

University Musical Society

of the University of Michigan, Ann Arbor



THE 1997 FALL SEASON



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University Musical Society

The 1997 Fall Season

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1996-97 season. Pianist Leif Ove Andsnes responds to a standing ovation after performing with the Detroit Symphony Orchestra in Hill Auditorium, saxophonist James Carter performs with drummer Richard "Pistol" Allen as a part of the *Conversin' with the Elders* concert in the Lydia Mendelssohn Theatre, and choreographer Twyla Tharp performs as part of her reconstruction of *The One Hundreds* in the Power Center.

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*I got a simple rule about everybody:
If you don't treat me right, shame on you.*
LOUIS ARMSTRONG



Beacon Investment Company

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

BEACON INVESTMENT COMPANY IS A
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Dear Friend,

Thanks very much for attending this performance and for supporting the University Musical Society (UMS) by being a member of the audience. I'd like to invite you to become even more involved with UMS. There are many ways you can do this, and the rewards are great.

Educational Activities. This season UMS is hosting more than 150 performance-related educational events, nearly all of them free and open to the public. Want to learn from a member of the New York City Opera National Company what it's like to be on the road for four months, or find out from Beethoven scholar Steven Whiting why the composer's music, beloved by today's audiences, was reviled by many in Beethoven's own time? Through our "Master of Arts" interview series, Performance-Related Educational Presentations (PREPs), post-performance chats with the artists, and a variety of other activities, I invite you to discover the answers to these and other questions and to deepen your understanding and appreciation of the performing arts.

UMS Choral Union. Does singing with an outstanding chorus appeal to you? UMS' own 180-voice chorus, which performs annually on the UMS series and as guest chorus with leading orchestras throughout the region, invites you to audition and to experience the joys of musicmaking with the wonderful people who make up the chorus.

Volunteering. We couldn't exist without the marvelous work of our volunteers. I invite you to consider volunteering — ushering at concerts, staffing the hospitality booth in the lobby, serving on the UMS Advisory Committee, helping prepare our artists' welcome packets, offering your special talent to UMS, etc. — and joining the more than 500

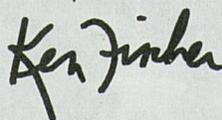
people who make up this absolutely critical part of the UMS family.

Group Activities. If you are a member of a service club, youth group, religious organization, or any group that enjoys doing things together, I invite you to bring your group to a UMS event. There are terrific discounts and other benefits, not to mention the fun your group can have before, during, and after a UMS event.

UMS Membership. If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase, invitations to special events, opportunities to meet artists, and more.

You can obtain further information about all of these opportunities throughout this program book and on our website (www.ums.org). You can also stop by the hospitality booth in the lobby or come and talk to me directly. I'd love to meet you, answer any questions you might have, and, most importantly, learn of anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If you don't happen to catch me in the lobby, please call me at my office in Burton Tower at 313.647.1174.

Sincerely,



Kenneth C. Fischer
President



Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

We are proud to be associated with these companies. Their significant participation in our 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.

F. Bruce Kulp

F. Bruce Kulp
Chair, UMS Board of Directors



SAM EDWARDS
President, Beacon Investment Company
"All of us at Beacon know that the University Musical Society is one of this community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

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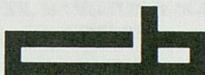


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CARL A. BRAUER, JR.
Owner, Brauer Investment Company
"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University

Musical Society in bringing great music to our community."



DAVID G. LOESEL
President, T.M.L. Ventures, Inc.
"Café Marie's support of the University Musical Society Youth Program 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."



L. THOMAS CONLIN
Chairman of the Board and Chief Executive Officer, Conlin Travel
"Conlin Travel is pleased to support the significant cultural

and educational projects of the University Musical Society."

Conlin Travel



JOSEPH CURTIN AND GREGG 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."



JOHN E. LOBBIA
Chairman and Chief Executive Officer, Detroit Edison
"The University Musical Society is one of the organizations that make the

Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."

Detroit Edison Foundation





EDWARD SUROVELL
President,
*The Edward Surovell
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"It is an honor for Edward Surovell Company to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."

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DOUGLAS D. FREETH
President,
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"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."

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ALEX TROTMAN
Chairman, Chief
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"Ford takes particular pride in our long-standing association with the University

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



WILLIAM E. ODOM
Chairman, *Ford Motor
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"The people of Ford Credit are very proud of our continuing association with the University Musical

Society. The Society's long-established commitment to artistic excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



JOHN PSAROUTHAKIS, PH.D.

Chairman and Chief
Executive Officer,
JPEinc.

"Our community is enriched by the University Musical

Society. We warmly support the cultural events it brings to our area."

JPEinc



DENNIS SERRAS
President, *Mainstreet
Ventures, Inc.*

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many

opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



RONALD WEISER
Chairman and Chief
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"McKinley Associates is proud to support the University

Musical Society and the cultural contribution it makes to the community."

mckinley associates, inc.



THOMAS B. MCMULLEN

President, *Thomas B.
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"I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

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

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ERIK H. SERR
Principal
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pleased to support the University Musical Society and the wonderful cultural events it brings to our community.

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JORGE A. SOLIS

First Vice President and Manager, NBD Bank
 "NBD Bank is honored to share in the University Musical Society's

proud tradition of musical excellence and artistic diversity."


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 83 years, and UMS has been here for 119, we can still appreciate the history they have with the city — and we are glad to be part of that history."


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."


RONALD M. CRESSWELL, PH.D.

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 "Parke-Davis 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."


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."


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DR. JAMES R. IRWIN

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

"Wolverine Temporaries 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."


Benard L. Maas

Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984.

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HIRAM A. DORFMAN**

*Co-chairmen
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 The Benard L. Maas Foundation is proud to support the University Musical

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We'd like to thank the University Musical Society for making
our town a haven of musical enjoyment. Have a great season!

Bank on Ann Arbor. Bank in Ann Arbor. Bank of Ann Arbor.

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9

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General 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.

Museum of Art: A coat closet is located to the right of the lobby gallery, near the south staircase.

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.

Mendelssohn: A drinking fountain is located at the north end of the hallway outside the main floor seating area.

St. Francis: A drinking fountain is located in the basement at the bottom of the front lobby stairs.

Handicapped Facilities

All auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 313.763.5213.

For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, 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 parking is available to UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist 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.

Mendelssohn: Pay phones are located on the first floor of the Michigan League.

St. Francis: There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

Museum of Art: No public phones are available at the Museum of Art. The closest public phones are located across the street in the basement level of the Michigan Union.

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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

Mendelssohn: Men's and women's rooms are located down the long hallway from the main

floor seating area.

St. Francis: Men's and women's rooms are located in the basement at the bottom of the front lobby stairs.

Museum of Art: Women's rooms are located on the first floor near the south staircase. Men's rooms are located on the basement level near the south staircase.

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 Booth

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

Come Enjoy Our 1997-1998 Season at the UM School of Music!

Sweeney Todd by Stephen Sondheim

Musical Theatre Department • Mendelssohn Theatre • Oct. 16-19

Ravel/Stravinsky *The Child and the Enchantments & The Nightingale*

School of Music Opera Theatre • Power Center • Nov. 13-16

Ladyhouse Blues by Kevin O'Morrison

Department of Theatre and Drama • Mendelssohn Theatre • Nov. 20-23

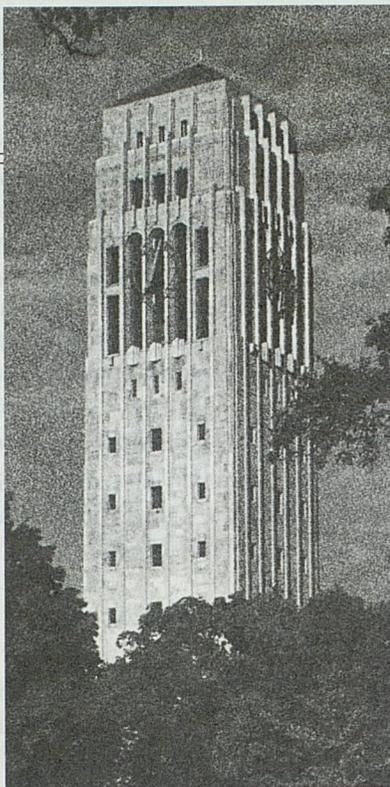
Henry V by William Shakespeare

Department of Theatre and Drama • Power Center • Dec. 4-7



Call 764-0450 for tickets and more information





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Thanks to UMS for making such an artful
contribution to the place we call home.

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Ticket Services

Phone orders and information

University Musical Society Box Office
Burton Memorial Tower
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on the University of Michigan campus

313.764.2538

From outside the 313 area code and within Michigan, call toll-free
1.800.221.1229

Weekdays 10 a.m. to 6 p.m.
Saturday 10 a.m. to 1 p.m.

Visit our Box Office in person

At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices 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 by calling the UMS Box Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

Supporting
the Community
from the Heart of
Ann Arbor

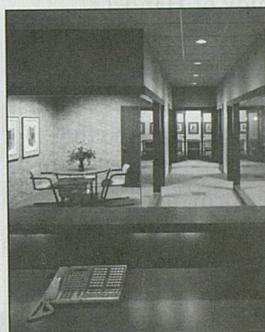
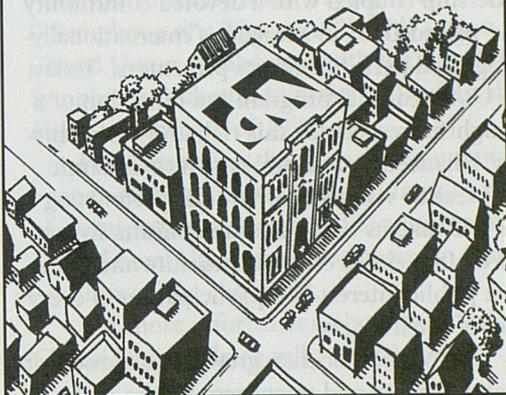


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Music is all we do!

University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 119 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millenium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles. Professor Frieze

became the first president of the Society.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator 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.



Thomas Sheets conducts the UMS Choral Union in *Messiah*

UMS Choral Union

Thomas Sheets, conductor

Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition and regularly collaborates as large chorus with the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloè*, and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and

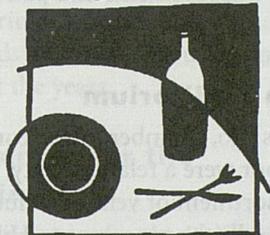
continuing with performances of the Berlioz *Requiem*, Bach's *Mass in b minor* and the Verdi *Requiem*.

Last season, the UMS Choral Union further expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a presentation of the rarely-performed Mahler's *Symphony No. 8* ("Symphony of a Thousand"). This season the Choral Union collaborates with the Ann Arbor Symphony Orchestra to present Mendelssohn's *Elijah* in February of 1998.

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.

For more information about the UMS Choral Union, please call 313.763.8997.

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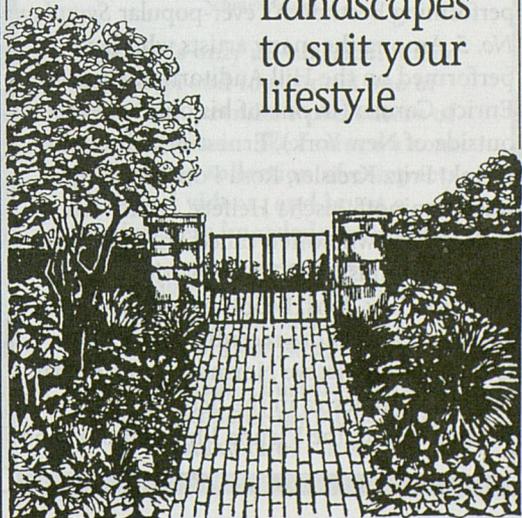
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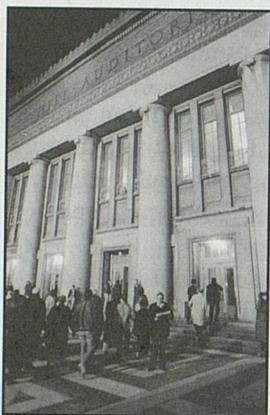
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Auditoria

Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival, this impressive structure has served as a showplace for a variety of impor-



Hill Auditorium

tant debuts and long relationships throughout the past 84 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's ever-popular *Symphony No. 5*. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons, Leontyne Price, Marian Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the MET Orchestra in the debut concert of its inaugural tour, the Vienna Philharmonic and

the late Sergiu Celibidache conducting the Munich Philharmonic.

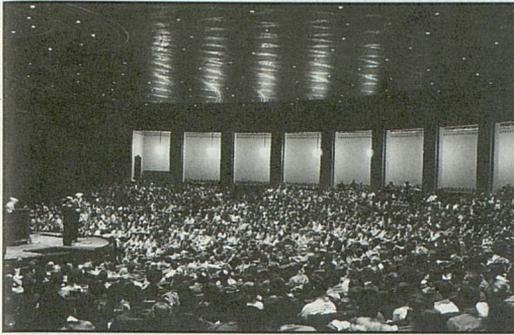
The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition. Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment



Rackham Auditorium

to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Power Center for the Performing Arts

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new

theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72' from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

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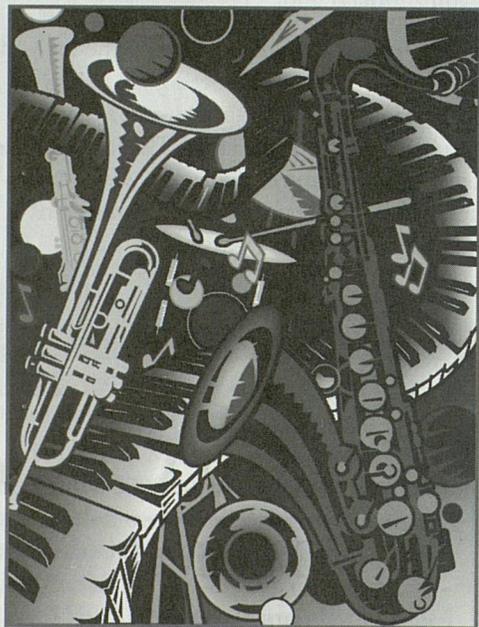
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Auditoria, continued

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. 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.

Throughout the 1960s and 1970s, the 1,710-seat theater struggled against changes in the film industry and the owners put the Theater up for sale, threatening its very existence. In 1979, the non-profit Michigan Theater Foundation, a newly-founded group dedicated to preserving the facility, stepped in to operate the failing movie house in 1979.

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade is planned for 2003.

St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking.

In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series. This year's series celebrates the alto voice with recitals by Marilyn Horne, David Daniels, and Susanne Mentzer.

Allen Pond & Pond, Martin & Lloyd, a Chicago architectural firm, designed the Mendelssohn Theatre, which is housed in the Michigan League. It opened on May 4, 1929 with an original equipment cost of \$36,419 and received a major facelift in 1979. In 1995, the proscenium curtain was replaced, and new carpeting and seats were installed.

U-M Museum of Art

The University of Michigan Museum of Art houses one of the finest university art collections in the country and the second largest art collection in the state of Michigan. A community museum in a university setting, the Museum of Art offers visitors a rich and

diverse permanent collection, supplemented by a lively, provocative series of special exhibitions and a full complement of interpretive programs. UMS presents two special concerts in the Museum in the 1997-98 season. On October 8, the Moscow Conservatory Chamber Ensemble performs a program of mixed chamber music. On March 10, Jean-Yves Thibaudet performs a program of French piano works, complementing the museum's exhibit, "Turning Point: Monet's *Débâcles at Vétheuil*."

Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for the University Musical Society.

During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen from miles around, be built in the center of campus to represent the idealism and loyalty of U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated \$60,000 to this fund.

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

A renovation project headed by local builder Joe O'Neal was completed in the summer of 1991. As a result, UMS now has refurbished offices complete with updated heating, air conditioning, storage, lighting and wiring. Over 230 individuals and businesses donated labor, materials and funds to this project.

Education and Audience Development

During the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 6,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Chick Corea and Gary Burton, the New York City Opera National Company, Los Muñequitos de Matanzas, and *STREB*.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program.

Some highlighted activities that further the understanding of the artistic process and appreciation for the performing arts include:

Master of Arts Interview Series

In collaboration with Michigan Radio WUOM/WFUM/WVGR, the Institute for the Humanities, and the Institute for Research on Women and Gender, UMS presents a series of informal and engaging dialogues with UMS Artists.

- Alberto Nacif, host of WEMU's "Cuban Fantasy" interviews the reigning "Queen of Salsa" **Celia Cruz**.

- **Ursula Oppens** and the **American String Quartet** will be interviewed in conjunction with the Beethoven the Contemporary Series and will discuss their commitment to contemporary classical music and its future.

- MacArthur "Genius" grant winner **Elizabeth Streb** discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.

- Contemporary choreographer **Donald Byrd** will discuss his canon of work with Kimberly Camp, President of the Museum of African American History in Detroit.

- Terri Sarris and Gaylyn Studlar, U-M Film and Video Studies, will interview filmmaker **Ngozi Onwurah**, Artist in Residence for the Institute for the Humanities and the Paula and Edwin Sidman Fellow in the Arts.

PREPs (Performance-Related Educational Presentations)

Attend lectures and demonstrations that surround UMS events. PREPs are given by local and national experts in their field, and some highlights include:

- Richard LeSueur, Vocal Arts Information Services, will conduct PREPs on vocal music before David Daniels, Susanne Mentzer, Marilyn Horne, and the New York City Opera National Company.

- Alberto Nacif, Cuban music expert, will share his knowledge of Afro-Cuban Music and his personal experiences with the members of Los Muñequitos de Matanzas.

- Professor Mark Slobin of Wesleyan University lectures on "The Spirit of Yiddish Folklore: Then and Now" before Itzhak Perlman, "In the Fiddler's House": A Klezmer Summit.

- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world premiere being paired with Stravinsky's *L'histoire du Soldat* in "Marsalis/Stravinsky," a joint project with the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center.

- A special concert goer's tour of the new U-M Museum of Art Monet exhibit "Turning

Wynton Marsalis greets local students during a UMS-sponsored event at Community High School.



Point: Monet's *Débâcles at Vétheuil* prior to Jean-Yves Thibaudet's recital.

• And many other highlighted PREPs featuring Ellwood Derr, Juan Llobell, Frances Aparicio, Louise Stein, Helen Siedel and Jim Leonard.

Chicago Symphony Orchestra Residency Weekend

As part of the UMS opening symphony orchestra weekend (Sept. 25-27), and in collaboration with the U-M School of Music, the Chicago Symphony Orchestra Residency will feature fifteen CSO musicians in a wide variety of instrumental master classes and panel discussions. A rare opportunity to experience many of the world's greatest musicians teaching master classes all under one roof.

Beethoven the Contemporary

The first of three years in this historic residency comparing the formidable legacy of Beethoven with the visions of many contemporary composers. Some residency highlights include:

- Cyberchats with Ursula Oppens and the American String Quartet, in conjunction with the U-M Information Technology Division and YoHA — Year of Humanities and Arts.
- Brown Bag lunches and lectures by three of the featured composers whose contemporary works are featured as part of this dynamic series: Kenneth Fuchs, Amnon Wolman, and George Tsontakis.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students which precede all six concerts by Ursula Oppens and the American

String Quartet.

• A variety of interactive lecture/demonstrations by Ursula Oppens and the American String Quartet on these and other important contemporary composers and Beethoven's canon of works.

Other Educational Highlights

- World renowned choral conductors Tõnu Kaljuste (Estonian Philharmonic Chamber Choir) and Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.
- *The Harlem Nutcracker* residency features a special collaboration with the Ann Arbor Chapter of the Links in a reading and discussion about important literary contributions during the Harlem Renaissance.
- Many post-performance Meet the Artists have been planned for concerts including the Petersen Quartet, Hagen Quartet, Susanne Mentzer, *STREB*, the Australian Chamber Orchestra, Ursula Oppens and the American String Quartet.
- *STREB* will be in residency for one week for many interactive activities, discussions, and master classes.
- And many other residency activities.

For detailed Residency Information, call 313-647-6712.

Information on the above events can be found in the season listing in the following pages of this program book, the UMS Brochure, or on the UMS Website: www.ums.org

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 313-764-2538.

The 1997-98 Season

SEPTEMBER

CECILIA BARTOLI, MEZZO-SOPRANO
STEVEN BLIER, PIANO
I DELFICI, STRING ENSEMBLE

Sunday, September 21, 4pm

Hill Auditorium

Sponsored by Parke-Davis Pharmaceutical Research.

THE CHICAGO SYMPHONY
ORCHESTRA WEEKEND

CHRISTOPH ESCHENBACH,
CONDUCTOR

September 25, 26 & 27, 1997

CHICAGO SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH,
CONDUCTOR AND PIANO

Thursday, September 25, 8pm

Hill Auditorium

CHICAGO SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH,
CONDUCTOR

NADJA SALERNO-SONNENBERG,
VIOLIN

Friday, September 26, 8pm

Hill Auditorium

CHAMBER MUSIC WITH MEMBERS
OF THE CHICAGO SYMPHONY
ORCHESTRA

Saturday, September 27, 8pm

Rackham Auditorium

The Chicago Symphony Orchestra Weekend is sponsored by Forest Heath Services. Additional support is provided by Arts Midwest, in partnership with the National Endowment for the Arts.

OCTOBER

MOSCOW CONSERVATORY
CHAMBER ENSEMBLE

Wednesday, October 8, 8pm

U-M Museum of Art

Presented with the generous support of Dr. Herbert Sloan.

ESTONIAN PHILHARMONIC
CHAMBER CHOIR AND TALLINN
CHAMBER ORCHESTRA
TÕNU KALJUSTE, CONDUCTOR

Thursday, October 9, 8pm

Hill Auditorium

ESTONIAN PHILHARMONIC
CHAMBER CHOIR
TÕNU TALJUSTE, CONDUCTOR

Saturday, October 11, 8pm

St. Francis of Assisi Catholic Church

Conducting Seminar Maestro Tõnu Kaljuste

and U-M conductors, Oct 10, 11am, U-M

School of Music Recital Hall.

Choral Master Class Maestro Tõnu Kaljuste and members of the U-M Chamber Choir, Oct 10, 1:30pm, U-M School of Music Recital Hall.

ORCHESTRA OF ST. LUKE'S
CHAMBER ENSEMBLE
PHILIPPE HERREWEGHE, CONDUCTOR

Annette Markert, contralto

Thomas Young, tenor

William Sharp, baritone

Sunday, October 12, 4pm

Rackham Auditorium

PREP Jim Leonard, Manager, SKR Classical, Oct 12, 3pm, Rackham Assembly Hall, 4th floor.

GUITAR SUMMIT IV

Featuring Herb Ellis, Michael Hedges,

Sharon Isbin, and Rory Block

Thursday, October 16, 8pm

Rackham Auditorium

Presented with support from AAA Michigan and media partner WDET.

MICHIGAN CHAMBER PLAYERS

Sunday, October 19, 4pm

Rackham Auditorium

Complimentary Admission

MARILYN HORNE, MEZZO-SOPRANO
MARTIN KATZ, PIANO

Saturday October 25, 8pm

Mendelssohn Theatre

PREP "Marilyn Horne as a Recital Singer"

Richard LeSueur, Vocal Arts Information

Services, Oct 19, 2pm, Ann Arbor District

Library. In collaboration with the Ann Arbor District Library.

GABRIELI CONSORT & PLAYERS
PAUL MCCREESH, MUSIC DIRECTOR

Sunday, October 26, 8pm

St. Francis-of-Assisi Catholic Church

PREP Louise Stein, U-M Associate Professor of Musicology, Oct 26, 7pm, St. Francis Parish Activity Center.

NOVEMBER

CELIA CRUZ
WITH JOSÉ ALBERTO "EL CANARIO"
AND HIS ORCHESTRA

Friday, November 7, 8pm

Hill Auditorium

PREP "Celia Cruz: Queen of Salsa" Frances

Aparicio, Arthur S. Thurnau Professor of

Spanish & American Culture, U-M. Nov 7, 7pm

MI League Henderson Rm., 2nd flr.

Master of Arts Celia Cruz interviewed by

Alberto Nacif, Musicologist and Host of

WEMU's "Cuban Fantasy" Nov 8, 11am,

Natural Sciences Aud.

Presented with support from media

partner WEMU.

HÅKAN HAGEGÅRD, BARITONE
WARREN JONES, PIANO

Saturday, November 8, 8pm

Hill Auditorium

Vocal Master Class Håkan Hagegård and U-M School of Music vocalists. Nov 7, 3pm, U-M School of Music Recital Hall.

PAT METHENY GROUP

Wednesday, November 12, 8pm

Michigan Theater

Presented with support from media partners WEMU and WDET.

BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO

Friday, November 14, 8pm

Rackham Auditorium

Lecture "Beethoven Fundamentals" by Steven

Whiting, U-M Assistant Professor of

Musicology, Nov 9, 2pm, Basement Level, Ann

Arbor District Library.

Cyberchat with Ursula Oppens, Nov 12,

12 noon. More information available at

<http://www.yoha.umich.edu>

Lecture/Demonstration "The Genius of

Composer Elliott Carter" Ursula Oppens, Nov

13, 3pm School of Music Recital Hall.

Master of Arts Ursula Oppens interviewed by

Susan Isaacs Nisbett, Ann Arbor News Music

and Dance Reviewer. Nov 13, 7pm, 140 Lorch

Hall.

PREP "The Beethoven Performances' Lectures"

by Steven Whiting, U-M Assistant Professor of

Musicology with U-M School of Music students.

Nov 14, 6:30pm, MLB Lecture Rm 1.

Meet the Artist Post-performance dialogue

from the stage.

Sponsored by the Edward Surrovell Co./

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Program, the National Endowment for the

Arts and media partner Michigan Radio,

WUOM/WFUM/WVGR.

TNUATRON DANCE THEATER

(FAMILY PERFORMANCE)

Saturday, November 15, 7pm

Michigan Theater

This program is part of the Mid East/West

Fest International Community of Cultural

Exchange sponsored by Amstore Corporation,

W.K. Kellogg Foundation, Lufthansa, the

Ministry for Foreign Affairs of Israel-Cultural

Department and Ben Teitel Charitable Trust,

Gerald Cook Trustee.

BEETHOVEN THE CONTEMPORARY
AMERICAN STRING QUARTET

Sunday, November 16, 4pm

Rackham Auditorium

PREP "The Beethoven Performances' Lectures"

Steven Whiting, U-M Asst. Professor of

Musicology, with U-M School of Music students.

Nov 16, 2:30pm, Rackham Assembly Hall.

Meet the Artists Post-performance dialogue

from the stage.

String Quartet Master Class led by the American String Quartet, with School of Music musicians, Nov 17, 2:30pm Room 2026, School of Music.

Strings Master Class with the Ann Arbor School for the Performing Arts, Nov 17, 6pm, Black Box Theatre, Concordia College.

Lecture/Demonstration "Entrances" with the American String Quartet and U-M School of Music students, Nov 18, 3:30pm, School of Music Recital Hall.

Cyberchat with members of the American String Quartet, Nov 18, 7pm. More information available at <http://www.yoha.umich.edu>

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

ORPHEUS CHAMBER ORCHESTRA RICHARD GOODE, PIANO

Wednesday, November 19, 8pm
Hill Auditorium

PREP "Creams of the Mozart Crops: His Piano Concertos," Ellwood Derr, U-M Professor of Music, Nov 19, 7pm, MI League Hussey Rm. **Sponsored by** Pepper, Hamilton & Scheetz, Attorneys at Law.

DECEMBER

ITZHAK PERLMAN IN THE FIDDLER'S HOUSE

A Klezmer Summit featuring
The Klezmatics
Brave Old World

The Klezmer Conservatory Band and
The Andy Statman Klezmer Orchestra
Tuesday, December 2, 8pm
Hill Auditorium

Lecture "The Spirit of Yiddish Folklore: Then and Now" Mark Slobin, Professor of Music, Wesleyan University, Dec 2, 4pm. Kuenzel Room, Michigan Union.

This performance is presented through the generous support of the KMD Foundation and McKinley Associates.

HANDEL'S MESSIAH

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
Nicole Heaston, soprano
David Daniels, countertenor
John Aler, tenor
Nathan Berg, baritone
Saturday, December 6, 8pm
Sunday, December 7, 2pm
Hill Auditorium
Presented with the generous support of Dr. James and Millie Irwin.

THE HARLEM NUTCRACKER

Donald Byrd/The Group
Thursday, December 11, 8pm
Friday, December 12, 8pm
Saturday, December 13, 2pm
Saturday, December 13, 8pm
Sunday, December 14, 2pm
Sunday, December 14, 8pm
Power Center

Master of Arts Choreographer Donald Byrd is interviewed by Kimberly Camp, President of the Museum of African American History in Detroit. Dec 8, 7pm, Rackham Amphitheatre.

Links to Literature Members of the Ann Arbor Chapter of the Links, Inc. read and tell stories from the Harlem Renaissance. Thu. Dec 4, 7:30pm, Borders Books and Music.

Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Additional support is provided by Arts Midwest in partnership with the National Endowment for the Arts, and media partners WEMU and WDET.

JANUARY

DAVID DANIELS, COUNTERTENOR MARTIN KATZ, PIANO

Friday, January 9, 8pm
Mendelssohn Theatre
PREP "David Daniels and his Program" Richard LeSueur, Vocal Arts Information Services. Fri. Jan 9, 7pm, Rackham Assembly Hall, 4th floor.

This performance is presented through the generous support of Maurice and Linda Binkow.

ISRAEL PHILHARMONIC ZUBIN MEHTA, CONDUCTOR

Saturday, January 10, 8pm
Hill Auditorium

CHRISTOPHER PARKENING, GUITAR A TRIBUTE TO ANDRÉS SEGOVIA

Sunday, January 11, 4pm
Rackham Auditorium
Sponsored by Thomas B. McMullen Co.

BOYS CHOIR OF HARLEM

Sunday, January 18, 7pm
Hill Auditorium
Sponsored by the Detroit Edison Foundation. Additional support provided by Beacon Investment Company and media partner WDET. This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium. **Presented with support from** the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.

TOKYO STRING QUARTET

Thursday, January 22, 8pm
Rackham Auditorium

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Friday, January 30, 8pm
Rackham Auditorium
Master of Arts Members of the American String Quartet, interviewed by Mark Stryker, Arts & Entertainment Reporter, Detroit Free Press. Jan 28, 7pm, Rackham Amphitheatre. **University Hospital's Gifts of Art** free concert by the American String Quartet in the University Hospital Lobby, Jan 29, 12 noon. **Open Rehearsal** with the American String Quartet and composer George Tsontakis, Jan 29, 7pm, U-M School of Music Recital Hall **Brown Bag Lunch** with composer George Tsontakis, Jan 30, 12 noon, MI League Vandenberg Rm.

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Professor of Musicology, with U-M School of Music students. Jan 30, 6:30pm, Rackham Assembly Hall.

Meet the Artists Post-performance dialogue from the stage.

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

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UMS WEBSITE!

Look for valuable information about UMS, the 1997/98 season, our venues, educational activities, and ticket information.

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continued...

**BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO**

Saturday, January 31, 8pm

Rackham Auditorium

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Jan 31, 6:30pm, MI League Hussey Rm. **Meet the Artist** Post-performance dialogue from the stage.

Lecture/Demonstration "The Adventure of Contemporary Piano Music" Ursula Oppens, Feb 1, 3pm, Kerrytown Concert House. In collaboration with the Ann Arbor Piano Teacher's Guild.

Lecture/Demonstration with Ursula Oppens and composer Amnon Wolman, Feb 2, 12:30pm Room 2043, U-M School of Music. **Piano Master Class** with Ursula Oppens and School of Music students, Feb 2, 4:30pm, U-M School of Music Recital Hall

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

FEBRUARY
DALE WARLAND SINGERS

Thursday, February 5, 8pm

St. Francis of Assisi Catholic Church

Conducting Seminar Conductor Dale

Warland and U-M conductors, Feb 6, 11am, U-M School of Music Recital Hall.

Chamber Choir Master Class Conductor Dale Warland works with the U-M Chamber Choir, Feb 6, 1:30pm, U-M School of Music Recital Hall.

SAINT PAUL CHAMBER ORCHESTRA

HUGH WOLFF, CONDUCTOR

EMANUEL AX, PIANO

DALE WARLAND SINGERS

Friday, February 6, 8pm

Hill Auditorium

Sponsored by NBD.

CANADIAN BRASS

Sunday, February 8, 4pm

Hill Auditorium

Co-sponsored by First of America and Miller, Canfield, Paddock, and Stone, PLC.

ROYAL CONCERTGEBOUW

ORCHESTRA OF AMSTERDAM

RICCARDO CHAILLY, CONDUCTOR

Wednesday, February 11, 8pm

Hill Auditorium

JUAN-JOSÉ MOSALINI AND HIS

GRAND TANGO ORCHESTRA

Friday, February 13, 8pm

Rackham Auditorium

Presented with support from media partner WEMU.

CHEN ZIMBALISTA, PERCUSSION

Saturday, February 14, 8pm

Rackham Auditorium

This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

PETERSEN QUARTET

Thursday, February 19, 8pm

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

CHICK COREA, PIANO AND

GARY BURTON, VIBES

Friday, February 20, 8:00pm

Michigan Theater

Presented with support from media partners WEMU and WDET.

MENDELSSOHN'S ELIJAH

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Katherine Larson, soprano

Jayne Sleder, mezzo-soprano

Richard Fracker, tenor

Gary Relyea, baritone

Sunday, February 22, 4pm

Hill Auditorium

PREP "Felix Mendelssohn-Bartholdy: Felicitous Choral Conductor and Choral Composer," Ellwood Derr, U-M Professor of Music, Feb 22, 3pm, MI League Koessler Library.

Sponsored by Brauer Investments.

MARCH

Master of Arts Ngozi Onwurah, filmmaker and Institute for the Humanities artist-in-residence and the Paula and Edwin Sidman Fellow for the Arts interviewed by Lecturer Terri Sarris and Director Gaylyn Studdar of the U-M Program in Film & Video Studies. Mar 9, 7pm, Rackham Amphitheatre

JEAN-YVES THIBAUDET, PIANO

Tuesday, March 10, 8pm

U-M Museum of Art

PREP A concert goer's tour of "Monet at Vétheuil: The Turning Point" Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Ticket to concert required.

Presented with the generous support of Dr. Herbert Sloan.

**NEW YORK CITY OPERA
NATIONAL COMPANY
DONIZETTI'S DAUGHTER OF
THE REGIMENT**

Thursday, March 12, 8pm

Friday, March 13, 8pm

Saturday, March 14, 2pm (75-minute Family Performance)

Saturday, March 14, 8pm

Power Center

PREP "The Comic Donizetti" Richard LeSueur, Vocal Arts Information Services, Mar 12, 7pm, MI League, Koessler Library. **PREP** Member of the New York City Opera National Company, Mar 13, 7pm, MI League Vandenberg Rm.

PREP for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Mar 14, 1:15 pm, Michigan League, Hussey Room. **These performances are supported by the National Endowment for the Arts.**

MICHIGAN CHAMBER PLAYERS

Sunday, March 15, 4pm

Rackham Auditorium

Complimentary Admission

LOS MUÑEQUITOS DE MATANZAS

Wednesday, March 18, 8pm

Power Center

PREP "Los Muñequitos: Cuban Ambassadors of the Rumba," Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy," Mar 18, 7pm, MI League Hussey Rm.

Presented with support from media partner WEMU.

**BATSHEVA DANCE COMPANY
OF ISRAEL**

Ohad Naharin, artistic director

Saturday, March 21, 8pm

Sunday, March 22, 4pm

Power Center

RUSSIAN NATIONAL ORCHESTRA

MIKHAIL PLETNEV, CONDUCTOR

GIL SHAHAM, VIOLIN

Tuesday, March 24, 8pm

Hill Auditorium

AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, CONDUCTOR

STEVEN ISSERLIS, CELLO

Wednesday, March 25, 8pm

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

URSULA OPPENS, PIANO

Friday, March 27, 8pm

Rackham Auditorium

University Hospital's Gifts of Art free concert performed by Ursula Oppens in the University Hospital Lobby, Mar 26, 12 noon.

Lecture/Demonstration "Piano Music: 1945 to the Present" Ursula Oppens, Mar 26, 3pm, U-M School of Music Recital Hall.

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 27, 6:30pm, MI League Vandenberg Rm.

Meet the Artist Post-performance dialogue from the stage

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

PACO DE LUCÍA AND HIS FLAMENCO ORCHESTRA

Saturday, March 28, 8pm

Hill Auditorium

PREP "Flamenco: Yesterday, Today, and Tomorrow" Juan Llobell, Flamenco Musician and Owner of Casa de España of Detroit, Mar 28, 6:30pm, MI League Hussey Rm.

Presented with support from media partner WEMU.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, March 29, 4pm

Rackham Auditorium

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 29, 2:30pm, MI League Hussey Rm.

Meet the Artists Post-performance dialogue from the stage.

Brown Bag Lunch with composer Kenneth Fuchs, Mar 30, 12:30pm, Room 2026, U-M School of Music.

Lecture/Demonstration with the American String Quartet and composer Kenneth Fuchs, Mar 30, 2:30pm Room 2026, U-M School of Music.

Youth Quartets Master Class with the Ann Arbor School for the Performing Arts, Mar 30, 6pm, Concordia College.

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

APRIL**STREB**

Friday, April 3, 8pm

Saturday, April 4, 8pm

Power Center

Master of Arts Choreographer and 1997 MacArthur "Genius" Grant recipient Elizabeth Streb, interviewed by Ben Johnson, UMS Director of Education and Audience Development, Apr 2, 7pm, Rackham Amphitheatre.

Meet the Artists Post-performance dialogue from the stage, both evenings.

Presented with support from media partner WDET, Arts Midwest, New England Foundation for the Arts and the National Endowment for the Arts.

SUSANNE MENTZER, MEZZO-SOPRANO CRAIG RUTENBERG, PIANO

Tuesday, April 7, 8:00pm

Mendelssohn Theatre

PREP "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Apr 5, 2pm, Ann Arbor District Library.

Meet the Artist Post-performance dialogue from the stage.

EVGENY KISSIN, PIANO

Monday, April 13, 8pm

Hill Auditorium

Sponsored by Parke-Davis Pharmaceutical Research.

LUZ Y NORTE**THE HARP CONSORT**

Thursday, April 23, 8pm

Mendelssohn Theatre

Presented with support from media partner WEMU.

World Première!**MARSALIS / STRAVINSKY**

A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director Friday, April 24, 8pm

Rackham Auditorium

PREP "Wynton Marsalis and Extended Composition in Jazz" Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Apr 24, 7pm, MI League Henderson Rm.

Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network and media partner WDET.

HAGEN QUARTET

Wednesday, April 29, 8pm

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

MAY**THE MET ORCHESTRA****SIR GEORG SOLTI, CONDUCTOR**

Friday, May 1, 8:30pm

Hill Auditorium

FORD HONORS PROGRAM

featured artist will be announced in January, 1998

Saturday, May 9, 6pm

Hill Auditorium

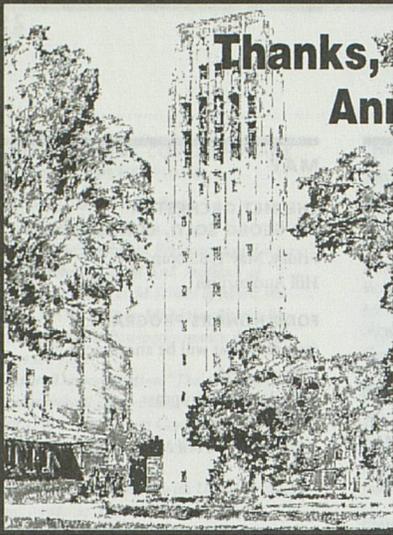
Sponsored by Ford Motor Company.

A Master of Arts interview with choreographer Meredith Monk**Educational Programming**

Performance Related Educational Presentations (PREPs) All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

Master of Arts A free of charge UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.



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University Musical Society

of the University of Michigan

1997-1998 Fall Season

Event Program Book

Tuesday, December 2, through Sunday, December 14, 1997

General Information

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will 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 313-763-1131.

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.

Itzhak Perlman

3

In the Fiddler's House: A Klezmer Summit

Tuesday, December 2, 8:00pm

Hill Auditorium

Handel's *Messiah*

11

Saturday, December 6, 8:00pm

Sunday, December 7, 2:00pm

Hill Auditorium

The Harlem Nutcracker

29

Wednesday, December 10, 8:00pm

Thursday, December 11, 8:00pm

Friday, December 12, 8:00pm

Saturday, December 13, 2:00pm

Saturday, December 13, 8:00pm

Sunday, December 14, 2:00pm

Sunday, December 14, 8:00pm

Power Center

THE UNIVERSITY MUSICAL SOCIETY WORLD CULTURE SERIES

Contemporary Jewish Cultural Expression in Israel

is made possible through the generous support of our:

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Itzhak Perlman

In the Fiddler's House: A Klezmer Summit

featuring

THE KLEZMATICS

BRAVE OLD WORLD

THE KLEZMER CONSERVATORY BAND

THE ANDY STATMAN KLEZMER ORCHESTRA

Program

Tuesday Evening, December 2, 1997 at 8:00
Hill Auditorium, Ann Arbor, Michigan

This evening's program will be announced from the stage.

Twentieth Concert
of the 119th Season

Special thanks to the KMD Foundation, and Ron and Eileen Weiser for their continued support through McKinley Associates.

The University Musical Society is grateful to the many members of the regional Jewish community who have provided support for this series. They include Honorary co-chairs, Prudence and Amnon Rosenthal, Carol and Irving Smokler, and Ronald and Eileen Weiser, and Honorary Committee members Carol and Herb Amster, Bette and Allen Cotzin, Linda and Richard Greene, Harold and Jean Grossman Family Foundation (Art and Mary Schuman), Dr. and Mrs. Sanford Herman, Benard L. Maas Foundation, Sharon and Chuck Newman, and The University of Michigan

Special thanks to Mark Slobin, Marysia Ostafin, Zvi Gitelman, the Center for Russian and Eastern European Studies, Frankel Center for Judaic Studies, and the Department of Anthropology for their contributions to this residency.

The Steinway piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Mr. Perlman appears by arrangement with IMG artists.

World Culture Series

Large print programs are available upon request.

Klezmer Music: From Old World To New

Klezmer music is the celebration of East European Jews around the world. Reflecting the interplay of dance tunes, folk song, and liturgical music in the diverse Yiddish-speaking culture that flourished in Eastern Europe from the Baltic to the Black Sea until 1939, it is also resonant with the influences of Romanian, Ukrainian, Polish, Russian, Greek, Turkish, Hungarian, and Rom (Gypsy) musical art. Brought to the shores of North America and throughout the globe by the waves of Jewish immigrants who left the Old World in the late nineteenth and early twentieth centuries, klezmer music has survived Hitler and Stalin, oppression and assimilation. Since the mid-1970s it has been enjoying an international renaissance, and has taken its place on the world stage today.

Tonight's performance embodies the vitality of this resurgent form. It brings together a leading contemporary figure of classical music with four of the most exciting and accomplished groups making the klezmer music of today. The selections heard tonight represent Yiddish musical traditions not only as they developed over the course of centuries in Europe and more recently in North America, but also include new compositions by the artists featured tonight, compositions that expand the borders of the music and bespeak a thriving present. From concert hall to festival stage, contemporary klezmer music now boasts a marvelous array of interpretations, blending tradition and innovation and uniting time-honored styles with cutting-edge musical art on the eve of the twenty-first century.

Program note © Michael Alpert

Undeniably the reigning virtuoso of the violin, **Itzhak Perlman** enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he has come to be recognized by audiences all over the world who respond not only to his flawless technique, but to the irrepressible joy of making music which he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986.

Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He came to New York and soon was propelled into the international arena with an appearance on the Ed Sullivan Show in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning world-wide career.

Since then, Itzhak Perlman has appeared with every major orchestra and in recitals and festivals throughout the world. In November of 1987 he joined the Israel Philharmonic Orchestra for history-making concerts in Warsaw and Budapest, representing the first performances by this orchestra and soloist in Eastern bloc countries. He again made history as he joined the Israel Philharmonic for its first visit to the Soviet Union in April/May of 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. In December of 1994 he joined the Israel Philharmonic for their first visits to China and India.

In December 1990, Mr. Perlman visited Russia for the second time to participate in a gala performance in Leningrad celebrating the 150th anniversary of Tchaikovsky's birth. This concert, which also featured Yo-Yo Ma, Jessye Norman, and Yuri Temirkanov conducting the Leningrad Philharmonic, was



Itzhak Perlman

televised live in Europe and later broadcast throughout the world, and is now available on home video. In December 1993, Mr. Perlman visited the city of Prague in the Czech Republic to perform in a Dvořák gala concert with Yo-Yo Ma, Frederica von Stade, Rudolf Firkusny and the Boston Symphony Orchestra conducted by Seiji Ozawa. This concert was also televised live with a later worldwide broadcast and was released on CD and home video in 1994.

The Emmy Award-winning PBS television special *In the Fiddler's House* is the third of Mr. Perlman's specials for television to be recognized with this prestigious award. This Klezmer music program was filmed in Poland in 1995, and has since been released in home video format. The audio recording by the same name has sold well over 100,000 copies. A highly successful national tour of *In the Fiddler's House* in the summer of 1996 was followed by a second Klezmer music recording which was released by EMI: *Live in the Fiddler's House* (from Radio City Music Hall, 1996). This summer the Klezmer program was presented in Wolf Trap, Garden State in New Jersey, Mann Music Center in Philadelphia and Tanglewood.

Mr. Perlman's recordings regularly

appear on the best-seller charts and have won fifteen Grammy Awards. His most recent Grammy was awarded in 1996 for *The American Album*, with works by Barber, Bernstein and Foss, with Seiji Ozawa and the Boston Symphony Orchestra. Other recent releases include the Beethoven *Triple Concerto* with Daniel Barenboim, Yo-Yo Ma and the Berlin Philharmonic; a recording of short violin and piano pieces, *Bits and Pieces*, with Samuel Sanders; and a collaboration with pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown and drummer Grady Tate in some of the great classics of jazz. Throughout 1995 EMI honored Mr. Perlman on the occasion of his fiftieth birthday as "Artist of the Year" with the release of a twenty-one disc set entitled *The Itzhak Perlman Collection*. The release of this set coincided with *The Definitive Perlman Experience* festival in London in which Mr. Perlman performed seven concertos in four concerts at the Royal Festival Hall.

Numerous publications and institutions have paid tribute to Itzhak Perlman for the unique place he occupies in the artistic and humanitarian fabric of our times. *Newsweek* magazine featured him with a cover story in April of 1980, and in 1981 *Musical America* pictured him as Musician of the Year on the cover of its *Directory of Music and Musicians*. Harvard, Yale, Brandeis, Roosevelt, Yeshiva and Hebrew universities are among the institutions which have awarded him honorary degrees.

On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages, on shows as diverse as *The Late Show with David Letterman*, *Sesame Street*, the PBS series *The Frugal Gourmet*, the *Tonight* show, the *Grammy* awards telecasts, several *Live From Lincoln Center* broadcasts, and the PBS specials *A Musical Toast* and *Mozart by the Masters*, both of which he hosted. In 1992, the PBS documentary of his historic trip to the Soviet Union with the Israel

Philharmonic, entitled *Perlman in Russia*, was honored with an *Emmy* award as best music documentary. In July of 1994, Mr. Perlman was seen by millions of viewers when he hosted the US broadcast of the *Three Tenors, Encore!* live from Dodger Stadium in Los Angeles.

One of Mr. Perlman's proudest achievements was his collaboration with film score composer John Williams in Steven Spielberg's Academy Award winning film *Schindler's List* in which he performed the violin solos.

His presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Itzhak Perlman lives in New York with his wife, Toby, and their family.

This performance marks Itzhak Perlman's eighth appearance under UMS auspices.



The Klezmatiks

Matt Darriau, *clarinet, bass clarinet*
 David Licht, *drums*
 Frank London, *trumpet, piano, keyboards*
 Paul Morrissett, *bass*
 Lorin Sklamberg, *lead vocals, accordian, piano*
 Alicia Svigals, *violin*

In their eleven years together, The Klezmatiks have established themselves as purveyors of traditional Yiddish music that combines Jewish identity and mysticism with a contemporary zeitgeist, a post-modern aesthetic, and an overtly political world view. The multitalented band members have backgrounds in folk, jazz, avant-rock, pop and classical styles and have individually performed with everyone from LL Cool J to Robert Plant to Don Byron. Their recordings are *Possessed*, *Jews With Horns*, *Rhythm + Jews*, and *Shvaygn = Toyt (Silence = Death)*. The Klezmatiks have collaborated with Pulitzer Prize-winning author Tony Kushner (*A Dybbuk*, *An Undoing World*), Moroccan folk ensemble the Master Musicians of Jajouka, Israeli singer Chava Alberstein, poets Allen Ginsberg and Jerome Rothenberg, and avant-rockers Elliot Sharp, Marc Ribot and John Zorn. The band has provided music for new works by choreographer Twyla Tharp (*Demeter and Persephone*), members of the Flying Karamazov Brothers (*Chelm, CA*), Los Angeles Modern Dance and Ballet Company (*Klezmania*), and filmmakers Sally Potter (*The Tango Lesson*), Judith Helfand (*A Healthy Baby Girl*), Jonathan Berman (*The Shvitz*) and Gregg Bordowitz (*Fast Trip, Long Drop*).

This performance marks The Klezmatiks UMS debut.

The Klezmatiks appear by arrangement with the Brad Simon Organization, New York, NY.

In 1989, the klezmer revival was in full swing when four of its leading exponents joined together to create a new band and a new Yiddish music for the concert stage, combining the artistry of classical music and the innovative energy of jazz with the vibrant power of the East European Jewish tradition. Since then, *Brave Old World*, whose members live in Los Angeles, Chicago, New York and Berlin, has achieved interna-



Brave Old World

Michael Alpert, *vocals, violin*
 Alan Bern, Musical Director, *piano, accordian*
 Kurt Bjorling, *clarinet, cymbalom*
 Stuart Brotman, *bass, cymbalom, tilinka*

tional recognition with concerts spanning Europe, North America and Israel (First Prize, 1992 International Klezmer Festival, Safed), and award-winning recordings on the Rounder, Flying Fish, and Pinorrek labels (1994 Deutscher Schallplattenpreis). Brave Old World has brought klezmer music into the global-village present with original Yiddish songs on subjects as contemporary as Chernobyl and the fall of the Berlin Wall; international workshop residencies and pioneering collaborations with East European artists like Hungary's renowned Muzsikás. This is klezmer music with heart and depth, performed with all the qualities of a great string quartet or jazz group—music that is spontaneous, interactive, genuine, and challenging.

This performance marks Brave Old World's UMS debut.

Brave Old World appears by arrangement with Joan Sherman Artist Management, Pittsburgh, PA

In the tradition of the great klezmer bands of the 1920's and 30's, the Klezmer Conservatory Band is one of the leaders in today's klezmer revival. Founded in 1980, they've brought their eclectic brand of Yiddish vocal and instrumental music to concert halls and festivals across eastern and western Europe, Australia, New Zealand and North America. The "KCB" has released eight recordings on the Rounder and Vanguard labels and their music can be heard in the film *Enemies, A Love Story*. The band provided the music for *The Fool and the Flying Ship*, a Rabbit Ears children's video, with narration by Robin Williams and an original score composed by the band's founder and director, Hankus Netsky. They were recently featured in Joel Grey's Yiddish music revue, *Borshtcapades '94*.

This performance marks the Klezmer Conservatory Band's third appearance under UMS auspices.

The Klezmer Conservatory Band appears by arrangement with Aaron Concert Artists, a division of Trawick Artists Ltd, New York, NY.



The Klezmer Conservatory Band

Judy Bressler, *vocals and tambourine*
 Ilene Stahl, *clarinet*
 Deborah Strauss, *violin*
 Robin Miller, *flute and piccolo*
 Gary Bohan, *cornet*
 Mark Hamilton, *trombone*
 Javier Perez-Saco, *piano*
 Jeff Warschauer, *banjo, mandolin and guitar*
 Hankus Netsky, Director *saxophone and accordian*
 James Guttmann, *bass*
 Grant Smith, *drums and percussion*

Andy Statman is an internationally acclaimed clarinet and mandolin virtuoso who has performed throughout the world and appeared on over 100 recordings. The protégé of legendary Jewish clarinetist Dave Tarras, Mr. Statman was a pioneer of the klezmer revival of the 1970s and has long stood at the forefront of experimentation within the tradition. A prolific composer as well as interpreter, his love of tradition is equalled only by his love of innovation—in both cases he strives to express the spirituality inherent in Jewish music. Proficient in diverse musical idioms ranging from klezmer and Hasidic music to bluegrass and jazz, Mr. Statman has earned the critical acclaim of *The New York Times*, *Billboard*, *Rolling Stone*, *Downbeat*, *Jazz Is* and *The Village Voice*. Among Statman's numerous media credits are PBS, BBC, *CBS Sunday*

Morning, CNN and National Public Radio. His recent CD *Between Heaven and Earth* on Shanachie Records is a groundbreaking improvisational treatment of songs of the great Jewish mystics.

This performance marks the Andy Statman Klezmer Orchestra's UMS debut.

Tour Production: IMG Artists

Tour Coordination: Aaron Concert Management

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Monitor Engineer: John Servies

Sound Design: David Dansky and John Servies

Lighting Director: Leonard Cowles



The Andy Statman Klezmer Orchestra

Andy Statman, *clarinet, mandolin*

Roger Mason, *upright bass*

Bob Weiner, *drums, percussion*

Lincoln Mayorga, *piano*

UMSUniversity Musical Society *presents*

Mendelssohn's
Elijah

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
with
Gary Relyea, bass, as Elijah
Katherine Larson, soprano
Jayne Sleder, mezzo-soprano
Richard Fracker, tenor

Sunday, February 22, 4 p.m.
Hill Auditorium

Immerse yourself in the glorious sounds of Mendelssohn's epic oratorio *Elijah*, a moving musical tribute to the prophet who was drawn up to Heaven in a whirlwind. Hear this rarely-performed masterwork—with its four soloists, boy soprano and double quartet of angels—brought vividly to life.

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The University Musical Society, joined by the hundreds of singers who have come to know and love him over the years, salutes Paul Lowry for his 50 years of dedicated service as a member of the UMS Choral Union. This weekend marks Paul's participation in his 115th and 116th performances of Handel's *Messiah* under UMS auspices.

Thank you, Paul!



UMS

University Musical Society presents



DAVID DANIELS

COUNTERTENOR

Martin Katz, piano
Friday, January 9, 8 p.m.
Lydia Mendelssohn Theatre

Don't miss David Daniels, whose ferocious coloratura and brilliant range have left audiences utterly in awe of his powers, as he returns home to Ann Arbor for his first solo recital under UMS auspices. "Daniels generates electricity as he plunges fearless into rapid-fire coloratura and vocal acrobatics." (*Albany Times Union*)

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**University
Musical
Society**
and
**James and
Millie Irwin**
present

Georg Frideric Handel's

Messiah

UNIVERSITY MUSICAL SOCIETY CHORAL UNION
ANN ARBOR SYMPHONY ORCHESTRA
THOMAS SHEETS, *Conductor*

NICOLE HEASTON, *Soprano*
DAVID DANIELS, *Countertenor*
JOHN ALER, *Tenor*
NATHAN BERG, *Bass-baritone*
JANICE BECK, *Organ*
EDWARD PARMENTIER, *Harpsichord*

Program

Saturday Evening, December 8, 1997 at 8:00
Sunday Afternoon, December 7, 1997 at 2:00
Hill Auditorium, Ann Arbor, Michigan



Twenty-first and
Twenty-second Concerts
of the 119th Season

UMS Favorites Series

These performances are presented through the generous support of Dr. James and Millie Irwin. Our special thanks go to them for their continued involvement with this community event.

Large print programs are available upon request.

Messiah

Georg Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

Georg Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around twenty singers and an equal number of instrumental players, but even before the end of the eighteenth century much larger ensembles were performing the work. By the mid-nineteenth century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles

and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the seventeenth century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian — *Il Trionfo del Tempo e del Disinganno* and *La Resurrezione* — and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on 22 August 1741, and completed it twenty-four days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his

works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses “And He shall purify” and “His yoke is easy” were taken from an Italian chamber duet Handel had written earlier in 1741, “*Quel fior che all’ alba ride*.” Another secular duet, “*Nò, di voi non vo’ fidarmi*,” provided material for the famous chorus “For unto us a Child is born,” and the delightful “All we like sheep” borrows its wandering melismas from the same duet. A madrigal from 1712, “*Se tu non lasci amore*,” was transformed into a duet-chorus pair for the end of the oratorio, “O Death, where is thy sting,” and “But thanks be to God.” In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic Handelists in the nineteenth century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel’s servant found him sobbing with emotion while writing the famous “Hallelujah Chorus,” and the composer claiming, “I did think I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It’s been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was

only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word “were” as if it had two syllables, and “surely” with three syllables. In the bass aria, “The trumpet shall sound,” Handel originally declaimed “incorruptible” with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don’t hear them as unusual: “For unto us a Child is born,” or “Come unto Him, ye that are heavy laden.”

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, “Woman, for this, be all thy sins forgiven.” But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the “Hallelujah Chorus”), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the

theatre in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win — when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might & ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the eighteenth century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the United States on Christmas Day — establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The

Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Handel was congratulated by Lord Kinnoul on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" — a message that continues to be timely and universal.

Program note by Luke Howard

Part I

1 Sinfonia

2 Arioso

Isaiah 40: 1

Isaiah 40: 2

Isaiah 40: 3

Mr. Aler

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

3 Air

Isaiah 40: 4

Mr. Aler

Every valley shall be exalted, and every hill and mountain . . . made low: the crooked . . . straight, and the rough places plain:

4 Chorus

Isaiah 40: 5

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5 Accompanied recitative

Haggai 2: 6

Haggai 2: 7

Malachi 3: 1

Mr. Berg

. . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations, and the desire of all nations shall come: . . .

. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

6 Air

Malachi 3: 2

Mr. Daniels

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

7 Chorus

Malachi 3: 3

. . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.

8 Recitative

Isaiah 7: 14

Mr. Daniels

Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."

9 Air and Chorus

Isaiah 40: 9

Isaiah 60: 1

Mr. Daniels

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 **Arioso**
Isaiah 60: 2

Isaiah 60: 3
- Mr. Berg**
For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.
And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 **Air**
Isaiah 9: 2
- Mr. Berg**
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 **Chorus**
Isaiah 9: 6
- For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 **Pifa**
- (Pastoral Symphony)
- 14 **Recitative**
Luke 2: 8
- Ms. Heaston**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 **Arioso**
Luke 2: 9
- Ms. Heaston**
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 **Recitative**
Luke 2: 10

Luke 2: 11
- Ms. Heaston**
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
- 17 **Arioso**
Luke 2: 13
- Ms. Heaston**
And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 **Chorus**
Luke 2: 14
- Glory to God in the highest, and peace on earth, good will toward men.
- 19 **Air**
Zechariah 9: 9

Zechariah 9: 10
- Ms. Heaston**
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .
. . . and he shall speak peace unto the heathen: . . .

20 Recitative*Isaiah 35: 5**Isaiah 35: 6***Mr. Daniels**

Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.

Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .

21 Air*Isaiah 40: 11**Matthew 11: 28**Matthew 11: 29***Mr. Daniels and Ms. Heaston**

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.

Come unto Him, all ye that labour and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

22 Chorus*Matthew 11: 30*

. . . His yoke is easy, and His burden is light.

I N T E R M I S S I O N

*Part II***23 Chorus***John 1: 29*

. . . Behold, the Lamb of God, that taketh away the sin of the world! . . .

24 Air*Isaiah 53: 3**Isaiah 50: 6***Mr. Daniels**

He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .

He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

25 Chorus*Isaiah 53: 4**Isaiah 53: 5*

Surely he hath borne our griefs, and carried our sorrows: . . .

. . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.

26 Chorus*Isaiah 53: 4*

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

- 27 **Arioso**
Psalm 22: 7 **Mr. Aler**
All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
- 28 **Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative** **Mr. Aler**
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso**
Lamentations 1: 12 **Mr. Aler**
... Behold and see if there be any sorrow like unto his sorrow ...
- 31 **Accompanied recitative**
Isaiah 53: 8 ... he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 32 **Air**
Psalm 16: 10 **Mr. Aler**
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 **Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 **Recitative**
Hebrews 1: 5 **Mr. Aler**
... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 35 **Chorus**
Hebrews 1: 6 ... let all the angels of God worship him.
- 36 **Air**
Psalm 68: 18 **Mr. Daniels**
Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 **Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.

- 38 **Air** **Ms. Heaston**
Isaiah 52: 7 How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things . . .
- 39 **Chorus**
Romans 10: 18 Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 **Air and Accompanied recitative** **Mr. Berg**
Psalm 2: 1 Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?
Psalm 2: 2 The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 **Chorus**
Psalm 2: 3 Let us break their bonds asunder, and cast away their yokes from us.
- 42 **Recitative** **Mr. Aler**
Psalm 2: 4 He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 **Air** **Mr. Aler**
Psalm 2: 9 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 **Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . King of Kings, and Lord of Lords.

You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 45 **Air** **Ms. Heaston**
Job 19: 25 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
Job 19: 26 And though . . . worms destroy this body, yet in my flesh shall I see God.
I Cor. 15: 20 For now is Christ risen from the dead, . . . the first fruits of them that sleep.

46 Chorus*I Cor. 15: 21*

... since by man came death, by man came also the resurrection of the dead.

I Cor. 15: 22

For as in Adam all die, even so in Christ shall all be made alive.

47 Accompanied recitative Mr. Berg*I Cor. 15: 51*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,

I Cor. 15: 52

In a moment, in the twinkling of an eye at the last trumpet:

48 Air*I Cor. 15: 52*

... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

I Cor. 15: 53

For this corruptible must put on incorruption, and this mortal must put on immortality.

49 Recitative*I Cor. 15: 54*

... then shall be brought to pass the saying that is written, Death is swallowed up in victory.

50 Duet*I Cor. 15: 55*

O death, where is thy sting? O grave, where is thy victory?

I Cor. 15: 56

The sting of death is sin; and the strength of sin is the law.

51 Chorus*I Cor. 15: 57*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52 Air*Romans 8: 31*

Ms. Heaston
If God be for us, who can be against us?

Romans 8: 33

Who shall lay anything to the charge of God's elect? It is God that justifieth.

Romans 8: 34

Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is ... at the right hand of God, who ... maketh intercession for us.

53 Chorus*Revelation 5: 12*

... Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Revelation 5: 13

... Blessing, and honour, ... glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

Soprano Nicole Heaston, who is quickly coming to the attention of American and European opera companies and orchestras for her outstanding vocal talent, began this season performing Eve in Haydn's *Creation* for the Flanders Opera in Belgium. This season she also makes her European operatic stage debut in Montpellier as Anne Truelove in *The Rake's Progress*, Pamina in *The Magic Flute* with the Washington Opera and Susanna in *The Marriage of Figaro* with the Houston Grand Opera.

Last season she performed Gluck's *Armide* with Les Musiciens du Louvre under the baton of Marc Minkowski with whom she also collaborated in performances of Pergolesi's *Stabat Mater* in Grenoble, France. Ms. Heaston created the role of Jacqueline Onassis in the world première of *Jackie O* with Houston Grand Opera and



Nicole Heaston

appeared with the company as Pamina in *The Magic Flute*. Last summer, she appeared in Wolf Trap as Susanna in *The Marriage of Figaro* and Ismene in Mozart's *Mitridate*.

Equally at home on the concert stage, Ms. Heaston has performed the soprano solos in Handel's *Messiah*, Bach's *b minor Mass* and *St. Matthew Passion*, *Neue Liebeslieder Waltzes*, *A Song of Thanksgiving* and *Dona Nobis Pacem* by Vaughan Williams.

Ms. Heaston's many awards and prize winning competitions include the Richard Tucker Award — Jacobson Study Grant, the Shoshana Foundation Grant, the Robert Weede Corbett Award, the Oper Guild of Dayton Competition, the Opera/Columbus Competition, the San Antonio Opera Guild Competition, the Metropolitan Opera Regional Audition-Encouragement Award,

and Houston Grand Opera's Eleanor McCollum Award Competition.

Nicole Heaston completed her Masters Degree in Voice at the Cincinnati Conservatory of Music. She received her undergraduate degree in music at the University of Akron.

These performances marks Nicole Heaston's debut and second appearance under UMS auspices.

Countertenor David Daniels has achieved international prominence for his extraordinary talent. In addition to enthusiastic audiences and critics, the Richard Tucker Music Foundation has recognized his exquisite artistry by honoring Mr. Daniels with its 1997 award.

Mr. Daniels makes his Covent Garden debut in Fall 1997 as Sesto in *Julius Caesar* (the role in which he will make his Metropolitan Opera debut in Spring 1999) following a successful summer which included his debut with the Munich Staatsoper as Nero in Monteverdi's *L'Incoronazione di Poppea* as well as his first recital at the Edinburgh Festival. He makes his debut with New York City Opera as Arsamenes in Handel's *Xerxes* (the role he sang with Boston Lyric Opera in 1996) and also debuts with San Francisco Opera as Nero. In addition to his operatic



David Daniels

roles, Mr. Daniels opens the season of Great Performers at Lincoln Center in recital at Alice Tully Hall and also sings recitals in Washington, DC and Ann Arbor. In recent seasons David Daniels has appeared as soloist with a number of

symphony orchestras including the New World Symphony in Miami conducted by John Nelson. This season he makes orches-

tral appearances with the symphonies of San Francisco and St. Louis as well as appearing in both San Francisco and the Brooklyn Academy of Music with Philharmonia Baroque conducted by Nicholas McGegan.

An exclusive artist for solo recordings on the EMI label, David Daniels' first CD, an album of Handel arias, is scheduled to be recorded in 1998.

David Daniels appeared as a soloist in the 1994 Messiah performances. These performances mark his third and fourth appearances under UMS auspices.

American singer **John Aler** has been singled out as one of the most acclaimed lyric tenors on the international stage. In opera he has performed with most of the major companies and opera houses in Europe including the Royal Opera at Covent Garden, Glyndebourne, Deutsche Oper, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon and Brussels, as well as New York City Opera and the operas of St. Louis, Santa Fe, Washington DC and Baltimore in the United States.

A consummate soloist, he performs often with such orchestras as the New York Philharmonic, Cleveland and Philadelphia Orchestras, the Boston, Chicago, Los Angeles and San Francisco symphonies, as well as major orchestras in Europe with such conductors as Barenboim, Dutoit, Masur, Mehta, Norrington, Ozawa, Previn, Rattle, Salonen, Slatkin and Zinman.

John Aler has made over fifty recordings for many major recording labels. He is featured on two 1994 Grammy winning recordings: Handel's *Semele*, with the English Chamber Orchestra and John Nelson and an all-

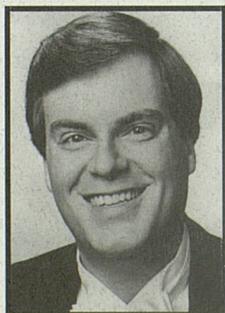
star cast, winner of the Grammy Award for Best Opera Recording; and Bartók's *The Wooden Prince* and *Cantata Profana*, with Pierre Boulez and the Chicago Symphony, winner of Best Classical Album. In 1985, he was awarded a Grammy for Best Classical Vocal Soloist for his participation in the recording of the Berlioz *Requiem* with Robert Shaw and the Atlanta Symphony.

These performances marks John Aler's debut and second appearance under UMS auspices.

Born in Saskatchewan, Canada, Nathan Berg's vocal studies have taken him to Canada, America, Paris and finally to the Guildhall School of Music and Drama in London, where he began to study with Vera Rozsa. Winner of the Gold Medal for Singers at the Guildhall, he has also won prizes in the Royal Over-Seas League, Peter Pears, Kathleen Ferrier and Walther Gruner Lieder Competitions.

He has given recitals at the Blackheath Concert Halls, the Wigmore Hall, the Musée d'Orsay in Paris with Roger Vignoles, the Harrogate International Festival, and the Three Choirs Festival and in Detroit and Montreal for the CBC. In concert, he has appeared extensively with such conductors as Christie, Masur, Salonen, Dohnányi, Herrweghe, Tortelier, Norrington, Haenchen, Rilling, and Leppard, singing repertoire ranging from Bach and Handel oratorios to Mahler song cycles. Most recently he has sung Schubert songs with the San Francisco Symphony Orchestra under Tilson Thomas, Schubert's *Mass in A Flat* at the BBC Proms with the BBC Symphony Orchestra under Belohlavek and Beethoven's *Symphony No. 9* in Tanglewood with the Boston Symphony Orchestra under Shaw.

Operatic roles have included Figaro in the *Marriage of Figaro* in Nice and Tourcoing, Guglielmo in *Così fan tutte* for the Welsh National Opera, Masetto in *Don Giovanni* and Mercurio in *L'Incoronazione di Poppea*



John Aler



Nathan Berg

..... Rameau's *Hippolyte et*
Aricie with Les Arts Florissants in New York.

Recordings have included *Messiah*, Mozart's *Requiem* and Purcell's *Dido and Aeneas*, all with William Christie, songs by Othmar Schoeck both with the English Chamber Orchestra and with Julius Drake, a recording of Mendelssohn songs and duets with Sophie Daneman and Eugene Asti and a contribution to Hyperion's prestigious Schubert series with Graham Johnson.

Upcoming operatic appearances include the roles of Masetto and Leporello in the new Peter Brook production of *Don Giovanni*, conducted by Claudio Abbado and Daniel Harding. Future concerts include performances of Purcell's *King Arthur*, Monteverdi's *Il Combattimento* and Rameau's *Zoroastre*, all with Les Arts Florissants under William Christie; Beethoven's *Symphony No. 9* in Rome; a performance of Vaughan Williams' *Sea Symphony* in Vancouver and Handel's *Messiah* in Germany and France both with the RIAS Berlin Chamber Choir and the Windsbacher Knabenchor.

These performances marks Nathan Berg's debut and second appearance under UMS auspices.

Virginian by birth, **Janice Beck** received her early training in organ in Williamsburg where she often played recitals in historic Bruton Parish Church. Her major organ study was accomplished at Rollins College under Catharine Crozier. As a Fulbright scholar in

Paris she studied organ with Jean Langlais and gave the première performance of his *American Suite*. She completed her formal training at the University of Michigan School of Music where she studied with Marilyn Mason. She is the recipient of the Algernon Sydney Sullivan Award, presented by Rollins College, "for leadership, great achievement in one's chosen field, and service to others."

Janice Beck resides in Ann Arbor where she is organist of the First United Methodist Church, and from which she pursues an active, professional career as a solo recitalist. In recent tours of Europe, she has presented recitals in France, the United Kingdom, Poland and Slovakia, at international music festivals such as the Bury Music Festival in Bury St. Edmonds, UK, the International Festival of Organ and Chamber Music, the



Janice Beck

..... International Festival of Organ Music, and the Jozef Gresak Organ Festival in Bardejov, Slovakia. Among other recitals venues in Europe and the US in which she has played recently are Cathédral St. Pierre in Montpellier, Westminster Abbey in London, Coventry Cathedral, the Mormon Tabernacle in Salt Lake City, the First Congregational Church in Los Angeles, and Ann Arbor's Hill Auditorium. She has been a member of the Alumnae Board of Governors of the University of Michigan School of Music, and the Advisory Committee of the University Musical Society. During 1995-96 she was Dean of the Ann Arbor Chapter of the American Guild of Organists.

Janice Beck performed in the UMS productions of Messiah in 1995 and 1997. These are her fifth and sixth performances under UMS auspices.

Edward Parmentier, harpsichordist and director of the Early Music Ensemble, has performed throughout the United States, Russia, Western Europe, Japan and Korea on harpsichord and historic organs. He is a frequent recitalist, lecturer and adjudicator at symposia and festivals. His collection of recordings has won both



Edward Parmentier

critical and popular acclaim. Recent releases include Bach's partitas, French seventeenth-century harpsichord music, sonatas of Scarlatti and music of the English virginalists. He appears frequently in ensemble settings as a continuoist and concerto soloist. Mr. Parmentier conducts modern instrument chamber orchestras in performances of baroque and classical repertoire. His annual summer harpsichord workshops at the University of Michigan attract performers from all over the world. Mr. Parmentier holds degrees in classical languages and literatures, humanities and musicology from Harvard and Princeton. His harpsichord teachers were Albert Fuller and Gustav Leonhardt.

Edward Parmentier appeared in the 1995 and 1997 performances of Messiah. These performances mark his fifth and sixth appearances under UMS auspices.

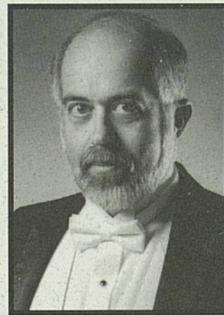
Thomas Sheets is an accomplished and versatile conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Appointed Music Director of the University Musical Society Choral Union in 1993, he is the tenth conductor to hold this position in the ensemble's 119-year history.

In the past four seasons, he has prepared the Choral Union for several notable performances given by the Detroit Symphony Orchestra under the direction of Neeme Järvi and Jerzy Semkow, the Grand Rapids Symphony Orchestra under the direction of Catherine Comet, and by the Toledo Symphony, led by Andrew Massey.

Last season, Mr. Sheets conducted the Choral Union's annual holiday performances of Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and directed two performances of Bach's *Mass in b minor* with the Toledo Symphony. In February of 1996, he led the Choral Union and the University of Michigan Dance Company in four performances of Orff's *Carmina Burana*. In the current season he will conduct the Choral Union and the Ann Arbor Symphony Orchestra in Mendelssohn's choral masterwork, *Elijah*.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William



Thomas Sheets

Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta and Michael Tilson-Thomas. As chorusmaster in 1988 for Long Beach Opera's highly-acclaimed American premiere of Szymanowski's *King Roger*, his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's avant-garde staging of *Simon Boccanegra*,

where the chorus again received singular plaudits.

Thomas Sheets is also Music Director of the 120-voice Toledo Symphony Chorale. He received the degree Doctor of Musical Arts from the University of Southern California and has held appointments as Director of Choral Activities at several colleges and universities. Dr. Sheets is a frequent conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

These performances mark the fifth year that Thomas Sheets has conducted Messiah under UMS auspices.

Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloe* and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of the Berlioz *Requiem* and Verdi's *Requiem*. Last season, the Choral Union again expanded its scope to include

performances with the Grand Rapids Symphony, joining them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

In this, its 119th Season, the Choral Union will perform Handel's *Messiah* and Mendelssohn's *Elijah* with the Ann Arbor Symphony Orchestra, *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and *The Dream of Gerontius* with the Toledo Symphony.

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.

For more information about the UMS Choral Union, please call 313.763.8997 or e-mail edeb@umich.edu, or visit the UMS Website at www.ums.org

The UMS Choral Union began performing in 1879 and has presented the Messiah in annual performances. These performances mark their 370th and 371st appearances under UMS auspices.

The UMS Choral Union

Thomas Sheets, *Conductor*
Jean Schneider-Claytor, *Accompanist*
Donald Bryant, *Conductor Emeritus*
Edith Leavis Bookstein, *Chorus Manager*

Soprano I

Michele Bergonzi
Edith Leavis Bookstein
Lois Briggs
Susan Campbell
Young Cho
Laura Christian
Marie Ankenbruck Davis
Carla Dirlikov
Kathryn Foster Elliott
Laurie Erickson
Mary Kay Lawless
Carolyn Leyh
Margaret Dearden Petersen
Judith A. Premin
Julie Rose
Lindsay Shipp
Amy Smith
Margaret Warrick
Mary Wigton
Linda Kaye Woodman

Soprano II

Debra Joy Brabeneck
Ann Burke
Cheryl Clarkson
Kathy Neufeld Dunn
Patricia Forsberg-Smith
Mary L. Golden
Deirdre Hamilton
Elizabeth Jahn
Meredyth Jones
Loretta Lovalvo
Melissa Hope Marin
Linda Marshall
Marilyn Meeker
Sara Peth
Virginia J. Reese
Mary A. Schieve
Denise Rae Scramstad
Sue Ellen Straub
Barbara Hertz Wallgren
Rachelle Barcus Warren
Kathleen Young

Alto I

Mary Jo Baynes
Myrna Berlin
Paula Brostrom
Lori Cheek
Laura Clausen
Kathryn Coon
Dolores Davidson
Deborah Dowson
Anna Egert
LeAnn Eriksson Guyton
Jeanette Luton
Carol Milstein
Joan L. Morrison
Holly Ann Muenchow
Lisa Michiko Murray
Lotta Olvegrd
Kathleen Operhall
Karen Osborn
Carren Sandall
Amy Smith
Elizabeth Suing

Alto II

Joan Cooper
Marilyn Finkbeiner
Sarah Gross
Hilary Haftel
Nancy Ham
Carol Hohnke
Jean Leverich
Cynthia Lunan
Nancy L. Murphy
Lynn Powell
Miriam Rossow
Beverly N. Slater
Cynthia Sorensen
Gayle Stevens
Cheryl Utiger

Tenor I

Fr. Timothy J. Dombrowski
Stephen Erickson
John W. Etsweiler III
Arthur Gulick
Mark Hager
Steven J. Hansen
Stephen Heath
Chuck Lever
Paul Lowry
Bradley Martin
Justin Rossow
Matthew J. Rush
Elizabeth Sklar

Tenor II

Chris Bartlett
Fred L. Bookstein
Philip Enns
Albert P. Girod Jr
Roy Glover
Henry Johnson
Douglas Keasal
Robert Klaffke
Mike Needham
William Ribbens
Scott Silveira
Samuel C. Ursu
James Van Bochove

Bass I

John M. Brueger
Michael Karaman
George Lindquist
Lawrence Lohr
Charles Lovelace
Joseph D. McCadden
Kevin Miller
Michael Pratt
William Premin
Sheldon Sandweiss
John T. Sepp
Jayme Stayer
Jack R. Waas
Benjamin Williams

Bass II

Howard Bond
Mark Bonnell
Harry Bowen
Kee Man Chang
Dan Davidson
George Dentel
Don Faber
Philip Gorman
Donald L. Haworth
Charles T. Hudson
Mark K. Lindley
Gerald Miller
Bradley Pritts
Marshall S. Schuster
William Simpson
Jeff Spindler
Robert Stawski
Robert D. Strozier
Terril O. Tompkins
John Van Bolt

Ann Arbor Symphony Orchestra

Violin I

Stephen Shipps, *Concertmaster*
Kirsten Yoh
Melissa Yeh
Linda Etter
Afaq Sadykhly
Katie Rowan

Violin II

Barbara Sturgis-Everett
Jane Price
Philip Ficsor
Beth Kirton
Jackie Livesay
Kim Sackrider

Viola

Kathleen Grimes
Barbara Zmich
Nathan Peters
Carolyn Tarzia
Zara Christopher

Cello

Vladimir Babin
Alicia Rowe
Alison Badger
Carrie Dunning

Bass

Gregg Emerson Powell
Kenneth Marrs
Beshir Barakat

Oboe

Lorelei Crawford
Kristin Reynolds
Judi Scramlin
Arianna Kalian

Bassoon

Dean Zimmerman

Trumpet

Joshua MacCluer
J. David Hunsicker

Timpani

James Lancioni

What began in 1928 as an all-volunteer orchestra, performing a brief season of community concerts, has grown sixty-eight years later into an all-professional, resident orchestra which annually presents six mainstage and two youth concerts in the historic Michigan Theater. In addition, the A²SO serves as the orchestra in residence for The University Musical Society's *Messiah* and was the orchestra for the 1994 UMS presentation of the Martha Graham Dance Company's, *In the American Grain*. The A²SO is now the largest arts employer in Washtenaw County, and thrives on a combination of ticket sales and private development, receiving only 6% of its funding from public money.

The A²SO's Education and Outreach Programs reach more than 25,000 young people annually through a number of unique initiatives. Among these, the Mentorship Program for youth at risk provides concert tickets for 133 economically at risk youngsters and their families in a program sponsored jointly by the A²SO and area businesses; the Daytime Youth Concerts serve thirty-three

area school districts for 3,400 students; the Youth Soloist Competition allows Michigan youngsters under twenty to compete for the honor of performing a complete Mozart concerto with the Ann Arbor Symphony Orchestra as part of our subscription series concerts; the free Preconcert Lectures are presented by Music Director/Conductor Samuel Wong, and average 200 – 500 people per lecture.

Under the direction of Maestro Samuel Wong, a protege of both Kurt Masur and Zubin Mehta, the A²SO has grown in musical stature, receiving national recognition as one of the very best regional orchestras.

The Ann Arbor Symphony Orchestra has performed in the UMS presentation of the Messiah every year since 1988. This weekend's performances mark their twenty-fifth and twenty-sixth appearances under UMS auspices.



General Motors is proud to be
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UMS Camerata Dinners.

We wish the University
Musical Society continued success
in all of its endeavors.

 **General Motors.**

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The University Musical Society presents

Los Muñequitos de Mantanzas

Wednesday, March 18,
8 p.m.
Power Center

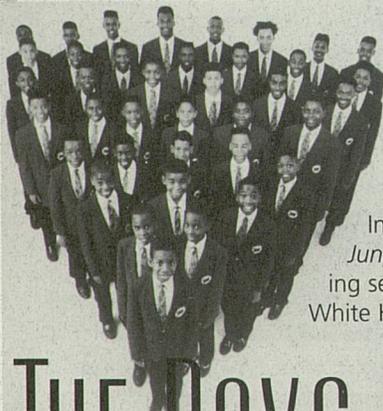


From sexy, street-dancing
rumbas to the Yoruba-rooted
drumming of the Santeria religion,
Los Muñequitos delivers "exotica for
those looking for exotica, music for those
looking for music" (*New York Times*).
Here's your long-awaited chance to see
a legendary group celebrated around the
world but seldom seen in the U.S.A.

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University Musical Society presents



Sunday, January 18, 7 p.m. Hill Auditorium

Chosen from a 200-member concert choir, the young
men who make up the Boys Choir of Harlem joyously
embrace the challenges of classical and modern music,
popular song, spirituals, gospel and jazz, highlighted by
choreography and an unerring sense of showmanship.

In addition to recording the film soundtracks for Spike Lee's
Jungle Fever and *Malcolm X*, they have performed at the open-
ing session of the United Nations General Assembly and the
White House.

THE BOYS CHOIR OF HARLEM

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<http://www.ums.org>

**University
Musical
Society**

presents

The Harlem Nutcracker

Choreographer/Director

DONALD BYRD

Composer

PETER ILYICH TCHAIKOVSKY

Music arranged by

DUKE ELLINGTON with BILLY STRAYHORN

DAVID BERGER

Librettist

DONALD BYRD

DONALD BYRD/THE GROUP

Michael Blake, Brian Brooks, Stephanie Guiland, Raymell Jamison,
Massimo Pacilli, Elizabeth Parkinson, Laura Rossini, Leonora Stapleton

WITH GUEST ARTISTS

ELEANOR MCCOY GUS SOLOMONS JR
Roger Bellamy, Alicia Diaz, Lakey Evans, Michele Golden,
Theresa Howard, Gregory King, Freddie More, Karen Savage,
Nathan Trice, Wendy White, Daniel S. Wilkins

THE HARLEM NUTCRACKER BAND,

MARCUS BELGRAVE, *Leader*

and

THE HARLEM NUTCRACKER GOSPEL CHORUS

JAMES ABINGTON, *Director*

Program

Wednesday Evening, December 10, 1997 at 8:00

Thursday Evening, December 11, 1997 at 8:00

Friday Evening, December 12, 1997 at 8:00

Saturday Afternoon, December 13, 1997 at 2:00

Saturday Evening, December 13, 1997 at 8:00

Sunday Afternoon, December 14, 1997 at 2:00

Sunday Evening, December 14, 1997 at 8:00

Power Center Auditorium, Ann Arbor, Michigan

Twenty-third,
Twenty-fourth,
Twenty-fifth,
Twenty-sixth,
Twenty-seventh,
Twenty-eighth and
Twenty-ninth
Performances of the
119th Season

Presented with support from the Lila-Wallace Reader's Digest Audiences for the Performing Arts Network.

Additional support comes from Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts.

Special thanks to the General Motors Foundation, sponsors of the UMS Camerata dinners in support of *The Harlem Nutcracker*.

Media support is provided by WEMU and WDET.

Special thanks to all the parents of *The Harlem Nutcracker* children's casts.

Special thanks to Kimberly Camp, Eva Powers, Wayne State University, Tony Smith, Colin Mysliwiec, African American Cultural and Historical Museum of Ann Arbor, Lola Jones, Ann Ann Arbor, Inc., Borders Books and Music, Barbara Meadows, Ann Arbor Chapter of the Links, Inc. for their contributions to *The Harlem Nutcracker* residency.

Cast

ACT I

Clara	Eleanor McCoy
Ghost Of Her Husband	Gus Solomons jr
Clara's Son	Michael Blake
His Wife	Karen Savage, Leonora Stapleton
Their Children	<i>See Children's Casts</i>
Clara's Daughter	Lakey Evans
Her Husband	Gregory King, Brian Brooks
Their Children	<i>See Children's Casts</i>
Hispanic Neighbors	
Husband	Roger Bellamy
Wife	Alicia Diaz, Laura Rossini
Grandfather	Freddie Moore
Their Children	<i>See Children's Casts</i>
Homeys	
Husband	Brian Brooks
Wife	Leonora Stapleton, Teresa Howard
Their Children	<i>See Children's Casts</i>
Choralers	<i>See Gospel Choir Roster insert</i>
Death	Teresa Howard, Daniel Wilkins
Dogs & Maidens	Lakey Evans, Freddie Moore, Massimo Pacilli, Elizabeth Parkinson, Karen Savage, Nathan Trice, Wendy White, Daniel Wilkins
Ghouls	Michael Blake, Brian Brooks, Roger Bellamy, Alicia Daz, Stephanie Guiland, Raymell Jamison, Laura Rossini, Leonora Stapleton, Michele Golden
Snow	Michael Blake, Roger Bellamy, Brian Brooks, Alicia Daz, Lakey Evans, Michele Golden, Stephanie Guiland, Raymell Jamison, Gregory King, Freddie Moore, Massimo Pacilli, Elizabeth Parkinson, Laura Rossini, Karen Savage, Leonora Stapleton
Car Driver	Daniel Wilkins
The Doormen	Michael Blake, Nathan Trice
Head Doorman	Brian Brooks

ACT II

- Sweets For The Sweets Brian Brooks, Lakey Evans, Stephanie
Guiland, Gregory King, Freddie Moore,
Elizabeth Parkinson, Laura Rossini,
Karen Savage, Leonora Stapleton, Nathan
Trice, Wendy White
- Cigarette Girl Theresa Howard
- Waiter Daniel Wilkins
- Master Of Ceremonies/
Magician Michael Blake with Michele Golden,
Stephanie Guiland
- Toot Toot Tootie Toot Elizabeth Parkinson & Raymell Jamison,
Laura Rossini & Massimo Pacilli,
Karen Savage & Gregory King,
Leonora Stapleton & Brian Brooks,
Roger Bellamy, Alicia Diaz, Michele Golden
- Peanut Brittle Brigade Michael Blake & Stephanie Guiland,
Freddie Moore & Alicia Diaz
- Adagio. Michele Golden & Nathan Trice
Leonora Stapleton & Brian Brooks
Gregory King & Karen Savage
- Sugar Rum Cherry Elizabeth Parkinson with Michael Blake &
Brian Brooks, Leonora Stapleton
- Volga Vouty. Brian Brooks, Raymell Jamison, Gregory
King, Massimo Pacilli, Nathan Trice, Daniel
Wilkins, Stephanie Guiland, Laura Rossini,
Karen Savage, Alicia Diaz
- Chinoiserie Elizabeth Parkinson & Roger Bellamy,
Stephanie Guiland & Michael Brooks
- Waltz Of The Floreodores
- Dewdrop Laura Rossini, Theresa Howard
- Couples Brian Brooks & Lakey Evans,
Stephanie Guiland & Freddie Moore,
Raymell Jamison & Wendy White,
Karen Savage & Gregory King
- Arabesque Cookie Laura Rossini & Daniel Wilkins
- Bodybuilders. Gregory King, Nathan Trice
- Harem. Alicia Diaz, Lakey Evans, Stephanie Guiland,
Elizabeth Parkinson, Karen Savage, Leonora
Stapleton, Wendy White

(Casting subject to change)

Children's Casts

Anthony Smith — Rehearsal Director Children's Casts

Colin Mysliwicz — Residency Coordinator Children's Casts

Cast A

Wednesday, December 10

Friday matinee, December 12

Saturday evening, December 13

Sunday matinee, December 14

Toni Battle

Angela Blocker

Marcus Bright

Lajuana Lighfoot

Jonathan McElrath

Lauren McElrath

Candice Mitchell

Lauren Sims

Ashley Wilson

Cast B

Thursday, December 11

Friday evening, December 12

Saturday matinee, December 13

Sunday evening, December 14

Brian Carter

Jessica Courtland

Ain Drew

Keely Ferguson

Jessica Lamarre

James Lee

Tamara Mixon

Tawanna Reynolds

Lea Nicole Smith

Understudies

Henry Hammond

Sandra Osiah



The Harlem Nutcracker Children's Casts with Rehearsal Director, Anthony Smith; UMS Board Member, Leticia Byrd; Residency Coordinator, Colin Mysliwicz; and UMS President, Ken Fischer.

Overture

ACT I

Clara's Home in Harlem

- Scene 1** Empty House Blues
- Scene 2** Clara Dances with Her Two Children
Children's Dance
Spanish Dance
Memory of Romance

Later That Evening

- Scene 3** Glimpse of Death
Memory of the Nutcracker
Death and his Maidens
Battle
- Scene 4** Walking Through Snow
Snow Dance
- Scene 5** Outside Club Sweets

I N T E R M I S S I O N

ACT II

Club Sweets

- Scene 1** Inside Club Sweets
The Magic Show
Toot Toot Tootie Toot
Peanut Brittle Brigade
Sugar Rum Cherry
Volga Vouty
Chinoiserie
Waltz of the Floreodores
Arabesque Cookie
- Scene 2** Passing Through Time
- Clara's Home in Harlem*
- Scene 3** Christmas Morning

Synopsis

Act I, Scene I

Clara is awaiting the arrival of her children and grandchildren for a Christmas Eve party at her home in Harlem. As she waits, she thinks about her husband who was her prince. He is recently deceased and this is the family's first Christmas without him. She reminisces about her youth and her aspirations for her husband and her family. She feels his presence and, indeed, believes that he is with her, looking just as he did the Christmas before. Together they finish trimming the tree and preparing for the big party just as they have always done. As she turns to show him a nutcracker her gave her long ago, Clara realizes that she is alone and that the visit was merely her loneliness getting the best of her. Just then the door bell rings and her children, grandchildren, in-laws and neighbors come bustling in. The festivities have begun!

Act I, Scene 2

During the party, Clara catches another glimpse of her husband's ghost. His fleeting appearance leaves her with a renewed sadness. Knowing that she is missing their father, her children try distracting her by engaging her in a favorite dance. Clara glances across to the punch bowl, and once again sees her husband. This time he looks as he did when they were young. The world seems to freeze as Clara and her husband return to the Christmas party where they first met. They flirt, laugh and dance, but again she turns around only to find him gone.

Act I, Scene 3

After the neighbors have gone and the family has gone to bed, Clara returns to the living room to close up the house for the night. As she closes the drapes, she feels a chill and is attacked by a sudden pain in her chest. She remembers the day her husband proposed

and gave her the gift of the nutcracker for Christmas. She feels another pain as Death arrives with his maidens and ghouls to claim her. Just as she is about to succumb, the nutcracker springs to life and tries to fight off death. Death applies voodoo to a nutcracker doll and as the nutcracker is about to die, Clara snatches the voodoo doll, thereby vanquishing Death. The nutcracker is transformed into her husband!

Act I, Scene 4

Reunited, the happy couple stroll in the snow, where they see other young couples, including their children. It's a magical winter day and together they celebrate. Clara's husband then takes her back to the time of the fabulous Club Sweets.

Act II, Scene 1

At Club Sweets, a fancy 1930's Harlem night club, Clara and her husband are treated to a glamorous show. As the show ends, Death reappears. The couple rushes out of the club.

Act II, Scene 2

They pass forward through time to escape Death; through the 1930's and the Great Depression; the 40's and World War II; the 50's and the beginning of the Civil Rights Movement; the 60's with Dr. King and the protest marches. The 1970's show the hopes that people of color have for a new world. In the 80's that hope diminishes with the deterioration of the Black communities and the Black family. All this leads to the present and a people devoid of hope, but still hanging on. Overwhelmed, Clara faints.

Act II, Scene 3

Once again in her home, Clara is discovered by her children lying on the floor with the nutcracker in her arms. They see to her comfort and begin to open Christmas presents. As she watches them, Clara sees Death draped in his black cape. As he gets closer,

she sees that it's her husband. This time the couple, united for eternity, beam hopefully at their beautiful family.

Dramaturge's Statement

Dream of a Life Fulfilled: *The Harlem Nutcracker*

Since its first United States production in 1940, the classic *Nutcracker* ballet with music by Tchaikovsky has become almost a Christmas ritual in many American cities. Originally based on a story by the German Romantic writer E.T.A. Hoffmann, called *Nutcracker and Mouseking*, most *Nutcracker* ballets describe how a little girl, excited by the wonders of Christmas Eve (which includes the gift of a beautiful nutcracker), undertakes a fantastic journey. Traveling from the Kingdom of Snow to the Land of Sweets, the little girl's dream culminates in a fairy tale ending — her marriage to the Nutcracker prince.

With *The Harlem Nutcracker*, Donald Byrd set out to examine what made Tchaikovsky's ballet an American institution. Asking what meaning is embedded in the story that appeals specifically to Americans, Byrd focused on the way in which the piece enforces the idea of family, revealing the value of compassion, love and support in a family setting. At a time when African American communities suffer from devastation wrought by drugs, violence, and poverty, Byrd means to create a reminder of the resilience of African American families in particular, and family (in the sense of community) in general.

The Harlem Nutcracker, which includes Duke Ellington's *Nutcracker Suite* and additional composition by David Berger, takes up the story at the point where other versions leave off. Here Clara is a grandmother who experiences the joy of sharing a Christmas

with her children and grandchildren, but also feels the pain of celebrating the holiday for the first time without her husband who recently passed away.

As Clara lives through the night of Christmas eve, her Harlem mansion becomes a stage on which her past unfolds. Not only is she invited to observe key moments of her life, but she is allowed to live the times she could only dream of.

Donald Byrd (choreographer/director) started his company, Donald Byrd/The Group, in Los Angeles, California in 1978, moving it to New York City in 1983. Prior to that time, Mr. Byrd studied at Tufts and Yale Universities, The Cambridge School of Ballet, the London School of Contemporary Dance, Alvin Ailey American Dance Center, and with Mia Slavenska. He danced with Twyla Tharp, Karole Armitage, and Gus Solomons jr. Since 1976, Mr. Byrd has created over eighty works for his own company and others, including the Alvin Ailey American Dance Theater, the Alvin Ailey Repertory Ensemble, Atlanta Ballet, Dayton Contemporary Dance Company, Philadelphia Dance Company, De Nieuwe DansGroep of Amsterdam, and Phoenix Dance Company of Leeds, England. In 1997, Mr. Byrd created new works for Alvin Ailey American Dance Theatre and for Pacific Northwest Ballet. Works created for Donald Byrd/The Group include *Prodigal*,

The Minstrel Show,
Drastic Cuts, *Bristle*,
Life Situations:
Daydreams on Giselle,
The Beast, and *Still*.

Mr. Byrd has choreographed for numerous stage productions at Center Stage in Baltimore, the New York Shakespeare



Donald Byrd

Festival. He has also choreographed Peter Sellars' productions of *A Soldier's Take*, *The Seven Deadly Sins*, and *I Was Looking at the Ceiling and Then I Saw the Sky*. During the current season, he choreographed San Francisco Opera's production of *Aida* and directed and choreographed *Carmina Burana* for New York City Opera. Mr. Byrd is the recipient of fellowships from the New York Foundation for the Arts, Metropolitan Life Foundation, and the National Endowment for the Arts. In 1992, he received a Bessie Award for *The Minstrel Show*. Mr. Byrd served on the faculty of the California Institute for the Arts for six years, and has taught at Wesleyan University, the School of Visual Arts, Harvard Summer Dance Center, California State University Long Beach, the University of California at Santa Cruz, and Ohio University. Mr. Byrd is currently an associate-artist at the Yale Repertory Theater and serves on the Board of Trustees for Dance Theater Workshop and Dance/USA.

Duke Ellington (music arranger) created over 1000 compositions during his lifetime, among them "sacred concerts," symphonic works, film scores, ballets, suites, and popular songs. In 1937, following the death of his mother, he created his first long work, *Reminiscence in Tempo*. In the 40s, he began composing tone poems, the first of which was *Black, Brown and Beige*, a history of black people. In 1959, he received the Presidential Medal of Freedom. Duke Ellington's contribution to music history was acknowledged with twenty-four honorary degrees presented to him from various institutions throughout his life.

Billy Strayhorn was arranger and occasional second pianist and lyricist with Duke Ellington beginning in 1939. The collaboration continued until the 1960s. Among his hundreds of compositions best known are "Lush Life" and "Take the A Train." During the pre-bop period of the mid 1940s Strayhorn experi-

mented with false modulations and expanded the swing vocabulary of chord voicings.

David Berger (music director/conductor) is recognized internationally as a leading authority on the music of Duke Ellington and the swing era.



David Berger

Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 300 of Ellington's works and has collaborated on a variety of musical projects with Ellington family members, notably the late Mercer Ellington, director of The Duke Ellington Orchestra, and choreographer Mercedes Ellington. In addition, Berger has written scores for television, Broadway shows, including *Sophisticated Ladies*; films, including *The Cotton Club*; and dance companies, including the Alvin Ailey American Dance Theatre. He maintains a close association with Wynton Marsalis through collaborations on projects for NPR, PBS and Columbia Records. Berger's compositions and arrangements also may be found on recordings and in the libraries of Quincy Jones, Thad Jones/ Mel Lewis, Clark Terry and the late Gerry Mulligan. A seven-time recipient of National Endowment for the Arts fellowships, Berger resides in New York City, where he is a member of the Manhattan School of Music jazz faculty.

Roger Bellamy (Guest Artist) studied dance at Duke Ellington School for the Arts. He received scholarships to ballet Aspen and Alvin Ailey American Dance Center. He danced a season with the Washington Ballet and joined the Alvin Ailey Repertory Ensemble. In 1992, he joined the Alvin Ailey

American Dance Theatre where he danced for five years. He has worked with such choreographers as Milton Myers, James Trenite, Louis Johnson, George Faison and Donald McKalye. Mr. Bellamy wishes to remember the spirits of friends who are no longer here.

Isaac ben Alaya (Rehearsal Pianist) received his B.M. from Oberlin where he majored in historical performance on the harpsichord. He was the music director and commissioned composer for *Swing Mikado* at Karamu, in Cleveland, the music director for *Beehive* at the Arkansas Repertory Theater Company, and is the leader of the *Issac ben Alaya Trio*. He is the Founder and Director of Jazz Studies at the Brooklyn Music School.

Leslie Bernstein (Associate Costume Designer) recently designed a season at the Brezard Music Center under Maestro David Effron of City Opera. The season included large-scale productions of *Carmen*, *Abduction from the Seraglio*, *A Little Night Music*, and *West Side Story*. Leslie has been the resident designer for the T. Schrieber Studio for some time now. She recently designed Terry Schreiber's production of *Hedda Gabler*. She also designed *The Big Knife*, *Hot-L-Baltimore*, *Once In A Lifetime*, *An Ideal Husband*, *Thieves' Carnival*, and *Happy End* at the Directors' Unit. Leslie has worked on several films, including *Godzilla*, Howard Stern's *Private Parts*, and *Stepmom*. Leslie has painted for Paul Taylor Ballet *Moonbine* and is excited to be working with the Donald Byrd Dance Foundation.

Gabriel Berry (Costume Designer) has designed more than 200 productions for theatre, opera and dance including sixty world or American premières. She is the winner of an Obie award for her theatre work and a 1992 Bessie Award for Donald Byrd's *Minstrel Show* and Liolissa Fenley's *Place*. Other projects include *The Tempest* at

American Repertory Theater, *Dona Carlos* at the Stadtische Buhnen in Augsburg, Germany, Yoshiko Chuma's new work at the 92nd Street Y, JoAnne Akalitis' production of *Dance of Death* at Arena Stage, and *The Beast-The Domestic Violence Project* for Donald Byrd/The Group.

Mona Heinze-Barrecca (Dramaturg) has worked as a dramaturg on numerous productions of classics and new plays. She has taught at various universities, most recently NYU's Tisch School of the Arts and Brooklyn College, where she is head of the M.F.A. program in Dramaturgy and Dramatic Criticism. Ms. Heinze-Barrecca is a former Fulbright scholar in theater and holds M.F.A. degrees in dramaturgy (Yale University) and Performing Arts Management (Brooklyn College). Her translations and adaptations include Brecht's *Vision of Simone Machard*, Han Magnus Enzensberger's *The Sinking of the Titanic*, and plays by Marieluise Fleisser.

Michael Blake (Dancer) performed with the Jose Limon Company from 1986-1991. Michael is a well-known and respected teacher/choreographer both in the US and the Far East. Previously with the Murray Louis Company and Joyce Trisler Danscompany under the direction of Milton Myers, Michael managed and directed a dance school in Osaka, Japan from 1985-90. Michael has danced ten seasons with Donald Byrd/The Group over the course of a thirteen-year period.

Brian Brooks (Dancers) was born in Pittsburgh, PA. His training consisted of scholarships with The Dance Theater of Harlem and Alvin Ailey American Dance Center. He has performed with the Alvin Ailey American Dance Theatre, Footprints, Forces of Nature, and Philidanco. He joined Donald Byrd/The Group in 1997.

Alicia Diaz (Guest Artist) is originally from San Juan, Puerto Rico, where she began her dance training at the Academia de Baile de Alma Concepcion. In the United States, she studied at the Princeton Ballet Society, the Alvin Ailey American Dance Center and the University of Michigan at Ann Arbor. She has worked with Contemporary Motions Dance Co., the Alice Farley Dance Theatre, the Joseph Holmes Chicago Dance Theatre and *Complexions: A Concept in Dance*. Ms. Diaz also teaches and choreographs for youth at the Henry Street Settlement Arts Program in the Lower East Side of New York City.

Lakey Evans (Guest Artist), a native of Reading, Pennsylvania, began her dance training at The University of the Arts in Philadelphia, PA. After graduating with a B.F.A. she moved to New York and was awarded a scholarship at The Alvin Ailey Repertory ensemble, with whom she has toured with for the past three years. Ms. Evans has also been teaching at Alvin Ailey, Steps, Peridance, and most recently, Hollin College. This is her second year of *The Harlem Nutcracker*.

Kathryn Frawley (General Manager) joined Benjamin Mordecai & Associates with extensive experience in general management and company management on Broadway, Off-Broadway, National and International tours. Among her many credits are David Henry Hwang's *Golden Child*, *Master Class*, the 1998 Moscow Art Theater Centennial Tour to the United States, *Moscow Stations* (starring Tom Courtney), *Lost in Yonkers*, *Love Letters*, *My Fair Lady* (starring Rex Harrison), *Rent* (1996 Tony Award and Pulitzer Prize), *Romance/Romance*, *Sisters Rosensweig*, *Torch Song Trilogy*, and *Zorba*. She is a member of ATPAM (Association of Theatrical Press Agents and Managers) for which she serves on the Apprentice Committee, conducting seminars for ATPAM's training program. Ms. Frawley has also lectured

graduate students in the Yale School of Drama's MFA program for theater managers.

Michele Golden (Guest Artist) from Los Angeles, CA trained at the Joffrey Ballet School and The Pacific Northwest Ballet. She received a B.A. from UCLA as a dance major. She is now living in New York where she appears with the New Jersey Ballet and other companies as a guest artist. This is her second year of *The Harlem Nutcracker*.

Stephanie Guiland (Dancer), after attending the Joffrey School, the Dance Theater of Harlem School and the Darvash School on scholarship, Stephanie graduated from the Fiorello H. LaGuardia High School of the Performing Arts in 1990. She has performed in such classics as *Coppelia* and *Nutcracker*, and on television in music videos with Lisa Stansfield, En Vogue and P.M. Dawn, and on *Star Search*. In 1994 she participated in the debut performance of Dwight Rhoden and Desmond Richardson's company, *Complexions*. She joined Donald Byrd/The Group in 1992 and has served as both a performer and rehearsal assistant. She has gone on to acquire a certification in personal training and is taking part in *The Harlem Nutcracker* for her second year.

Betsy Herst (Stage Manager), is a California native, who received her training at California Institute of the Arts. She has since served as Production Stage Manager/Lighting Designer for the Jazz Tap Ensemble, Technical Director/Lighting Designer for the Department of Dance at Cal State University/Long Beach, and Production Manager/Resident Lighting Designer for Dayton Ballet. She has been with The Group since September 1993.

Theresa Howard (Guest Artist) has excelled in various artistic mediums. A former member of the Dance Theater of Harlem, she has also worked in the commercial world of dance, both in the US and Europe. She has

appeared in international fashion magazines such as *Vogue*, *Max*, *Weiner* and *Vibe*. She had the opportunity to work with Donald Byrd in the NYC Opera's *Carmina Burana*, in which she was a featured dancer. Ms. Howard has also written for the publications *One World* and *The Source Magazine* and has recently co-authored *The Lessons: A Black Woman's Guide to Relationships* due out this spring.

Raymell Jamison (Dancer) studied dance, drama, music and visual art at Cleveland School of Performing Arts from fourth grade through high school graduation. In 1985, he received a scholarship to study at School of Cleveland Ballet. Mr. Jamison was also a scholarship student at School of American Ballet and Alvin Ailey American Dance Center. He has since performed with The Julliard Dance Ensemble, Ballet Builders, and Creative Outlet Dance Theater of Brooklyn. Raymell received his B.F.A from The Julliard School in May of 1997 and is dancing with Donald Byrd/The Group for his first season.

Shelby Jiggetts (Dramaturg) is the Director of Play Development at The New York Shakespeare Festival/Joseph Papp Public Theater. Her most recent project was *Bring in Da Noise, Bring in Da Funk* (NYSE, Broadway). She is very proud to have been invited to participate in *The Harlem Nutcracker*.

Fabrice Lemire (Rehearsal Director) has worked as rehearsal director and assistant choreographer for Donald Byrd in the United States and Europe. In addition he assisted the Ballet Master for the Jeune Ballet de France. Also an accomplished performer, he has appeared with numerous European and American modern and ballet companies.

Eleanor McCoy (Guest Artist) appeared on Broadway in *Timbuktu* and *The Wiz*, in various regional theatres, and on many television

shows. Ms. McCoy also worked as a private coach to such major celebrities as Michael Jackson, Chaka Khan, Donna Summers and Latoya Jackson. She is a graduate of Julliard School of Music, has toured internationally with the Alvin Ailey American Dance Theatre, Pearl Lang Dance Company and was one of the original three ballerinas at the inception of The Dance Theatre of Harlem. Ms. McCoy is currently a freelance actress, and drama and dance teacher to the youth of Harlem.

Michael J. McDonald (Assistant Costume Designer) New York design credits include *Amahl and the Night Visitors* for Lincoln Center, *Fear and Misery in the Third Reich* for Classic Stage Company and *Tongues of Stone* for New Georges. Regional credits include *The Grapes of Wrath*, *Candide*, *St. Joan*, *Evita*, *Angels in America* and *Amedeus* directed by J. Randall Hugill. Michael assisted on the Broadway and national companies of *Blood Brothers* and has designed for nine seasons at the Muhlenberg Summer Music Theatre Festival.

Freddie Moore (Guest Artist) was born in New Jersey and has performed with the Alvin Ailey Repertory, Donald Byrd/The Group, Forces of Nature, and Gallman's Newark Dance Company. His television credits include *The Colored Museum* directed by George C. Wolfe, *Opening Night* with Robert La Prince, Alvin Ailey P.B.S. Arts and Entertainment documentaries. Freddie has taught dance throughout the US, Europe, South America, and the Caribbean. He is currently on faculty at the Alvin Ailey American Dance Center. His choreography has been performed both in Europe and the US. In 1993, he completed a national tour with the revival of the Broadway musical *The Wiz*. Along with Footprints, Mr. Moore is the artistic director of Hudson Repertory Dance Theater.

Benjamin Mordecai (Executive Producer) is Associate Dean of the Yale School of Drama where, in addition to teaching and chairing the school's graduate management program, he is responsible for long-range planning, development and alumni affairs. From 1982-1993, he was managing director of Yale Repertory Theatre. Mr. Mordecai is one of Broadway's most active producers. Previously he produced August Wilson's *Seven Guitars* and is this year presenting David Henry Hwang's *Golden Child*. Prior producing credits include *Twilight: Los Angeles, 1992* and he was executive producer of *Angels in America*. He has also produced on Broadway Lanford Wilson's *Redwood Curtain*, and he was Associate Producer of *The Kentucky Cycle*. Mr. Mordecai transferred nine plays from Yale to Broadway including five plays by August Wilson (for *The Piano Lesson* and *Two Trains Running*, he was executive producer), *A Walk in the Woods*, *Blood Knot* and the renowned Eugene O'Neill Centennial productions of *Long Day's Journey Into Night* and *Ah! Wilderness* with Jason Robards and Colleen Dewhurst. All of Mr. Mordecai's New York productions have been nominated for the Tony Award; three have received this distinction and three of these plays also received the Pulitzer Prize.

Massimo Pacilli (Dancer) was born in Torino, Italy and trained at The Torino School of Arts. He appeared on television in Italy before relocating to New York in 1993. He has performed with Dance Compass, Alvin Ailey Repertory Ensemble, and Elisa Monte. This is his first season with Donald Byrd/The Group.

Elizabeth Parkinson (Dancer) was a principal dancer with The Joffrey Ballet and The Feld Ballets NY. She has appeared in two PBS "Dance in America" programs and in the national tours of *Carousel* and *Singin' in the Rain*. Currently she is participating in the new Bob Fosse project with Chet Walker and Gwen Verdon. Elizabeth has previously

appeared as a guest artist in *The Minstrel Show*, *Life Situations*, *The Beast* and *The Harlem Nutcracker* and has joined Donald Byrd/The Group full-time this season.

M. Asher Richelli (Company Manager) recently graduated from Yale University, where he was Vice-President and President of the Yale Dramatic Association. While at Yale, he produced more than fifteen shows, including *Sweeney Todd: The Demon Barber of Fleet Street*, *Les Parents Terribles*, and *Suddenly, Last Summer*. This past fall, he and his production company, SJR Prods., presented the first Off-Broadway revival of Lee Blessing's *Fortinbras*. Future productions include *Gum* by up-and-coming playwright Karen Hartman. Mr. Richelli is an associate at Benjamin Mordecai & Associates.

Laura Rossini (Dancer) started her dance training in Atlanta, Georgia with the late Pittman Corry. She continued with Patricia Bromley and Gary Harrison before accepting a scholarship at Alvin Ailey American Dance Center in NYC. She toured nationally with Alvin Ailey Repertory Ensemble and has worked with Contemporary Motions, Footprints Project, and DeJa Vu Dance Company. She joined Donald Byrd/The Group in 1993.

Karen Savage (Guest Artist) is a native of Philadelphia, PA and a graduate of Adelphi University in Long Island, NY. Ms. Savage worked with Joseph Holmes Chicago Dance Theatre, Philadelphia Dance Company and, last year, was also a guest dancer in *The Harlem Nutcracker* last year. Ms. Savage has worked with numerous choreographers such as Milton Myers, George Faison, Louis Johnson and John Caraffe.

Isaiah Sheffer (Lyricist) is a founder and Artistic Director of Symphony Space in NYC, where his duties include directing the hit literary series, *Selected Shorts: A celebra-*

tion of the Short Story. He has directed stage productions at such theatres as Yale Rep and The American Place Theatre. His most recent writing efforts for screen and stage include: *Millennium*, *The Rise of David Levinsky*, the screenplay of the short feature film *Pair of Jokers*, and *Yiddle with a Fiddle*. His new play, *Demons and Dreamers: The Worlds of Isaac Bashevis Singer*, will open in New York in 1997 after a national tour. A musical revue he has written about doctors and patients, *The Doctor Will See You Now*, will have its première at The Mayo Clinic in Minnesota in 1997.

Eduardo V. Sicangco (Scenic Designer) has previously designed two traditional versions of *The Nutcracker* for Ballet Florida and Ballet Philippines. New York credits include *Gentleman Prefer Blondes* on Broadway, *The Spring Spectacular* at Radio City Music Hall, *The Gershwin Celebration* for BAM and PBS, *Cavalleria Rusticana/Pagliacci* and *Carmen* for New York City Opera and the Off-Broadway productions of *Das Barbecu*, *From the Mississippi Delta* and *Splendor*. Regional credits include the world premieres of the Kopit/Yeston *Phantom* in Houston, Duke Ellington's *Queenie Pie* at the Kennedy Center, *Babes in Toyland* for Houston Grand Opera, *The Wizard of Oz* for the Ordway Music Theater and the Virginia Opera productions of *Manon*, *La Traviata* and *The 'Not' Mikado*. Other regional companies he has designed for include Hartford Stage, Goodspeed Opera House, McCarter Theater, Seattle Rep, Bay Street Theater, Cincinnati Playhouse, Center Stage, George Street Playhouse, and Chautauqua Opera. He holds the position of Master Teacher of Design at New York University's Tisch School of the Arts.

Gus Solomons jr (Guest Artist) dances, makes dances (Solomons Company/Dance and others), teaches dance (NYU Tisch, et. al.), critiques dance (Village Voice, Dance Magazine, etc.), loves pockets, puzzles and

buildings (architecture degree from M.I.T.), and danced in the companies of Pearl Lang, Donald McKayle, Martha Graham, and Merce Cunningham. In addition, Mr. Solomons serves frequently as an adjudicator and dance panelist for various state arts councils, artistic advisory boards, and private foundations.

Leonora Stapleton (Dancer) was born in Leeds, England and trained at London Contemporary Dance School. She came to New York in 1985 and received a scholarship to Alvin Ailey American Dance Center. She has performed with Blue Mercury Dance Company, Manuel Alum, Anti-Gravity, Jubilation Dance Company, the Dance Theater of Harlem Ensemble, Ethos Dance Company and Footprints Project. She joined Donald Byrd/The Group in January 1992.

Nancy Thun (Associate Scenic Design) has designed sets and costumes for theatre, television, opera, and ice-shows from coast to coast and from Korea to Santo Domingo. On Broadway, she designed the scenery for *Red Buttons on Broadway* and served as Associate Designer for *Joseph and the Amazing Technicolor Dreamcoat*. Additional productions of *Joseph* include Germany and the tours of US, England, and New Zeland. A graduate of the Yale School of Drama, she has designed three seasons for the Santa Fe Opera and was an Emmy-nominated designer for NBC's *Another World*. Other work for television includes *As the World Turns*, *The Guiding Light*, and the pilot for *Rewind*, a PBS children's program. Ms. Thun has also designed Off-Broadway and such regional companies as American Repertory Theatre, Virginia Stage, and Philadelphia Theatre Company. Past projects include everything from Resident Designer for Hershey Park to designs for *The Panda Party* at the Bronx Zoo.

Nathan Trice (Guest Artist) out of Detroit, MI studied at The Alvin Ailey American Dance Center from 1991-93. Since then he has worked with Momix Dance Company and Complexions-A Concept in Dance, Joseph Homes Dance Company and Donald Byrd/ The Group.

Wendy White (Guest Artist), a native of Montgomery, Alabama, received her training from the Alabama Dance Theatre and the Carver Creative and Performing Arts Center Magnet School. A 1994 Presidential Scholar in the Arts, Wendy performed with the Alvin Ailey Repertory Ensemble during their 1995-96 season.

Daniel S. Wilkins (Guest Artist) graduated School of American Ballet performing principle roles in *Agon*, *Gounoud Symphony*, and *Dance Concertante* at Lincoln Center. He then went on to Pittsburgh Ballet Theatre staying two years as a member of the corps de ballet. Returning to New York City, he accepted a contract with Donald Byrd/The Group. He danced with DB/TG for a year and then went on to dance as a principal on the Brazilian tour of *Complexions* and as a guest dancer in the New York City Opera premiere of Donald Byrd's production of *Carmina Burana*. Also, with the New York City Opera, he has performed the role of Matador in *La Traviata*. Daniel is the principal dancer in *The Outlaws* and has both choreographed and performs in the plays *Social Notes on Dorothy Parker* at the Algonquin Hotel and *Good People*.

The Detroit Public Schools' Dance Program has been going strong for over fifty years. It was started in 1925 by Prudentia Huffman Carty, Ruth Lovell Murray, and Delia P. Hussey who wanted to develop creative experiences for students. They each had studied with Gertrude Colby, a proponent of "natural dancing" at Columbia Dancing and some of the modern dance pioneers:

Martha Graham, Charles Weidman, Doris Humphrey, and Bird Larson.

Today, the Detroit Public Schools' Dance program exists in every level of education. The dance program is nationally recognized as unique and significant. Most of the dance teachers are specialists. There is a special facility, usually a modern studio, provided at the majority of the schools. Of the twenty-two high schools, twenty have dance classes. Most of the classes are still under the aegis of the Physical Education Department, but three are identified with the Performing Arts Department. Students have the opportunity to choreograph, perform, and take master lessons from professional artists. The University Musical Society is honored to have collaborated with the administration, teachers and students of the Detroit Public Schools' Dance Program on *The Harlem Nutcracker* residency. Their spirit, energy and talent propel the excellence of this production to the highest standard of the performing arts.

The Harlem Nutcracker Band is composed of some of the finest jazz musicians from Metro Detroit and New York. The combined work of these musicians has encompassed all areas of the jazz spectrum and many also perform with symphony orchestras and with theatrical productions. Their performances have been heard in local, national and international venues. The musicians assembled for these performances can be heard on a wide variety of recordings and have received numerous professional awards.

The Harlem Nutcracker Band

Jerome Richardson, *Reeds*

Vincent York, *Reeds*

Peter Kahn, *Reeds*

Mark Hynes, *Reeds*

Beans Bowles, *Reeds*

Marcus Belgrave, *Trumpet*

Dwight Adams, *Trumpet*

Rayse Biggs, *Trumpet*

Maurice Davis, *Trumpet*

Ed Gooch, *Trombone*

Albert Dunkan, *Trombone*

Ronald Kischuk, *Trombone*

Isaac ben Ayala, *Piano*

Chuck Israels, *Bass*

Jimmy Madison, *Drums*



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<i>Scenic Design</i>	Eduardo Sicangco
<i>Costume Design</i>	Gabriel Berry
<i>Lighting Design</i>	Jack Mehler
<i>Sound Design</i>	Jim Van Bergen
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<i>Production Supervisor</i>	Gene O'Donovan
<i>Production Stage Manager</i>	Betsy Hearst
<i>Lyricist</i>	Isaiah Sheffer
<i>Technical Supervisors</i>	Gene O'Donovan, Laura Brown, Abigail Koreto
<i>Company Manager</i>	M. Asher Richelli
<i>Associate Scenic Design</i>	Nancy Thun
<i>Associate Costume Design</i>	Leslie Bernstein
<i>Rehearsal Director</i>	Fabrice Lemire
<i>Props Designers</i>	Steven Capone, Nora Pozos
<i>Dramaturg</i>	Mona Heinze-Barrecca, Shelby Jiggetts
<i>Stage Manager</i>	Sheila Paule
<i>Children's Director</i>	Stefan Lingenfelter
<i>Rehearsal Pianists</i>	Isaac ben Ayala
<i>Head Carpenter</i>	Mike Kerns
<i>Master Electrician</i>	Ron Schwyer
<i>Magic Consultant</i>	Mike Makman
<i>Asst. Lighting Design</i>	Kenneth L. Schutz
<i>Asst. Costume Designer</i>	Michael McDonald
<i>Wardrobe Supervisor</i>	Loretta Bussen
<i>Asst. Head Carpenter/Flyman</i>	Frank Oliva
<i>Asst. Master Electrician</i>	Jeff Rossomando
<i>Asst. Wardrobe Supervisor</i>	Zinda Williams
<i>Property Supervisor</i>	Kevin Sosbee
<i>Nutcracker Designer</i>	Sally Plass
<i>Legal Services</i>	Barry I. Slotnick, Esq., Richards & O'Neil, LLP
<i>Accounting Services</i>	Ann FitzRoy, Rosenzweig & Maffia
<i>Travel Agent</i>	Orin Adar, JMC Travel

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The Donald Byrd Dance Foundation, Inc. is a not-for-profit organization and relies on the generosity of individuals to make its programs possible. If you would like to make a contribution, or want additional information about the company and its upcoming activities please contact: Donald Byrd/The Group, 808 Union Street, Suite 3D, Brooklyn, NY 11215, (p) (718) 230-8826 and (f) (718) 622-9621.

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UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, helping at the UMS hospitality table before concerts and at intermissions, assisting in artists services and mailings, escorting students for our popular youth performances and a host of other projects. Call 313.936.6837 for more information.

Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society's departments. For more information, please call 313.763.0611 (Marketing Internships), 313.647.1173 (Production Internships) or 313.764.6179 (Education Internships).

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, 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 313.764.2538.

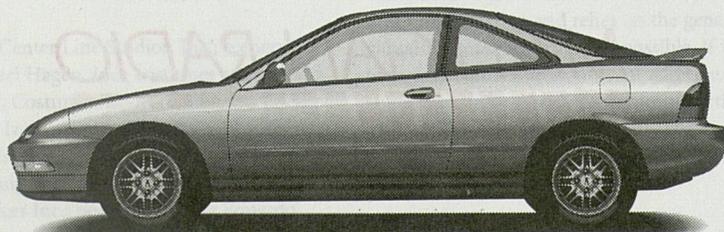
UMS Ushers

Without the dedicated service of UMS' Usher Corps our concerts would be absolute chaos. Ushers serve the essential functions of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. 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.

Our 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. If you would like information about joining the UMS usher corps, call head usher Kathi Reister at 313.913.9696.

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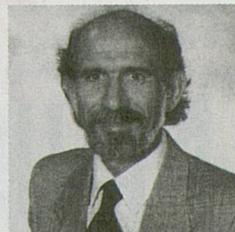
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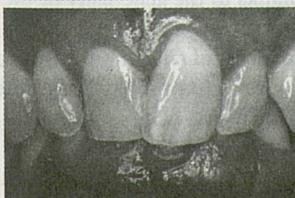
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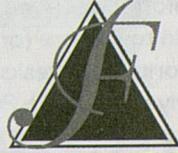
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Camerata Dinners

Following last year's great success, the UMS Board of Directors and Advisory Committee are hosting another series of Camerata Dinners before many of the season's great performances. After taking your pick of prime parking spaces, join friends and fellow UMS patrons in the beautiful setting of the Alumni Center, a site within a short walking distance of Hill Auditorium. Our buffet will be open from 6:00 to 7:30 p.m. and costs \$25 per person. Make your reservations by calling 313.764.8489. UMS members receive reservation priority.

Thursday, October 9

Estonian Philharmonic Chamber Choir

Wednesday, November 19

Orpheus Chamber Orchestra/Richard Goode, piano

Tuesday, December 2

Klezmer Summit featuring Itzhak Perlman

Saturday, January 10

Israel Philharmonic Orchestra/Zubin Mehta, conductor

Friday, February 6

St. Paul Chamber Orchestra/Emanuel Ax, piano

Wednesday, February 11

Royal Concertgebouw/Riccardo Chailly, conductor

Tuesday, March 24

Russian National Orchestra/Gil Shaham, violin

Monday, April 13

Evgeny Kissin, piano

Friday, May 1

MET Orchestra/Sir Georg Solti, conductor

Dining Experiences to Savor: the Fourth Annual Delicious Experience

Following three years of resounding success, wonderful friends and supporters of the University Musical Society are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, all proceeds will go directly to UMS to continue the fabulous music, dance and educational programs.

Treat yourself, give a gift of tickets, purchase an entire event, or come alone and meet new people. Join in the fun while supporting UMS!

Call 313-936-6837 for more information and to receive a brochure.

Restaurant & Lodging Packages

Celebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening. Add luxury accommodations to the package and make it a complete get away. The University Musical Society is pleased to announce their cooperative ventures with the following local establishments:

Paesano's Restaurant

3411 Washtenaw Road, Ann Arbor
313.971.0484 for reservations

Wed. Nov. 19 Orpheus Chamber Orchestra/Richard Goode, piano
Sun. Dec. 7 Handel's Messiah (post performance dinner)
Sun. Feb. 22 Mendelssohn's Elijah
Tue. Mar. 24 Russian National Orchestra/Gil Shaham, violin
Mon. Apr. 13 Evgeny Kissin, piano

Package price \$52 per person (with tax & tip incorporated) includes: Guaranteed dinner reservations (select any item from the special package menu) and reserved "A" seats on the main floor at the performance for each guest.

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The Bell Tower Hotel & Escoffier Restaurant

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Sat. Dec. 6 Handel's Messiah
Fri. Jan. 9 David Daniels, countertenor
Sat. Jan. 10 Israel Philharmonic Orchestra
Fri. Jan. 30 Beethoven's Contemporary: American String Quartet
Fri. Feb. 13 Juan-José Mosalini and His Grand Tango Orchestra
Sat. Feb. 14 Chen Zimbalista, percussion
Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes
Fri. Mar. 13 New York City Opera National Company
Donizetti's Daughter of the Regiment

Sat. Mar. 21 Batsheva Dance Company of Israel
Sat. Mar. 28 Paco de Lucia and His Flamenco Orchestra

Package price \$199 (+ tax & gratuity) per couple (\$225 for the Israel Philharmonic Orchestra) includes: valet parking at the hotel, overnight accommodations in a deluxe guest room with a continental breakfast, pre-show dinner reservations at the Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Gratzl Restaurant

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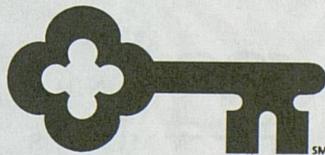
Thu. Oct. 16 Guitar Summit IV
Fri. Nov. 7 Celia Cruz with José Alberto "El Canario"
Thu. Dec. 11 The Harlem Nutcracker
Sun. Jan. 18 Boys Choir of Harlem
Thu. Feb. 19 Petersen Quartet
Thu. Mar. 12 New York City Opera National Company
Donizetti's Daughter of the Regiment
Fri. Apr. 3 STREB

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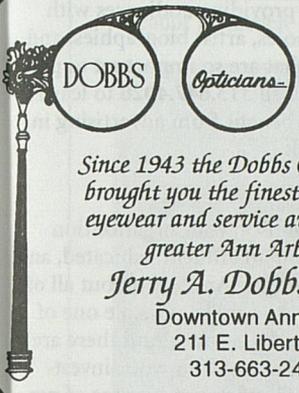
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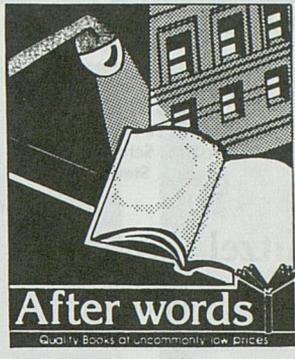


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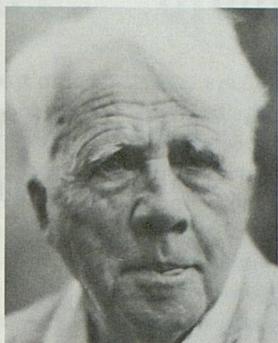
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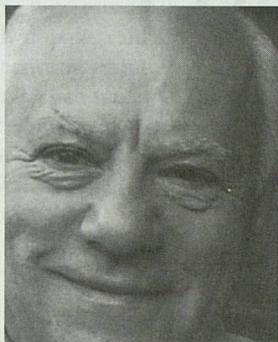
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Advisory Committee

The Advisory Committee is an integral part of the University Musical Society providing the volunteer corps to support the Society as well as fundraising. The Advisory Committee is a 53-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, season opening and pre- and post-concert events, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$140,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

Group Tickets

Event planning is simple at UMS! Organize the perfect outing for your group of friends, co-workers, religious congregation, classmates or conference participants. The UMS Group Sales Office will provide you with complimentary promotional materials for the event, free bus parking, reserved block seating in the best available seats and assistance with dining arrangements at a facility that meets your group's culinary criteria.

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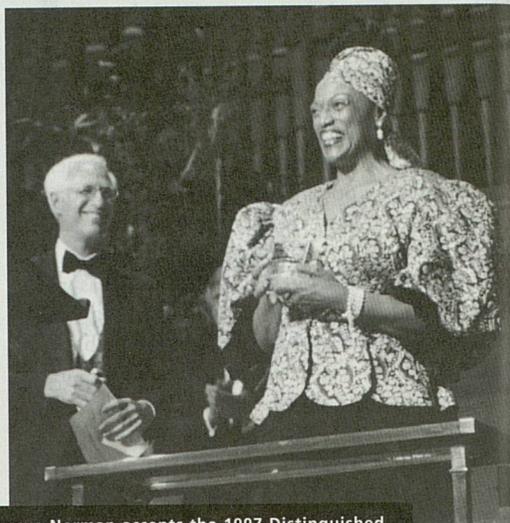
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Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artists or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored and this past season UMS honored Jessye Norman.

This year's Ford Honors Program will be held Saturday, May 9, 1998. The recipient of the Third UMS Distinguished Artist Award will be announced in January.



Jessye Norman accepts the 1997 Distinguished Artist Award from UMS Chair Bruce Kulp.



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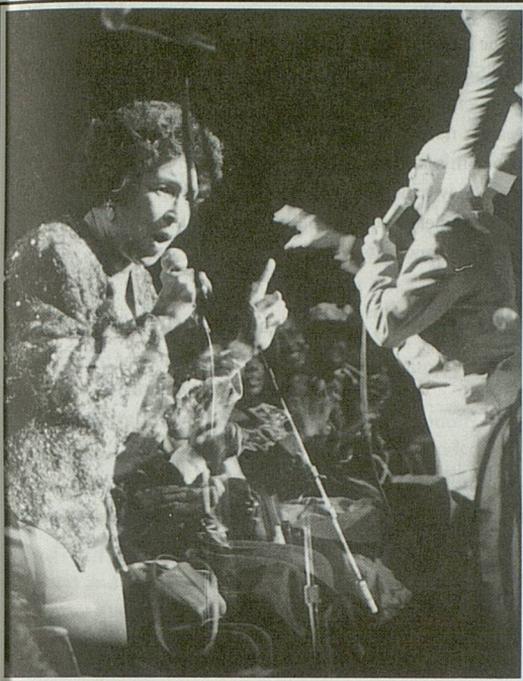
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The list below represents names of current donors as of August 1, 1997. If there has been an error or omission, we apologize and would appreciate a call at 313.647.1178 so that we may make the correction right away.

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

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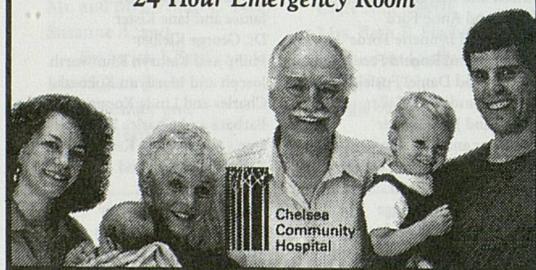
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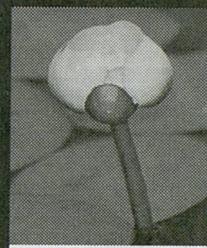
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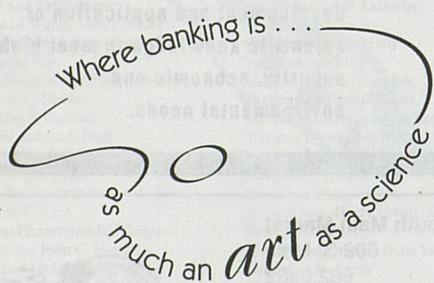
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