
 Mr. and Mrs. Timothy Wadhams  
 Warren Herb Wagner and  
     Florence S. Wagner  
 Mr. and Mrs. Norman C. Wait  
 Robert D. and Liina M. Wallin  
 Dr. and Mrs. Jon M. Wardner  
 Ruth and Chuck Watts  
 Robin and Harvey Wax  
 Willes and Kathleen Weber  
 Deborah Webster and  
     George Miller  
 Lawrence A. Weis and  
     Sheila Johnson  
 Raoul Weisman and Ann Friedman  
 Walter L. Wells  
 Dr. Steven W. Werns  
 Ruth and Gilbert Whitaker  
 B. Joseph and Mary White  
 William and Cristina Wilcox  
 Mr. and Mrs.  
     R. Jamison Williams Jr.  
 Mrs. Elizabeth Wilson  
 Mr. and Mrs. William Wilson  
 Beth and L. W. Winsten  
 Marion T. Wirick  
 Grant J. Withey, M.D.  
 Charlotte Wolfe  
 Dr. and Mrs. Ira Wollner  
 Mr. and Mrs. A. C. Woolf  
 Charles R. and Jean L. Wright  
 Phyllis B. Wright  
 Don and Charlotte Wyche  
 Ryuzo Yamamoto  
 Mr. and Mrs. Edwin H. Young  
 R. Roger and Bette F. Zauel  
 Mr. and Mrs. Martin Zeile  
     and several anonymous donors

*Corporations*

Atlas Tool, Inc.  
 Briarwood Shopping Center  
 Chelsea Flower Shop  
 Dough Boys Bakery  
 Edwards Brothers, Inc.  
 Gandy Dancer  
 Kerrytown  
 King's Keyboard House  
 Miller, Canfield, Paddock  
     and Stone  
 Republic Bank  
 Seva Restaurant and Market  
 Urban Jewelers

*Foundations/Agencies*

The Richard and Meryl Place Fund

**PATRONS**

*Individuals*

Tim and Leah Adams  
 Ronald and Judith Adler  
 Anastasios Alexiou  
 Gregg T. Alf  
 Mr. and Mrs. Gordon E. Allardyce  
 James and Catherine Allen  
 Margaret and Wickham Allen  
 Augustine and Kathleen Amaru  
 Mr. and Mrs. David Aminoff  
 Mr. and Mrs. Charles T. Anderson  
 Drs. James and  
     Cathleen Culotta-Andonian  
 Bert and Pat Armstrong  
 Mr. and Mrs. Lawrence E. Arnett  
 Michael Avsharian  
 Charlene and Eugene Axelrod  
 Jonathan and Marlene Ayers  
 Joseph C. Bagnasco  
 Richard and Julia Bailey  
 Doris I. Bailo  
 Jean and Gaylord Baker  
 Morris and Beverly Baker  
 Dr. and Mrs. Daniel R. Balbach  
 Chris and Lesli Ballard  
 John R. Bareham  
 Norman E. Barnett  
 Donald C. Barnette, Jr.  
 Margo Barron  
 Leslie and Anita Bassett  
 Dr. and Mrs. Jere M. Bauer  
 Mr. and Mrs. Steven R. Beckert  
 Robert M. Beckley and  
     Judy Dinesen  
 David and Mary Anne Beltzman  
 Ronald and Linda Benson  
 Mr. and Mrs. Ib Bentzen-Bilkvist  
 Helen V. Berg  
 Barbara Levin Bergman  
 Marie and Gerald Berlin  
 Lawrence S. Berlin  
 Abraham and Thelma Berman  
 Gene and Kay Berrodin  
 Andrew H. Berry, D.O.  
 R. Bezak and R. Halstead  
 Naren and Nishita Bhatia  
 Bharat C. Bhushan  
 Sheryl Hirsch and John Billi  
 Richard and Roswitha Bird  
 William and Ilene Birge  
 Elizabeth S. Bishop  
 Marshall Blondy and Laurie Burry  
 Mr. and Mrs. H. Harlan Bloomer  
 Beverly J. Bole  
 Mr. and Mrs. Mark D. Bomia  
 Harold and Rebecca Bonnell  
 Dr. and Mrs. David Bostian  
 Richard Brandt and  
     Karina Niemeyer  
 Representative Liz and  
     Professor Enoch Brater  
 Mr. and Mrs. Patrice Brion  
 William and Sandra Broucek  
 Mrs. Joseph Brough  
 Olin L. Browder  
 Mr. and Mrs. Addison Brown  
 Mr. Charles C. Brown

Linda Brown and Joel Goldberg  
 Mr. and Mrs. John M. Brueger  
 Mrs. Webster Brumbaugh  
 Dr. and Mrs. Donald T. Bryant  
 Robert and Carolyn Burack  
 Edward and Mary Cady  
 Mrs. Darrell A. Campbell  
 Jan and Steve Carpan  
 Jeannette and Robert I. Carr  
 Daniel Carroll and Julie A. C. Virgo  
 Mr. and Mrs. Dennis Carroll  
 Mr. George Casey  
 Dr. and Mrs. James T. Cassidy  
 Kathran M. Chan  
 Mr. and Mrs.  
     Nicholas G. Chapekis, Sr.  
 Mr. James S. Chen  
 Robert and Eileen Choate  
 Pat Clapper  
 Brian and Cheryl Clarkson  
 John and Kay Clifford  
 Roger and Mary Coe  
 Mr. and Mrs. Edward and  
     Catherine Colone  
 Mr. and Mrs. Craig Common  
 Marjorie A. Cramer  
 Mr. and Mrs. Richard Crawford  
 Mr. and Mrs. Winton L. Crawford  
 Kathleen J. Crispell and  
     Thomas S. Porter  
 Margo Crist  
 Lawrence Crochier  
 Mr. and Mrs. James I. Crump  
 Mary R. and John G. Curtis  
 Mr. and Mrs. John R. Dale  
 Mr. William H. Damon III  
 Millie and Lee Danielson  
 Jane and Gawaine Dart  
 Mr. and Mrs. Arthur W. Davidge  
 Lanning R. Davidson, M.D.  
 Ruth and Bruce P. Davis  
 James Davis and  
     Elizabeth Waggoner  
 Mr. and Mrs. R.C. Davis  
 Mr. and Mrs. Ronald G. Dawson  
 Robert and Barbara Ream Debrodt  
 Dr. and Mrs. Raymond F. Decker  
 Rossanna and George DeGroot  
 Elizabeth and Edmond DeVine  
 Meg Diamond  
 Martha and Ron DiCecco  
 Gordon and Elaine Didier  
 A. Nelson Dingle  
 Dr. Edward R. Doezema  
 Thomas and Esther Donahue  
 Mr. Thomas Downs  
 Roland and Diane Drayson  
 Mr. and Mrs. Harry Dreffs  
 John Dryden and Diana Raimi  
 James and Anne Duderstadt  
 Dr. and Mrs. Cameron B. Duncan  
 Rosanne and Sandy Duncan  
 Michael R. Dungan  
 Robert and Connie Dunlap  
 Jean and Russell Dunnaback  
 Edmund H. and Mary B. Durfee  
 George C. and Roberta R. Earl  
 Mr. and Mrs. William G. Earle  
 Jacquelynn S. Eccles  
 Mr. and Mrs. John R. Edman  
 David A. Eklund  
 Judge and Mrs. S. J. Elden  
 Ethel and Sheldon Ellis

Mrs. Genevieve Ely  
 Mackenzie and Marcia Endo  
 Bill and Karen Ensminger  
 Stephen Ernst and Pamela  
 Raymond Ernst  
 Dorothy and Donald F. Eschman  
 Joel Evilsizer  
 Adele Ewell  
 Mr. and Mrs. Robert B. Fair, Jr.  
 Mark and Karen Falahee  
 Dr. and Mrs. Cyrus Farrehi  
 David and Joanna Featherman  
 Dr. and Mrs. Irving Feller  
 Phil and Phyllis Fellin  
 Carol Finerman  
 C. Peter and Bev A. Fischer  
 Dr. and Mrs. John Fischer  
 Jon Fischer  
 Barbara and James Fitzgerald  
 Dr. and Mrs. Melvin Flamenbaum  
 Jon Fliegel  
 Wayne and Lynnette Forde  
 Doris E. Foss  
 Lucia and Doug Freeth  
 Richard and Joann Freethy  
 Linda and Larry French  
 Richard and Joanna Friedman  
 Gail Fromes  
 Lela J. Fuerster  
 Carol Gagliardi and David  
 Flesher  
 Jane Galantowicz  
 Bernard and Enid Galler  
 Joyce A. Gamm  
 Mrs. Don Gargaro  
 Mrs. Shirley H. Garland  
 Stanley and Priscilla Garn  
 Drs. Steve Geiringer and  
     Karen Bantel  
 Bruce and Anne Genovesi  
 Michael Gerstenberger  
 W. Scott Gerstenberger and  
     Elizabeth A. Sweet  
 Beth Genne and Allan Gibbard  
 David and Maureen Ginsberg  
 Albert and Almeda Girod  
 Robert and Barbara Gockel  
 Dr. and Mrs. Howard S. Goldberg  
 Mary L. Golden  
 Ed and Mona Goldman  
 Steve and Nancy Goldstein  
 Mrs. Eszter Gombosi  
 Elizabeth N. Goodenough and  
     James G. Leaf  
 Mitch and Barb Goodkin  
 Mr. and Mrs. Jon L. Gordon  
 Mr. Adon A. Gordus  
 Selma and Albert Gorlin  
 Naomi Gottlieb  
 Michael L. Gowing  
 Christopher and Elaine Graham  
 Elizabeth Needham Graham  
 Whit and Svea Gray  
 Harry Greenberg and  
     Anne Brockman  
 Dr. and Mrs. Lazar J. Greenfield  
 Bill and Louise Gregory  
 Linda and Roger Grekin  
 Susan and Mark Griffin  
 Werner H. Grilk  
 Robert M. Grover  
 Mr. Philip Guire  
 Arthur W. Gulick, M.D.

Margaret Gutowski and  
     Michael Marletta  
 Don P. Haefner and  
     Cynthia J. Stewart  
 Helen C. Hall  
 Claribel Halstead  
 Margo Halsted  
 Mr. and Mrs. Herbert R. Harjes  
 Stephen G. and Mary Anna Harper  
 Antonio Harris  
 Jean Harter  
 Elizabeth C. Hassinen  
 James B. and Roberta T. Hause  
 Mr. and Mrs. George Hawkins  
 Rose and John Henderson  
 Mr. and Mrs. Richard Henderson  
 Mr. and Mrs. Karl P. Henkel  
 Dr. and Mrs. Keith S. Henley  
 Jeanne Hernandez  
 Ramon and Fern Hernandez  
 Tatiana Herrero Bernstein  
 C. C. Herrington, M.D.  
 Elfrida H. Hiebert and  
     Charles W. Fisher  
 Lorna and Mark Hildebrandt  
 Mr. and Mrs. Jerry Leigh Hill  
 Peter G. Hinman and  
     Elizabeth A. Young  
 Joanne and Charles Hocking  
 Louise Hodgson  
 Jane and Dick Hoerner  
 Carol and Dieter Hohnke  
 Ken and Joyce Holmes  
 John F. and Mary Helen Holt  
 Dr. and Mrs. Frederic B. House  
 Drs. Richard and Diane Howlin  
 Charles T. Hudson  
 Harry and Ruth Huff  
 Joanne W. Hulce  
 Ann D. Hungerman  
 Mr. and Mrs. Russell L. Hurst  
 Eileen and Saul Hymans  
 Margaret and Eugene Ingram  
 Edgar F. and M. Janice Jacobi  
 Harold and Jean Jacobson  
 Jim and Dale Jerome  
 Tom and Marie Juster  
 Mary B. and Douglas Kahn  
 Mary Kalmes and Larry Friedman  
 Steven R. Kalt  
 Mr. and Mrs. Irving Kao  
 David J. Katz  
 Kurt and Marilee Kaufman  
 Mr. and Mrs. N. Kazan  
 Mr. and Mrs. Frank Kennedy  
 Linda Atkins and Thomas Kenney  
 Benjamin Kerner  
 Heidi and Josh Kerst  
 William and Betsy Kincaid  
 Howard King and Elizabeth  
     Sayre-King  
 Esther Kirshbaum  
 James and Jane Kister  
 Shira and Steve Klein  
 Gerald and Eileen Klos  
 Mr. and Mrs. Edward Klum  
 Jolene and Gregory Knapp  
 Glenn and Shirley Knudsvig  
 Charles and Linda Koopmann  
 Melvyn and Linda Korobkin  
 Mr. and Mrs. E. J. Kowaleski  
 Jean and Dick Kraft  
 David and Martha Krehbiel

William J. Bucci and Janet Kreiling  
 Alexander Krezel  
 William G. Kring  
 John A. and Justine Krsul  
 Danielle and George Kuper  
 Dr. and Mrs. Richard A. Kutcipal  
 Mr. and Mrs. Seymour Lampert  
 Henry and Alice Landau  
 Marjorie Lansing  
 Beth and George Lavoie  
 Ted and Wendy Lawrence  
 Laurie and Bob LaZebnik  
 Mrs. Kent W. Leach  
 Sue Leong  
 Margaret E. Leslie  
 Richard LeSueur  
 Deborah S. Lewis  
 Nathan and Eleanor Lipson  
 Rod and Robin Little  
 Dr. Jackie Livesay  
 Peter Lo  
 Naomi E. Lohr  
 Diane and Dolph Lohwasser  
 Ronald Longhofer  
 Leslie and Susan Loomans  
 Mr. and Mrs. Richard S. Lord  
 Bruce and Pat Loughry  
 Ross E. Lucke  
 Lynn Luckenbach  
 Robert and Pearson Macek  
 Susan E. Macias  
 Charlene and William MacRitchie  
 Chun I. Mah  
 Geoffrey and Janet Maher  
 Suzanne and Jay Mahler  
 Deborah Malamud and Neal Plotkin  
 Dr. Karl D. Malcolm  
 Claire and Richard Malvin  
 Mr. and Mrs. Kazuhiko Manabe  
 Pearl Manning  
 Paul and Shari Mansky  
 Mr. and Mrs. Anthony E. Mansueto  
 Michael and Pamela Marcovitz  
 Dr. Howard Markel  
 Marjorie and Robert Marshall  
 Dr. and Mrs. J. E. Martin  
 Rebecca Martin  
 Margaret Massialas  
 Tamotsu Matsumoto  
 Marilyn Mazanec Benedict  
 Margaret E. McCarthy  
 Ernest and Adele McCarus  
 David G. McConnell  
 Cathryn S. and  
     Ronald G. McCready  
 Dores M. McCree  
 Mary and Norman McIver  
 Robert E. and Nancy A. Meader  
 Mr. and Mrs. John Merrifield  
 Henry D. Messer and  
     Carl A. House  
 Robert and Bettie Metcalf  
 Professor and  
     Mrs. Donald Meyer  
 Dr. and Mrs. Robert A. Meyers  
 Helen M. Michaels  
 Carmen and Jack Miller  
 Mr. and Mrs. Milton J. Miller  
 Dr. Robert R. Miller  
 Bob and Carol Milstein  
 Thomas and Doris Mirce  
 Mr. and  
     Mrs. William G. Moller, Jr.

Arnold and Gail Morawa  
 Sophie and Robert Mordis  
 Kenneth and Jane Moriarty  
 John and Michelle Morris  
 Melinda and Bob Morris  
 Brian and Jacqueline Morton  
 Mrs. Erwin Muehlig  
 Janet Muhleman  
 Gavin Eadie and  
     Barbara Murphy  
 Rosemarie Nagel  
 Tatsuyoshi Nakamura  
 Dr. and Mrs. J. V. Neel  
 Nancy Nelson  
 Martin Neuliep and  
     Patricia Pancioli  
 Richard E. Nisbett and  
     Susan I. Nisbett  
 Jack and Kerry Kelly-Novick  
 Lois and Michael Oksenberg  
 Robert and Elizabeth Oneal  
 Lillian G. Ostrand  
 Mrs. Barbara H. Outwater  
 Anneke de Bruyn Overseth  
 Julie and Dave Owens  
 Mrs. John Panchuk  
 Dr. and Mrs. Sujit K. Pandit  
 James and Bella Parker  
 Mr. and Mrs. Brian P. Patchen  
 Eszther T. Pattantys  
 Nancy K. Paul  
 Elizabeth and Beverly Payne  
 Ruth and Joe Payne  
 Agnes and Raymond Pearson  
 F. Johanna Peltier  
 Bradford Perkins  
 Susan A. Perry  
 Ellsworth M. Peterson  
 Mr. and  
     Mrs. Frederick R. Pickard  
 Robert and Mary Ann Pierce  
 Dr. and Mrs. James Pikulski  
 Martin A. Podolsky  
 Drs. Edward and Rhoda Powsner  
 Ernst Pulgram  
 Michael and Helen Radock  
 Dr. and Mrs. Robert Rapp  
 Mr. and Mrs. Robert Rasmussen  
 Jim and Toni Reese  
 Anthony L. Reffells and  
     Elaine A. Bennett  
 Dorothy and Stanislav Rehak  
 JoAnne C. Reuss  
 David Reynolds  
 John and Nancy Reynolds  
 Alice Rhodes  
 Jesse Richards  
 Elizabeth G. Richart  
 Frances Greer Riley  
 Constance Rinehart  
 Joe and Carolyn Roberson  
 Peter and Shirley Roberts  
 Richard C. Rockwell  
 Willard and Mary Ann Rodgers  
 Mr. and Mrs. Stephen J. Rogers  
 Yelena and Michael Romm  
 Elizabeth A. Rose  
 Dr. Susan M. Rose  
 Drs. Stephen Rosenblum and  
     Rosalyne Sarver  
 Gustave and Jacqueline Rosseels  
 Dr. and  
     Mrs. Raymond W. Ruddon, Jr.

Kenneth Rule  
 John Paul Rutherford  
 Tom and Dolores Ryan  
 Mitchell and Carole Ryberg  
 James and Ellen Saalberg  
 Theodore and Joan Sachs  
 Arnold Sameroff and  
     Susan McDonough  
 Howard and Lili Sandler  
 John and Reda Santinga  
 Dr. and Mrs. Edward G. Sarkisian  
 Ms. Sara Savarino  
 Courtland and Inga Schmidt  
 Charlene and Carl Schmult  
 Gerald and Sharon Schreiber  
 Albert and Susan Schultz  
 Michelle Schultz, M.D.  
 Alan and Marianne Schwartz  
 Sheila and Ed Schwartz  
 Patricia Schwartz Kroy  
 Jane and Fred Schwarz  
 Ruth Scodel  
 Jonathan Bromberg and  
     Barbara Scott  
 Douglas and Carole B. Scott  
 Joanna and Douglas Scott  
 Mary and John Sedlander  
 John and Carole Segall  
 Louis and Sherry Senunas  
 Richard Shackson  
 Nancy Silver Shalit  
 Dr. and Mrs. J. N. Shanberge  
 David and Elvera Shappirio  
 Dr. and Mrs. Ivan Sherick  
 Cynthia Shevel  
 Jean and Thomas Shope  
 Mr. and Mrs. Ted Shultz  
 John and Arlene Shy  
 Milton and Gloria Siegel  
 Ken Silk and Peggy Bутtenheim  
 Dr. Albert and  
     Mrs. Halina Silverman  
 Frances and Scott Simonds  
 Donald and Susan Sinta  
 Dr. and Mrs. Michael W. Smith  
 Drs. Peter Smith and  
     Diane Czuk-Smith  
 Judy Z. Somers  
 Katharine B. Soper  
 Dr. Yoram Sorokin  
 Mr. and Mrs. Robert E. Spence  
 Anne L. Spendlove  
 James P. Spica  
 Jeff Spindler  
 Curt and Gus Stager  
 Betty and Harold Stark  
 Mr. and Mrs. John C. Stegeman  
 Virginia and Eric Stein  
 Frank D. Stella  
 John and Beryl Stimson  
 Mr. James L. Stoddard  
 Robert and Shelly Stoler  
 Wolfgang F. Stolper  
 Anjanette M. Stoltz, M.D.  
 Mrs. William H. Stubbins  
 Jenny G. Su  
 Valerie Y. Suslow  
 Mr. and Mrs. Earl G. Swain  
 Mr. and Mrs. Robert S. Swanson  
 Richard and June Swartz  
 Lois A. Theis  
 Carol and Jim Thiry  
 Catherine and Norman Thoburn

Mr. and Mrs. James W. Thomson  
 Charles and Peggy Tieman  
 Thelma and Richard Tolbert  
 Donna K. Tope  
 Dr. and Mrs. Merlin C. Townley  
 Angie and Bob Trinka  
 Sarah Trinkaus  
 Marilyn Tan and Steve Gao  
 Yukiko Tsunoda  
 William H. and Gerilyn K. Turner  
 Taro Ueki  
 Alvan and Katharine Uhle  
 Gaylord E. and  
     Kathryn W. Underwood  
 Madeleine Vallier  
 Carl and Sue Van Appledorn  
 Rob and Tanja Van der Voo  
 Robert and Barbara Van Ess  
 Marie B. and Theodore R. Vogt  
 Sally Wacker  
 Della DiPietro and Jack Wagoner  
 Gregory and Annette Walker  
 Eric and Sherry Warden  
 Mr. and Mrs. Barrett Wayburn  
 Joan M. Weber  
 Jack and Jerry Weidenbach  
 Donna G. Weisman  
 Barbara Weiss  
 Mrs. Stanfield M. Wells, Jr.  
 David and Rosemary Wesenberg  
 Ken and Cherry Westerman  
 Susan and Peter Westerman  
 Marjorie Westphal  
 Marilyn L. Wheaton and Paul Duffy  
 Esther Redmount and  
     Harry White  
 Janet F. White  
 Mr. and Mrs. Nathaniel Whiteside  
 Mrs. Clara G. Whiting  
 Douglas Wickens  
 Jane Wilkinson  
 Reverend Francis E. Williams  
 John Troy Williams  
 Shelly F. Williams  
 Dr. and Mrs. S. B. Winslow  
 Charles Witke and Aileen Gatten  
 Jeff and Linda Witzburg  
 Noreen Ferris and Mark Wolcott  
 Patricia and Rodger Wolf  
 David and April Wright  
 Dr. and Mrs. Clyde Wu  
 Carl and Mary Ida Yost  
 Shirley Young  
 Ann and Ralph Youngren  
 Frederic and Patricia Zeisler  
 Mr. and Mrs. David Zuk  
 David S. and Susan H. Zurvalec  
     and several anonymous donors

*Corporations*

Adistra Corporation  
 Coffee Beanery — Briarwood Mall  
 ConCep  
 Cousins Heritage Inn  
 Development Strategies Plus  
 Garris, Garris, Garris & Garris, P.C.  
 Great Lakes Cycling & Fitness  
 Jeffrey Michael Powers Beauty Spa  
 Junior League of Ann Arbor  
 Michigan Opera Theatre

*Patrons, continued*

SKR Classical  
University Microfilms  
International  
Van Boven Inc.

*Foundations/Agencies*

The Shapero Foundation

**DONORS**

*Individuals*

Sue and Michael Abbott  
Mr. Usama Abdali and  
Ms. Kisoook Park  
Philip M. Abruzzi  
Chris and Tena Achen  
Bob Ainsworth  
Michihiko and Hiroko Akiyama  
Roger Albin and Nili Tannenbaum  
Michael and Suzan Alexander  
Harold and Phyllis Allen  
Forrest Alter  
Jim Anderson and Lisa Walsh  
Catherine M. Andrea  
Julia Andrews  
Hiroshi and Matsumi Arai  
Mary C. Arbour  
Thomas J. and Jill B. Archambeau  
Eduardo and Nancy Arciniegas  
Thomas J. and Mary E. Armstrong  
Rudolf and Mary Arnheim  
Margaret S. Athay  
Mr. and Mrs. Dan E. Atkins III  
John and Rosemary Austgen  
Drs. John and Lillian Back  
Bill and Joann Baker  
Laurence A. and Barbara K. Baker  
Mr. and Mrs. Richard P. Baks  
Ann Barden  
David and Monika Barera  
Maria Kardas Barna  
Laurie and Jeffrey Barnett  
Joan W. Barth  
Beverly M. Baskins  
Ms. Maria do Carno Bastos  
Dorothy W. Bauer  
Thomas and Sherri L. Baughman  
Harold F. Baut  
Mary T. Beckerman  
Robert B. Beers  
Dr. and Mrs. Richard Beil  
Dr. and Mrs. Walter Benenson  
Merete and  
Erling Blondal Bengtsson  
Alice R. Bensen  
Dr. Rosemary R. Berardi  
James K. and Lynda W. Berg  
T. J. and M. R. Betley  
Ralph and Mary Beuhler  
Maria T. Beye  
John and Marguerite Biancke  
Eric and Doris Billes  
Jack and Anne Birchfield  
Drs. Ronald C. and  
Nancy V. Bishop  
Bill and Sue Black

Jane M. Bloom  
Karin L. Bodycombe  
Dr. and Mrs. Frank Bongiorno  
Robert and Shirley Boone  
Edward G. and Luciana Borbely  
Lola J. Borchartd  
Paul D. Borman  
Reva and Morris Bornstein  
John D. and M. Leora Bowden  
Jan and Bob Bower  
Sally and Bill Bowers  
David G. Bowman and  
Sara M. Rutter  
Dennis and Grace Bowman  
William F. and  
Joyce E. Braeuninger  
Cy and Luan Briefer  
John and Amanda Brodtkin  
Amy J. and Clifford L. Broman  
Razelle and George Brooks  
Mr. and Mrs.  
Edward W. Browning  
Phil Bucksbaum and  
Robert Morris  
Trudy and Jonathan Bulkley  
Miss Frances Bull  
Mrs. Sibyl Burling  
Mrs. Betty M. Bust  
Dr. and Mrs. Robert S. Butsch  
Barbara and Albert Cain  
Louis and Janet Callaway, Jr.  
Father Roland Calvert  
Susan and Oliver Cameron  
Dr. Ruth Cantieni  
Dennis and Kathleen Cantwell  
Susan Cares  
George R. Carignan  
Carolyn M. Carty and  
Thomas H. Haug  
Jack Cederquist  
David and Ilene Chait  
Mary Chambers  
Bill and Susan Chandler  
Ida K. Chapin and Joseph Spindel  
Belle H. Chen  
Joan and Mark Chesler  
Edward and Rebecca Chudacoff  
Ching-wei Chung  
Joan F. Cipelle  
Arthur and Alice Cofer  
Dorothy Burke Coffey  
Hilary and Michael Cohen  
Howard and Vivian Cole  
Kevin and Judy Compton  
Nan and Bill Conlin  
Dr. and Mrs. William W. Coon  
Herbert Couf  
Joan and Roger Craig  
Mary Crawford  
Donald Cress  
Mary C. Crichton  
Thomas A. Crumm  
Ms. Carolyn Rundell Culotta  
Ms. Carolyn Cummisky  
Richard J. Cunningham  
Frank and Lynn Curtin  
Mr. Joseph Curtin  
Suzanne Curtis  
Dr. and Mrs. Harold J. Daitch  
Ms. Marcia Dalbey  
Marylee Dalton  
Joanne Danto Honhart  
Dean and Mrs. John H. D'Arms

Mildred and William B. Darnton  
DarLinda and Robert Dascola  
Ruth E. Datz  
Jennifer Davidson  
Morris and May Davidson  
Nancy Davis  
Dean and Cynthia DeGalan  
Elizabeth Delaney  
Ms. Margaret H. Demant  
Michael T. DePlonty  
Raymond A. Deter  
Mr. David Digirolamo  
Linda Dintenfass  
Douglas and Ruth Doane  
Dick and Jane Dorr  
Ruth P. Dorr  
Dr. and Mrs. Charles H. Duncan  
Elsie Dyke  
John Ebenhoeh  
Dwight and Mary Ellen Eckler  
Ruth Eckstein  
Ingrid Eidnes  
Mr. and Mrs. Charles Eisendrath  
Sol and Judith Elkin  
Dr. and Mrs. Charles Ellis  
James H. Ellis and Jean A. Lawton  
Dick and Helen Emmons  
Mr. and Mrs. H. Michael Endres  
Jim and Sandy Eng  
Mr. and Mrs. C. E. Evans  
Paul and Mary Fancher  
Dr. Cheryl C. Farmer,  
Mayor of Ypsilanti  
Peter Farrehi  
Damian and Katharine Farrell  
Dorothy Gittleman Feldman  
George J. and Benita Feldman  
Y-tsi M. Feuerwerker  
Ruth Fiegel  
Clay Finkbeiner  
Howard G. Finkel  
Mrs. Carl H. Fischer  
Eileen Fisher  
Winifred Fisher  
Linda and Tom Fitzgerald  
Jessica Fogel and Lawrence  
Weiner  
Daniel R. Foley  
George and Kathryn Foltz  
Bill and Wanita Forgacs  
David J. Fraher  
Mr. and Mrs. Maris Fravel  
Ms. Julia Freer  
Mr. and Mrs. Otto W. Freitag  
Bart and Fran Fruch  
Bruce and Rebecca Gaffney  
Arthur Gallagher  
Edward Gamache and Robin  
Baker  
C. J. Gardiner  
Leonard and Mary Alice Gay  
Mr. and Mrs. Ralph J. Gerson  
Beverly Jeanne Giltrow  
Ilan Gittlen  
Dr. and Mrs. J. Globerson  
Peter and Roberta Gluck  
Dr. Ben Gold  
Mr. and Mrs. Robert Gold  
Albert L. Goldberg  
Dr. and Mrs. Edward Goldberg  
Edie Goldenberg  
Anita and Albert Goldstein  
Mr. and Mrs. David N. Goldsweig

C. Ellen Gonter  
M. Sarah Gonzalez  
Graham Gooding  
Enid M. Gosling  
Siri Gottlieb  
Larry and Martha Gray  
Elizabeth A. H. Green  
G. Robinson and Ann Gregory  
Sally Greve and Walter Fisher  
Mr. and Mrs. James J. Gribble  
Mrs. Atlee L. Grillot  
Melissa Gross  
Cyril Grum and Cathy Strachan  
Dr. Carol J. Guardo  
Ms. Kay Gugala  
Cheryl Gumper  
Mr. and Mrs. Lionel Guregian  
Debra Haas  
Gary L. Hahn and  
Deborah L. Hahn  
J. M. Hahn  
Marga S. Hampel  
Mr. and Mrs. Carl T. Hanks  
David and Patricia Hanna  
Mr. and Mrs. Glenn A. Harder  
R. J. Harmon  
Jane A. Harrell  
Connie Harris  
Laurelynn Daniels and  
George P. Harris  
Robert Glen Harris  
Mr. and Mrs. Robert B. Harris  
Carol and Beth Hart  
Jerome P. Hartweg  
Carol and Steve Harvath  
Mr. and Mrs. Eugene Heffelfinger  
Dr. John D. Heidke  
Miriam Heins  
Jeff and Karen Helmick  
Gary L. Henderson  
Leslie and William Hennessey  
Mr. and Mrs. Ralph Herbert  
Mr. and Mrs. Albert Hermalin  
Emily F. Hicks  
Ms. Betty Hicks Jozwick  
Mark and Debbie Hildebrandt  
Aki Hirata  
Deborah and Dale Hodson  
Melvin and Verna Holley  
Hisato and Yukiko Honda  
Mr. and Mrs. Harry Hopkins  
Jack and Davetta Horner  
Dr. Nancy Houk  
Jim and Wendy Fisher House  
Kenneth and Carol Hovey  
Barbara Hudgins  
Mr. and Mrs. William Hufford  
Ling Hung  
Diane Hunter  
Stephen and Diane Imreedy  
Edward C. Ingraham  
Perry Elizabeth Irish  
Earl Jackson  
M. Janice Jacobi  
Dr. and Mrs. Manuel Jacobs  
Marilyn G. Jeffs  
Joann J. Jeromin  
Wilma M. Johnson  
Helen Johnstone  
Elizabeth M. Jones  
Dr. Marilyn S. Jones  
Phillip S. Jones  
John and Linda K. Jonides

- Chris and Sandy Jung  
 Professor and Mrs. Fritz Kaenzig  
 William and Ellen Kahn  
 Loree K. Kalliainen  
 Thomas and Rosalie Karunas  
 Bob N. Kashino  
 Franklin and Judith Kasle  
 Alex F. and Phyllis A. Kato  
 Maxine and David Katz  
 Martin and Helen Katz  
 Julia and Philip Kearney  
 Janice Keller  
 Mr. and Mrs. Charles Kellerman  
 Mary Kemme  
 Lawrence Kestenbaum and  
 Janice Gutfreund  
 Robert and Lois Ketrow  
 Jeanne Kin  
 Robert and Vicki Kiningham  
 Klair H. Kissel  
 James Klimer  
 Alexander Klos  
 Dr. and Mrs. William L. Knapp  
 Dr. Barbel Knauper  
 Sharon L. Knight  
 Lester Kobylak  
 Seymour Koenigsberg  
 Michael and Paula Koppisch  
 Alan A. and Sandra L. Kortesoja  
 Ann Marie Kotre  
 Sheryl E. Krasnow  
 Robert Krasny  
 Ethel and Sidney Krause  
 Doris and Donald Kraushaar  
 Edward and Lois Kraynak  
 Kenneth C. Kreger  
 Syma and Phil Kroll  
 Lawrence B. Kuczumarski  
 Jane Kulpinski  
 Eli and Lily Ladin  
 Cele and Martin Landay  
 Patricia M. Lang  
 Walter and Lisa Langlois  
 Guy and Taffy Larcom  
 Christine Larson  
 Carl and Ann LaRue  
 Ms. Olya K. Lash  
 Ruth J. Lawrence  
 Sue C. Lawson  
 Judith and Jerold Lax  
 Fred and Ethel Lee  
 Stephane Legault  
 Paul and Ruth Lehman  
 Mr. C. F. Lehmann  
 Dr. and Mrs. Morton B. Lesser  
 Diane Lester and  
 Richard Sullivan  
 Carolyn Dana Lewis  
 Thomas and Judy Lewis  
 Dr. David J. Lieberman  
 Ken and Jane Lieberthal  
 Ying-Chu Lin  
 Dr. and Mrs. Richard H. Lineback  
 Andi Lipson and Jerry Fishman  
 Rebecca and Lawrence Lohr  
 Barbara R. Lott  
 Donna and Paul Lowry  
 Jeannette Luton  
 John J. Lynch, Atty.  
 Dr. and Mrs. Cecil Mackey  
 Gregg and Merilee Magnuson  
 Ronald Majewski and Mary Wolf  
 Donna and Parke Malcolm  
 Allen Malinoff  
 Alice and Bob Marks  
 Erica and Harry Marsden  
 Yasuko Matsudo  
 Debra Mattison  
 Robert and Betsy Maxwell  
 John M. Allen and  
 Edith A. Maynard  
 Dr. and Mrs. David McCubbery  
 Bernard and MaryAnn McCulloch  
 James and Kathleen McGauley  
 Scott McGlynn  
 James M. Beck and  
 Robert J. McGranaghan  
 Louise E. McKinney  
 Donald and Elizabeth McNair  
 Anthony and Barbara Medeiros  
 Dr. and Mrs. Donald A. Meier  
 Samuel and Alice Meisels  
 Norman and Laura Meluch  
 Helen F. Meranda  
 Rev. Harold L. Merchant  
 Mr. and Mrs. John F. Metzler  
 Valerie D. Meyer  
 Mr. and Mrs. Herbert M. Meyers  
 Dick and Georgia Meyerson  
 William M. Mikkelsen  
 Ms. Virginia A. Mikola  
 John Milford  
 Gerald A. Miller  
 Dr. and Mrs. Josef M. Miller  
 Mr. and Mrs. Murray H. Miller  
 Charles and Elizabeth Mitchell  
 Wakaki Miyaji  
 Ruth M. Monahan  
 Kent and Roni Moncur  
 Gail Monds  
 P. Montgomery  
 Elyne and Arnold Monto  
 Rosalie E. Moore  
 Kittie Berger Morelock  
 Mr. and Mrs. Thomas D. Morrow  
 Bernhard and Donna Muller  
 Lora G. Myers  
 Yoshiko Nagamatsu  
 Louis and Julie Nagel  
 Ruth Nagler  
 R. and J. Needleman  
 Nikki E. Neustadt  
 Martha K. Niland  
 Gene and Pat Nissen  
 Laura Nitzberg  
 Joan and John Nixon  
 Jolanta and Andrzej Nowak  
 John and Lexa O'Brien  
 Thomas P. O'Connor  
 Michael and Jan O'Donnell  
 Nels and Mary Olson  
 Kaoru Onishi  
 Fred Ormand  
 Mr. James J. Osebold  
 Hejju Oak and James Packard  
 George Palty  
 Mr. and Mrs. Kenneth Pardonnet  
 Michael P. Parin  
 Janet Parkes  
 Evans and Charlene Parrott  
 Roger Paull  
 Vassiliki and Dimitris Pavlidis  
 Edward J. Pawlak  
 Edwin and Sue Pear  
 Zoe and Joe Pearson  
 Donald and Edith Pelz  
 Mr. William A. Penner, Jr.  
 C. Anthony and Marie Phillips  
 Nancy S. Pickus  
 Daniel G. Piesko  
 Mr. and Mrs. Robert H. Plummer  
 Mr. and Mrs. John R. Politzer  
 Mr. and Mrs. Gerald Powrozek  
 Mary and Robert Pratt  
 Roland W. Pratt  
 Jerry Preston  
 Mr. Richard H. Price  
 John and Nancy Prince  
 Julian and Evelyn Prince  
 Ruth S. Putnam  
 G. Robina Quale  
 Douglass and Debbie Query  
 Leslie and Doug Quent  
 Susan M. and Farbod Raam  
 Mr. and Mrs. Alex Raikhel  
 Mr. and Mrs.  
 Alfred C. Raphaelson  
 Dr. and Mrs. Mark Rayport  
 Maxwell and Marjorie Reade  
 Caroline Rehberg  
 Esther M. Reilly  
 Deanna and Pieter Relyea  
 Mr. and Mrs. Frederick Remley, Jr.  
 Ms. Molly Resnik  
 Mr. and Mrs. Neil Ressler  
 M. Laurel Reynolds  
 Lou and Sheila Rice  
 Lisa Richardson  
 Judy Ripple  
 William and Kaye Rittinger  
 Lisa E. Rives and Jason I. Collens  
 Janet K. Robinson, Ph.D.  
 Ms. Margaret Dearden Robinson  
 Edith and Raymond Rose  
 Bernard and Barbara Rosen  
 Marilyn M. Rosenthal  
 Charles W. Ross  
 Jennifer Ross and Charles Daval  
 Dr. and Mrs. David Roush  
 Mr. and Mrs. John P. Rowe  
 George and Matilda Rubin  
 Mabel E. Rugen  
 Sandra and Doyle Samons  
 Dr. Anna M. Santiago  
 Harry W. and Elaine Sargous  
 Elizabeth M. Savage  
 June and Richard Saxe  
 Jochen and Helga Schacht  
 Michael Joseph Schaeztle  
 Bonnie R. Schafer  
 Mr. and Mrs. Alan Schall  
 Mr. and Mrs. F. Allan Schenk  
 Dr. and Mrs. Dirk J. Scholten  
 Thomas H. Schopmeyer  
 Katherine Collier and  
 Yizhak Schotten  
 Sue Schroeder  
 Aileen M. Schulze  
 Dorothy Scully  
 Anne Brantley Segall  
 Sylvia and Leonard Segel  
 Richard A. Seid  
 Elliot A. and Barbara M. Serafin  
 Kirtikant and Sudha Shah  
 Matthew Shapiro and Susan Garetz  
 Kathleen A. Sheehy  
 William J. Sherzer  
 Ms. Joan D. Showalter  
 Janet E. Shultz  
 Ray and Marilyn Shuster  
 Barry and Karen Siegel  
 Enrique Signori  
 Drs. Dorit Adler and Terry Silver  
 Fran Simek  
 Sandy and Dick Simon  
 Bob and Elaine Sims  
 Alan and Eleanor Singer  
 Jane Singer  
 Nora G. Singer  
 Jack and Shirley Sirotkin  
 Irma J. Sklenar  
 J.rgeo O. Skoppek  
 Beverly N. Slater  
 Tad Slawicki  
 Haldon and Tina Smith  
 Richard and Jo-Ann Socha  
 Arthur and Elizabeth Solomon  
 James A. Somers  
 R. Thomas and  
 Elinor M. Sommerfeld  
 Mina Diver Sonda  
 Barbara Spencer  
 Jim Spevak and Leslie Bruch  
 L. G. Sprankle  
 Bob and Joyce Squires  
 Mary Stadel  
 Neil and Burnette Staebler  
 Joan and Ralph Stahman  
 David Steinhoff and  
 Jaye Schlesinger  
 Robin Stephenson and  
 Terry Drent  
 Steve and Gayle Stewart  
 Ms. Lynette Stindt and  
 Mr. Craig S. Ross  
 Lawrence and Lisa Stock  
 Mr. and Mrs. James Stokoe  
 Judy and Sam Stulberg  
 Anant Sundaram  
 Alfred and Selma Sussman  
 Mary Margaret and  
 Robert Sweeten  
 Yorozu Tabata  
 K. Boyer and S. Tainter  
 Junko Takahashi  
 Larry and Roberta Tankanow  
 Professor and  
 Mrs. Robert C. Taylor  
 Robert Teicher and  
 Sharon Gambin  
 Kenneth and Benita Teschendorf  
 Brian and Mary Ann Thelen  
 Neal Tolchin  
 Egons and Susanne Tons  
 Jim Toy  
 Paul and Barbara Trudgen  
 Jeffrey and Lisa Tulin-Silver  
 Mr. and Mrs. Marshall Tynn  
 Nikolas Tzannetakis  
 Mr. Masaki Ueno  
 Greg Upshur  
 Iris Cheng and Daniel Uri  
 Dr. and Ms. Samuel C. Ursu  
 Arthur and Judith Vander  
 Bram and Lia van Leer  
 Phyllis Vegter  
 Kitty Bridges and David Velleman  
 Ingrid Verhamme  
 Mrs. Durwell Vetter  
 Brent Wagner  
 Wendy L. Wahl and William R. Lee  
 Mr. and Mrs. David C. Walker

*Donors, continued*

Patricia Walsh  
 Margaret Walter  
 Karen and Orson Wang  
 Margaret Warrick  
 Lorraine Nadelman and  
 Sidney Warschausky  
 Alice and Martin Warshaw  
 Edward C. Weber  
 Michael Webster and  
 Leone Buys  
 Steven P. Weikal  
 Gerane Weinreich  
 David and Jacki Weisman  
 Drs. Bernard and Sharon Weiss  
 Lisa and Steve Weiss  
 Elizabeth A. Wentzien  
 Mr. Carl Widmann  
 Mr. and Mrs. Peter H. Wilcox  
 Mr. and Mrs. Michael S. Wilhelm  
 James Williams  
 John and Christa Williams  
 Raymond C. Williams  
 Diane M. Willis  
 Richard C. Wilson  
 Robert and Mary Wind  
 James H. and Mary Anne Winter  
 Mary Winter  
 Dr. and Mrs. Lawrence D. Wise  
 Don Wismer  
 Esther and Clarence Wise  
 Joyce Guior Wolf, M.D.  
 Mr. C. Christopher Wolfe and  
 Ms. Linda Kidder  
 Muriel and Dick Wong  
 Barbara H. Wooding  
 Stewart and Carolyn Work  
 Israel and Fay Woronoff  
 Robert E. Wray, III  
 Ernst Wuckert  
 Patricia Wulp  
 Fran and Ben Wylie  
 Mrs. Antonette Zadrozny  
 Dr. Stephen C. Zambito  
 Robert and Charlene R. Zand  
 Bertram and Lynn Zheutlin  
 George and Nana Zissis  
*and several anonymous donors*

*Corporations*

Applause/Perfect Ten  
 Bally's Vic Tanny  
 Callinetics by Diane  
 Courtney and Lovell  
 Crown Steel Rail Company  
 Gallery Von Glahn  
 Great Harvest Bread Company  
 Paesano's Restaurant  
 Pastabilities  
 Sweet Lorraine's Cafe & Bar  
 Whole Foods Market

**THE  
 CHARLES A. SINK  
 SOCIETY**

*Honoring members with  
 cumulative giving totals  
 over \$15,000.*

*Individuals*

Dr. and Mrs. Robert G. Aldrich  
 Herb and Carol Amster  
 Jim Botsford and  
 Janice Stevens Botsford  
 Carl and Isabelle Brauer  
 Mr. Ralph Conger  
 Margaret and Douglas Cray  
 Mr. and Mrs. Thomas C. Evans  
 Ken, Penny and Matt Fischer  
 Dale and Marilyn Fosdick  
 Sue and Carl Gingles  
 Mr. and Mrs. Peter N. Heydon  
 Mr. and Mrs. Howard S. Holmes  
 Elizabeth E. Kennedy  
 Mr. and Mrs. William C. Martin  
 Judythe and Roger Maugh  
 Charlotte McGeoch  
 Karen Koykka O'Neal and  
 Joe O'Neal  
 Mr. and Mrs. William B. Palmer  
 Maxine and Wilbur K. Pierpont  
 John Psarouthakis  
 Richard and Susan Rogel  
 Maya Savarino and  
 Raymond Tanter  
 Dr. Herbert Sloan  
 Carol and Irving Smokler  
 Mr. Helmut F. Stern  
 Dr. and Mrs. E. Thurston Thieme  
 Estelle Titiev  
 Paul and Elizabeth Yhouse

*Corporations*

Dahlmann Properties  
 The Edward Surovell Co./Realtors  
 First of America Bank  
 Ford Motor Credit Company  
 Ford Motor Company  
 Great Lakes Bankcorp  
 Jacobson Stores, Inc.  
 JPEinc./The Paideia Foundation  
 Mainstreet Ventures  
 McKinley Associates  
 Phillips Display Components  
 Company  
 Society Bank  
 Trimas Corporation  
 Warner-Lambert/Parke Davis  
 Research Division  
 Wolverine Temporaries, Inc.

*Foundations/Agencies*

The Ann Arbor Area  
 Community Foundation  
 Arts Midwest  
 The Benard L. Maas Foundation  
 The Grayling Fund  
 Lila Wallace-Reader's Digest Fund  
 Michigan Council for Arts and  
 Cultural Affairs  
 National Endowment for the Arts

**MEMORIALS**

Gigi Andresen  
 Chase and Delphi Baromes  
 Dean Bodley  
 A. A. (Bud) Bronson  
 Graham Conger  
 Pauline M. Conger  
 Joanna Cornett  
 Horace Dewey  
 Alice Kelsey Dunn  
 Robert S. Feldman  
 Isabelle M. Garrison  
 Ed Gilbert  
 Florence Griffin  
 Eleanor Groves  
 Ralph Herbert  
 Charles W. Hills  
 George R. Hunsche  
 Hazel Hill Hunt  
 Virginia Ann Hunt  
 Virginia Elinor Hunt  
 Earl Meredith Kempf  
 Edith Staebler Kempf  
 R. Hudson Ladd  
 John Lewis  
 Robert Lewis  
 Carol Lighthall  
 Lorene Crank Lloyd  
 Katherine Mabarak  
 Frederick C. Matthaai, Sr.  
 Arthur Mayday, Jr.  
 Earl Meredith  
 Mr. and Mrs. Merle Elliot Myers  
 Martha P. Palty  
 Elizabeth Peebler  
 Gwen and Emerson Powrie  
 Steffi Reiss  
 Percy Richardson  
 James H. and Cornelia M. Spencer  
 Ralph L. Steffek  
 Charlene Parker Stern  
 Jewel B. Stockard  
 Mark Von Wyss  
 Barbara Woods  
 Peter H. Woods

**INKIND GIFTS**

Sue and Michael Abbott  
 Ricky Agranoff  
 Catherine Arcure  
 Paulett and Peter Banks  
 Ms. Janice Stevens Botsford  
 James and Betty Byrne  
 Mr. Phil Cole  
 Cousins Heritage Inn  
 Curtin and Alf  
 Ken Fischer  
 Susan Fitzpatrick  
 The Gandy Dancer  
 Bob Grijalva  
 Leslie and Mary Ellen Guinn  
 Margo Halsted  
 Matthew C. Hoffman and  
 Kerry McNulty  
 Stuart and Maureen Isaac  
 Jeffrey Michael Powers Beauty Spa  
 Bob and Gloria Kerry  
 Howard King and  
 Elizabeth Sayre-King  
 Bruce Kulp  
 Maggie Long/  
 Perfectly Seasoned Catering  
 Mr. and Mrs. Donald  
 Lystra/Dough Boys Bakery  
 Steve and Ginger Maggio  
 Regency Travel  
 Maya Savarino  
 Thomas Sheets  
 SKR Classical  
 David Smith Photography  
 Nesta Spink  
 Edward Surovell and Natalie Lacy  
 Janet Torno  
 Dr. and Mrs. John F. Ullrich  
 Paul and Elizabeth Yhouse

**Giving Levels**

The Charles Sink Society  
*cumulative giving totals of  
 more than \$15,000.*  
 Bravo Society \$10,000 or more  
 Concertmaster \$5,000 - 9,999  
 Leader \$2,000 - 4,999  
 Guarantor \$1,000 - 1,999  
 Sponsor \$500 - 999  
 Benefactor \$200 - 499  
 Patron \$100 - 199  
 Donor \$50 - 99



# Join the University Musical Society today. Your Support is so important to us.

Enclosed is my membership support.

In addition, I would like information about:

- BRAVO SOCIETY MEMBER ... \$10,000 or more
- CONCERTMASTER ..... \$5,000 - \$9,999
- LEADER ..... \$2,000 - \$4,999
- GUARANTOR ..... \$1,000 - \$1,999
- SPONSOR ..... \$500 - \$999
- BENEFACTOR ..... \$200 - \$499
- PATRON ..... \$100 - \$199
- DONOR ..... \$50 - \$99
- OTHER ..... \$ \_\_\_\_\_

SERVING AS A UMS VOLUNTEER.

- Musical Society listings include those at **DONOR LEVEL** and above.
- Your contributions to UMS are considered part of your cumulative giving to the University of Michigan. President's Club payments may be designated in part or entirely to the University Musical Society.
- This contribution will support operating expenses for one year beginning the day your gift is received by UMS.

Name(s) \_\_\_\_\_  
Print names exactly as you wish them to appear in Musical Society gift listings.

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Amount of Contribution \_\_\_\_\_  My company will match this gift; company form enclosed

### Credit Card Number

For contributions of \$50 or more:  
Please charge to my \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

- VISA
- MasterCard

Expiration Date \_\_\_\_\_ / \_\_\_\_\_

Signature \_\_\_\_\_

Comments or Questions \_\_\_\_\_

Please make your check payable to The University Musical Society. Your gifts are tax deductible as allowed by law.

**Mail to:** The University Musical Society • Burton Memorial Tower  
The University of Michigan • Ann Arbor, Michigan 48109-1270



Proud to  
Support the  
University  
Musical  
Society

**Butzel Long**

A PROFESSIONAL CORPORATION  
ATTORNEYS AND COUNSELORS

Ann Arbor • Detroit • Birmingham  
Lansing • Grosse Pointe Farms

ADVERTISER'S  
INDEX

- |   |  |
|---|--|
| 21 After Words, Inc.                                | 39 Interior Development, Inc.                              |
| 18 Alexa Lee Gallery                                | 2 Jacobson's   |
| 32 Anderson and Associates                          | 20 Jet-Away Travel   |
| 11 Ann Arbor Acura                                  | 39 John Leidy Shops  |
| 11 Ann Arbor Art Association                        | 13 Katherine's Catering and<br>Special Events              |
| 25 Ann Arbor Reproductive<br>Medicine               | 40 King's Keyboard House                                   |
| 40 Ann Arbor Symphony<br>Orchestra                  | 15 Lewis Jewelers  |
| 37 Arbor Hospice                                    | 12 M-Care  |
| 9 Argiero's Restaurant                              | 29 Marty's Menswear  |
| 14 ATYS   | 56 Matthew C. Hoffmann                                     |
| 55 Beacon Investment<br>Company                     | 16 Maude's   |
| 17 Benefit Source                                   | 42 Miller, Canfield, Paddock<br>and Stone                  |
| 15 Bodman, Longley and<br>Dahling                   | 25 Mundus and Mundus, Inc.                                 |
| 54 Butzel Long                                      | 8 NBD Bank, Trust Division                                 |
| 10 Cafe Marie                                       | 31 Nichols, Sacks, Slank<br>and Sweet                      |
| 30 Center for Facial and<br>Cosmetic Surgery        | 42 Overture Audio  |
| 18 Charles Reinhart Company                         | 17 Plymouth Guitar Gallery                                 |
| 13 Chelsea Community<br>Hospital                    | 34 Professional Automotive<br>Technicians                  |
| 35 Chris Triola Gallery                             | 35 Red Hawk Bar and Grill                                  |
| 39 DeBoer Gallery                                   | 30 Regrets Only  |
| 21 Detroit Edison                                   | 12 Schlanderer Jewelry                                     |
| 20 Dickinson, Wright, Moon,<br>VanDusen and Freeman | 37 Seva Restaurant   |
| 27 Dobb's Opticians                                 | 28 SKR Classical   |
| 17 Dobson-McOمبر Agency                             | 23 Society Bank  |
| 19 Dough Boys Bakery                                | 33 Sweet Lorraine's  |
| 35 Emerson School                                   | 20 Sweetwaters Cafe  |
| 26 Englander's Other Place                          | 4 The Edward Surovell<br>Company                           |
| 17 ERIM   | 54 Toledo Museum of Art                                    |
| 34 First Martin Corporation                         | 31 Top Drawer  |
| 29 First of America Bank                            | 33 Ufer and Company<br>Insurance                           |
| 19 Ford Motor Company                               | 37 Ulrich's Bookstore                                      |
| 27 Fraleigh's Landscape                             | 39 University of Michigan<br>Matthaei Botanical<br>Gardens |
| 32 General Motors<br>Corporation                    | 20 University Productions                                  |
| 34 Glacier Hills                                    | 24 WDET  |
| 29 Great Lakes Fitness and<br>Cycling               | 38 WEMU  |
| 13 Hagopian World of Rugs                           | 43 Whole Foods Market                                      |
| 37 Harmony House                                    | 33 WQRS  |
| 36 Hill Auditorium<br>Campaign and Seat Sale        | 27 Wright, Griffin, Davis and<br>Company                   |
|   | 41 WUOM  |

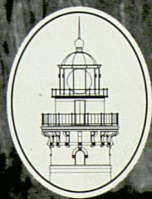
**The Best  
in Art**

**The Toledo  
Museum of Art**

Admission is free. 2445 Monroe at Scottwood,  
one block off I-75 Tuesday-Thursday: 10-4;  
Friday: 10-9; Saturday: 10-4; Sunday: 1-5;  
closed Mondays. (419) 255-8000

*We should all be concerned  
about the future because  
we will have to spend the  
rest of our lives there.*

CHARLES FRANKLIN KETTERING



## Beacon Investment Company

First National Building 201 South Main Street Suite 200  
Ann Arbor, Michigan 48104 (313) 662-1200

BEACON INVESTMENT COMPANY IS A REGISTERED INVESTMENT ADVISER



Terrance Shukle

---

# MATTHEW C. HOFFMANN

jewelry design

---

**ANN ARBOR**  
340 MAYNARD  
313•665•7692

**ANN ARBOR**  
16 NICKELS ARCADE  
313•665•2122

**CHICAGO**  
970 N. MICHIGAN  
312•664•6373