
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

Thank 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.

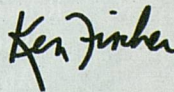
⊗ The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Cecilia Bartoli perform a recital before 4,300 people and know that her pianissimos can be heard unamplified by everyone?

⊗ 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,



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.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the University Musical Society.



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



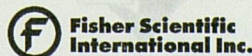
David G. Loesel
President,
T.M.L. Ventures, Inc.
"Cafe Marie's support of the University Musical Society Youth

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 associ-

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





William E. Odom
*Chairman,
 Ford Motor Credit
 Company*
 "The people of
 Ford Credit are very
 proud of our con-
 tinuing association with the University
 Musical Society. The Society's long-
 established commitment to Artistic
 Excellence not only benefits all of
 Southeast Michigan, but more impor-
 tantly, 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 organi-
 zations that make the Ann Arbor com-
 munity a world-renowned center for
 the arts. The entire community shares
 in the countless benefits of the excel-
 lence of these programs."



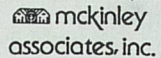
Robert J. Delonis
*Chairman and Chief
 Executive Officer,
 Great Lakes Bancorp*
 "As a long-standing
 member of the
 Ann Arbor commu-
 nity, Great Lakes Bancorp and the
 University Musical Society share tradition
 and pride in performance. We're
 pleased to continue with support of
 Ann Arbor's finest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



Mark K. Rosenfeld
*President,
 Jacobson Stores Inc.*
 "We are pleased to
 share a pleasant
 relationship with
 the University
 Musical Society. Business and the arts
 have a natural affinity for community
 commitment."



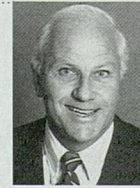
Ronald Weiser
*Chairman and Chief
 Executive Officer,
 McKinley Associates,
 Inc.*
 "McKinley
 Associates is proud
 to support the University Musical
 Society and the cultural contribution
 it makes to the community."



Frank A. Olson,
*Chairman and CEO
 The Hertz Corporation*
 "Hertz, as a global
 company, supports
 the University of
 Michigan Musical
 Society mission of providing program-
 ming 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 con-
 tinuing 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."

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."

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."

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 life in that community."

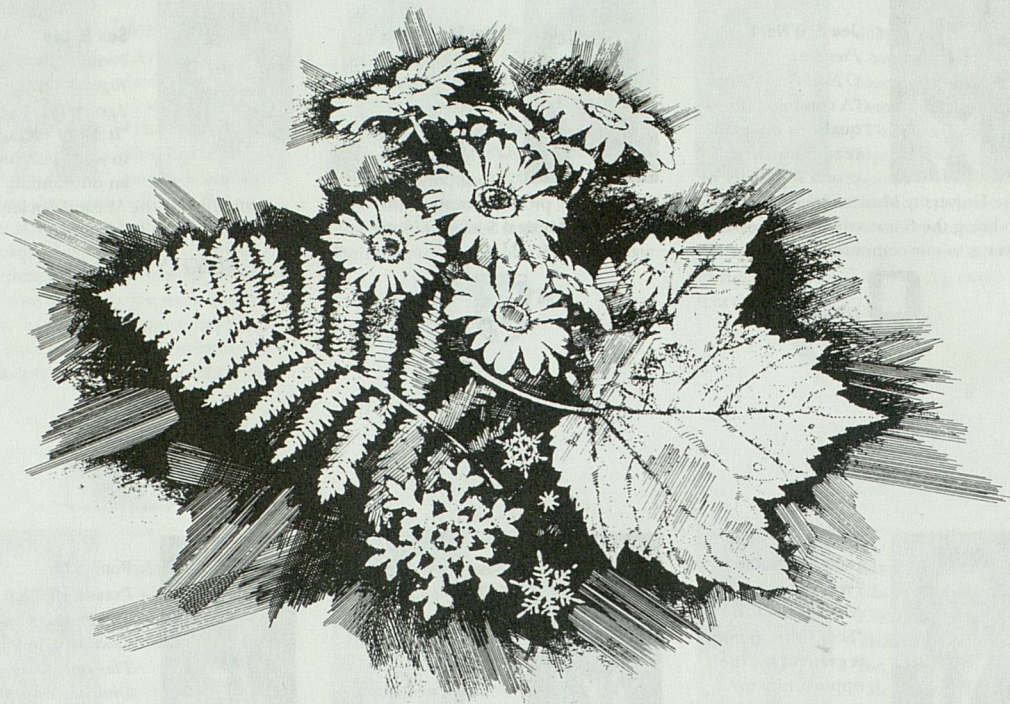
based on the belief that the quality of life in that community."



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

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



FOR ALL THE SEASONS OF YOUR LIFE

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 Yhousé

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 Kerster
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 Yhousé

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

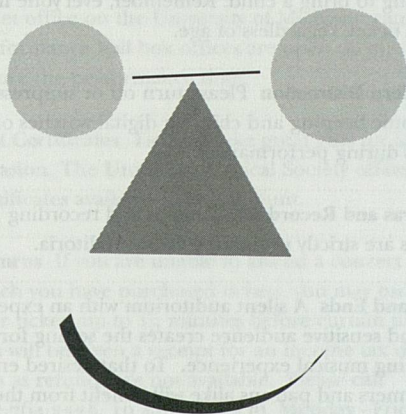
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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!



MCARE
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:

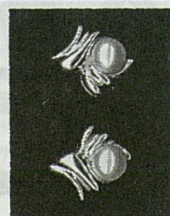
Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

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.

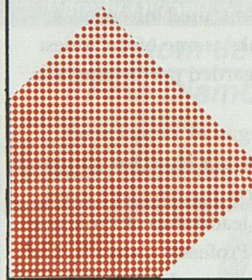
Fax Orders 313-747-1171

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



Dedicated 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

Now 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

303 DETROIT STREET NO. 104 - 105 • ANN ARBOR, MI 48104 USA • AT MARKETPLACE • +1.313.996.2976 • +1.313.996.0200 FAX

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
- Breitling
- Citizen
- Tag Hauer
- Rado
- Ebel
- 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 MARGOTTY
LYDIA PALLAS LOREN
TIMOTHY R. DAMSCHRODER
DAVID A. SHAND

Attorneys in our Ann Arbor office



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

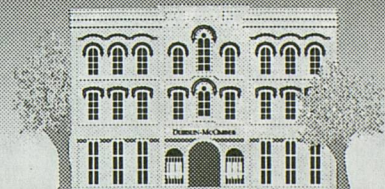
the
plymouth
GUITAR
gallery

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**

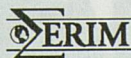
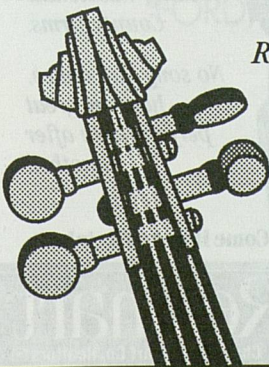
301 North Main Street, P.O. Box 1348

Ann Arbor, MI 48106-1348

Telephone (313) 741-0044

Fax (313) 741-9059

*Environmental
Research Institute
of Michigan*



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 première of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation—Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family—Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip—contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,380 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

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

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted

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

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

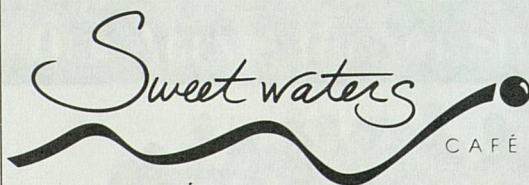
THE MICHIGAN THEATER

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

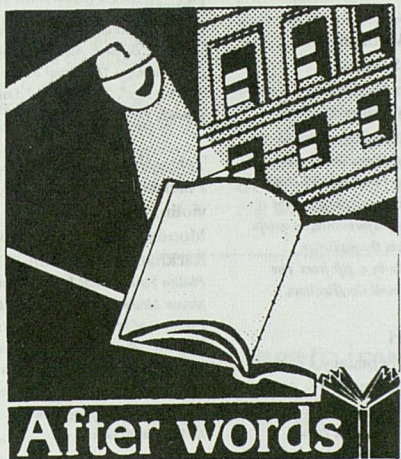
500 Woodward Avenue, Suite 4000
Detroit, MI 48226-3425
(313) 223-3500

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.



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

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.

*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 Pepper, 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 VI)

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 Chorus
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.

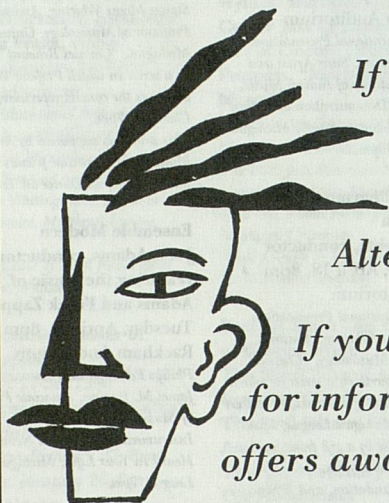
Ensemble Modern
John Adams, conductor
featuring the music of John
Adams and Frank Zappa
Tuesday, April 23, 8pm
Rackham Auditorium
Philips Educational Presentation:
James M. Borders, Associate Professor
of Musicology, "The Best
Instrumental Music You Never
Heard In Your Life", Michigan
League, 7pm.

When it comes to investment management, Society[®] 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

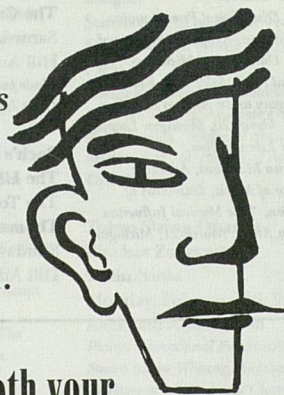


Two Ears, No Waiting



*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:

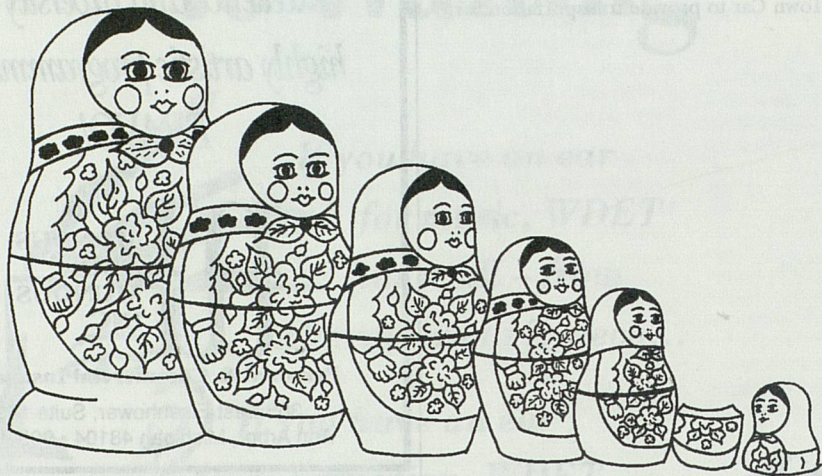
- GIFT/ZIFT
- IVF
- ICSI

(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 rearrange 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%!

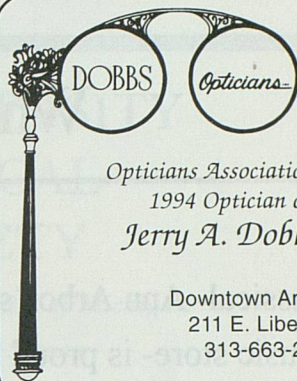
THE FINAL PLACE Clearance classics. The last of the best that have been specially reduced to make room for new merchandise. Expect great savings off our already low prices...our final super markdown!

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.



SINCE 1943

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

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

Has 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

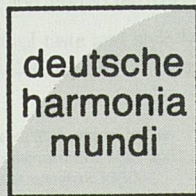


ASPIRE
Gimell

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
Thursday, April 18, 1996
through
Wednesday, April 24, 1996

117th Annual
Choral Union Series
Hill Auditorium

33rd Annual
Chamber Arts Series
Rackham Auditorium

25th Annual
Choice Events Series

ISRAEL PHILHARMONIC ORCHESTRA 3

Thursday, April 18, 1996, 8:00pm
Hill Auditorium

DIDO AND ÆNEAS BY HENRY PURCELL 12

MARK MORRIS DANCE GROUP

BOSTON BAROQUE ORCHESTRA
AND CHORUS

Friday, April 19, 1996, 8:00pm
Saturday, April 20, 1996, 8:00pm
Sunday, April 21, 1996, 4:00pm
The Michigan Theater

ENSEMBLE MODERN 25

Wednesday, April 24, 1996, 8:00pm
Hill Auditorium
(Please note change of date and venue.)

General Information

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

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

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

While in the Auditorium

Starting Time

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

Cameras and recording equipment are not allowed in the auditorium.

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

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

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

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

THE UNIVERSITY MUSICAL SOCIETY *presents*



THE FORD HONORS PROGRAM

featuring

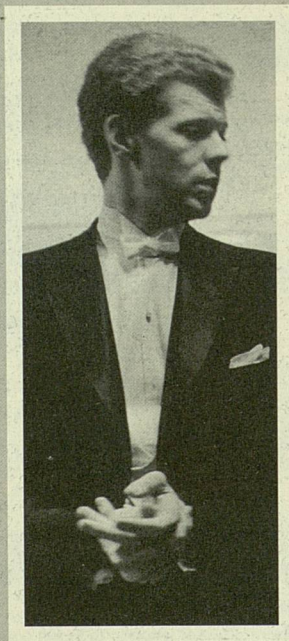
VAN CLIBURN

First Recipient of the
UNIVERSITY MUSICAL SOCIETY
DISTINGUISHED ARTIST AWARD

The University Musical Society invites you to attend a special evening as we honor legendary pianist Van Cliburn with the University Musical Society Distinguished Artist Award as part of the first Ford Honors Program, a new UMS tradition made possible by the generous support of Ford Motor Company.

The award recognizes an internationally acclaimed artist who has a long-standing and significant relationship with the University Musical Society.

The evening will feature a special Hill Auditorium recital by Mr. Cliburn at 6:00pm in his first Ann Arbor appearance in almost a quarter-century.



Following the recital will be a tribute to Mr. Cliburn involving film, musical presentations, speeches, and several surprise guests.

At 8:00pm, after the Hill Auditorium event, there will be a dinner in Mr. Cliburn's honor with entertainment and dancing at the Rackham Building (black tie optional). Space is limited. For more information about the Gala Dinner and Dance, please call 313.936.6837.

As we honor Mr. Cliburn for his passionate devotion to music and to young people, all proceeds from these events will benefit the UMS Education Program.



SATURDAY, MAY 11, 1996

HILL AUDITORIUM AND RACKHAM BUILDING, ANN ARBOR

FOR TICKETS CALL 313.764.2538

OUTSIDE THE 313 AREA CODE, CALL TOLL-FREE 1.800.221.1229

UNIVERSITY
MUSICAL
SOCIETY

and

JPEINC.

present

THE ISRAEL PHILHARMONIC ORCHESTRA

ZUBIN MEHTA, *conductor*

PROGRAM

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

*Hill Auditorium
Ann Arbor, Michigan*

Richard Strauss

DON QUIXOTE

FANTASTIC VARIATIONS ON A THEME OF
KNIGHTLY CHARACTER, OP. 35

MARCEL BERGMAN, *cello*
YURI GANDELSMAN, *viola*

INTERMISSION

Piotr Ilyich Tchaikovsky

SYMPHONY NO. 5 IN E MINOR, OP. 64

Andante — Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso

*Fifty-seventh concert
of the 117th season*

*Special thanks to John Psarouthakis, Chairman and Chief Executive
Officer, JPEinc. for helping to make this performance possible.*

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

*117th Annual
Choral Union Series*

Large print programs are available upon request
from an usher.

DON QUIXOTE

FANTASTIC VARIATIONS ON
A THEME OF KNIGHTLY CHARACTER,
OP. 35 (1897)

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen, Germany

4 *The Ingenious Gentleman Don Quixote de la Mancha* ("El ingenioso hidalgo Don Quijote de la Mancha") by Miguel de Cervantes Saavedra, published in 1605, is widely regarded as the first modern novel. The hero is a fifty-year-old Spanish nobleman who, inspired by the reading of medieval stories about chivalry, sets out on a series of fantastic adventures. Identifying with the notions and the ideals of an obsolete world, he inevitably clashes with a reality that he refuses to acknowledge. Over the centuries, he became a symbol of a person to whom appearance is reality. His name gave rise to the English adjective "quixotic," meaning 'extravagantly chivalrous or romantic,' 'impractical,' or 'impulsive and often rashly unpredictable.'

Strauss was neither the first nor the last composer to write music on the *Don Quixote* theme. Purcell, Telemann, Mendelssohn, Rubinstein, Massenet and Falla are only some of the most important names (and we shouldn't omit Mitch Leigh's famous musical *The Man of La Mancha*). But it is probably fair to say that no musician has ever had a fuller understanding of the Knight of the Sorrowful Countenance or captured more facets of his personality than has Richard Strauss.

Don Quixote is also one of the tone poems that most directly anticipates the great operas that Strauss was to write. Strauss gave his score a markedly dramatic character by writing a virtuosic part for solo cello that is

intended to personify the Don. (Occasionally, a solo violin shares in the honors.) The faithful squire Sancho Panza is represented by a solo viola, frequently assisted by bass clarinet and tenor tuba.

The tone poem consists of an introduction, the presentation of the theme (actually, as we shall see, several themes), ten variations, and an epilogue (Strauss called it "finale"). Each variation is based on a given chapter in Cervantes's novel, but Strauss did not keep the original order of the episodes. Instead, by selecting the stories among many dozens in the book, he devised his own dramatic sequence, in which combative episodes alternate with more reflective or lyrical ones.

The **INTRODUCTION** contains several of the work's main ideas, including the themes of Don Quixote and Dulcinea. These themes are woven together in a contrapuntal texture of fabulous complexity, perhaps in an attempt to impress upon the audience the extent to which Don Quixote has been caught up in his fantasies. A final series of powerful orchestral chords, underscored by heavy drumstrokes, seems to indicate that he has in fact gone mad.

The solo cello and the solo violin now present Don Quixote's **MAIN THEME** in a graceful duo. A more jovial theme played by bass clarinet and tenor tuba and an (intentionally) long-winded viola solo serve as the "signature" of Sancho Panza (if this word can be applied to someone who can neither read nor write). Knight and squire are soon on their way. The windmills, which the Don takes for giants, are represented by a descending motif that clashes with the Don Quixote motif, and shatters it into pieces. But the Don bounces back and shows himself even more forceful than before: his motif begins in the major, rather than in the minor as earlier, and is played not by one but by three cellos (**VARIATION 2**). This warlike music leads right into one of the work's most famous tone-painting pas-

sages. The bleating of a herd of sheep, which the Don sees as a great army, is rendered by a series of extraordinary dissonances, played *tremolo* (with extremely quick repeats of the same tones) by the muted brass instruments.

VARIATION 3 is a dialogue between the Don and Sancho. At length, Don Quixote loses his patience with his gabbing squire, and gives him a lecture: the tempo slows down and the melody takes on a solemn tone (with frequent allusions to the beautiful Dulcinea). After this short respite, the Don throws himself back into combat: in **VARIATION 4**, a group of monks appears (chorale-like melody in the brass instruments). Our Knight engages in a fight and is almost immediately defeated, as his theme is once more fragmented and given a descending turn that doesn't stop until the lowest register of bass tuba and contrabassoon has been reached.

VARIATION 5 is again more contemplation than action. A declamatory cello solo depicts Don Quixote musing about chivalry and Dulcinea. The latter thought sends him into the highest raptures, as we may hear from a short cadenza featuring a harp glissando, woodwind tremolos and scurrying string passages.

A lively pseudo-folksong, played by two oboes and accompanied by the tambourine, indicates the appearance of the peasant "Dulcinea" (**VARIATION 6**). Don Quixote's reaction is *entrüstet* (indignant), as the instruction to the solo cellist says. Then Sancho pays his respects to the puzzled young girl.

VARIATION 7 depicts the fantastic flight, where Don Quixote is tricked into believing he is actually flying through the air. This passage contains a humorous allusion to the "Ride of the Valkyries" from Wagner's *Die Walküre*. The effect of the passage is enhanced by the wind machine and the persistent D pedal in the double basses, increasing and decreasing in volume.

In **VARIATION 8**, the Don and his faithful squire take a journey by boat (some commentators detected another reference to Wagner here, this time to the opening to *Das Rheingold*). The play of the waves is expressed by a lush polyphony of divided strings, suddenly interrupted by a few dry string *pizzicatos* (plucked notes): the boat is shattered by some great mill-wheels, and our heroes find themselves in the water, to be rescued by some friendly millers.

In the short **VARIATION 9**, the Don, represented by a "fast and stormy" string passage, encounters a pair of peaceful monks (a leisurely duo of bassoons) and, without any further ado, scares them away.

In **VARIATION 10**, a gentleman from Don Quixote's own village shows up, disguised as a knight. Since there seems to be no other way to cure the Don of his folly, the gentleman challenges his countryman to a duel. The Don is defeated, and has to accept the conditions imposed by the victor, who orders him to return home and lead a peaceful life. The warlike sounds of the duel soon give way to a calm and soft music, as Don Quixote embraces the quiet life of a shepherd. In the **FINALE**, we hear a tender variant of the Don Quixote theme, but the old man is not destined to enjoy pastoral life for very long. In a passage somewhat reminiscent of *Death and Transfiguration*, Don Quixote breathes his last, and the work fades away to silence.

5

SYMPHONY NO. 5 IN E MINOR, OP. 64

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk,

Viatka district, Russia

Died November 6, 1893 in St. Petersburg, Russia

Despite his growing international fame, Tchaikovsky was constantly plagued by self-doubt. Early in 1888, he went on a three-

month European tour, conducting his own works with some of the world's finest orchestras, was fêted in Leipzig, Paris, London, and Prague, and made the acquaintance of Dvořák, Grieg, and Mahler. Yet his private life was not free from turmoil. He had recently lost one of his closest friends, Nikolai Kondratyev, and his sister Alexandra and his niece Vera were both seriously ill. It must have been hard to escape the thought that life was a constant struggle against Fate, a hostile force attempting to thwart all human endeavors.

After his return from abroad, Tchaikovsky decided to write a new symphony, his first in ten years. Characteristically, the first sketches of the new work, made on April 15, 1888, included a verbal program portraying the individual's reactions in the face of immutable destiny, involving stages of resignation, challenge, and triumph:

Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against XXX. (2) Shall I throw myself in the embraces of faith??? A wonderful program, if only it can be carried out.

Tchaikovsky never made this program public, however, and in one of his letters even went out of his way to stress that the symphony had no program. Clearly, the program was an intensely personal matter to him, in part because he was reluctant openly to acknowledge his homosexuality, which seemed to him one of the hardest manifestations of the Fate he was grappling with. Many people believe this is what the mysterious "xxx" in the sketch stands for. (In his diaries, Tchaikovsky often referred to his homosexuality as "Z" or "That.")

What, if anything, are we to make of all this? Should we listen to Tchaikovsky's Fifth as a program symphony? And anyway, how

concerned should we be about thoughts the composer never wanted to divulge, especially those regarding his sexual orientation?

It is certain that the "program" had a deep influence on Tchaikovsky's thinking during the gestation period of the Fifth; without it, the symphony would not be what it is (in particular, the opening theme — the "Fate theme" — wouldn't return so ominously in all four movements). At the same time, the "program" in itself is insufficient to explain the finished work as the "meaning" of many other themes is by no means always clear. Moreover, Tchaikovsky had already written a "Fate" symphony in his Fourth, for which a more detailed program survives. The similarities of the two programs do little to explain the great differences between the two works. (The program of the Fourth is problematic in itself: no sooner had Tchaikovsky written it down in a letter to Mme. von Meck than he found it hopelessly "confused and incomplete. . .") As for the last question: while we obviously shouldn't be too preoccupied with a composer's most private thoughts and feelings, in Tchaikovsky's case we can't completely ignore them, since there is ample evidence to suggest that he was both unable and unwilling to separate his extra-musical preoccupations from his composing. (This is not necessarily true of other composers.)

The four movements of Tchaikovsky's Fifth are linked by a common theme, usually played by the brass instruments and apparently symbolizing the threatening power of Fate. English musicologist Gerald Abraham noted that this theme was taken almost literally from an aria in Glinka's opera *Zhizn' za tsarya* (*A Life for the Tsar*), in which it was sung to the words "Ne svodi na gore" (Do not turn to sorrow). The theme is heard in the "Andante" introduction of the first

movement, soon to be followed by a more lyrical, lilting idea as we move into the faster “Allegro con anima” tempo. (The accompaniment of the “fate” motif, however, remains present as a stern reminder.) The entire movement swings back and forth between lyrical and dramatic moments. We would expect it to end with the final *fortissimo* climax. Instead, the volume gradually decreases to a whisper. The mysterious last measures are scored for the lowest-pitched instruments in the orchestra: bassoons, cellos, double basses, and timpani.

The second movement is lyrical and dream-like, suggesting a brief respite from the struggle. The first horn plays a beautiful singing melody, eventually joined by the full orchestra. A second idea, in a slightly faster tempo, is introduced by the clarinet. Soon, however, an intense crescendo begins that culminates in the *fortissimo* entrance the Fate theme. The first theme returns, again interrupted by Fate; only after this second dramatic outburst does the music finally find its long-desired rest.

The third movement is a graceful waltz with a slightly more agitated middle section. Again we expect a respite from the fate theme and the emotional drama it represents. Yet before the movement is over, there is a short reminder, subdued yet impossible to ignore, on the clarinets and bassoons.

In the finale, Tchaikovsky seems to have taken the bull by the horns: the fate theme dominates the entire movement, despite the presence of a number of contrasting themes. At the end of a grandiose development, the music comes to a halt on the dominant (the fifth degree of the scale that serves as the opposite pole to the tonic, i.e. the keynote). There have been performances where some people mistakenly thought that the piece was over and started applauding. The final resolution, however, is yet to come, in the form of a majestic reappearance of the Fate theme and a short “Presto” where all

“doubts, complaints and reproaches” are cast aside and, against all odds, the symphony receives the triumphant ending it needed.

Notes by Peter Laki, program annotator for The Cleveland Orchestra.

The Israel Philharmonic Orchestra was founded in 1936 by the famed Polish violinist Bronislaw Huberman. The establishment of the Orchestra created a focus of musical activity in Palestine and affirmed the importance of musical culture in a land that still faced years of danger and uncertainty before its establishment as an independent state. In December 1936 the inaugural concert of the Palestine Orchestra, as the ensemble was then called, was conducted by the legendary Arturo Toscanini, himself an impassioned spokesman for freedom. He led “an orchestra of soloists” — first-chair musicians in German and Eastern European orchestras who had lost their positions and were recruited by Huberman to join the new ensemble. With Israel’s independence in 1948, the orchestra was renamed the Israel Philharmonic Orchestra (IPO).

Since those early days, the Israel Philharmonic has continued to maintain its central role in the nation’s cultural life, even, or perhaps especially in times of national crisis. During the 1973 Yom Kippur War, for example, there was a concert every night. The Orchestra gives more than 150 concerts each year in Israel, where fourteen different concert series are presented in Tel Aviv, Jerusalem, Haifa and other cities. In addition to performing in the major urban centers, the Israel Philharmonic appears in rural areas of the country and honors its traditional prac-

tice of giving free concerts for the armed forces.

The IPO has also traveled extensively abroad as an ambassador for Israel, beginning in 1937 with a trip to Egypt. Since first appearing in the United States in 1951, the Orchestra has toured the country many times, including a 1993 tour of summer music festivals such as Tanglewood, Ravinia, Saratoga and the Hollywood Bowl. The IPO has performed in many European countries as well, making a highly successful tour three years ago of such prestigious music festivals as Salzburg, Berlin and Lucerne. In December 1994, the Orchestra made a tour of Asia that included Japan, India (their first performance in Mr. Mehta's native country under his direction) and China, where they appeared for the first time. They received an especially enthusiastic welcome in Mr. Mehta's home city of Bombay, where their concert was televised live and seen by the largest audience ever to watch a performance of Western classical music in India — over 200 million people.

The Israel Philharmonic regularly records for the Sony Classical, Teldec, EMI and Deutsche Grammophon labels. Their recordings with Music Director Zubin Mehta for Sony Classical include the four Brahms symphonies; a joint, live recording with members of the Berlin Philharmonic of Beethoven's Fifth Symphony and *Psalm* by Ben-Haim; symphonies by Bruckner and Mahler; the Sibelius Violin Concerto and Bruch's *Scottish Fantasy* with Midori as soloist; the Prokofiev Piano Concertos Nos. 2 and 4 with Yefim Bronfman; and music of Tchaikovsky, Sibelius, Mozart, Liszt and Rimsky-Korsakov. With Itzhak Perlman, they have recorded violin concertos by Bruch, Glazunov, Khachaturian, Shostakovich and Tchaikovsky for Angel/EMI. Future recording projects include a complete Mahler symphony cycle for Teldec, beginning with the symphonies Nos. 2, 6 and 8.

Throughout its distinguished history the IPO has collaborated with many of this century's greatest conductors, including Claudio Abbado, Sir John Barbirolli, Leonard Bernstein, Serge Koussevitzky, Kurt Masur, Zubin Mehta, Dimitri Mitropoulos, Pierre Monteaux, Eugene Ormandy, Paul Paray and Klaus Tennstedt. Its equally prestigious roster of soloists includes, among others, pianists Claudio Arrau, Vladimir Ashkenazy, Daniel Barenboim, Rada Lupu, Murray Perahia, Arthur Rubinstein and Rudolf Serkin; violinists Jascha Heifetz, Yehudi Menuhin, Shlomo Mintz, Itzhak Perlman, Isaac Stern and Pinchas Zukerman; cellists Pablo Casals, Jacqueline Du Pré, Yo-Yo Ma, Gregor Piatigorsky and Mstislav Rostropovich; flutist Jean-Pierre Rampal and singers Monserrat Caballé, Plácido Domingo, Sherrill Milnes, Luciano Pavarotti, Roberta Peters, Leontyne Price, Beverly Sills and Richard Tucker.

Zubin Mehta was appointed Music Director of the Israel Philharmonic in 1969 and his appointment was extended for life in 1981. The late Leonard Bernstein, who maintained close ties with the IPO from the time of his debut in 1947, and whose influence is still felt today, was named Laureate Conductor in 1988. In 1992, the Orchestra appointed Kurt Masur Honorary Guest Conductor.

The Israel Philharmonic continues to uphold its historical commitment to absorbing new immigrants and to serving as a gathering point for Jewish musicians from all over the world. While more than half of the Orchestra's current members are native-born Israelis who are largely trained here, its ranks include many musicians who have emigrated from the United States and Eastern Europe, including over twenty-five new arrivals from the former Soviet Union, who have joined the ensemble in recent years.

The IPO has incorporated in its mission the nurturing and development of young musicians, and is committed to providing

opportunities for gifted artists. This is achieved through the Orchestra's scholarship programs, its support of the Young Israel Philharmonic Orchestra, its presentation of an annual Young Artists Concert, and its creation of the opportunity for young musicians to appear with it in an annual "The Maestro and His Young Guests" youth concert. The Orchestra regularly commissions new works which are presented both in Israel and abroad, and maintains an active educational program to foster the growth of future audiences.

America has played a vital role in creating, as well as sustaining, the Israel Philharmonic Orchestra, recognizing the importance of the Orchestra's role in Israel and throughout the world.

American Friends of the Israel Philharmonic Orchestra is a national organization committed to supporting the Orchestra through an endowment that enables the IPO to maintain its high musical standards, to undertake foreign tours, and to enhance its educational programs and opportunities for young artists. The organization was established in 1980 by the joint vision of Fredric Mann and Zubin Mehta. Mr. Mehta serves as Co-Chairman of the American Friends with Itzhak Perlman.



ZUBIN MEHTA

This evening's performance marks the Israel Philharmonic's fifth appearance under UMS auspices.

One of the leading orchestral and operatic conductors on the international scene, **Zubin Mehta** has been closely associated with the Israel

Philharmonic Orchestra for more than three decades. He was appointed the Orchestra's Music Director in 1969, an appointment that in 1981 was extended for life. Mr. Mehta's concerts, recordings and tours on five continents with the Israel Philharmonic have resulted in more than 1600 performances.

Mr. Mehta first conducted the Israel Philharmonic in 1961, when both he and the Orchestra were twenty-five years old, and the bond established at that time has grown into what Mr. Mehta has called a "lasting marriage." His passionate allegiance to the Orchestra stems from his loyalty to the land of Israel and the kinship he feels with the Jewish people, because he shares the devotion to music that has always been an integral part of their spirit and tradition.

At times of war and crisis in Israel's history, Mr. Mehta has often canceled other obligations to be with the Orchestra in Israel. He has conducted concerts for soldiers at the front lines, and performed as well at national events such as the concert on Massada in October 1988, when he led Mahler's "Resurrection" Symphony. Apart from traveling the world over, Mr. Mehta has also taken the IPO on memorable, emotional tours of Russia, Hungary and Poland, and, most recently, led the Orchestra on a tour of China and India. He considers his foreign tours with the Israel Philharmonic opportunities for presenting the essential qualities of Israel and the Jewish people to the public.

Zubin Mehta is a highly sought-after guest conductor with major orchestras and opera companies worldwide. During the current season, his engagements include

performances with the Vienna, London, Berlin, Munich and Los Angeles Philharmonic Orchestras. He leads Wagner's *Siegfried* at the Lyric Opera of Chicago as part of his ongoing, four-year "Ring" cycle with that company, and also conducts *Aida* at the Berlin Opera and *Tristan und Isolde* at the Vienna Staatsoper, where next season he will lead *Jerusalem*. Mr. Mehta currently holds the post of Music Advisor and Chief Conductor of the Maggio Musicale Fiorentino, where he recently completed a cycle of Mozart operas. His extensive discography with major orchestras includes recordings with the Israel Philharmonic on the Deutsche Grammophon, Angel/EMI, Sony Classical and Teldec labels.

Born in Bombay, India, Zubin Mehta, a member of the Parsi community, inherited his obsession for music from his father, Mehli Mehta, a violinist who founded the Bombay Symphony and is now music director of the American Youth Orchestra in Los Angeles. Zubin Mehta became an assistant of his father's ensemble at fifteen, memorized scores, and dreamed of a conducting career, but he was sent to the university as a pre-medical student. He soon abandoned these studies in favor of a life in music, however, and entered Vienna's prestigious Academy of Music at the age of eighteen. By the time he was twenty-five, he had led both the Berlin and Vienna Philharmonic Orchestras. He has conducted both of these ensembles every season since then. Mr. Mehta served as Music Director of the Montreal Symphony (1961-1967) and of the Los Angeles Philharmonic (1962-1978).

Zubin Mehta held the post of Music Director of the New York Philharmonic from 1978 to 1991, the longest tenure in that orchestra's modern history. Highlights of his thirteen seasons in New York included major international tours to Latin America, Europe, Asia and the Soviet Union, where in 1988 he led the New York Philharmonic in

a joint concert in Moscow with the State Symphony Orchestra of the Soviet Ministry of Culture; the establishment of regular concerts by the New York Philharmonic Chamber Ensembles; the expansion of the orchestra's activities in the New York community; and three concerts in May 1991 celebrating the hundredth anniversary of Carnegie Hall.

Since leaving the New York Philharmonic, Mr. Mehta has put greater emphasis on conducting opera. His July 1992 performance of *Tosca* on location in Rome with Placido Domingo was telecast live in forty-five countries, and a second production of this opera, with Luciano Pavarotti, opened the season of the Royal Opera, Covent Garden, a few months later. That same year, Mr. Mehta led the Israel Philharmonic in a concert performance of *Aida*.

Zubin Mehta's numerous honors include the Nikisch Ring, bequeathed to him by Karl Böhm; the Vienna Philharmonic Ring of Honor, commemorating the twenty-fifth anniversary of his debut with that orchestra; and the Hans von Bülow medal, bestowed on him by the Berlin Philharmonic. He is also the recipient of India's prestigious "Order of the Lotus" and honorary doctorates from the Hebrew University in Jerusalem, Tel Aviv University and the Weizmann Institute. In addition he has received the Defender of Jerusalem Award, is an Honorary Citizen of the City of Tel Aviv, and is the only non-Israeli ever to receive the Israel prize. Hebrew University also named a wing of its Musicology Department after Mr. Mehta and his father.

This evening's performance marks Maestro Mehta's seventh appearance under UMS auspices.

ISRAEL PHILHARMONIC
ORCHESTRAZubin Mehta, *Music Director**The Music Director's position is endowed
by the William Petschek Family*Leonard Bernstein, *Laureate Conductor (1947-1990)*Kurt Masur, *Honorary Guest Conductor***Violin I**Menahem Breuer
Lazar Shuster †
Yigal Tunch
Concertmasters #
Saida Bar-Lev
Marina Dorman
Raphael Frankel
Genadi Gurevich
Rodica Iosub †
Rimma Kaminkovsky
Zinovi Kaplan
Robert Mozes
Ron Porath
Anna Rosnovsky
Alexander Stark
Alon Weber
Drorit Valk
Paya Yussim
Nitai Zori †**Violin II**Elyakum Salzman *
Yitzhak Geras *
Amnon Valk ***
Shimeon Abalovitch
Emanuel Aronovich
Alexander Dobrinsky
Elimeleh Edelstein
Eliezer Gantman
Shmuel Glaziris
Adelina Grodsky
Elizabeth Krupnick
Kalman Levin
Yorma Livne
Alesander Povolotzky
Avital Steiner
Olga Stern**Viola**Yuri Gandelsman *
Miriam Hartman ***
Avraham Levetal ***
Michael Appelman
Rachel Karn
Yuval Kaminkovsky
Abraham Rosenblit
Roman Spitzer
Aharon Yaron**Cello**Michael Haran *
Marcel Bergman *
Shulamit Lorrain ***
Alla Yampolsky ***
Yoram Alperin
David Barnea
Naomi Enoch
Dmitri Golderman
Baruch Gross
Alexander Kaganovsky
Enrique Maltz
Felix Nemirovsky**Bass**Teddy Kling *
Peter Marck *
Yevgeny Shatzky ***
Ruth Amir
Brad Annis
Eli Magen
Talia Mense-Kling
Dmitri Krotkov
Michael Nitzberg
Gabriel Vole**Flute**Uri Shoham *
Yossi Arnheim ***
Bezalel Aviram
Leor Eitan**Piccolo**

Leor Eitan

OboeBruce Weinstein *
Evan Thee ***
Merrill Greenberg
Tamar Narkiss-Melzer
Hermann Openstein**English Horn**

Hermann Openstein

ClarinetRichard Lesser *
Yaakov Barnea ***
Rashelly Davis
Israel Zohar**Piccolo Clarinet**Yaakov Barnea
Rashelly Davis**Bassoon**Zeev Dorman *
Uzi Shalev ***
Walter Meroz
Carol Patterson**Contrabassoon**

Carol Patterson

HornYaacov Mishori *
James Cox *
David Doten
Dalit Gvirtzer
Anatol Krupnik
Sally Ben-Moshe
Yossef Rabin
Shelomo Shohat
Michael Slatkin**Trumpet**Andrew Ballo *
Rarn Oren **
Ilan Eshed ***
Raphael Glaser
Yigal Meltzer**Trombone**Ray Parnes *
Stewart Taylor *
Yehoshua Pasternak ***
Micha Davis
Eran Levi †**Bass Trombone**Mattityahu Grabler
Micha Davis**Tuba**

Shemuel Hershko *

TimpaniGideon Steiner *
Alon Bor *****Percussion**Alon Bor *
Gabi Hershkovich
Ayal Rafiah
Eitan Shapiro**Harp**

Judith Liber *

Canada Concertmaster
Chair

* Principal

** Associate Principal

*** Assistant Principal

† on Leave or sabbatical

‡ Guest Player

Marilyn Steiner,

*Chief Librarian*Dana Schlanger, *Librarian*Uzi Seltzer, *Stage Manager*

Yaakov Kaufman,

*Technical Assistant***Israel Philharmonic
Orchestra Management**Zvi Litwak, *Chairman*

Zeev Dorman

Yaacov Mishori

Avi Shoshani,

Secretary General

Avigdor Levin,

Chief Business Officer

Mendi Rodan,

*Associate Conductor***ICM Artists Touring Division**

Byron Gustafson,

*Senior Vice President**and Director*

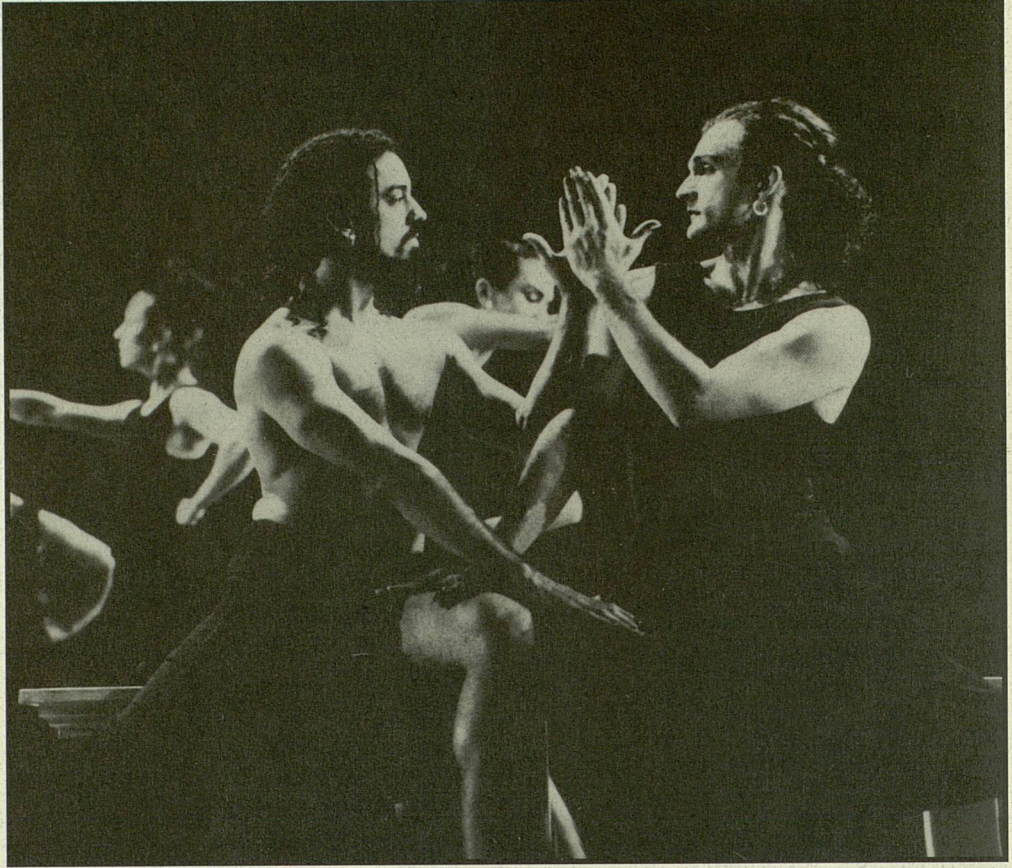
Leonard Stein,

General Manager

Richmond Davis,

Stage Manager

12



DIDO AND ÆNEAS

by HENRY PURCELL

Libretto by NAHUM TATE

MARK MORRIS DANCE GROUP

Joe Bowie	Dan Joyce	Kraig Patterson
Charlton Boyd	Victoria Lundell	Mireille Radwan-Dana
Ruth Davidson	Marianne Moore	Guillermo Resto
Tina Fehlandt	Rachel Murray	William Wagner
Shawn Gannon	June Omura	Megan Williams
		Julie Worden

13

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

BOSTON BAROQUE ORCHESTRA AND CHORUS

Martin Pearlman, *music director*

PROGRAM

Friday Evening,
April 19, 1996
at 8:00

Saturday Evening,
April 20, 1996
at 8:00

Sunday Afternoon,
April 21, 1996
at 4:00

The Michigan Theater
Ann Arbor, Michigan

Staged and Choreographed by *Mark Morris*

Conducted by *Martin Pearlman*

Set Designer *Robert Bordo*

Lighting Designer *James F. Ingalls*

Costume Designer *Christine Van Loon*

Role	Dancer	Vocal Soloist
Belinda	Ruth Davidson	Dana Hanchard, <i>soprano</i>
Dido	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
Second Woman	Rachel Murray	Christine Brandes, <i>soprano</i>
Æneas	Guillermo Resto	James Maddalena, <i>baritone</i>
Sorceress	Mark Morris	Jennifer Lane, <i>mezzo-soprano</i>
Witches	Tina Fehlandt	Dana Hanchard, <i>soprano</i>
	William Wagner	Christine Brandes, <i>soprano</i>
Sailor	Kraig Patterson	James Maddalena, <i>baritone</i>
Spirit		Christine Brandes, <i>soprano</i>

Courtiers, Witches, Joe Bowie, Charlton Boyd, Ruth Davidson,
Spirits, Sailors, Tina Fehlandt, Rachel Murray, June Omura,
Conscience Kraig Patterson, Mireille Radwan-Dana,
William Wagner, Megan Williams

This performance is without intermission.

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

Thank you to Thomas Ciul, Instrument Builder, Smith Creek, Michigan, for the harpsichord used in these performances.

MARK MORRIS DANCE GROUP

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program - a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

*Fifty-eighth, fifty-ninth
and sixtieth concerts of the
117th season*

*117th Annual
Choral Union Series
25th Annual Choice Events*

The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

Large print programs are available upon request from an usher.

DIDO AND ÆNEAS

Henry Purcell

Born 1659 in London

Died November 21, 1695 in Dean's Yard,

Westminster

Libretto by Nahum Tate

Date of composition: 1689

HENRY PURCELL WAS born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theater. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead. He was buried in Westminster Abbey on November 26, 1695.

Purcell was one of the greatest composers of the Baroque period and one of the greatest of all English composers. His earliest surviving works date from 1680 but already show a complete command of the craft of composition. They included the fantasias for viols, masterpieces of contrapuntal writing in the old style, and some at least of the more modern sonatas for violins, which reveal some acquaintance with Italian models. In time Purcell became increasingly in demand as a composer, and his theater music in particular made his name familiar to many who knew nothing of his church

music or the odes and welcome songs he wrote for the court. Much of the theater music consists of songs and instrumental pieces for spoken plays, but during the last five years of his life Purcell collaborated on five "semi-operas" in which the music has a large share, with divertissements, songs, choral numbers and dances. His only true opera (i.e. with music throughout) was *Dido and Æneas*, written for a girls' school at Chelsea; despite the limitations of Nahum Tate's libretto it is among the finest of seventeenth-century operas.

Dramatic music includes *Dido and Æneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c. 1695); and songs and incidental music for over forty plays. Sacred music: sixty-five anthems. Other vocal music: twenty-four odes and welcome songs, court songs. Instrumental music: thirteen fantasias for viols, two in nomines for viols, Chacony, twenty-two sonatas, eight suites, five organ voluntaries.

15

SYNOPSIS

Scene 1. The Palace

The Trojan war is over. Æneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Æneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Æneas leave together. Love triumphs.

Scene 2. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must

be destroyed before sunset. Knowing of Æneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Æneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

Scene 3. The Grove

16

Dido and Æneas make love. Another triumph for the hero. The royal party enters and tells a story for Æneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Æneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

Scene 4. The Ships

Æneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Æneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5. The Palace

Dido sees the Trojans preparing their ships. Æneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

Mark Morris was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over seventy works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and is the subject of a recent biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS *Dance In America* series and London Weekend Television's *South Bank Show*. From 1988-1991, the Dance Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's Third Suite for Unaccompanied Cello and a film version of Henry Purcell's *Dido and Æneas*.

These performances mark the second, third and fourth appearances of Mark Morris and the Mark Morris Dance Group under UMS auspices.



Boston Baroque, founded in 1973 as "Banchetto Musicale," was the first permanent Baroque orchestra in North America. The ensemble presents an annual subscription concert series in Boston, where it has been a centerpiece of musical life for more than two decades, and it can also be heard on tour and on classical radio stations throughout the country.

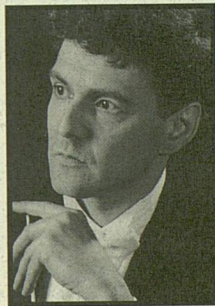
Boston Baroque is now reaching an international audience with a critically acclaimed series of recordings on the Telarc label, including Handel's *Concerti grossi, Op. 6, Nos. 1-6*, Handel's *Messiah* (1992 Grammy nominee), Bach's *Brandenburg Concertos*, and the first period-instruments recording of a celebrated new completion of the Mozart *Requiem* by Robert Levin. The ensemble's latest recording, of Purcell's *Dido and Æneas*, will be released this summer.

Martin Pearlman, Boston Baroque's founder and music director, made his Kennedy Center debut last season, conducting The Washington Opera in twelve performances of Handel's *Semele*. Over the past twenty years, Mr. Pearlman has conducted critically acclaimed performances of orchestral and choral repertoire from Monteverdi to Beethoven. Highlights of his work in opera include Monteverdi's

Coronation of Poppea (for which he created a new performing edition), Rameau's *Zoroastre* and Mozart's *Don Giovanni*, broadcast nationally on public radio.

In addition to his work with period instruments, Mr. Pearlman conducts modern orchestras and choruses. Recent engagements include the Minnesota Orchestra's subscription performances of *Messiah* and the music directorship of the Northwest Bach Festival. In 1993, Mr. Pearlman became the first conductor from the early-instrument

field invited to perform live on the internationally televised Grammy Awards show.



MARTIN PEARLMAN

Martin Pearlman is also active as a composer. Following a concert of his recent works, the Boston Globe commented,

"If fans of Boston Baroque wonder why Pearlman's conducting is so insightful, it's because he knows, as only a composer can, how music goes."

These performances mark the Boston Baroque Orchestra and Maestro Pearlman's debut appearances under UMS auspices.

Mezzo-soprano **Jennifer Lane** is recognized internationally for her stunning interpretations of Baroque music. In addition to her concert and recording activities Ms. Lane enjoys an active operatic career, singing principal roles with the New York City Opera, l'Opéra Français de New York, Opera Ensemble of New York, Opera Monte Carlo, the Santa Fe Opera, Utah Opera, Opera Omaha and Milwaukee's Skylight Opera.

Her symphonic appearances include the Minnesota Orchestra, the St. Louis Symphony, the San Francisco Symphony, the Handel and Haydn Society, Portland Baroque, American Bach Soloists and the Atlanta Symphony, singing repertoire as varied as Mahler's *Symphonies Nos. 2 & 3*, Falla's *El Amor Brujo*, and Britten's *Spring Symphony*.



JENNIFER LANE

Ms. Lane has sung Handel's *Messiah*, under conductors Robert Shaw, Andrew Parrott and Nicholas McGegan. Her interpretations of Bach and Handel have taken her to such prestigious festivals as the Oregon Bach Festival, the Bethlehem Bach Festival, the Connecticut Early Music Festival, the Caramoor Festival, the Göttingen Handel Festival, the Berkeley Festival and the Regensburg Festival Tage Alte Musik, and performances with Les Musiciens du Louvre, directed by Marc Minkowski, and Les Arts Florissants.

Ms. Lane's 1995-96 season includes Handel's *Messiah* at the National Arts Centre in Ottawa, at Carnegie Hall, and with Tafelmusik Baroque Orchestra at the North York Recital Hall. Her NAC performance

will be broadcast nationally on Christmas Day. She sings Mendelssohn's *Elijah* with the Harrisburg Symphony, Bach's *Mass in b minor* with the St. Thomas Choir, Bach's *St. John Passion* with the Vancouver Chamber Choir, and Handel's *Tolomeo* at the Opernhaus Halle in Germany. Her versatility is again demonstrated in her 1997 season when she appears in Britten's *Turn of the Screw* and Handel's *Judas Maccabeus*. Highlights of Ms. Lane's recent engagements include a Vivaldi program with Tafelmusik, Monteverdi's *L'Orfeo* with the Artek Ensemble, Handel's *Ariodante* with the Freiburger Barockorchester, a recital for Festival d'Aix en Provence, a European tour of Hasse's *Cleofide* with Les Arts Florissants, Handel's *Giustinoi* at the Göttingen Festival, and the Mozart *Requiem* and Handel's *Solomon*, with Musica Sacra at Carnegie Hall. Ms. Lane premièred Augusta Read Thomas' opera *Ligeia* at the 1994 Rencontres Musicales d'Evian with Mstislav Rostropovich conducting.

These performances mark Ms. Lane's debut appearances under UMS auspices.

Soprano **Dana Hanchard** has received acclaim in the United States and abroad for her performances of repertoire ranging from early baroque music to works of today's composers. Highlights in her opera career include: the role of Tigrane in Handel's opera *Radamisto* at the Göttingen Handel Festival with conductor Nicholas McGegan (recorded for Harmonia Mundi); the role of Nerone in John Eliot Gardiner's recording of *L'Incoronazione de Poppea* (DG/Archiv); the role of Poppea in director Jonathan Miller's production of the same for Glimmerglass Opera, with Jane Glover conducting; the role of Asteria in Handel's opera *Tamerlano*, also for Glimmerglass



DANA HANCHARD

Opera, with Mr. Miller directing and Ms. Glover conducting. In January, Ms. Hanchard reprised the role of Poppea at the Brooklyn Academy of Music. Also in 1996, Ms. Hanchard will sing the role of Euridice in Gluck's

Orfeo in a production by Mark Morris with Christopher Hogwood conducting. Ms. Hanchard's work in contemporary opera includes the role of Gwen St. Clair in the Houston Grand Opera's production of Meredith Monk's *Atlas* (recorded for ECM), in which she appeared in repeated performances both in the United States and Europe.

In addition to her work in opera, Ms. Hanchard enjoys a concert career, having appeared with numerous orchestras and ensembles. She has performed with such groups as the Houston Symphony, the National Arts Centre of Ottawa, the Philharmonia Baroque Orchestra of San Francisco, Les Musiciens du Louvre, the New York Choral Society, The Boston Camerata, and The Waverly Consort. Her recital engagements last season included her critically acclaimed New York debut at Merkin Hall. Also last season, Ms. Hanchard was awarded the Jan De Gaetani prize of the 1994 Walter Naumburg competition.

These performances mark Ms. Hanchard's debut appearances under UMS auspices.

Soprano **Christine Brandes** enjoys an active career in North America and abroad, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

Ms. Brandes has gained critical acclaim for her roles in operas by Handel and Rameau. With Les Arts Florissants, she appeared in Charpentier's *Medée* at the Paris Opera Comique as well as touring the United States, China and Australia in a program of chamber operas.

Ms. Brandes has performed with Philharmonia Baroque Orchestra, American Bach Soloists, Ensemble Vocale European of La Chapelle Royale, Bach Ensemble, Smithsonian Chamber Players, Bach Choir of Bethlehem and the Illinois Chamber Orchestra.

In the past season, Ms. Brandes sang with the Newberry Consort in *Three Ladies of Ferrara* and a concert of Handel arias and duets. She also made her debut with the Arcadian Academy in a tour of the music of Purcell, and later with Tafelmusik in Purcell's *Dioclesian*. With Ensemble Vocale European, she performed in Lisbon and Paris, and she appeared in recital with the Four Nations Ensemble Chamber Concerts and with John Gibbons at the Cleveland Museum. She also appeared at the Bethlehem Bach Festival in the *St. John Passion*, the Berkeley Early Music Festival in recital and in Scarlatti's opera *Aldimiroi*, the Mostly Mozart Festival in Avery Fisher Hall, the Boston Early Music Festival in *King Arthur*, and at Musikfest in Orff's *Carmina Burana*.

This season, Ms. Brandes will perform with San Francisco's Philharmonia Baroque in *Dido and Aeneas*, which she will later perform with the National Arts Centre Orchestra. She will also appear in a twenty-concert North American tour of Gluck's *Orfeo ed Euridice* the Handel and Haydn Society, conducted by



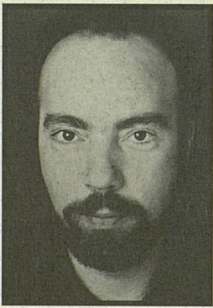
CHRISTINE BRANDES

Christopher Hogwood and directed by Mark Morris. Other appearances include Rigatti's *Vespers* with the Vancouver Cantata Singers, and Purcell's *King Arthur* with Les Violins du Roy. She was also awarded a recital at New York's Metropolitan Museum of Art, in their "Introduction Series."

These performances mark Ms. Brandes' debut appearances under UMS auspices.

20

An outstanding singer and actor, baritone **James Maddalena** first gained international recognition for his notable portrayal of Richard Nixon in the world première of John Adams' *Nixon in China* at the Houston Grand Opera, which was broadcast on "Great Performances" on PBS and won an Emmy Award, and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music and the Washington Opera. Andrew Porter in *The New Yorker*, characterized his performances as "buoyant, intelligent, and believable. . ." Peter Davis of New York wrote that "James Maddalena's Nixon is positively eerie. . . a vocal performance of



JAMES MADDALENA

great beauty." Mr. Maddalena also sang the title role of the Grammy Award winning, best-selling recording on Nonesuch Records.

James Maddalena's appearances include Papageno in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *The Marriage of Figaro* in Barcelona, Handel's *L'Allegro il Penseroso*

ed il Moderato, and Æneas in *Dido and Æneas*, at the Théâtre Royal de la Monnaie/ Opera National in Brussels with Mark Morris. He recorded Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith; these productions were broadcast in the United States on "Great Performances," throughout Europe and were released by Decca/London Records on videocassette and laser disc. In keeping with his involvement in contemporary opera, Mr. Maddalena sang in the world première of Tippet's *New Year* at the Philharmonia and recorded it for BBC Television.

Mr. Maddalena has appeared as Don Alfonso in *Così fan tutte* at Glyndebourne, and *Nixon in China* at the Frankfurt Opera, Adelaide Festival in Australia and Paris, Capulet in *Roméo et Juliette* at Opera Pacific, and Samarone in *Beatrice and Benedict* at the Boston Lyric Opera, Hopson in the world première of *Midnight Angel* at the Opera Theatre of Saint Louis, *Messiah* with both the Handel and Haydn Society and Pacific Symphony. He sang the role of the Captain in the world première of John Adams' *The Death of Klinghoffer* at the Monnaie in Brussels and in subsequent productions at Opera de Lyon, Brooklyn Academy of Music, San Francisco Opera and the Vienna Festival; he also recorded it for Nonesuch Records with Opera Lyon conducted by Kent Nagano.

An active concert singer, his repertoire includes the Hindemith *Requiem* with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome, *Messiah*, *Solomon* and *Theodora*, *Christmas Oratorio*, the complete cycle of Bach cantatas, all at Emmanuel Music in Boston conducted by Craig Smith. He has also appeared in *St. John Passion*, Brahms' *German Requiem*, Mozart's *Coronation Mass*, and *Vespers* with Boston Baroque, a perfor-

mance that was recorded by Harmonia Mundi USA, Harbison's *Word from Paterson* with the San Francisco Symphony, *Carmina Burana* in Seville and Palermo and *Messiah* with the London Philharmonic.

Mr. Maddalena's recent engagements include *St. John Passion* in Turin with Wolfgang Sawallisch, the title role in *Orfeo* in Venice, *Wound Dresser* conducted by John Adams with the Royal Scottish Orchestra, and recording the world première of Robert Moran's *The Dracula Diary* with the Houston Grand Opera for BMG Classical's Catalyst label.

These performances mark Mr. Maddalena's debut appearances under UMS auspices.

Robert Bordo (set designer), a painter, first worked with Mark Morris on the set of *The Death of Socrates* at Dance Theater Workshop in New York City in 1983. A native of Montréal, he has designed the sets for Mark Morris Dance Group PBS/Danmarks Radio 1986 television program, and the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. He designed sets and costumes for Les Grands Ballets Canadiens's *Paukenschlag*, choreographed by Mr. Morris. His designs were adapted for the recently filmed television production of *Dido and Æneas*. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. He is represented by Alexander and Bonin in New York City.

James F. Ingalls (lighting designer) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom* and *Pacific* at the San

Francisco Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*.

Christine Van Loon (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *L'Allegro, il Penseroso ed il Moderato*.

THE MARK MORRIS DANCE GROUP

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a

recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

Tina Fehlandt grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Shawn Gannon is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Dan Joyce, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

Victoria Lundell was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopía Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

Marianne Moore was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Rachel Murray began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City. She joined the Mark Morris Dance Group in 1988.

June Omura received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

Kraig Patterson, Trenton, New Jersey, received his B.F.A. in 1986 from The Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

Mireille Radwan-Dana — The Six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses

MARK MORRIS
DANCE GROUP
STAFF

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

Technical Director

Johan Henckens

Development Director

Michael Osso

Executive Administrator

Eva Nichols

Fiscal Administrator

Lynn Wichern

Lighting Supervisor

Michael Chybowski

Musical Director

Linda Dowdell

Wardrobe

Pat White

Administrative Assistant

Lesley Berson

Legal Counsel

*Mark Selinger (Kaye, Scholer,
Fierman, Hays & Handler)*

Orthopaedist

David S. Weiss, M.D.

Accountant

Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

Dido and Æneas could not have been realized without the dedication, improvisation and fantastical imagination of the dancers involved. Thank you.

BOSTON BAROQUE
ORCHESTRA AND CHORUS

Martin Pearlman, *Music Director*

ORCHESTRA

Violin

Marilyn McDonald,

Concertmaster

Danielle Maddon

Etsuko Ishizuka

James Johnston

Clayton Hoener

Lena Wong,

Principal Second

Mark Beaulieu

Julia McKenzie

Viola

Laura Jeppesen

Barbara Wright

Scott Woolweaver

Cello

Karen Kaderavek

Adrienne Hartzell

Violone

Anne Trout

Harpichord

Peter Sykes

*The orchestra is performing
on period instruments.*

CHORUS

Soprano

Gail Abbey

Dale Edwards

Janice Giampa

Denise Konicek

Martha Warren

Alto

Karen Bell

Susan Byers

Eleanor Kelley

Anne Riesenfeld

Tenor

Andrew Alexander

Henry Lussier

Randy McGee

David McSweeney

Bass

Peter Gibson

Brett Johnson

Herman Hildebrand

John Holyoke

showing tender faces to each other,
thus we should do, for this was the
wish of the Grandfathers of the world.
(Black Elk)

Guillermo Resto dances with Mark
Morris.

William Wagner is from Larchmont,
New York. He studied at the Martha
Graham School of Dance and is an
English graduate from the State
24 University of New York at Purchase.
Mr. Wagner joined the Mark Morris
Dance Group in 1988.

Megan Williams hails from Los
Angeles, California and Toronto,
Canada. She is a B.F.A. graduate of
The Juilliard School and has danced
with Ohad Naharin, Glenn/Lund/
Dance and Mark Haim, among oth-
ers. She has been a member of the
Mark Morris Dance Group since
September 1988 and teaches regular-
ly in New York.

Julie Worden, graduate of the North
Carolina School of the Arts has
danced with Chicago choreographers
Bob Eisen, Jan Erkert and Sheldon B.
Smith.

UNIVERSITY
MUSICAL
SOCIETY

presents

ENSEMBLE MODERN

JOHN ADAMS, *conductor*

Dietmar Wiesner, *flute*
Rüdiger Jacobsen, *flute*
Catherine Milliken, *oboe*
Roland Diry, *clarinet*
Wolfgang Stryi, *clarinet &
saxophone*
Andreas Groll, *bassoon &
contrabassoon*
Lorelei Dowling, *bassoon*
Franck Ollu, *horn*
Martin Owen, *horn*
William Forman, *trumpet*
Bruce Nockles, *trumpet*
Uwe Dierksen, *trombone*
Tim Beck, *trombone*

Jörg Seggelke, *tuba*
Rumi Ogawa-Helferich, *percussion*
Rainer Römer, *percussion*
Gregory Riffel, *percussion*
Hermann Kretzschmar, *piano*
Ueli Wiget, *piano*
Ellen Wegner, *harp*
Jürgen Ruck, *guitar*
Detlef Tewes, *mandolin*
Freya Kirby, *violin*
Jagdish Mistry, *violin*
Lila Brown, *viola*
Michael Kasper, *cello*
Thomas Fichter, *bass*
Norbert Ommer, *Sound Engineer*

25

PROGRAM

Wednesday Evening,
April 24, 1996
at 8:00
Hill Auditorium
Ann Arbor, Michigan

Edgard Varèse

OCTANDRE

Assez lent
Tres vif et nerveux
Grave/Animé et jubilatoire

Wolfgang Rihm

GEJAGTE FORM (*World Première Tour*)
(Hunted Form)

John Adams

CHAMBER SYMPHONY

Mongrel Airs
Aria with Walking Bass
Roadrunner

INTERMISSION

Adams

SCRATCHBAND (*World Première Tour*)

Conlon Nancarrow (arr. by Yvar Mikhashoff)

STUDIES FOR PLAYER PIANO #1, #6, #7

Frank Zappa

SELECTIONS FROM *THE YELLOW SHARK*

The Girl in the Magnesium Dress

Get Whitey

G-Spot Tornado

*Sixty-first concert of the
117th Season*

*Thank you to James M. Borders, Associate Professor of Musicology,
University of Michigan, speaker for this evening's Philips
Educational Presentation.*

*This tour is made possible by the generous support of Arabel von
Karajan, the Ernst von Siemens Foundation and the German
Federal Foreign Office.*

*The pianos used in this evening's performance are made possible
by Mary and William Palmer, Hammell Music, Inc, Livonia,
Michigan, and the University School of Music.*

*Meyer Sound of Berkeley, California, is proud to support the exciting
new work by John Adams and the Ensemble Modern.*

*Sound technicians: Mark Gray and Thimo Dörhöfer
Stage management: Michael Elias and Bernd Layendecker*

*Ensemble Modern Tour Management by: International Arts
Foundation/Frank Salomon Associates, New York, NY.*

*25th Annual
Chamber Arts Series*

Large print programs are available upon request
from an usher.

OCTANDRE

Edgard Varèse

Born December 22, 1883 in Paris

Died November 6, 1965 in New York

IN A COMMENTARY ON *Octandre*, Varèse explains the connection between the title and instrumentation: "The title is clear: *octandrious* means 'with eight stamens.'" Correspondingly the work is arranged as an octet for four woodwinds, three brass and one double bass. But the title also points to the spatial aspect of this grouping, which creates a virtual octagon of sound. *Octandre* (more precise than "octet"), is also a study of movement structure, at the center of which is an exploration of the individual and collective timbre and register qualities of the eight instruments. *Octandre* is the only Varèse work which exhibits a traditional three-movement structure. However, the movements overlap, thus demonstrating the eclectic conditions of a multifaceted and varied sound-aggregate, rather than traditional "characters." We are given a precise structural clue to this natural-scientific riddle with the entrance of the oboe's evolving motif, comparable to a — *mutatis mutandis* — literary motto, which forcibly determines further events.

Varèse, like Webern, draws the ear's attention to the structural and associative meaning of each dimension of the musical moment. However, unlike Webern's method of isolating the moment by surrounding it with spatially separated pauses, Varèse, as Milton Babbitt once noted, isolates the uniqueness that a previously introduced characteristic can lend to an event. It is decisive that each repeating motif is not abstract, but rather an isolated and highlighted quality of the moment.

Octandre was performed for the first time in Frankfurt, Germany in 1930 and it left behind a clearly impressed, but also con-

fused young critic named Theodor W. Adorno: "I can report of the discovery of the Frenchman Edgard Varèse. We heard his short *Octandre* for winds and double bass. The piece is very French and late-impressionistic in the total dissolvedness of the last melodic contour and in the extraordinary instrumental movement-art, which takes part in a rhythmic-homophonic structure. However, the harmonic freedom and the urgency with which exploded particles rush to the construction make it a composition that is far beyond everything that otherwise happens in the secure French music room. One could certainly question the substance, but before it gets to the point, a piece like this has such beautiful qualities in the process, that one must at first just accept it and defend it against much else."

27

GEJAGTE FORM

(HUNTED FORM)

Wolfgang Rihm

Born March 13, 1952 in Karlsruhe, Germany

I. "Hunted Form"?

Hunt: Movement? Form: Standstill?

There is the moment in which the hunt for (one) form turns into (its) form. But this moment is not stoppable and holdable; at best it can be conjured. Again and again. Shortly before and shortly afterward. But never at "its" place.

Hunting forms: flying, fleeing forms (fugue?). Malevich's "squares" are rectangles in flight. A corner is drawn out — have you already seen that? But: it is inaudible...

II. "Hunted Form" is a piece of music, audibly written for instruments; the score was completed on February 12, 1996.

(Completed?) The composition is perhaps 15 minutes long? Short? High? Wide? Deep? ... aha, we understand: Where would the archimedic point be?

Yes, I dedicated the piece to my friend Helmut Lachenmann for his 60th birthday. He also hunts. For forms. They sound different — as “every donkey hears”.

28 III. Just now a bird flies through the glance I take out the window. It leaves behind the impression of a (its) form, yes even the impression of a (its) coloring. I realize “magpie”. Why do I write that here? I have been asked for an “introduction to the work” for “the American presenters”. I cannot imagine that there is anyone in America who is not interested in birds that fly through my glance and are magpies. Or does anyone perhaps still seriously believe in a Santa Claus who derives the formulas for the Christ-Child on the blackboard? And then eats chalk?

IV. Also here it is true: The individual introductions that have some effect on the music (in a positive as well as a negative sense) are the ears of the listener. Out of pure love of freedom, I plead for extremely varied ears. On every head there should be installed at least two completely different passages to at least two completely different hearing styles. Does that work? But one should not set any solid norms here. Anyway, everyone hears what he can. A composer who must first invent the hearing for his music is poor, but also immeasurably rich.

V. Nature is very unjust: It also exists without us. We do not even want to know it so precisely. Thank God it is kept secret from us. Have I already mentioned that “Hunted Form” is a music piece? But it is not a bird. Outside it is getting dark. “Music, that is again and again something completely different”, says somebody at the next table. There / suddenly / the / window / bursts / the / walls / fly / away / it / happens / ... (The continuation follows — as always in music — “later”).

Feb. 26, 1996 / W.R.

CHAMBER SYMPHONY SCRATCHBAND

John Adams

Born February 15, 1947 in Worcester,
Massachusetts

THE *Chamber Symphony*, written between September and December of 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American première on April 12, 1993. The world première performance was given in The Hague, Holland by the Schoenberg Ensemble in January of 1993.

Written for fifteen instruments and lasting twenty-two minutes, the *Chamber Symphony* bears superficially suspicious resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, “Mongrel Airs;” “Aria with Walking Bass” and “Roadrunner.” The title gives a hint of the general ambience of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into the fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called “the shock of recognition:” I was sitting in my studio, studying the score to Schoenberg's *Chamber Symphony*, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the

1950s). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brushstrokes on big canvasses. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops* or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities.

Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music — and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon — also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I came to know as a performer, which also served as suggestive: Milhaud's *La Création du Monde*, Stravinsky's *Octet* and *L'Histoire du Soldat*, and Hindemith's marvelous *Kleine Kammermusik*, a little-known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly sixty years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to the inexorable click of the trap set. But therein,

I suppose, lies the perverse charm of the piece. (“Discipliner et Punire” was the original title of the first movement, before I decided on “Mongrel Airs” to honor a British critic who complained that my music lacked breeding.)

The *Chamber Symphony* is dedicated to my son Sam.

Scratchband was written expressly for the Ensemble Modern with that group's unique mixture of virtuosity and stylistic adaptability always in mind. The instrumentation is that of a hybrid of a rock band. With the use of electric guitar, electric bass, drum set and amplified winds and synthesizers, the timbre and style of orchestration make it a close sibling to the pit band of *Ceiling/Sky*, the 1995 song play I composed in collaboration with June Jordan and Peter Sellars.

During the preparation periods for the various productions of *Ceiling/Sky* I noticed that the traditional “rock” instruments were capable of extraordinary power and virtuosity, but that these abilities were rarely if ever realized in commercial music. Technical “chops” displayed by even the greatest of rock musicians — a Jimi Hendrix or an Eric Clapton, for example — tended to rest comfortably within the accepted language of the tradition. Understanding and transcending this limitation may have been Frank Zappa's most lasting contribution to the future development of the art. Zappa understood that the language of rock could be vastly expanded by an informed cross-fertilization from the world of classical music. He chose musicians for his bands who could move beyond the simple structures of popular music and respond to his experiments in rhythm and counterpoint with skill and audacity.

For listeners familiar with my recent music, *Scratchband* will probably appear as a

strange shotgun wedding, one that marries the busy, terrier-like activity of the Chamber Symphony to the pop timbres of the *Ceiling/Sky* score. As I write this note, the piece is barely more than half completed, so my comments are not unlike an attempt to fill in a personality sketch on the basis of a single ultrasound scan. What strikes me about the piece, however, is the way in which minimalist gestures are beginning to reappear in my music after a significant absence (the overture to *Ceiling/Sky* being the only other significant exception).

After a frantic explosion of scales charging up and down the gamut in a garish panoply of constantly shifting modes, the music stabilizes in the key of B major, boogeying back and forth across modal borders that suddenly and dramatically alter the color and mood of the action. Eventually this hyperactive energy levels off into a series of panels that introduce motivic materials in a more formal "minimalist" guise. But the emotional underpinning here is far more volatile than in pieces from the 70s or 80s. Nevertheless this same volatility provides the stimulus for real virtuoso writing, a kind of writing that falls so naturally within the capacities of a group like the Ensemble Modern.

John Adams
February, 1996

STUDIES FOR PLAYER PIANO #1, #6, #7

Conlon Nancarrow
Born October 27, 1912 in Texarkana, Arkansas

Conlon Nancarrow, born in 1912 in Arkansas and having lived for over 50 years in Mexico, belongs to that group of American individualists and eccentrics to whom the music of the 20th century owes thanks for decisive impulses. With help of the mechanical as

well as electric piano (player piano), for which he primarily composes, he was successful in developing the time factor and its evolution in rhythm, meter and tempo into a structural musical medium.

After studying at the Cincinnati Conservatory and performing on trumpet in various jazz bands, Nancarrow went to Boston to study privately with Nicolas Slonimsky, Walter Piston and Roger Sessions. From 1937 to 1939 he took part as a member of the International Brigade in the Spanish Civil War. When, therefore, after his return to the U.S., his passport rights were to be withdrawn, he went in 1940 to Mexico, where he became a citizen in 1956.

According to Henry Cowell in *New Musical Resources*, Nancarrow, cut off from American musical life and disappointed by inadequate performances of his rhythmically complicated compositions, turned to the mechanical (player) piano. In setting his scores directly onto the paper rolls of the automatically playing instrument, he won not only independence from the musicians and their interpretations, but also the necessary precision for the realization of his works. He has written about 50 *Studies for Player Piano*.

Characteristic for Nancarrow's style are extreme speeds and complex polyphonic structures, in which varying rhythmic, metric and temporal processes run, often simultaneously. Recently he has also returned to composing for traditional instruments. Up through the late 1970's, he was completely isolated and only known to a small circle. Then, his recordings and music editions, awards, concert tours and performances of his works in the US earned him recognition as one of the most celebrated discoveries among composers of avant-garde music in this century.

His innovative musical conceptions have had a major impact. Nancarrow has inspired composers such as György Ligeti,

Denys Bouliane and Manfred Stahnke as well as influencing American and European musicians and ensembles. His original *Studies for Player Piano* have also recently been heard live with the advent of grand pianos with Ampico-self-player-mechanisms. Furthermore the American pianist Yvar Mikhashoff was successful in arranging a few of the early player piano studies for traditional instruments — heard on tonight's program — and thereby expanding them in tone-color.

Study #1 for Player Piano, composed between 1947 and 1948, has a clear, symmetrical structure. It begins slowly and with isolated sound-events, becomes generally faster and more dense, up to the climax in which five different tempos, meters and rhythms run together with five different melodies and harmonic models. This climax is also the turning point. From then on, the melodic figures run backwards, the chords unwind according to a different plan, and the positions are also switched: the texture becomes thinner, the movement slower.

In the middle section two different ostinati are built up slowly, of which the upper one, rising and falling in diatonic chords, dominates. At the beginning an impression of acceleration is created through step-by-step shortening of the pauses; at the end, in keeping with the mirrorlike construction of the piece, a lengthening of the pauses is used to produce a ritardando effect. The harmonic-tonal language of the piece — as is common for Nancarrow — consists of a mix of chromatic and tonal elements, and the progress of the voices above and below the ostinati is regulated through inversion, sequencing, transposition and rotation of a few figures, whereby the rhythmic pattern and tempo units are handled as parameters of equal value.

Study #6 is one of two pieces in the set — the other being #12 — which are clearly Spanish in character. #6 sounds like a kind of abstract *tango*, while #12 is reminiscent of

Flamenco guitars and voices. Just as in the blues-inspired pieces, however, what Nancarrow has done is never simply imitative or derivative of these sources, since in every case their stylistic boundaries have been considerably extended, amplified, elaborated. (In Studies #1, 5, 9, and nearly all of those after #12, no such stylistic sources or associations are apparent at all — they are reminiscent or suggestive only of themselves, or of other Studies in the series.) If Study #6 suggests a tango, it is certainly like no other tango ever heard before! It begins with still another resultant ostinato, in this case produced not by the simultaneous sounding of two rhythmic patterns, but by their rapid alternation. Notated on two separate staves, one of which divides the bar into 5 parts, the other 4, successive groups of four tones in this accompanimental ostinato are placed alternately in the two staves, creating an extraordinary *rubato* effect. Against this, two, sometimes three voices (in A Major-minor) are heard, articulating a three-part subdivision of the same bar-length. Once given these premises, the way the rest of the piece evolves is straightforward enough, but it is one of the most beautiful pieces I know in the *genre*, rivaling analogous works in "Spanish style" by Debussy, Ravel, de Falla, *et al.*

Study #7 develops still further the possibilities of rhythmic organization based on duration-series, a procedure we have found earlier in Studies #4 and 5. Here *three* different series are used, along with their own doubly augmented forms, often simultaneously, creating textures of almost bewildering complexity. In spite of this complexity, however, Nancarrow manages to maintain a clarity in the formal outlines of the piece by a judicious manipulation and distribution of varying densities — the number of simultaneous voices or *strata* varying from one to a maximum of eight (near the end of the piece).

Notes by James Tenney

SELECTIONS FROM
THE YELLOW SHARK

Frank Zappa

Born December 21, 1940 in Baltimore, Maryland

Died 1993

“Frank Zappa and the Ensemble Modern — an unusual collaboration.”

32 IT CAME AS a surprise to many that the rock legend Frank Zappa decided to work together with an ensemble specializing in New Music. But they forget that he had been composing “serious” music since the end of the 1950s, and had, for example, studied and admired Edgard Varèse, a pioneer of New Music who, at the time, was relatively unknown in America.

For its part, the Ensemble Modern had been experimenting for a few years in the border areas of serious music, with Ornette Coleman, Anthony Braxton, Heiner Goebbels and others.

In April 1991 a few of us visited Frank Zappa for the first time. At first it was only intended to be in regard to one new piece for the Frankfurt Festival. But when Zappa heard recordings of the Ensemble Modern, he spontaneously decided to create a concept for a complete evening with us.

In the prior 10 years, Zappa had almost exclusively composed on and for the music computer “Synclavier”—partly because of his disappointment with orchestral musicians. With the Ensemble Modern he found not only excellent soloists, but also joy in playing, involvement and enthusiasm — and the necessary humor.

The individual pieces of *The Yellow Shark* were created in close communication between Zappa and the musicians. When we came to Los Angeles with 25 musicians for two weeks in July 1991, we improvised together and Frank learned about our musical capabilities.

Most of the pieces had been composed by the time of our second rehearsal phase in July 1992. We constantly discussed the individual pieces, experimented, worked on the virtuosic demands of the music and, in the process, also eliminated some passages that were unplayable for us.

The collaboration with Frank Zappa in the last years of his life was one of the most exciting and exhilarating periods in the history of the Ensemble Modern. As a sign of our great esteem for the American composer Frank Zappa, we are happy to perform three sections of *The Yellow Shark* at the end of tonight’s program.

Andreas Mölich-Zebhauser / from the program booklet for The Yellow Shark

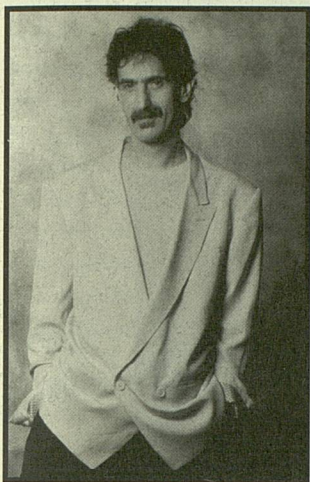
Music from *The Yellow Shark*

COMMENTS OF FRANK ZAPPA
AND CONDUCTOR PETER RUNDEL

“*The Girl in the Magnesium Dress*” (1983)

F.Z.: That was one of the Synclavier pieces on the Boulez album (*The Perfect Stranger*, 1984). I didn’t know whether human beings would ever be able to play it, but we took the chance and generated the paperwork so people could try and play it. I didn’t have to generate any parts or score for the version that was on the Boulez album, because it just came off the Synclavier and right on to the tape. To translate that into something people could read off of paper required quite a bit of manipulation. The title concerns “a girl who hates men and kills them with her special dress”.

P.R.: This is one of my favorite pieces. I think it’s a very, very beautiful piece, and I loved it from the first moment. In the begin-



FRANK ZAPPA

ning, when we had our little fights with Frank, he often said after the first or second rehearsal that we'll never make it; the piece is impossible. And the musicians said, "No, we like the piece and want to do it, let's work on it and see how far it gets." I'm quite happy it stayed in the program. The instrumentation is Boulez-ian, and what I like so much about it is the wild polyphony. The phrasing of the lines is not (like) contemporary music; it comes from rock or jazz. I think still it's problematic to play and to understand it. We changed it a lot from the original transcription in working with Frank.

"Get Whitey" (1992)

F.Z.: The title originally came because the first version, the prototype "Whitey" that was rehearsed in '91 when the group came to Los Angeles, which dealt only with the white keys on the piano. But this version is more chromatic. I was thinking about changing the title to something else, but the general opinion of people in the group was they liked "Get Whitey".

P.R.: It's one of the so-called simple pieces, but from the texture of the melody it's very, very complicated. I think it's a very beautiful piece not only from the way the melody is built and weaves through the piece, but also in terms of harmony.

"G-Spot Tornado" (1986) (Arrangement: Ali N. Askin, 1992).

F.Z.: During the '91 rehearsals, I came in one day, and a few of the musicians were trying to play that tune. They really liked it for some reason, and asked whether they could have an arrangement of it for the concert. It was another one of the pieces that was done on the Synclavier (it appears on the 1986 album *Jazz from Hell*). I printed out the data, turned it over to Ali, and he orchestrated it. The rest is history.

P.R.: I don't have to say anything. I love it. It's a really striking piece.

From the liner notes to The Yellow Shark

A native of New England, **John Adams** was born in Worcester, Massachusetts and spent his youth in Vermont and New Hampshire. The cultural and intellectual life of New England, particularly the Boston Symphony Orchestra and Harvard University had a deep effect on his development. He began the study of music theory and composition at the age of ten while at the same time learning the clarinet from his father, an amateur musician with whom he played in marching bands and small orchestras during his teens.

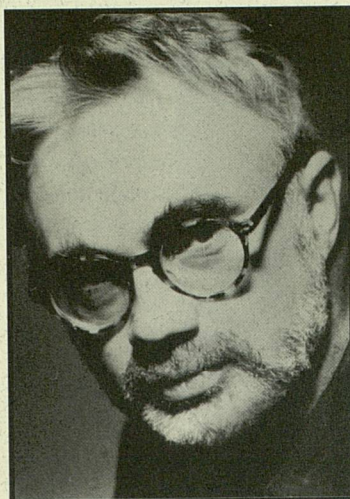
After graduating *magna cum laude* from Harvard in 1969, Adams continued on at the same institution for two more years and

earned an MA in music composition, studying principally with Leon Kirchner.

34 In 1971 Adams moved to San Francisco where he quickly became involved in that city's active and varied new-music life. He taught for ten years at the San Francisco Conservatory of Music and produced new music concerts, first for the Conservatory and later for the San Francisco Symphony. He created the "New and Unusual Music" series for the San Francisco Symphony and in 1983 became the orchestra's first composer-in-residence. A number of Adams's most successful orchestral works were written during that period, including *Harmonium* (1981), *Grand Pianola Music* (1982) and *Harmonielehre* (1985).

In 1985 Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer*, worldwide performances of which made them among the most performed operas in recent history. The Nonesuch recording of *Nixon in China* won a Grammy in 1989, and was named one of the "10 most important recordings of the decade" by *Time* Magazine. A third stage work, *I Was Looking At the Ceiling And Then I Saw The Sky*, an "earthquake/romance" with a libretto by the poet June Jordan, was first presented in May of '95 at the University of California, Berkeley and went on to performances in Montreal, New York, Edinburgh, Helsinki, Paris and Hamburg. Scored for seven singing/actors and an on-stage-eight-piece band, this two-hour work is comprised of twenty-five pop songs that tell the story of seven young people living in present-day Los Angeles.

The range of Adams' work includes dance, video, live electronic music and film music. His music shows a particularly strong affinity for new sound sources and his use of synthesizers and samplers integrated with traditional instruments and voices has become a hallmark of his sound. In 1984 he



JOHN ADAMS

produced *Hoodoo Zephyr*, an album of textless "songs" created entirely in his home studio on synthesizers and samplers.

Among recent recordings are the Chamber Symphony, with the composer conducting the London Sinfonietta, *Harmonielehre*, conducted by Simon Rattle, *The Death of Klinghoffer*, conducted by Kent Nagano and the just-released Nonesuch recording of the Violin Concerto performed by Gidon Kremer.

Adams continues an active double life as a composer/conductor, and has appeared as guest conductor with orchestras and opera companies both in the US and Europe. In the past few years he has conducted concerts of his own and other music with, among others, the Royal Concertgebouw Orchestra, The Cleveland Orchestra, the Los Angeles Philharmonic, the Israel Philharmonic and the London Sinfonietta. He served as music director of the Cabrillo Festival in 1991, the Ojai Festival in 1994 and held the post of Creative Chair with the Saint Paul Chamber Orchestra from 1988-90.

An honorary member of Phi Beta Kappa, Adams has also been a recipient of the California Governor's Award for Lifetime

Achievement in the Arts and he is this year's recipient of the Cyril Magnin Award for Outstanding Achievement in the Arts in San Francisco. His Chamber Symphony received the 1994 Royal Philharmonic Award. In 1994 he served as Chief Marshall for the Harvard University Commencement, and in 1995 he was made a Chevalier of the Institute of Arts & Letters by the Ministry of Culture of France. His Violin Concerto received the 1995 Grawameyer Award in music composition.

This performance marks Mr. Adams' UMS debut.

The **Ensemble Modern** was founded in 1980 by members of the Junge Deutsche Philharmonie (Young German Philharmonic) who wanted to concentrate exclusively on the interpretation of 20th century works. From the outset, the Ensemble made a commitment to performing the works of the Second Vienna School (Schoenberg, Webern, Berg) and important composers of the first half of the 20th century such as Varèse, Ives and Weill.

With this as its mission, the Ensemble Modern closed a gap that had existed in Germany since 1906 when Schoenberg wrote his first Chamber Symphony for 15 instruments — an ensemble of orchestral soloists. Over the years his chamber symphonies were followed by the works of significant composers for similar sized ensembles, but no permanent ensembles of this size existed. The performance of these works was left to existing orchestras and ad hoc groups, generally without sufficient rehearsal time. In the 1970s the situation changed significantly, with the founding of the first soloist ensembles in England, France and finally in 1980 in Germany with the birth of the Ensemble Modern.

International recognition and respect came early on for the Ensemble with the first performances of the complete works of

Anton Webern in Berlin, Frankfurt and the state of North-Rhine-Westfalia in 1983. This project was presented in conjunction with the Junge Deutsche Philharmonie, which performed the larger-ensemble scores. Shortly after these performances, the Ensemble received enough offers to provide an entire season of concerts and for the first time, the musicians could pay themselves modest concert fees. Solid support was developed at the Alte Oper Frankfurt and its resident Frankfurt Feste, the Berlin Festival, the Cologne Philharmonie and later, the Festival d'Automne Paris and the Vienna Konzerthaus.

The Ensemble sees Schoenberg's *Chamber Symphony Op. 9*, written in 1906 as its point of departure and chose this piece for its debut concert at the Deutschlandfunk in Cologne. This concert was presented with assistance from the Society for New Music (the German section of the ISCM) and Reinhard Oehlschlägel of Deutschlandfunk Radio arranged for broadcast. Michael Karbaum of the GEMA Foundation provided the group's initial financial support.

Initially the Ensemble Modern remained under the management of the Junge Deutsche Philharmonie. However, the Ensemble's underlying principle of artistic self-determination in which the musicians themselves decide the significant artistic questions of program, conductor, performance location and media matters led to its becoming legally independent in 1987. From that point on, the musicians themselves assumed all artistic and administrative responsibilities as well as the not insignificant financial risk.

In keeping with this same ideal of artistic autonomy for the ensemble musicians, the Ensemble Modern does not have a resident conductor. The musicians have a strong commitment to the greatest possible openness and flexibility in styles and concepts. With no permanent conductor, the Ensemble

can maintain its principle by which its members collectively decide on the best way to present a program through thorough consideration of the repertoire to be played. The Ensemble has built a circle of conductors whom the musicians regularly ask to the podium. Among them are Peter Eötvös, Heinz Holliger, Ingo Metzmacher and Hans Zender.

36

The Ensemble Modern gives approximately 100 concerts yearly throughout the world. It has 20 full-time members, who come from eight countries but now live in Frankfurt - when not on tour. Depending on the seating requirements of the selected repertoire, guest musicians are invited to join - so that the Ensemble Modern can flexibly realize the most diverse programming ideas, from chamber music to large orchestral pieces such as the works of the late Luigi Nono.

The Ensemble has subscription series at the Alte Oper Frankfurt, the Kammermusiksaal of the Berlin Philharmonie, the Vienna

Konzerthaus and at the Frankfurt Opera House under the Cage-Title *Happy New Ears* in which each evening a masterwork of the 20th century is publicly rehearsed, lectured on and then performed.

The 1995-96 Season is another busy and artistically adventurous season for the Ensemble. Perhaps most exciting, the Ensemble is embarking on its first U.S. and North American tour with American conductor/composer John Adams. The tour includes new works by John Adams and Wolfgang Rihm and selections from the Frank Zappa *Yellow Shark* project. The Ensemble will perform in such major venues and series as the Kennedy Center in Washington, DC; the University Musical Society, Ann Arbor, Michigan; Lincoln Center in New York; and Performing Arts Chicago.

Tonight's performance marks the UMS debut of Ensemble Modern.

ENSEMBLE MODERN





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

• Name Tags • Stationery • Place Cards

• Bar/Bat Mitzvahs • Parties • Business Cards

Regrets Only

INVITATIONS & CALLIGRAPHY

Nancy & Lisa Chenevey
(313) 429-0727

Kerrytown Shops 5478 Countryside
Ann Arbor Saline

appointments welcome everyday

• 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

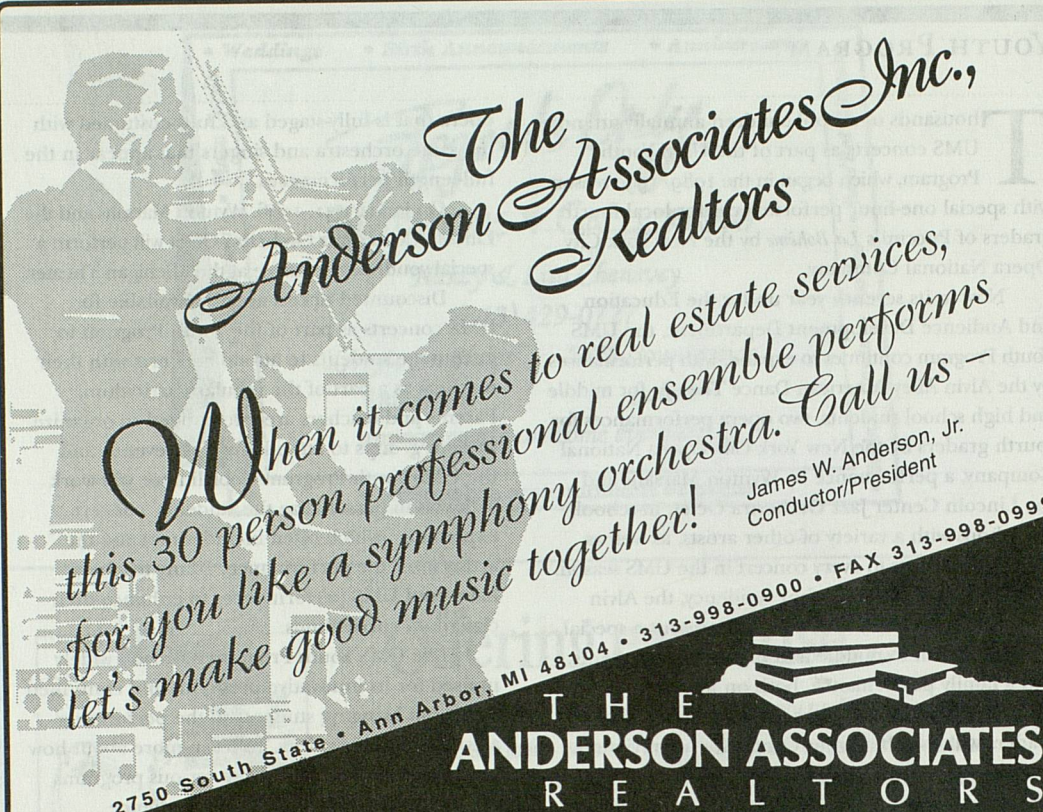
- Creative Career & Evening Wear
- Consignments Welcome

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 Associates Inc.,
Anderson 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!*

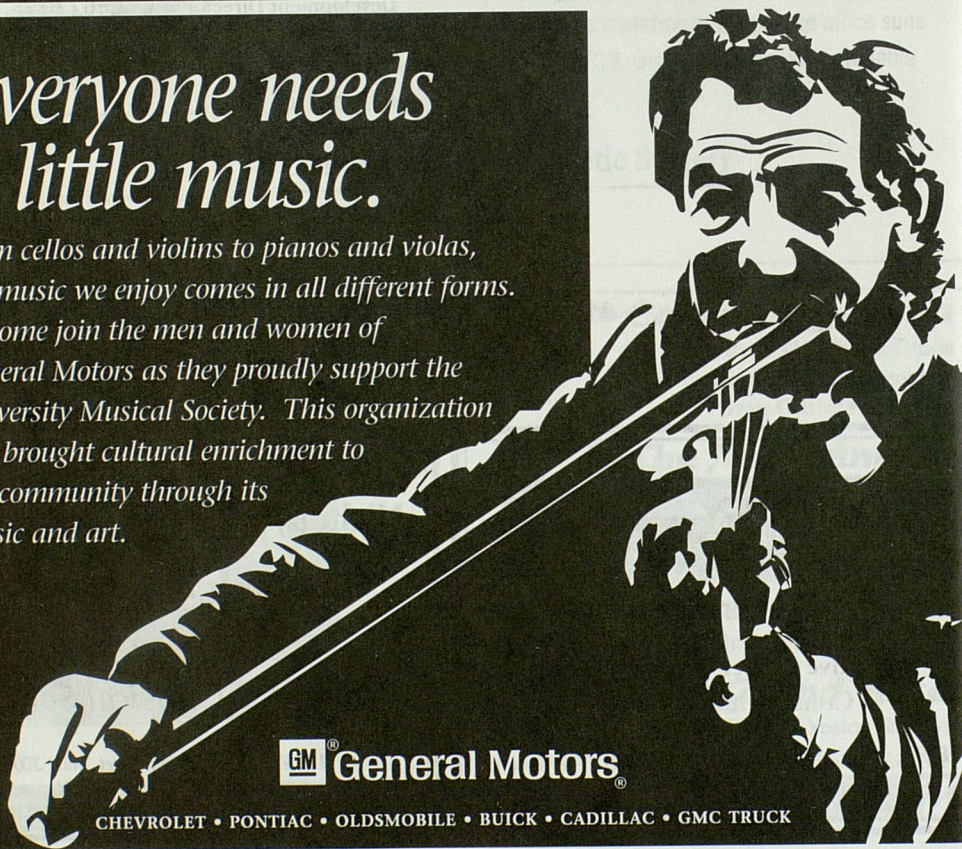
James W. Anderson, Jr.
Conductor/President


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

**First
Martin
Corporation**

Best Wishes to the Musical Society

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

PAT Professional
Automotive
Technicians
The Driving Force in Auto Repair™

*Servicing Domestic, Asian &
European vehicles*



665.9707
Ann Arbor

UMS USHERS



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

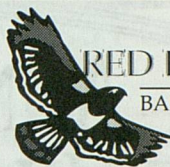


DINING EXPERIENCES TO SAVOR:
THE SECOND ANNUAL
"DELICIOUS EXPERIENCES"

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:

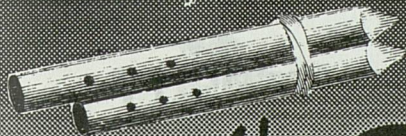
- Amadeus Cafe
- Cafe Marie
- Gandy Dancer
- Kerrytown Bistro
- Maude's
- SKR Classical
- The Earle

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



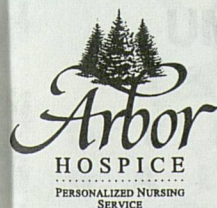
Ulrich's **SINCE 1934**
BOOKSTORE
549 E. University • 662-3201

**A GREAT START
TO ANY CONCERT**

Downtown Location
Comfortable Prices
Great Food

Seva
Or
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



INTERIOR
DEVELOPMENT, INC.



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

Event 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

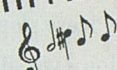
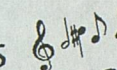
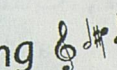
115 E. Liberty • Ann Arbor, MI
(313) 663-3381 • (800) 968-5464



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



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 at 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 Röger Maugh
Paul and Ruth McCracken
Dr. and Mrs. Joe D. Morris
John M. Paulson
John W. and Dorothy F. Reed
Prudence and Amnon 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 Kastle
 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 Mrkonjac

William A. Newman
 Bill and Marguerite Oliver
 Mark and Susan Orringer
 Dory and John Paul
 Maxine and Wilbur K. Pierpont
 Christine Price
 Tom and Mary Prining
 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 Bogdasarain
 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 Donahy
 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 Kuethe

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 Koyka 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 Ravan 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 Barr, 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 Marcelline 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 Gilley
 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 Debbink
 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 Fوسفeld
 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 Heiningner
 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. Kinneair
 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. and
 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 Miedler
 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.
 Jim and Ieva Rasmussen
 Katherine R. Reebel
 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 Salle
 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 Settimi
 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 Glenn 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 Vanderspyen
 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 I. 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 Cancer
 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 Nishta Bhatia
 Bharat C. Bhusan
 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. Boie
 Mr. and Mrs. Mark D. Bomia
 Harold and Rebecca Bonnell
 Dr. and Mrs. David Boston
 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 Carpmann
 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 Clifflord
 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
 Laning 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 Understadt
 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
 Jacquelyne 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 Evislizer
 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. Fuester
 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 Genovese
 Michael Gerstenberger
 W. Scott Gerstenberger and
 Elizabeth A. Sweet
 Beth Genne and Allan Gibbard
 David and Maureen Ginsberg
 Albert and Almada 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. Griik
 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 Hohneke
 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
 Melyn 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. Kutcpal
 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 Miree
 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. Pattantyus
 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. Refells 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
 Rosalynd Sarver
 Gustave and Jacqueline Rosseels
 Dr. and
 Mrs. Raymond W. Ruddon, Jr.

Kenneth Rule
 John Paul Rutherford
 Tom and Dolores Ryan
 Mitchell and Carole Rycus
 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 Buttenheim
 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
 Theima and Richard Tolbert
 Donna K. Tope
 Dr. and Mrs. Merlin C. Townley
 Angie and Bob Trinka
 Sarah Trinkaus
 Marilyn Tsao and Steve Gao
 Yukiko Tsunoda
 William H. and Gerylyn 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 Redmont 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 Wolff
 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.

Jane M. Bloom
Karin L. Bodycombe
Dr. and Mrs. Frank Bongiorno
Robert and Shirley Boone
Edward G. and Luciana Borbely
Lola J. Borchardt
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

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. Dettler
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
Yi-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. Grillo
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 Helmkick
Gary L. Henderson
Leslie and William Hennessey
Mr. and Mrs. Ralph Herbert
Mr. and Mrs. Albert Hermain
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 Imredy
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

Foundations/Agencies

The Shapero Foundation

DONORS

Individuals

Sue and Michael Abbott
Mr. Usama Abdali and
Ms. Kisook 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 Blonden Bengtsson
Alice R. Benson
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

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
Roberta Morris
Trudy and Jonathan Bulkeley
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 Cantieny
Dennis and Kathleen Cantwell
Susan Cares
George R. Carignan
Carolyn M. Carly 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 E. 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

Chris and Sandy Jung
 Professor and Mrs. Fritz Kaenzig
 William and Ellen Kahn
 Loree K. Kallianen
 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. Kregger
 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 McCubbrey
 Bernard and MaryAnn McCulloch
 James and Kathleen McCauley
 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
 Ellyne 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
 Heiju Oak and James Packard
 George Palty
 Mr. and Mrs. Kenneth Pardonnet
 Michael P. Parin
 Janet Parkes
 Evans and Charlene Parrott
 Roger Paul
 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 C. 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 Quint
 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 Schenck
 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 Marylin 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.rgen O. Skoppek
 Beverly N. Slater
 Tad Slawecki
 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 Tymn
 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 Warschawsky
 Alice and Martin Warshaw
 Edward C. Weber
 Michael Webster and
 Leone Buyse
 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 Wisse
 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 Crary
 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
 Philips 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 Galling 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. Matthaeci, Sr.
 Arthur Mayday, Jr.
 Earl Meredith
 Mr. and Mrs. Merle Elliot Myers
 Martha P. Paly
 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

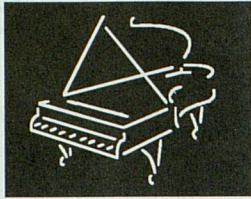
Expiration Date _____ / _____

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
Special Events |
| 25 Ann Arbor Reproductive
Medicine | 40 King's Keyboard House |
| 40 Ann Arbor Symphony
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
Company | 16 Maude's |
| 17 Benefit Source | 42 Miller, Canfield, Paddock
and Stone |
| 15 Bodman, Longley and
Dahling | 25 Mundus and Mundus, Inc. |
| 54 Butzel Long | 8 NBD Bank, Trust Division |
| 10 Cafe Marie | 31 Nichols, Sacks, Slank
and Sweet |
| 30 Center for Facial and
Cosmetic Surgery | 42 Overture Audio |
| 18 Charles Reinhart Company | 17 Plymouth Guitar Gallery |
| 13 Chelsea Community
Hospital | 34 Professional Automotive
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,
VanDusen and Freeman | 37 Seva Restaurant |
| 27 Dobb's Opticians | 28 SKR Classical |
| 17 Dobson-McOmber 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
Company |
| 17 ERIM | 54 Toledo Museum of Art |
| 34 First Martin Corporation | 31 Top Drawer |
| 29 First of America Bank | 33 Ufer and Company
Insurance |
| 19 Ford Motor Company | 37 Ulrich's Bookstore |
| 27 Fraleigh's Landscape | 39 University of Michigan
Matthaei Botanical
Gardens |
| 32 General Motors
Corporation | 30 University Productions |
| 34 Glacier Hills | 24 WDET |
| 29 Great Lakes Fitness and
Cycling | 38 WEMU |
| 13 Hagopian World of Rugs | 43 Whole Foods Market |
| 37 Harmony House | 33 WQRS |
| 36 Hill Auditorium
Campaign and Seat Sale | 27 Wright, Griffin, Davis and
Company |
| | 41 WUOM |

The Best
in Art

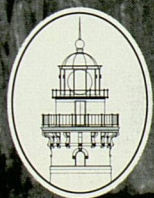


The Toledo
Museum of Art

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 Shukie

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