

T H E 1 9 9 8 W I N T E R S E A S O N



University  
Musical  
Society

*of the  
University  
of Michigan,  
Ann Arbor*



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# University Musical Society

## The 1998 Winter 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. A member of Steve Turre's Shell Choir plays his conch shell as part of the Blues, Roots, Honks and Moans concert, mezzo-soprano Ewa Podlès performs in Hill Auditorium and dancers perform the snow scene from *The Harlem Nutcracker* at the Power Center.

4	Letter from the President
5	Corporate Underwriters/Foundations
9	UMS Board of Directors/Senate/ Staff/Advisory Committees
10	General Information
13	Ticket Services
14	UMS History
15	UMS Choral Union
16	Auditoria / Burton Memorial Tower
20	Education and Audience Development
22	Season Listing Concert Programs begin after page 26
28	Volunteer Information
30	Hungry?
30	Restaurant & Lodging Packages
32	The UMS Card
32	Gift Certificates
34	Sponsorship and Advertising
37	Group Tickets
37	Advisory Committee
37	Acknowledgments
38	Ford Honors Program
40	UMS Contributors
49	UMS Membership
50	Advertiser Index

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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 information kiosk 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

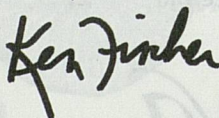
who make up this absolutely critical part of the UMS family.

**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](http://www.ums.org)). You can also stop by the information kiosk 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 734.647.1174, or send an e-mail message to [kenfish@umich.edu](mailto:kenfish@umich.edu).

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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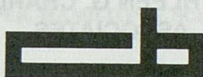


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**CARL A. BRAUER, JR.**  
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Musical Society in bringing great music to our community."



**DAVID G. LOESEL**  
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"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**  
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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**  
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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**  
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*Ford Motor Company*

"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."



**JOHN PSAROUTHAKIS,  
PH.D.**  
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Executive Officer,  
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"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

**JPEinc**



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"Music is a wondrous gift that nurtures the soul. Kathleen G. Charla Associates is pleased and honored to support the University Musical Society and its great offerings of gifts to the community."

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

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

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**JORGE A. SOLIS**  
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proud tradition of musical excellence and  
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**LARRY MCPHERSON**  
*President and COO,  
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 "NSK Corporation is  
 grateful for the  
 opportunity to con-  
 tribute 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 appreci-  
 ate the history they have with the city —  
 and we are glad to be part of that history."



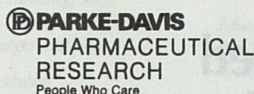
**JOE E. O'NEAL**  
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 "A commitment to  
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 proud supporter of  
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Musical Society's efforts to bring the  
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 enrichment it brings to our Parke-Davis  
 Research Division employees in Ann  
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**MICHAEL STAEBLER**  
*Managing Partner,  
 Pepper, Hamilton  
 & Scheetz*  
 "Pepper, Hamilton  
 and Scheetz  
 congratulates the  
 University Musical

Society for providing quality perfor-  
 mances 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,  
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 "It is our pleasure to  
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 outstanding organi-  
 zation as the Musical  
 Society at the University of Michigan."



**DR. JAMES R. IRWIN**  
*Chairman and CEO,  
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 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."



## Thank You, Foundation Underwriters and Government Agencies



**Benard L. Maas**

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

We also gratefully acknowledge  
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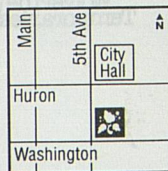
  
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# General Information

## 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: 734.763.5213.

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 734.764.2538.

## 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

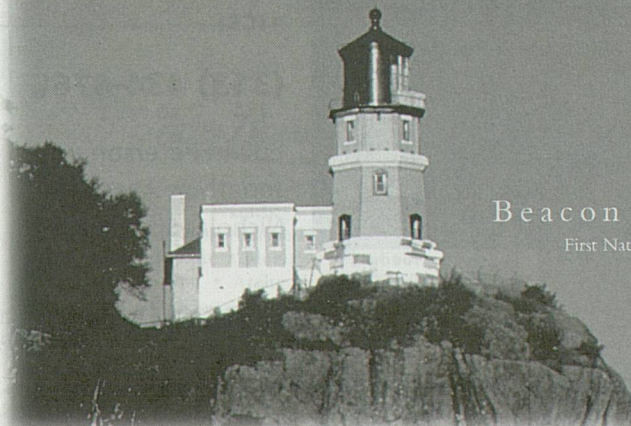
Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

## 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, during intermission and after the concert.

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

LOUIS ARMSTRONG



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[www.ums.org](http://www.ums.org)

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

**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.

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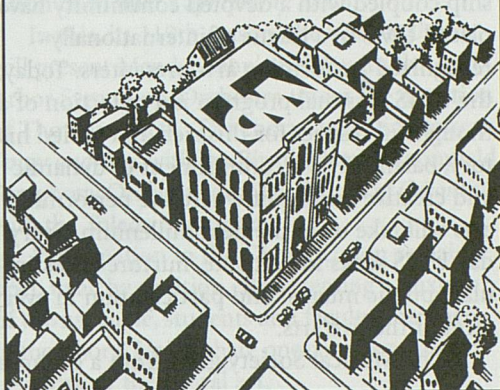


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# University Musical Society of the University of Michigan

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. 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.

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.

## Proud to Support the University Musical Society

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# UMS Choral Union

Thomas Sheets, conductor

For more information about  
the UMS Choral Union,  
please call 734.763.8997.

15

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*. Four years ago, the Choral Union further enriched that tradition when it began appearing in concert with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union entered into 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 Verdi's *Requiem*. Last season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8*.

In this, its 119th season, the Choral Union will present Mendelssohn's *Elijah* with the Ann Arbor Symphony Orchestra under the direction of Thomas Sheets. The chorus will also perform *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.

## FRALEIGHS

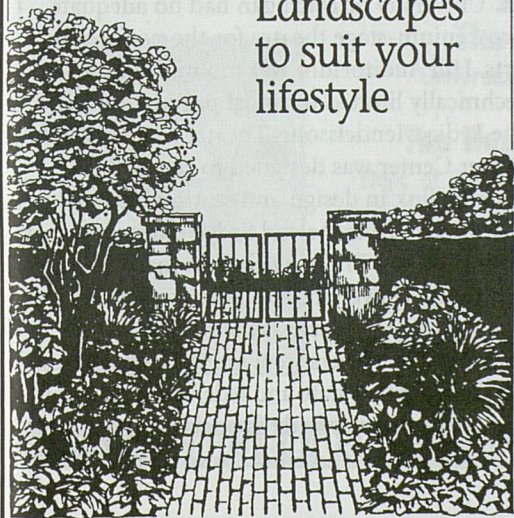
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# Auditoria

## 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 in 1913, this impressive structure has served as a showplace for a variety of important 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.

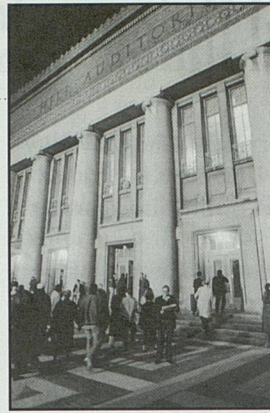
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's ever-popular *Symphony No. 5*.

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.

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

Sixty 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



Hill Auditorium

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 the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment 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.

## 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.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Michigan Theater

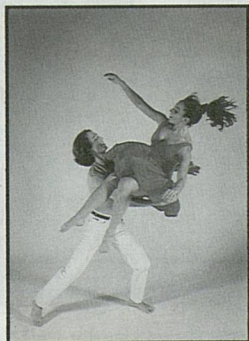
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the 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. 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.

## Leap into Spring with the UM School of Music!



### The Choreography of Geography

University Dance Company • Power Center • Feb. 5 - 8

### The Best People

by Avery Hopwood and David Gray  
Dept. of Theatre and Drama • Mendelssohn Theatre • Feb. 12 - 15

### The Turn of the Screw

by Benjamin Britten  
Opera Theatre • Mendelssohn Theatre • March 26 - 29

### West Side Story

by Leonard Bernstein and Stephen Sondheim  
Musical Theatre Department • Power Center • April 16 - 19

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### **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.

### **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.

### **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.

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.

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# 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.

- **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.

- 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, 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.

- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world première 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 concertgoer's tour of the new U-M Museum of Art Monet exhibit "Monet at Vétheuil" prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Andrew Lawrence-King, Ohad Naharin, and Helen Siedel.

## Teacher Workshop Series

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on-going efforts to incorporate the arts in the curriculum.

**Space, Time and the Body: STREB**

Workshop Leader: Hope Clark, Associate Artistic Director of *STREB* and Director of *KidACTION*.  
*Monday, January 12, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grades K-12.*

A Master Class with Marilyn Horne working with U-M Graduate Student, Sylvia Twine.



### Scientific Thought in Motion

Workshop Leader: Randy Barron, Kennedy Center Arts Educator. *Monday, January 26, 4:00 - 7:00 pm, Washtenaw Intermediate School District, Grade level: K-12*

### Infusing Opera into the Classroom: New York City Opera National Company's *Daughter of the Regiment*

Workshop Leader: Helen Siedel, Education Specialist, UMS. *Monday, February 9, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: 4-6*

### Rhythms and Culture of Cuba: Los Muñequitos de Matanzas

Workshop Leader: Alberto Nacif, Musicologist, educator and host of WEMU's "Cuban Fantasy" *Tuesday, February 17, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: K-12*

To Register or for more information, call 734.763.3100.

### Beethoven the Contemporary

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

- 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 conductor Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

- 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, and Christopher Parkening.

- *STREB* will be in residency for one week for many interactive activities, discussions, and master classes.

### For detailed Residency Information, call 734.647.6712.

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](http://www.ums.org)

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 734.764.2538.

# The 1998 Winter Season

## JANUARY

**DAVID DANIELS, COUNTERTENOR**  
**MARTIN KATZ, PIANO**  
**JEANNE MALLOW, VIOLA**

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 CELEBRATION OF ANDRÉS SEGOVIA**

Sunday, January 11, 4pm

Rackham Auditorium

**Meet The Artist** Post-performance dialogue from the stage.

**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.

**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. Wed. Jan 28, 7pm, Rackham Amphitheatre.

**University Hospital's Gifts of Art** free concert by the American String Quartet in the University Hospital Lobby, Thu. Jan 29, 12:10 pm.

**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, Fri. Jan 30, 12 noon, Michigan League Vandenberg Rm.

**PREP** "Compliments and Caricatures; or Beethoven Pays His Respects" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Fri. Jan 30, 6:30pm, Rackham Assembly Hall.

**Meet the Artists** Post-performance dialogue from the stage, with composer George Tsontakis. **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.

**BEETHOVEN THE CONTEMPORARY**  
**URSULA OPPENS, PIANO**

Saturday, January 31, 8pm

Rackham Auditorium

**PREP** "When Two Movements are Enough: Lyricism, Subversion, Synthesis" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Sat. Jan 31, 6:30pm, Michigan League Hussey Rm.

**Meet the Artist** Post-performance dialogue from the stage, with composer Amnon Wolman.

**Lecture/Demonstration** "The Adventure of Contemporary Piano Music" Ursula Oppens, Sun. 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, Mon. Feb 2, 12:30pm Room 2043, U-M School of Music.

**Piano Master Class** with Ursula Oppens and School of Music students, Mon. 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, 8pm

Michigan Theater

**Presented with support** from media partners WEMU and WDET.

**UMS CHORAL UNION**  
**MENDELSSOHN'S ELIJAH**

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.

**This performance** is presented through the generous support of Carl and Isabelle Brauer.

## 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 Studlar of the U-M Program in Film & Video Studies. Mar 9, 7pm, Rackham Amphitheatre

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

<http://www.ums.org>

CHECK OUT THE  
UMS WEBSITE!

#### 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" Tue. Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Concert ticket required for admission.  
**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, Thu. Mar 12, 7pm, Michigan League, Koessler Library.  
**PREP** Member of the New York City Opera National Company, Fri. Mar 13, 7pm, Michigan League Vandenberg Rm.  
**PREP for KIDS** "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Sat. Mar 14, 1:15 pm, Michigan League, Hussey Room.  
**Sponsored by TriMas with support from 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," Wed. Mar 18, 7pm, Michigan 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  
**Master class** Advanced Ballet with Alexander Alexandrov, company teacher, Sat. Mar 21, 12:30-2:00pm, Dance Gallery, Peter Sparling & Co. Studio. Call 734.747.8885 to register.  
**PREP** "The Batsheva Dance Company" Ohad Naharin, Artistic Director, Sat. Mar 21, 7pm Michigan League Michigan Room.  
**Sponsored by the University of Michigan with support from Herb and Carol Amster.**

#### RUSSIAN NATIONAL ORCHESTRA MIKHAIL PLETNEV, CONDUCTOR GIL SHAHAM, VIOLIN

Tuesday, March 24, 8pm  
Hill Auditorium  
**Sponsored by** Kathleen G. Charla Associates with support from Conlin Travel and British Airways

#### 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, Thu. Mar 26, 12:10 pm.  
**Lecture/Demonstration** "Piano Music: 1945 to the Present" Ursula Oppens, Thu. Mar 26, 3pm, U-M School of Music Recital Hall.  
**PREP** "Motivic Comedies, Moonlit Fantasies and "Passionate Intensity" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Fri. Mar 27, 6:30pm, Michigan 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 SEXTET

Saturday, March 28, 8pm  
Hill Auditorium  
**Presented with support from media partner WEMU.**

#### BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, March 29, 4pm  
Rackham Auditorium  
**PREP** "From Romeo to Lenore: The Operatic Quartet" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Sun. Mar 29, 2:30pm, Michigan League Hussey Rm.  
**Meet the Artists** Post-performance dialogue from the stage, with composer Kenneth Fuchs.  
**Brown Bag Lunch** with composer Kenneth Fuchs, Mon. Mar 30, 12:30pm, Room 2026, U-M School of Music.  
**Lecture/Demonstration** with the American String Quartet and composer Kenneth Fuchs, Mon. Mar 30, 2:30pm Room 2026, U-M School of Music.  
**Youth Quartets Master Class** with the Ann Arbor School for the Performing Arts, Mon. Mar 30, 6pm, Concordia College.  
**Lecture/Demonstration** An evening with the

American String Quartet and the Michigan American String Teacher's Association (MASTA) and their students. Tue. Mar 31, 5-7pm, Kerrytown Concert House.  
**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, Thu. Apr 2, 7pm, Rackham Amphitheatre.  
**Meet the Artists** Post-performance dialogue from the stage, both evenings.  
**Master Class** FamilyACTION: Movement Class for Families, Tue. Mar 31, 7pm, Dance Gallery/Peter Sparling & Co. Studio. For parents and children ages 4 and up, led by Hope Clark, Associate Artistic Director. Call 734.747.8855 to register.  
**Master Class** PopACTION: Master Class, Wed. Apr 1, 7pm, Dance Gallery/Peter Sparling & Co. Studio. PopACTION technique class led by members of STREB. Call 734.747.8855 to register.  
**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, 8pm  
Mendelssohn Theatre  
**PREP** "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Tue. Apr 5, 2pm, Ann Arbor District Library.  
**Meet the Artist** Post-performance dialogue from the stage.

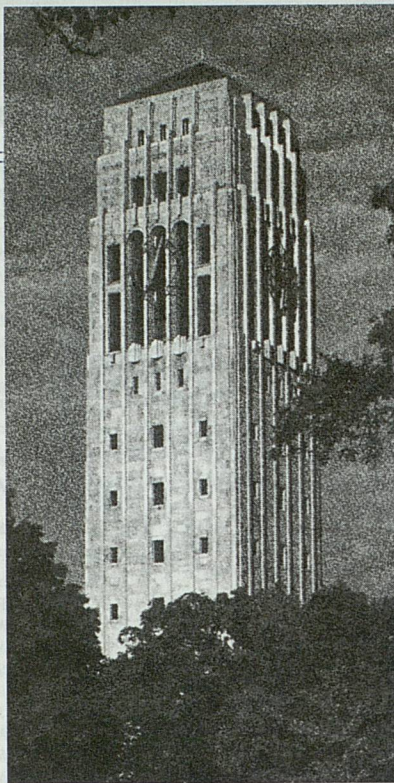
#### EVGENY KISSIN, PIANO

Monday, April 13, 8pm  
Hill Auditorium  
**Sponsored by** Parke-Davis Pharmaceutical Research.

#### LUZ Y NORTE THE HARP CONSORT

Thursday, April 23, 8pm  
Mendelssohn Theatre  
**PREP** Andrew Lawrence-King, Artistic Director of The Harp Consort, Thu. Apr 23, 7pm, Michigan League Koessler Library.  
**Presented with support from media partner WEMU.**

continued . . .



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Friday, April 24, 8pm

Rackham Auditorium

*PREP* "Marsalis and Stravinsky: A Dialogue"

Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Fri. Apr 24, 7pm, MI League Henderson Rm.

Co-Sponsored by Butzel-Long Attorneys and Ann Arbor Temporaries/Personnel Systems Inc. with additional support by 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

February, 1998

Saturday, May 9, 6pm

Hill Auditorium

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# University Musical Society

of the University of Michigan  
1997-1998 Winter Season

## Event Program Book

Thursday, February 19 through Tuesday, March 10, 1998

### 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.

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**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.

### Petersen Quartet

3

Thursday, February 19, 8:00pm  
Rackham Auditorium

### Chick Corea and Gary Burton

9

Friday, February 20, 8:00pm  
Michigan Theatre

### UMS Choral Union

11

**Mendelssohn's *Elijah***  
Sunday, February 22, 4:00pm  
Hill Auditorium

### Jean-Yves Thibaudet

33

Tuesday, March 10, 8:00pm  
U-M Museum of Art

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Saturday, May 9, 1998 6:00P.M.

Hill Auditorium and Michigan League  
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**University  
Musical  
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*presents*

# Petersen Quartet

Conrad Muck, *Violin*  
Gernot Süssmuth, *Violin*  
\*Friedemann Weigle, *Viola*  
Hans-Jakob Eschenburg, *Cello*

\*Due to illness, Friedemann Weigle is unable to travel with the Petersen Quartet on their North American tour. Felix Schwartz is substituting for Mr. Weigle for these concerts.

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## **Program**

Thursday Evening, February 19, 1998 at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

*Franz Josef Haydn*

### **String Quartet in D Major, Op.1, No.3**

Allegro  
Menuetto  
Adagio  
Menuetto  
Finale presto

*Erwin Schulhoff*

### **String Quartet No. 1**

Presto con fuoco  
Allegretto con moto e con malinconia grottesca  
Allegro giocoso alla Slovacca  
Andante molto sostenuto

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

*Wolfgang Amadeus Mozart*

### **String Quartet No. 22 in B-flat Major, K. 589**

Allegro  
Larghetto  
Menuetto (Moderato)  
Allegro assai

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Forty-third Concert  
of the 119th Season

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Thirty-fifth Annual  
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## String Quartet in D Major, Op.1, No.3

Franz Joseph Haydn

*Born on March 31, 1732 in Rohrau,*

*Lower Austria*

*Died on May 31, 1809 in Vienna*

Common wisdom calls Haydn the “father of the string quartet,” and although common wisdom can often be accused of oversimplifying or distorting the facts, in this case it seems to be right on target. In fact, while many composers were writing four-part compositions for string instruments in the eighteenth century, certainly no one did as much to develop the string quartet as we know it as Franz Joseph Haydn.

The earliest works included in the complete edition of Haydn’s quartets — the two sets Op.1 and 2, consisting, like the later sets, of six quartets each — were written before Haydn entered the service of the Esterhazy Princes for whom he would work for almost three decades. They were first performed at the house of a nobleman named Karl Joseph von Fuernberg near Melk (the site of the famous abbey), with Haydn himself playing the viola part. The original manuscript does not call these works quartets but rather “Divertimenti” or “Cassationes” — terms whose meaning was somewhat vague at the time, referring to a variety of multi-movement instrumental works for various orchestral or chamber formations (or even sometimes, in the case of the Divertimento, for solo keyboard).

In fact, musicologists have been debating the question as to whether Op.1 and 2 were actually written for four solo strings or for string orchestra, with multiple players on each line and a double bass reinforcing the cello part. The latter is at least a possibility, given the fact that in these quartets the viola sometimes descends underneath the cello, creating awkward-sounding inverted chords that would be rectified if

one imagined a bass playing along with the cello an octave lower. (One of the quartets in Op.1 was really a symphony; and two from Op.2 originally included a pair of horns.)

Also, these works do not follow the four-movement format we have grown accustomed to in the later quartet literature. They are invariably in five movements, with two minuets in second and fourth place, respectively.

In Haydn’s own catalog of his work, the present quartet in D-Major was first called a “Cassatio,” then that word was crossed out and replaced by “Divertimento a quattro.” Different eighteenth-century sets of parts call it variously “Cassatio,” “Simphonia,” or “Notturmo.”

It may come as a surprise that the D-Major quartet begins with a rather extended slow movement. The classical quartet texture, known for the perfect balance of the four instruments, is not quite developed yet: the two violins take turns as leaders, while the viola and cello are relegated to the role of accompanists. In fact, this texture is identical to that of the Baroque trio sonata. The work is typical of the transition from Baroque to Classical style: the melodic style is still predominantly Baroque, yet the outlines of the classical sonata form — exposition, development, recapitulation — are readily discernible.

Movements 2 - 5 are all in what one usually calls “trio” or “ABA” form: a middle section is framed by two identical statements of a “main” formal unit. The second movement is a graceful minuet, dominated by a figure consisting of a long note and several short ones. The unique charm of the trio results, in part, from the alternation of pizzicato and arco techniques (plucked vs. bowed strings). The third movement is called “Scherzo” — it is a Presto piece for two alternating pairs of instruments (first violin + viola vs. second violin + cello). The middle section, in the minor mode, contin-

ues this “game of the couples” for a while, but the texture eventually grows more complex.

The fourth movement is again a minuet, but its rhythm is more even than that of the second movement. The trio — again in minor — is largely based on ascending and descending scales, with agitated countersubjects. The Presto finale is a light and supple dance in a quick tempo. The harmonies are utterly simple if they are not missing altogether: the four instruments often play in unison or one of the violins plays without any accompaniment at all.

The entire work is extremely uncomplicated and exudes a certain spring-like freshness: a genre is being born before our very eyes.

*Program note by Peter Laki.*

### **String Quartet No. 1**

Erwin Schulhoff

*Born on May 8, 1894 in Prague*

*Died on August 18, 1943 in*

*Wülzburg concentration camp*

Erwin Schulhoff first tried to compose for the classical medium of the string quartet while still a student at the Cologne Conservatory. It was a lightweight, slightly salon-type *Divertimento* in five movements, written in the Spring of 1914 — an early work. Much more mature is the string quartet that he composed during his army leave in August 1918, again in Cologne. It is worth mentioning that at the same time, as a repetiteur for Otto Klemperer, Schulhoff has the opportunity of getting to know Leos Janáček’s opera *Jenufa*. The encounter with Janáček’s music, as Schulhoff frequently recalled later, had fascinated him. But artistically he came to terms with the stimulus of this Moravian master only after his final return to Prague at the end of 1923. After

the war Schulhoff lived in fact, in Germany (Dresden, Saarbrücken, Berlin) where he leaned towards the radical trends of the avant-garde. Schulhoff himself was prominent above all as a champion of jazz, which served him both as a Dadaistic provocation to official bourgeois taste and as a symbol of the new lifestyle. He devoted himself intensively to jazz later too — until the start of the 1930s.

Schulhoff’s new creative period also began with his arrival in Prague. After the “storm and stress,” so to speak, he attained a certain poise, which made possible a synthesis of the avant-garde elements with the further expanding tradition of European musical thought. New in Schulhoff’s musical language are the idioms, predominantly from Slavonic folklore, characterized by dance-like vivacity with sharply rhythmic figures. These idioms are met for the first time in the *Five pieces for string quartet* where Schulhoff also marked his return with the third piece, “Alla czeca.” The simple rhythmic figure used in 4/4 time in this piece derives from the polka, for which 2/4 time is typical. Schulhoff essentially created a tension which thus arises between bar-length and rhythm in the first piece, “Alla valse viennese,” where the waltz was interpolated in the 4/4 bar — perhaps another reflection of Dadaistic joking.

The *Five pieces for string quartet* really represent a dance suite whose form was derived from the Baroque suite. Schulhoff composed the work in the first days of December 1923 in Prague and dedicated it to his French colleague Darius Milhaud. The work was given its first performance by the Czechoslovak (Zika) Quartet at the festival of the International Society for Contemporary Music in Salzburg on August 8, 1924.

The success of *Five pieces for string quartet* stimulated Schulhoff to write a new *String Quartet* immediately after his return

from Salzburg. This time it was no longer to be a suite, but a quartet composed in the form of the sonata-movement cycle. Schulhoff worked with pleasure and strict concentration. The work is divided into four movements, in which their sequence, as compared to the usual norm, is changed through the postponement of the slow movement (*Andante molto sostenuto*) to the end of the sonata cycle. This has a legitimate thematic reason: after three dance-like and neo-folklore movements, among which (in the second movement) there is even a suggestion of the grotesque, comes a melancholy nocturne, whose music offers scope for quiet meditation on the temporal joy of human life. In the mirror of this movement the entire previous round dance is transformed into a recollection, into the past, into a dream. As in the preceding piano sonata (1924), here too Schulhoff touches upon basic questions of human existence. The composer finished this work in Prague on September 10, 1924 and dedicated it to the Czechoslovak (Zika) Quartet, which also gave the first performance of it the following year in the ISCM Festival in Venice.

*Program note by Josef Bek (translated by Lionel Salter)*

### **String Quartet in B-flat Major, K.589**

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

About three decades separate Haydn's first string quartets from Mozart's last. In those thirty years, the string quartet had evolved to the point where it became one of the central genres of the time. In Haydn's hands, the form and style of the string quartet had become crystallized, and Mozart responded

to the challenge of his older contemporary and friend by a series of quartets that were unprecedented in their emotional richness and complexity.

K.589 is the second of a set of three quartets that remained Mozart's final contribution to the genre. Mozart planned to write six new quartets (quartets were usually published in groups of six) and dedicate them to Friedrich Wilhelm, King of Prussia. In the spring of 1789, Mozart had visited Prussia, where he was received by the King in the famous Sanssouci castle at Potsdam. Friedrich Wilhelm loved music and was an accomplished cellist. Two years earlier, in 1787, Haydn had dedicated a set of six quartets, his Op. 50, to him, lavishing special care on the cello part. Mozart intended to do the same upon his return to Vienna; he wrote one quartet (K.575) in June 1789 and two more (K.589 and 590) in May and June of 1790. However, other projects intervened and Mozart did not have a chance to write the remaining three quartets before his death in December 1791.

The B-flat Major quartet opens with a gentle theme that soon picks up considerable momentum as Mozart introduces excited figurations and accompaniment figures. The "royal" cello competes with the first violin for primacy throughout; and this friendly rivalry adds a great deal of dramatic tension to the movement. By contrast, the second movement is one of Mozart's great singing Adagios (its theme is related to the slow movement of the last piano concerto, K.595, whose key it also shares). Not surprisingly, the theme is introduced by the cello, which is treated as a solo instrument through much of the movement.

The third movement is a graceful minuet whose playful demeanor continues into the trio. Or so it seems at first: for halfway through the trio we suddenly hear some very unsettling modulations and a highly dramatic interruption by a general rest. The playful



atmosphere then resumes for the ending of the trio and the repeat of the minuet.

The finale is a Rondo whose main theme could be a conscious allusion to the last movement of Haydn's famous quartet Op.33, No.2 (known as "The Joke"). Throughout the movement, there is something Haydnesque in the way the main theme keeps appearing in unexpected keys; the surprise rest and the cleverly understated ending are also devices dear to the older master. Yet Mozart's unique personality is evident at every turn, making this movement at once a tribute to a cherished friend and a personal masterpiece of the very first order.

*Program note by Peter Laki*

**Conrad Muck** was born in 1965 and began violin studies in 1970 with Prof. Heinz Rudolf. He entered music school in 1976, continued his studies at the Music Academy in Dresden (1983-1987), and enrolled at the Hans Eisler Music Academy (Berlin) in 1987. He has also attended the master classes of Prof. Marschner, Boris Gudnikov, Tibor Varga and Ruggiero Ricci. In 1981 Mr. Muck won First Prize at the International Ludwig Spohr Competition.

**Gernot Süßmuth** was born in 1963, studied violin at the Hans Eisler Music Academy between 1980-1985, and was concertmaster of the Berlin Radio Symphony Orchestra between 1985-1988. He is also concertmaster of the New Berlin Chamber Orchestra and often appears as soloist. He plays a violin by Grancino (Venice, 1693).

**Friedemann Weigle** was born in 1962 and studied with Professor Alfred Lipka at the Berlin Music Academy between 1979-1984. He was first violist with the Berlin Symphony (1984-1988), and performs as

soloist with numerous orchestras. He plays a viola by K-H. Lunghammer (Vogtland, 1988).

**Hans-Jakob Eschenburg** was born in 1963, studied at the Berlin Music Academy (1979-1984), and was principal cellist of the Leipzig Radio Symphony (1984-1988). He has an active career as a solo cellist, and also with various chamber ensembles. He plays a cello by N. F. Vuillaume (Brussels, 1841).

**Felix Schwartz** was born in 1965, and studied with Professor Alfred Lipka at the Hanns Eisler Music Academy between 1984-91. In 1987 he was honored with two prizes at the international competition of music in Genf. Since 1988 he has been first violist with the Staatskapelle Berlin, under Daniel Barenboim. He has extensive performances as a soloist and as a member of various chamber ensembles, and he has also held many teaching positions.



The Petersen Quartet

**T**he Petersen Quartet is widely acclaimed as one of the most exciting young quartets to have emerged from Germany in recent years. Founded in 1979 by students at the Hanns Eisler Musikhochschule in (former) East Berlin, its members went on to occupy principal positions in leading orchestras in Berlin and Leipzig before devoting themselves to the Quartet full-time.

Since then the Petersen Quartet has won many international prizes, including second prize at the Evian Competition in France in 1985, first prize at the International Chamber Music Competition in Florence in 1986, and second prize at the ARD Competition in Munich in 1987 (no first prize awarded). In 1992, Conrad Muck joined as leader of the Quartet.

In 1988 they were appointed Resident Quartet at the (former) East Berlin Radio, a fruitful collaboration which has led to a close relationship with Capriccio recordings. Their discography, which already includes more than ten titles, has earned superlatives from critics plus numerous international awards, including the *Prix de l'Academie Charles Gros* and *Choc de l'Année of Le*

*Monde de la Musique* (late Beethoven quartets), and the *Deutsche Schallplattenpreis* for three separate discs: works of Erwin Schulhoff (a composer with whom they have become closely identified), works of Boris Blacher, and a Grieg/Schumann disc.

The Petersen Quartet's extensive touring schedule includes concerts throughout Germany, regular appearances abroad (Paris, Rome, Florence, Milan, Zurich, Prague, London's Wigmore Hall, the BBC and major United Kingdom festivals), plus tours in Spain, Finland, Australia, South America, the US and Canada. In 1997, they made their debut tour of Japan. Their 1998 North American tour includes this Ann Arbor performance and appearances in Los Angeles, San Francisco, Boston, Indianapolis and at Carnegie Hall.

The quartet has collaborated with such eminent artists as Siegfried Lorenz (baritone), Stephen Kovacevich, and Norbert Brainin and Martin Lovett of the Amadeus Quartet. Their teachers have included (in addition to the Amadeus Quartet) Thomas Brandis of the Brandis Quartet and Sandor Vegh.

*This performance marks the Petersen Quartet's debut under UMS auspices.*

UNIVERSITY MUSICAL SOCIETY PRESENTS

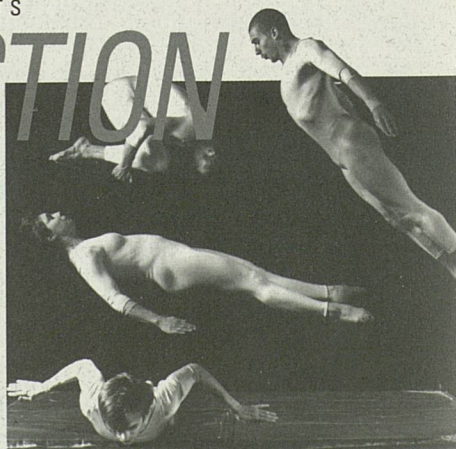
# STREB:POPACTION

Friday, April 3, 8 P.M.

Saturday, April 4, 8 P.M. Power Center

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*These performances are supported by the New England Foundation for the Arts, Arts Midwest, the National Endowment for the Arts, and media partner WDET*



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**University  
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*presents*

# Chick Corea & Gary Burton

*Piano*

*Vibraphone*

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**Program**

Friday Evening, February 20, 1998 at 8:00

Michigan Theatre, Ann Arbor, Michigan

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

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Forty-fourth Concert  
of the 119th Season

Support for this performance is provided by media  
partners WEMU and WDET.

Jazz Directions Series

**Large print programs are available upon request.**

To celebrate their twenty-five year collaboration, the jazz world's premier duo has been spending time in the studio making their fifth recording, and setting out on a year-long world tour that takes them across the US, and throughout Europe and Asia for approximately one hundred concert dates.

What has developed into one of the most enduring combinations in jazz began rather casually as an unplanned improvisation at the 1972 Munich Jazz Festival. Pianist Chick Corea and vibraphonist Gary Burton were among several leading musicians featured on a concert billed as "The Art of the Solo." Solo performing was then a newly popular format, pioneered through recordings by both Corea and Burton. For the Munich concert, five artists were scheduled to play unaccompanied sets. In addition, the festival director was anxious to organize some kind of finale to the concert, but with the absence of a rhythm section, there was no way to create a band with only five soloists on hand. So, Chick and Gary volunteered to do a duet piece. A quick rehearsal resulted in the preparation of Corea's *La Fiesta* and when the end of the

concert arrived, the duo brought down the house with their unexpected collaboration.

That led to an invitation to perform as a duet at the Berlin Jazz Festival a few months later, and then the pair went into the studio to make the classic *Crystal Silence*, the duo's first and most enduring recording. The release of *Crystal Silence* initiated a number of concert requests, and duet tours became a permanent part of the musicians' schedules. Two records which followed in 1979 and 1981, *Duet* and *Zurich Concert*, both won Grammy awards, and continues their successful formula of featuring mostly original music composed by Corea which showcased the incredible virtuosity and musical rapport of these two great artists. For their fourth recording in 1983, a string quartet was added to perform a seven-part suite composed by Corea, titled *Lyric Suite for Sextet*.

For over two and a half decades, Chick Corea and Gary Burton have toured to most countries around the world, including being the first jazz performers to visit the Soviet Union following a twenty-year absence of American musicians when they performed in Moscow and Leningrad in 1982. Both have continued their individual careers as band-leaders and recording artists, but they have returned to the duet setting for performances each year, keeping their repertoire continually evolving.

*Native Sense*, their newest CD project on Stretch Records, was released in 1997 and features eleven new additions to their duet repertoire.

*This performance marks Chick Corea's second appearance under UMS auspices.*

*This performance marks Gary Burton's debut under UMS auspices.*



Chick Corea and Gary Burton

**University  
Musical  
Society**

*and*

**Carl and Isabelle  
Brauer**

*present*

# UMS Choral Union

## Ann Arbor Symphony Orchestra

Thomas Sheets, *Conductor*

Katherine Larson, *Soprano*

Jayne Sleder, *Alto*

Richard Fracker, *Tenor*

Gary Relyea, *Baritone*

Paul Dennison, *Boy Soprano*

THE CONCORDIA CHOIR

Kurt E. vonKampen, *Conductor*

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### **Program**

Sunday Afternoon, February 22, 1998 at 4:00

Hill Auditorium, Ann Arbor, Michigan

*Felix Mendelssohn's*

## ELIJAH

### PART I

Introduction

*The drought*

*Elijah revives the widow's son*

*Elijah confronts the priests of Baal*

*Elijah redeems Israel from the drought*

### INTERMISSION

### PART II

*Elijah confronts Ahab and the Queen*

*Elijah's flight to the wilderness*

*Elijah's journey to Mount Horeb and ascension to heaven*

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Forty-fifth Concert  
of the 119th Season

119th Annual  
Choral Union Series

This performance is presented through the generous support of Carl and Isabelle Brauer. Our special thanks go to them for their continued and generous support of the University Musical Society.

**Large print programs are available upon request.**

## Part I

### Introduction

#### Recitative

*I Kings 17: 1*

*Elijah:* As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

Mr. Relyea

### Overture

## The drought

#### 1. Chorus

*Jeremiah 8: 20*

Help, Lord! wilt thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

*Lamentations 4: 4*

The deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

#### 2. Duet with chorus

*Lamentations 1: 17*

*Chorus:* Lord, bow thine ear to our prayer.

*Duet:* Zion spreadeth her hands for aid, and there is neither help nor comfort.

Ms. Larson and Ms. Slader

#### 3. Recitative

*Joel 2: 13*

*Obadiah:* Ye people, rend your hearts and not your garments, for your transgressions the prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God, for he is slow to anger, and merciful, and kind and gracious, and repenteth him of the evil.

Mr. Fracker

#### 4. Aria

*Deuteronomy 4: 29*

If with all your hearts ye truly seek me, ye shall ever surely find me; thus saith our God.

*Job 23: 3*

Oh! that I knew where I might find him, that I might even come before his presence.

#### 5. Chorus

*Deuteronomy 28: 29*

Yet doth the Lord see it not; he mocketh at us, his curse hath fallen down upon us, his wrath will pursue us till he destroy us!

*Exodus 20: 5*

For he, the Lord our God, he is a jealous god; and he visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate him.

*Exodus 20: 6*

His mercies on thousands fall — fall on all them that love him, and keep his commandments.

**6. Recitative****Ms. Slader***I Kings 17: 3*

*An Angel:* Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto his word.

**7. Chorus**

Psalm 91: 11

For he shall give his angels charge over thee, that they may protect thee in all the ways thou goest;

Psalm 91: 12

that their hands shall protect and guide thee, lest thou dash thy foot against a stone.

*Elijah revives the widow's son***8. Recitative, arias and duet****Ms. Slader, Ms. Larson and Mr. Relyea***I Kings 17: 7*

*The Angel:* Now Cherith's brook is dried up, Elijah —

*I Kings 17: 9*

arise and depart, and get thee to Zarapeth; thither abide: for the Lord hath commanded a widow woman there to sustain thee.

*I Kings 17: 14*

And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

*I Kings 17: 18*

*A Widow Woman:* What have I to do with thee, O man of God? Art thou come to me, to call my sin into remembrance? — to slay my son art thou come hither?

*I Kings 17: 17*

Help me, man of God, my son is sick! and his sickness is so sore that there is no breath left in him!

*Psalm 38: 6*

I go mourning all the day long; I lie down and weep at night.

*Psalm 10: 14*

See mine affliction; be thou the orphan's helper.

*I Kings 17: 19*

*Elijah:* Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son!

*Psalm 86: 15*

For thou art gracious, and full of compassion, and plenteous in mercy and truth.

*Psalm 86: 16*

Lord, my God, O let the spirit of this child return, that he again may live!

*Psalm 88: 10*

*The Widow Woman:* Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

*I Kings 17: 21*

*Elijah:* Lord, my God, O let the spirit of this child return, that he again may live!

*I Kings 17: 22*

*The Widow Woman:* The Lord hath heard thy prayer, the soul of my son reviveth!

*I Kings 17: 23*

*Elijah:* Now behold, thy son liveth!

*I Kings 17: 24*

*The Widow Woman:* Now by this I know that thou art a man of God, and that his word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

*Psalm 128: 1*

*Both:* Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might. O blessed are they who fear him!

**9. Chorus***Psalm 128: 1**Psalm 112: 4*

Blessed are the men who fear him: they ever walk in the ways of peace.  
Through darkness riseth light to the upright. He is gracious,  
compassionate; he is righteous.

*Elijah confronts the priests of Baal***10. Recitative with chorus****Mr. Fracker and Mr. Relyea***I Kings 18: 15*

*Elijah:* As God the Lord of Sabaoth liveth, before whom I stand: three  
years this day fulfilled, I will show myself unto Ahab; and the Lord  
will then send rain again upon the earth.

*I Kings 18: 17*

*Ahab:* Art thou Elijah? Art thou he that troubleth Israel?

*The people:* Thou art Elijah, he that troubleth Israel!

*I Kings 18: 18*

*Elijah:* I never troubled Israel's peace; it is thou, Ahab, and all thy  
father's house — ye have forsaken God's commands, and thou  
hast followed Baalim!

*I Kings 18: 19*

Now send and gather to me the whole of Israel unto Mount Carmel;  
there summon the prophets of Baal, and also the prophets of the  
groves, who are feasted at Jezebel's table. Then we shall see whose  
god is the Lord.

*The people:* And then we shall see whose god is god the Lord.

*I Kings 18: 23*

*Elijah:* Rise then, ye priests of Baal; select and slay a bullock, and put  
no fire under it.

*I Kings 18: 24*

Uplift your voices, and call the god ye worship; and I then will call on  
the Lord Jehovah: and the god who by fire shall answer, let him  
be God.

*The people:* And the god who by fire shall answer, let him be God.

*I Kings 18: 22*

*Elijah:* Call first upon your god: your numbers are many; I, even I,  
only remain one prophet of the Lord! Invoke your forest gods  
and mountain deities.

**11. Chorus***I Kings 18: 26*

*Priests of Baal:* Baal, we cry to thee! hear and answer us! Heed the  
sacrifice we offer! hear us! O hear us, Baal!

**12. Recitative and chorus***I Kings 18: 27*

*Elijah:* Call him louder, for he is a god! He talketh; or he is pursuing;  
or he is in a journey; or, peradventure, he sleepeth; so awaken  
him: call him louder.

*I Kings 18: 26*

*Priests of Baal:* Hear our cry, O Baal! now arise! Wherefore slumber?

**13. Recitative and chorus***I Kings 18: 28*

*Elijah:* Call him louder! he heareth not. With knives and lancets cut  
yourselves after your manner; leap upon the altar ye have made.  
Call him and prophecy: not a voice will answer you; none will  
listen, none heed you.



*I Kings 18: 26*      *Priests of Baal:* Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

#### 14. Recitative and aria

*I Kings 18: 30*      *Elijah:* Draw near all ye people: come to me!  
*I Kings 18: 36*      Lord God of Abraham, Isaac and Israel! this day let it be known that thou art God, and I am thy servant! O show to all this people that I have done these things according to thy word.  
*I Kings 18: 37*      O hear me, Lord, and answer me: and show these people that thou art Lord God, and let their hearts again be turned!

#### 15. Chorus

*Psalm 55: 22*      *Angels:* Cast thy burden upon the Lord, and he shall sustain thee. He never will suffer the righteous to fall: he is at thy right hand.  
*Psalm 108: 4*      Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon thee.

#### 16. Recitative and chorus

*Psalm 104: 4*      *Elijah:* O thou, who makest thine angels spirits; thou whose ministers are flaming fires: let them now descend!  
*I Kings 18: 38*      *The people:* The fire descends from heaven: the flames consume his offering!  
*I Kings 18: 39*      Before him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord, and we will have no other gods before the Lord!  
*I Kings 18: 40*      *Elijah:* Take all the prophets of Baal, and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.  
*The people:* Take all the prophets of Baal, and let not one of them escape us: bring all and slay them!

#### 17. Aria

*Jeremiah 23: 29*      *Elijah:* Is not his word like a fire, and like a hammer that breaketh the rock into pieces?  
*Psalm 7: 11*      For God is angry with the wicked every day:  
*Psalm 7: 12*      and if the wicked turn not, the Lord will whet his sword; and he hath bent his bow, and made it ready.

#### 18. Recitative

*Hosea 7: 13*      Woe unto them who forsake him! Destruction shall fall upon them, for they have transgressed against him. Though they are by him redeemed, yet they have spoken falsely against him. Ms. Slader

*Elijah redeems Israel from the drought*

**19. Recitative with chorus**

**Mr. Dennison and Mr. Fracker**

*Jeremiah 14: 22*

*Obadiah:* O man of God, help thy people! Among the idols of the gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

*I Kings 18: 42*

*Elijah:* O Lord, thou has overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord: regard the distress of thy people. Open the heavens and send us relief: help, help thy servant now, O God!

*The people:* Open the heavens and send us relief: help, help thy servant now, O God!

*I Kings 18: 43*

*Elijah:* Go up now, child, and look toward the sea: hath my prayer been heard by the Lord?

*Deuteronomy 28: 23*

*The Youth:* There is nothing: the heavens are as brass above me.

*II Chronicles 6: 26*

*Elijah:* When the heavens are closed up because they have sinned against thee, yet if they pray and confess thy name, and turn from their sin when thou dost afflict them:

*II Chronicles 6: 27*

then hear from heaven, and forgive the sin! Help! send thy servant help, O God!

*The people:* Then hear from heaven, and forgive the sin! Help! send thy servant help, O God!

*I Kings 18: 43*

*Elijah:* Go up again, and still look toward the sea.

*Deuteronomy 28: 23*

*The Youth:* There is nothing: the earth is as iron under me.

*I Kings 18: 43*

*Elijah:* Hearest thou no sound of rain? — seest thou nothing arise from the deep?

*The Youth:* No; there is nothing.

*Psalms 28: 1*

*Elijah:* Have respect to the prayer of thy servant, O Lord, my God! Unto thee will I cry, Lord my rock: be not silent to me; and thy great mercies remember, Lord!

*I Kings 18: 44*

*The Youth:* Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind; the storm rusheth louder and louder!

*Psalms 106: 1*

*The people:* Thanks be to God for all his mercies!

*Psalms 106: 1*

*Elijah:* Thanks be to God for he is gracious, and his mercy endureth for evermore!

**20. Chorus**

*Psalms 93: 3*

Thanks be to God! He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty.

*Psalms 93: 4*

But the Lord is above them, and almighty!

## Part II

### 21. Aria

Ms. Larson

*Isaiah 48: 1, 18*

Hear ye, Israel, hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"

*Isaiah 53: 1*

Who hath believed our report; to whom is the arm of the Lord revealed?

*Isaiah 51: 12*

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants: I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee.

*Isaiah 51: 13*

Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations?

*Isaiah 41: 10*

Be not afraid, for I, thy God, will strengthen thee.

### 22. Chorus

*Isaiah 41: 10*

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid." Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

### *Elijah confronts Ahab and the Queen*

### 23. Recitative with chorus

Ms. Slader and Mr. Relyea

*I Kings 14: 7*

*Elijah:* The Lord hath exalted thee from among the people, and over his people Israel hath made thee king.

*I Kings 16: 30*

But thou, Ahab, hast done evil to provoke him to anger above all that were before thee,

*I Kings 16: 31*

as if it had been a light thing for thee to walk in the sins of Jeroboam.

*I Kings 16: 32*

Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession.

*I Kings 14: 15*

And the Lord shall smite all Israel, as a reed is shaken in the water; and he shall give Israel up, and thou shalt know he is the Lord.

*The Queen:* Have ye not heard he hath prophesied against all Israel?

*The people:* We heard it with our ears.

*The Queen:* Hath he not prophesied also against the King of Israel?

*The people:* We heard it with our ears.

*Jeremiah 26: 9*

*The Queen:* And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

*I Kings 19: 2*

The gods do so to me, and more, if by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

*The people:* He shall perish!

*The Queen:* Hath he not destroyed Baal's prophets?

*The people:* He shall perish!

*The Queen:* Yea, by the sword he destroyed them all!

*The people:* He destroyed them all!

*The Queen:* He also closed the heavens!

*The people:* He also closed the heavens!

*The Queen:* And called down a famine upon the land.

*The people:* And called down a famine upon the land.

*The Queen:* So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

## 24. Chorus

*Jeremiah 26: 11*

Woe to him, he shall perish, for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard him with our ears. So go ye forth, seize on him! He shall die!

### *Elijah's flight to the wilderness*

## 25. Recitative

*II Kings 1: 13*

**Mr. Fracker and Mr. Relyea**

*Obadiah:* Man of God, now let my words be precious in thy sight.

Thus saith Jezebel: "Elijah is worthy to die."

*Jeremiah 26: 11*

So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey.

*Deuteronomy 31: 6*

The Lord thy God doth go with thee; he will not fail thee, he will not forsake thee.

*Exodus 12: 32*

Now begone, and bless me also.

*Jeremiah 5: 3*

*Elijah:* Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

## 26. Aria

*I Kings 19: 4*

It is enough, O Lord: now take away my life, for I am not better than my fathers.

*Job 7: 16*

I desire to live no longer; now let me die, for my days are but vanity.

*I Kings 19: 10*

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken thy covenant, thrown down thine altars, and slain thy prophets with the sword; and I, even I, only am left, and they seek my life to take it away.

## 27. Recitative

*I Kings 19: 5*

**Mr. Fracker**

*Psalms 34: 7*

See, now he sleepeth beneath a juniper tree in the wilderness; and there the angels of the Lord encamp round about all them that fear him.

## 28. Chorus

*Psalms 121: 1*

**Women of The Concordia Choir**

*Psalms 121: 2*

*Angels:* Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth.

*Psalms 121: 3*

He hath said, thy foot shall not be moved; thy Keeper will never slumber.

**29. Chorus***Psalm 121: 4**Angels:* He, watching over Israel, slumber not nor sleeps.*Psalm 138: 7*

Shouldst thou walking in grief languish, he will quicken thee.

*Elijah's journey to Mount Horeb and ascension to heaven***30. Recitative****Ms. Slader and Mr. Relyea***I Kings 19: 8**An Angel:* Arise, Elijah, for thou has a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.*Isaiah 49: 4**Elijah:* O Lord, I have laboured in vain; yea, I have spent my strength for naught!*Isaiah 64: 1*

O that thou wouldst rend the heavens, that thou wouldst come down; that the mountains would flow down at thy presence,

*Isaiah 64: 2*

to make thy name known to thine adversaries, through the wonders of thy works!

*Isaiah 63: 17*

O Lord, why hast thou made them to err from thy ways, and hardened their hearts that they do not fear thee? O that I now might die!

**31. Aria****Ms. Slader***Psalm 37: 7**The Angel:* O rest in the Lord, wait patiently for him, and he shall give thee thy heart's desires.*Psalm 37: 4*

Commit thy way unto him, and trust in him,

*Psalm 37: 5*

and fret not thyself because of evil doers.

*Psalm 37: 1***32. Chorus***Matthew 24: 13*

He that shall endure to the end shall be saved.

**33. Recitative****Ms. Larson and Mr. Relyea***Psalm 143: 7**Elijah:* Night falleth round me, O Lord! Be thou not far from me! hide not thy face, O Lord, from me;*Psalm 143: 6*

my soul is thirsting for thee, as a thirsty land.

*I Kings 19: 11**An Angel:* Arise, now! get thee without, stand on the mount before the Lord: for there his glory will shine on thee! Thy face must be veiled, for he draweth near.**34. Chorus***I Kings 19: 11*

Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

*I Kings 19: 12*

And after the earthquake there came a fire: but yet the Lord was not in the fire. And after the fire there came a still small voice: and in that still voice, onward came the Lord.

**35. Recitative and chorus****Ms. Slader***Isaiah 6: 2*

Above him stood the seraphim, and one cried out to another:

*Isaiah 6: 3**Chorus:* Holy, holy, holy is God the Lord — the Lord Sabaoth! Now his glory hath filled all the earth.**36. Chorus and recitative****Mr. Relyea***I Kings 19: 15*

Go, return upon thy way!

*I Kings 19: 18*

For the Lord yet hath left him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way: thus the Lord commandeth.

*Psalms 71: 16**Elijah:* I go on my way in the strength of the Lord. For thou art my Lord, and I will suffer for thy sake.*Psalms 16: 9*

My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

**37. Arioso***Isaiah 54: 10*

For the mountains shall depart, and the hills be removed; but thy kindness shall not depart from me, neither shall the covenant of thy peace be removed.

**38. Chorus***II Kings 2: 11*

Then did Elijah the prophet break forth like a fire: his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

**39. Aria****Mr. Fracker***Matthew 13: 43*

Then shall the righteous shine forth as the sun in their heavenly Father's realm.

*Isaiah 51: 11*

Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

**40. Recitative****Ms. Larson***Malachi 4: 5*

Behold, God hath sent Elijah the prophet before the coming of the great and dreadful day of the Lord.

*Malachi 4: 6*

And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse.

**41. Chorus***Isaiah 41: 25*

But the Lord from the north hath raised one who from the rising of the sun shall call upon his name and come on princes.

*Isaiah 42: 1*

Behold my servant and mine elect, in whom my soul delighteth.

*Isaiah 11: 2*

On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

**42. Chorus***Isaiah 55: 1*

O come, every one that thirsteth, O come to the waters, come unto him.

*Isaiah 55: 3*

O hear, and your soul shall live for ever!

**43. Chorus***Isaiah 58: 8*

And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

*Psalms 8: 1*

Lord, our creator, how excellent thy name is in all the nations!  
Thou fillest heaven with thy glory. AMEN.

**Elijah**

Felix Mendelssohn

*Born on February 3, 1809 in**Hamburg, Germany**Died on November 4, 1847 in Leipzig,  
Germany*

The music historian Ernest Newman once wondered whether the British were so fond of oratorios because Handel and Mendelssohn composed them, or whether Handel and Mendelssohn wrote oratorios because the British were so fond of them. Certainly the oratorio genre has benefited from English audiences' remarkable enthusiasm, which at times bordered on veneration. For music-lovers in the Victorian era, the oratorio was considered the highest form of musical expression, and an oratorio concert was itself viewed as an act of worship. Wagner wrote (with evident cynicism) in 1855 that for the English, "an evening spent in listening to an oratorio may be regarded as a sort of service, and is almost as good as going to church. Everyone in the audience holds a Handel piano score in the same way as one holds a prayer-book..." It's small wonder, then, that Mendelssohn's oratorios, *Elijah* in particular, should have had such phenomenal success in England. Since its

première, *Elijah* has enjoyed there a level of popularity exceeded only by Handel's *Messiah*.

Mendelssohn began plans to write an oratorio on the subject of the Old Testament prophet Elijah as early as 1837, a few months after the première of his first oratorio, *St. Paul*. He discussed the work among friends, but the project was put aside until June 1845, when he was commissioned to write "a new oratorio, or other music" for the Birmingham Musical Festival. Mendelssohn worked with a German libretto by Julius Schubring (based on biblical texts) when composing *Elijah*, but as it was written for an English audience he went to great pains to ensure the English version would be not only acceptable, but definitive. He assured his translator, William Bartholomew, that he would alter the notes if necessary to preserve the English (King James) version of the biblical passages. Mendelssohn completed the music in early 1846, worked with Bartholomew over the subsequent months, and conducted the première on August 26, 1846 in Birmingham. It was substantially revised after its première, and the composer again conducted the final version in a series of four concerts in London during April 1847.

Why was Mendelssohn, by all accounts a gentle man, so attracted to the character of Elijah, the fiercest and most vengeful of the

prophets? (He also considered writing an oratorio based on St. Peter, a similarly forceful character) The Old Testament story was at least compatible with both his Lutheranism (to which he had converted as a young boy) and his Judaic heritage. But Mendelssohn was also a deeply conservative man, troubled by the moral decay that was sweeping across the European continent. In 1838 he wrote:

I imagined Elijah as a prophet such as we could really do with today: strong, zealous, angry, and gloomy, in opposition to the courtiers, the riff-raff, and practically the whole world — and yet borne aloft as if on angels' wings.

The story of divine retribution against corrupt pagans was also appealing to several factions within England's religious community. Nonconformists, Dissenters and Evangelical Anglicans were particularly attracted to the work, as it portrays a faithful few combating the perverse and misguided majority. For all listeners, regardless of religion or denomination, it was a confirmation of the old faith, complete with miracles, in opposition to the growing influences of rationalism and "pagan" science.

Mendelssohn's conservatism also extended to the old musical forms, so that the story was presented through musical idioms that were by then familiar and well-tried. *Elijah* is as pictorial as Handel's or Haydn's oratorios, and with all the drama and characterization of Bach's Passions; Mendelssohn borrows liberally from these predecessors, and in so doing frees *Elijah* from the "corruptions" of modern musical radicalism as practiced by the morally-questionable Berlioz or Wagner. (England's love affair with Mendelssohn was undoubtedly due as much to his upright character, as blameless and virtuous as their queen, as to his musical conservatism).

The oratorio is cast in two parts of roughly equal length. The first centers on

Elijah's confrontation with the priests of Baal, contrasting the prophets' calm assurance with the frantic agitations of the pagan followers. This is a public drama, while the second part deals more with the private Elijah as he faces his own doubts. Each of these two parts tells its own story, reaches its own climax, and is largely self-contained dramatically. It is perhaps more useful to consider them as a set of distinct tableaux rather than acts of a continuous drama. Mendelssohn consciously avoided turning *Elijah* into an epic theater-piece, and does not employ the openly narrative aspect that is so familiar from Handel's oratorios and Bach's Passions.

Mendelssohn's librettist suggested the unique and effective idea of placing Elijah's curse *before* the overture, thus making the instrumental passage represent the effects of that drought on the land and people. Elijah's opening recitative, emphatically concise, includes heavy trombone sonorities (also used in numerous later passages to represent God's power) and melodic tritones to establish the menacing tone. The fugal overture itself begins in the manner of Handel, but by the end has evolved into something more Beethovenian, perhaps in an attempt to portray the passage of time stylistically as well as chronologically.

After the overture, there are three separate scenarios in Part I. The first depicts the people's fear and suffering in the drought, and Obadiah's attempts to call them to repentance. At the heart of the scene, the famous aria "If with all your hearts" is in the naive style of Mendelssohn's youthful songs and cantatas, but is immediately followed by a powerful chorus based on the tritone skips of the overture. This chorus encapsulates the dualism of God's justice and mercy; amidst a scene of utter desolation, the people conclude with a majestic tribute to the love of God.

The next short scene divides into two



vignettes: Cherith's brook (where Elijah is miraculously fed by the ravens), and the prophet's conversation with the widow, culminating in the miracle of raising her son from the dead. But Elijah is only alluded to at the brook — the singers for the recitative and double quartet in this section are all designated "angels." It is really a prelude to the episode with the widow, which marks Elijah's first appearance since he cursed the land in the opening recitative.

Immediately the setting moves to the court of king Ahab, and Elijah's confrontation with the prophets of Baal. In Eric Werner's biography of Mendelssohn, he writes that the exchanges between Elijah and the priests or Baal "are among the most grippingly forceful ever to be dared in an oratorio." The pagan priests entreat Baal in a chorus that begins confidently and regally, but soon becomes more anxious as the desired response is apparently not forthcoming. Elijah mockingly urges them on, and at the climax there is a breathless anxiety as the priests cry "Hear and answer, Baal!"; only to be met with absolute silence. The f-sharp minor of the Baal-worshippers contrasts dramatically with Elijah's aria, which is in a peaceful (and symbolically important) E-flat Major. An angelic quartet follows with the familiar chorale-like hymn "Cast thy burden upon the Lord."

After Elijah's prayer and the descent of fire from heaven (marked, appropriately, *Allegro con fuoco*), the priests of Baal are slain by the people. Elijah observes that God's word is also like a fire and a hammer in an aria that bears more than a passing resemblance to "Thou shalt break them" from Handel's *Messiah*. The scene with the priests of Baal has its dramatic parallel when Elijah then prays to his God for rain. Twice he calls on God to send rain, but there is no response. The prophet's final cry is accompanied by trombones (again used to symbolize God's power), and the people's

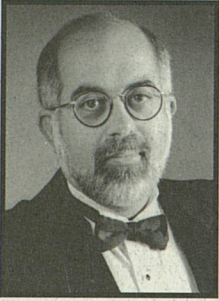
general rejoicing at the miraculous down-pour is again in the "divine" key of E-flat.

Part II does not develop the plot-line much further, except to expound at the start on Queen Jezebel's anger at Elijah, leading to his exile. The remainder of the oratorio addresses the prophet's feelings of failure and resignation, the encounter with God, his renewed faith and vigor, and culminates in his being caught up into heaven. Though more contemplative and less openly dramatic than the first part, there are still moments of great emotion and eloquence. Elijah's moving aria "It is enough," in which he expresses his wish to die, is based closely on the aria "Es ist vollbracht" from Bach's *St. John Passion*, the sarabande rhythm lending it a funereal weariness. A trio of angels give comfort in the unaccompanied "Lift thine eyes," the intimacy of the setting contrasting effectively with the grand scale of the rest of the oratorio. The alternation of resignation and comfort continues, each time the solace is expressed through a modulation to the flat sub-median key. Toward the end of the oratorio, the emphasis shifts away from Elijah as a central character and treats his story as an allegory of obedient piety for all the faithful. The final Messianic choruses, a theological commentary on all that has preceded them, are full of Handelian majesty and assurance, concluding with a noble fugue and gloriously affirmative "Amen."

*Program note by Luke Howard.*

**T**homas 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



Thomas Sheets

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.

In the past two seasons, Mr. Sheets has 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*.

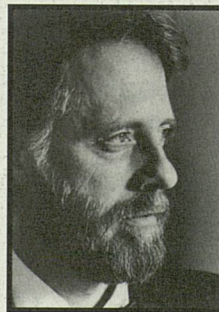
Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current international 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.

*This performance marks Thomas Sheets' thirteenth appearance under UMS auspices.*

Early in his career **Gary Relyea's** voice was described by critic Andrew Porter of the *New Yorker* as "a baritone of uncommon beauty...a name to note." Through the years Mr. Relyea has established himself as one of the most distinguished vocal artists on the musical scene today.

Mr. Relyea has shone in such works as Britten's *War Requiem*, Handel's *Messiah*, Mahler's *Symphony No. 8*, and Verdi's *Requiem* with prestigious orchestras including the Baltimore, Calgary, Cleveland, Detroit, Montreal, Ottawa, National Arts Centre, Toronto and Vancouver.



Gary Relyea

This season Mr. Relyea's concert engagements include Beethoven's *Symphony No. 9* with the Detroit Symphony, Bruckner's *Mass in f minor* with the Montreal Symphony, Janáček's *Glagolitic Mass* with the Toronto Symphony, Bach's *St. Matthew Passion* with the Buffalo Philharmonic Orchestra, Berlioz' *L'Enfance du Christ* with the National Arts Centre Orchestra, and Verdi's *Requiem* with the New Mexico Symphony.

Mr. Relyea has been featured in Toronto by the Canadian Opera Company in the roles of the Prince de Bouillon with Dame Joan Sutherland in the title role of Cilea's *Adrianna Lecouvreur*, Prince Yeltsky in Tchaikovsky's *Queen of Spades*, Germont in Verdi's *La Traviata*, Rangone in Musorgsky's *Boris Godunov* and Crespel in Offenbach's *Tales of Hoffmann*.

Mr. Relyea's opera performance at the National Arts Centre have included Marcello in Puccini's *La Boheme*, Prince Yeletsky in Tchaikovsky's *Queen of Spades*, Demetrius in Britten's *Midsummer Night's Dream*, Harlequin in Strauss' *Ariadne auf Naxos* and Dr. Bartolo in *Le Nozze di Figaro*. Appearances in eight seasons with the Guelph Spring Festival opera productions have included the Traveller in Britten's *Curlew River* and the Father in Britten's *The Prodigal Son*. With Vancouver Opera, Mr. Relyea was last heard as the Music Master in Strauss' *Ariadne auf Naxos*.

Operatic performances last season included Mozart's *Don Giovanni* with Opera Atelier of Toronto, and the role of Elder MacLean in Vancouver Opera's production of *Susannah*. Last summer he performed Britten's *The Prodigal Son*, Berlioz's *L'Enfance du Christ* and *Don Giovanni* all with the National Arts Centre's Festival Ottawa. In the fall of 1997 Mr. Relyea performed Mahler's *Symphony No. 8* with the Toronto Symphony Orchestra. This season Mr. Relyea performs *Elijah* in this Ann Arbor performance and also with the Kitchener-Waterloo Philharmonic Choir, Richard Eaton Singers and the Peterborough Singers.

Mr. Relyea's opera appearances on CBC-TV include the role of Smirnov in Walton's *The Bear*.

*This performance marks Gary Relyea's second appearance under UMS auspices.*

**Katherine Larson's** dramatic portrayals of Puccini and Verdi heroines have won many national and international awards and her

performance reviews have been nothing less than stellar. Following Ms. Larson's appearance as Madama Butterfly for Indiana Opera North, the *South Bend Tribune* described her performance as: "astonishing — a powerful high range that topped the orchestra's fortissimo and delicate pianissimos that could be heard in the back row. Not only could she sing, but she could act, as well."

Performance highlights include the title role of *Tosca* with Lincoln Opera of Chicago and OPERA!Lenawa in Adrian, Michigan; *Madama Butterfly* with Indiana Opera North; and most recently performances of the Verdi



Katherine Larson

*Requiem* with the Toledo Symphony and the Illinois Symphony. She has also been a featured soloist for the UMS Choral Union, the Toledo Opera, the Comic Opera Guild of Ann Arbor, Northwestern University Orchestra, South Bend Symphonic Choir, Indiana University Philharmonic Orchestra and the Perrysburg Symphony.

In April of this year, Ms. Larson will perform Strauss's *Vier Letzte Lieder* as the season finale for the Ann Arbor Symphony.

Ms. Larson is the recipient of numerous national and international awards, including the National Friedrich Schorr Memorial Competition, the International Licia Albanese-Puccini Foundation Competition in New York, and the National Bel Canto Competition. She was also a finalist in the Queens Opera Competition and the Lyric Opera of Chicago Center for American Artists competition.

Ms. Larson studied language at the Goethe Institute in Rothenburg, Germany, and the British Institute in Florence, Italy.

*This performance marks Katherine Larson's debut under UMS auspices.*

Celebrated both at home and in Europe, mezzo-soprano **Jayne Sleder** has established herself as a commanding presence on the orchestral stage and is recognized for the diversity of her oratorio and symphonic repertoire. A Michigan native, Ms. Sleder has returned to the United States after spending several seasons in Europe performing on operatic and symphonic stages in such cities as Berlin, Weimar, Mannheim and Avignon. Her operatic repertoire includes a variety of roles such as Fricka, Dalila, Charlotte, and Puline from Tchaikowsky's *Pique Dame*. Praised by the critics for her "exquisite oratorio singing," Ms. Sleder has frequently graced the stages of Dallas, Austin, Santa Barbara, Chicago, and Cincinnati with her oratorio performances.

A frequent performer with the Grand Rapids Symphony, recent appearances have included the Duruflé *Requiem* and Mahler's

*Symphony No. 2* and *Symphony No. 8* under the baton of Catherine Comet. Other highlights include Verdi's *Requiem* with the Mannheim Akademische Orchestra and Stralsund Staatstheater



Jayne Sleder

Orchestra, a performance of Chausson's *Chanson Perpetuelle* with the Leontóvych String Quartet, and the Mozart *Requiem* conducted by Ransom Wilson with the Tuscaloosa Symphony.

Ms. Sleder's musical studies began at Michigan State University and continued at University of Texas and the Cincinnati Conservatory of Music. She has also studied extensively throughout Europe and was a student of renowned baritone Tito Gobbi. Ms. Sleder currently resides in Traverse City

where she has recently joined the voice faculty at Northwestern Michigan College.

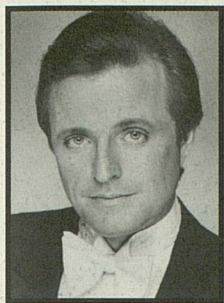
*Jayne Sleder was a soloist in the 1997 UMS presentation of Mahler's Symphony No. 8. This performance marks her second appearance under UMS auspices.*

American tenor **Richard Fracker** enjoys a career as operatic and oratorio tenor having sung throughout the world in works from Bach to Beethoven to Puccini to Philip Glass.

The versatile American tenor spent much of 1995-96 at the Metropolitan Opera for *Die Meistersinger* and *Un Ballo in Maschera*. In addition to singing the lead tenor role in the Metropolitan's production of Philip Glass' *The Voyage*, Mr. Fracker made his Carnegie Hall debut as the tenor lead in Glass' *The Civil Wars*, both under the baton of Dennis Russell Davies. Later in the season he debuted at the Bilbao Festival in Spain as Nadir in *Les Pecheurs de Perles*, traveled to Japan with Seiji Ozawa for *Les Mamelles de Tiresias*, sang Faust in Michigan, the Duke of Mantua in Mississippi, and returned to the Met in the Parks for *Turandot*. Last season Mr. Fracker returned to the Met for new productions of *Fedora* and *Wozzeck*, as well as the acclaimed production of *Billy Budd*, and sang his first Mahler's *Symphony No. 8* with the Grand Rapids Symphony in Grand Rapids and Ann Arbor led by Catherine Comet.

This season Mr. Fracker returns to the Metropolitan as Pong in *Turandot*, to the Grand Rapids Symphony for Mendelssohn's *Elijah*, and to the Lansing Symphony for Beethoven's *Symphony No. 9*.

Other recent operatic engagements have included Fracker's debut with the Atlanta Opera as Nadir in *Les Pecheurs de Perles*, Tonio in *The Daughter of the Regiment* for the Chautauqua Festival, Orlando Opera, and the Wildwood Festival, the title role in *The Tales of Hoffmann* with the opera com-



Richard Fracker

panies of Indianapolis, Syracuse, Memphis, and Lansing, and his debut at the Central City Opera as *The Student Prince*. Mr. Fracker was heard at the New York City Opera as Beppe in *Pagliacci* and Ilidor in Jay Riese's *Rasputin*.

He created the leading tenor roles in the world premières of Philip Glass' *Orfee* at the American Repertory Theater and at BAM, as well as *The Hydrogen Jukebox* at the Spoleto Festival USA and Italy and the American Music Festival in Philadelphia.

Mr. Fracker has made a specialty of contemporary roles. In addition to his extensive work with Philip Glass, the tenor has essayed Peter Maxwell Davies' *The Lighthouse* and Benjamin Britten's *Albert Herring* for the Chicago Opera Theater, Janacek's *Diary of the One Who Vanished* for the Long Beach Opera, *Street Scene* for the Chautauqua Festival, *Amahl* and the *Night Visitors* with the Little Orchestra Society at Lincoln Center, and Henrik in *A Little Night Music* for Opera Carolina.

Richard Fracker made his Metropolitan Opera debut in 1989 in *Il Trittico*, followed by performances of *Rigoletto* and *La Traviata*. He has repeatedly returned to the Met for *Andrea Chenier*, *Un Ballo in Maschera*, *Parsifal*, *I Puritani*, *Le Nozze di Figaro*, *Rigoletto*, and *La Traviata*. He made his professional debut in *Die Fledermaus* for the Toledo Opera and his international debut as Edgardo in *Lucia di Lammermoor* for the Islendik Opera in Reykjavik. Early in his career he performed extensively as Edgardo in *Lucia di Lammermoor* and Alfredo in *La Traviata* for Opera Omaha's Nebraska Opera Theater and Nanki-Poo in *The Mikado* for a debut with the Kentucky Opera.

Mr. Fracker has performed the major

concert works throughout the US, specializing in the oratorios of Bach, Britten, Handel and Mozart. The tenor holds four degrees from the University of Michigan at Ann Arbor, and was an international finalist in the 1985 Pavarotti Competition.

*Richard Fracker performed as a soloist in the 1988 UMS presentation of Messiah and in the 1997 UMS presentation of Mahler's Symphony No. 8. This performance marks his fifth appearance under UMS auspices.*

Described by *American Record Guide* as "one of America's superior organists," **Janice Beck** is widely known for her recordings and solo recitals in both North America and Europe. While a Fulbright Scholar in Paris studying with Jean Langlais, she presented the world première of his *American Suite*. During recent tours of Europe she has presented concerts in Coventry Cathedral, Southwell



Janice Beck

Minster, Westminster Abbey and St. David's Hall, Cardiff in the United Kingdom, Oliwa Cathedral, Gdansk and the International Festival of Organ and Chamber Music, Szczecin, in Poland. She concertizes throughout North America and has presented recitals recently at First Congregational Church, Los Angeles, Christ Church Cathedral, Ottawa, and Duke University.

Her recordings include the six organ sonatas of Mendelssohn and the *Vierne Sixième Symphonie* for Arkay Records, and works of Marcel Dupré, recorded in the Cathedral of St. Etienne, Auxerre, for the French company, REM Editions.

Forthcoming engagements during 1998 include recitals in Chelmsford Cathedral,

England; St. Michael's Church, Olomouc, Czech Republic; St. Martin's Church, Bad Orb, Germany; St. Elizabeth Cathedral, Kosice, Slovakia and St. Matyas Church, Budapest, Hungary.

Janice Beck studied with Catharine Crozier, her major teacher, Marilyn Mason at the University of Michigan and in Paris with Jean Langlais and Nadia Boulanger. She is recipient of the Algernon Sydney Sullivan Award, presented by Rollins College "for leadership, great achievement in one's chosen field, and service to others." Locally, she is organist at the First United Methodist Church of Ann Arbor.

*Janice Beck performed in the UMS productions of Messiah in 1995, 1996 and 1997. This is her seventh performance under UMS auspices.*

**Paul Dennison**, soprano, is ten years old and attends Trombly Elementary school in Grosse Pointe. He sings with the Men and Boys' Choir of Christ Church in Grosse Pointe. Last summer he toured England, Scotland and Wales with the choir. Paul has also performed in local operettas and musicals; in his spare time he plays cornet and enjoys a game of baseball.

*This performance marks Paul Dennison's debut under UMS auspices.*

## University Musical Society Choral Union

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 Chloé* 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

*The UMS Choral Union began performing in 1879 and has presented Messiah in annual performances. This performance marks its 372nd appearance under UMS auspices.*

### **The Ann Arbor Symphony Orchestra**

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 main-stage and two youth concerts in the historic Michigan Theater. In addition, the A<sup>2</sup>SO 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 A<sup>2</sup>SO 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 A<sup>2</sup>SO'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 A<sup>2</sup>SO 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 A<sup>2</sup>SO 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 Messiah every year since 1988. This performance marks their twenty-seventh appearance under UMS auspices.*

## The UMS Choral Union

Thomas Sheets, *Conductor*

Steven Bizub and Justin Rossow, *Assistant conductors*

Donald Bryant, *Conductor Emeritus*

Jean Schneider-Claytor, *Accompanist*

Edith Leavis Bookstein, *Chorus Manager*

### Soprano I

Michele Bergonzi  
Edith Leavis Bookstein  
Lois Briggs  
Susan F. Campbell  
Young Cho  
Laura Christian  
Marie Ankenbruck Davis  
Carla Dirlikov  
Kathy Neufeld Dunn  
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 Brabenc  
Ann Burke  
Cheryl D. Clarkson  
Patricia Forsberg-Smith  
Mary L. Golden  
Deirdre Hamilton  
Elizabeth E. Jahn  
Meredyth Jones  
Loretta Lovalo  
Melissa Hope Marin  
Linda Marshall  
Marilyn Meeker  
Sara Peth  
Virginia J. Reese  
Mary A. Schieve  
Sue Ellen Straub  
Barbara Hertz Wallgren  
Rachelle Barcus Warren  
Kathleen Young  
Liza Q. Wirtz

### Alto I

Mary Jo Baynes  
Myrna Berlin  
Paula Brostrom  
Lori Cheek  
Laura Clausen  
Kathryn Coon  
Dolores Davidson  
Deborah Dowson  
Anna Egert  
LeAnn Eriksson Guyton  
Carol Milstein  
Joan L. Morrison  
Holly Ann Muenchow  
Lisa Michiko Murray  
Carren Sandall  
Elizabeth Suing

### Alto II

Joan Cooper  
Marilyn Finkbeiner  
Sarah Gross  
Hilary Haftel  
Nancy Ham  
Kathleen Operhall  
Jean Leverich  
Cynthia Lunan  
Kathleen Operhall  
Lynn Powell  
Miriam Rossow  
Beverly N. Slater  
Amy J. Smith  
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  
Mike Needham  
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  
William Ribbens  
Scott Silveira  
Samuel C. Ursu  
James Van Bochove

### Bass I

Harvey Bertcher  
John M. Brueger  
Benjamin Cohen  
David Hoffman  
George Lindquist  
Lawrence Lohr  
Charles Lovelace  
Joseph D. McCadden  
Kevin Miller  
Michael Pratt  
William Premin  
Frederic Rohrbach  
Sheldon Sandweiss  
John T. Sepp  
Jayme Stayer  
Jack R. Waas  
Benjamin Williams  
Jeffrey Williams

### Bass II

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

## The Concordia Choir

Kurt E. vonKampen,  
*Conductor*

Yi-Li Lin, *Accompanist*

### Sopranos

Julie Bacon  
Megan Bolt  
Annie Brazinski  
Stephanie Davis  
Sara DePrekel  
Stephanie Gledhill  
Liz Helmreich  
Katrina Helmreich  
Tanya Kleimola  
Lisa Kunze  
Laura Nestell  
Jamie Peterson  
Jacalyn Sherouse  
Kathryn Simon  
Katie Stahl  
Angela Thompson  
Kristel VanDeMoortell

### Altos

Jessica Aldrich  
Lori Bosma  
Jennifer Brauer  
Megan Gallagher  
Elizabeth Gentsch  
Natalie Haupt  
Ruth Hessler  
Bekah Holmes  
Tamica Jenkins  
Natalie Palmiter  
Laura Pingel  
Lindsay Rossow  
Leah Sallach  
Heather Schepmann  
Heather Shirley  
Christi Warsinski  
Mandy Wells  
Emily Wentzel



## Ann Arbor Symphony Orchestra

### Violin I

Stephen Shipp, *Concertmaster*  
Jennifer Ross  
Kristin VanAusdal  
Melissa Yeh  
Alexander Margolis  
Gayle Zirk

### Violin II

Barbara Sturgis-Everett  
Philip Ficsor  
Priscilla Johnson  
Alexandra Tsilibes  
Beth Kirton

### Viola

Kathleen Grimes  
Barbara Zmich  
Nathan Peters  
Steven Ewer  
Carolyn Tarzia

### Cello

Sarah Cleveland  
Vladimir Babin  
Alison Badger  
Marolin Bellefeur

### Bass

Gregg Emerson Powell  
Jennifer Bilbie  
Kenneth Marrs

### Flute

Penelope Fisher  
Tamara Thweatt

### Oboe

Lorelei Crawford  
Kristin Reynolds

### Clarinet

Marlena Palma  
Kimberly AseLINE

### Bassoon

Dean Zimmerman  
Roger Maki-Schramm

### Horn

Willard Zirk  
Bernice Schwartz  
Michael Lipham  
Breda Anderson

### Trumpet

Christophier Hart  
Christopher Bubolz

### Trombone

J. Michael Hall  
Scott Hartley  
Greg Lanzi

### Tuba

Robert Calkins

### Timpani

James Lancioni

# Camerata Dinners

## A Great Beginning to Your Concert Evening

Before this season's Choral Union performances, join friends and fellow UMS patrons for a Camerata Dinner hosted by members of the University Musical Society Board of Directors and Advisory Committee. After taking your pick of prime parking spaces, join us in the beautiful setting of the Alumni Center, a site within a short walking distance of Hill Auditorium. Our buffet is open from 6:00 p.m. to 7:30 p.m. and costs \$25 per person.

Space is still available for:

**Tuesday, March 24**  
Russian National Orchestra  
Mikhail Pletnev, conductor  
Gil Shaham, violin

**Monday, April 13**  
Evgeny Kissin, piano

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# New York City Opera National Company Donizetti's *Daughter of the Regiment*

**Thursday, March 12, 8 p.m.**  
**Friday, March 13, 8 p.m.**  
**Saturday, March 14, 2 p.m.**  
(75-minute Family Performance)  
**Saturday, March 14, 8 p.m.**  
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**M**arie is the product of a loving, if decidedly nontraditional, family. Abandoned on the battlefield as a baby, she is raised by members of the French 21st regiment, who think of her as their "daughter" and are reluctant to give her up when she falls in love with a young enlisted man, Tonio. But the real obstacle to their love is the resistance of the Marquise de Birkenfeld, who whisks Marie off to her estate and attempts to turn her into a refined woman of society. A fully-staged production with live orchestra, performed in French with English supertitles.



*These performances are supported by the National Endowment for the Arts and TriMas Corporation.*



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**Dr. Herbert Sloan**

*present*

# Jean-Yves Thibaudet

*Piano*

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**Program**

Tuesday Evening, March 10, 1998 at 8:00

University of Michigan Museum of Art, Ann Arbor, Michigan

*Maurice Ravel*

**Pavane pour une infante défunte**

*Ravel*

**Jeux d'eau**

*Ravel*

**Miroirs**

Noctuelles  
Oiseaux tristes  
Une barque sur l'océan  
Alborada del gracioso  
La Vallée des cloches

INTERMISSION

*Claude Debussy*

**12 Preludes, Book II**

I Brouillards  
II Feuilles mortes  
III La puerta del Vino  
IV "Les fées sont d'exquises danseuses"  
V Bruyères  
VI "General Lavine — excentric"  
VII La Terrasse des audiences du clair de lune  
VIII Ondine  
IX Hommage à Samuel Pickwick, Esq., P.P.M.P.C.  
X Canope  
XI Les Tierces alternées  
XII Feux d'artifice

*Debussy*

**L'isle joyeuse**

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Forty-sixth Concert  
of the 119th Season

This performance is presented with the generous support of  
Dr. Herbert Sloan

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## Impressionism: Ravel and Debussy

Impressionism in both music and the visual arts has proven almost impossible to define in brief, simple terms. Yet there is undoubtedly something new in the works by Ravel and Debussy, just as there is in the canvasses of Monet, Manet, and Renoir, that suggests a fresh, entirely modern aesthetic. In the most general sense, these artists share a particular interest in color and light. For the painters, new chemical pigments available at the end of the nineteenth century allowed a greater intensity of color, eliciting new impressions of familiar landscapes and scenes. The musical equivalent is found in Debussy's and Ravel's interest in harmonic color, the use of exotic scales (especially pentatonic and whole-tone scales), and greater fluidity of rhythm, in pieces that often included a strongly pictorial element as well. Many of the works performed on tonight's program exemplify this joint impressionist aesthetic as they evoke a variety of scenes, landscapes and images, some even inspired directly by specific works of art.

### Maurice Ravel

*Born on March 7, 1875 in Ciboure, France  
Died on December 28, 1937 in Paris*

Maurice Ravel's *Pavane pour une infante défunte*, composed in 1899, blends modernism with the neo-classical inspiration of an archaic dance form. The composer once claimed that the title is meaningless and that he added it simply because he liked the sound of the alliteration, but he may have done this only to forestall an overly sentimental or nostalgic interpretation. The Pavane was never intended to be a funeral lament; Ravel described it simply as a pavane "that a little princess might, in former times, have danced at the Spanish

court" (possibly having in mind one of the numerous Infanta portraits by the seventeenth-century Spanish painter Velazquez). The composer's own recording of the work is noticeable for its sparing use of the sustain pedal, creating a somewhat dry and detached effect that imitates the plucked lute accompaniment. It was not until he arranged the Pavane for orchestra in 1910 that it became, as far as he was concerned, embarrassingly popular.

*Jeux d'eau* (1901), Ravel's next work for solo piano, was conceived in a very different style to the quaintly archaic Pavane, as he began to explore an entirely new pianistic idiom. Again, a pictorial element influenced the composer — he noted that the work was "inspired by the bubbling of water and the musical sounds of fountains, waterfalls, and streams," and the result is certainly evocative. In its virtuosity and subject matter, *Jeux d'eau* recalls Liszt, particularly his *Les Jeux d'eau à la Villa d'Este*. But where Liszt's piece is really a religious allegory, Ravel's is a celebration of the purely physical sensation of water in motion, and in that regard it shares an affinity with impressionist painting (which also took the play of light on water as a favorite theme). He uses whole tone, pentatonic, and chromatic scales, with a generous use of the sustain pedal to portray the mists, droplets, splashes, and bubbles, each characterized with naturalistic precision. The changing light and wind is reflected in the subtle harmonic and rhythmic distortions. In its published form, the piece is prefaced with a quotation from a poem by Henri de Régnier that also summons an impressionistic image: "The river god, laughing from the water that tickles him."

Ravel observed that the change in his style from *Jeux d'eau* to *Miroirs* (Mirrors), written in late 1904 and 1905, was sufficiently pronounced to bemuse those who had formerly claimed to understand his

music. He declared as he began work on the new set, "I would really like to do something to free myself from *Jeux d'eau*." *Miroirs* did mark the start of a new period of creativity for Ravel — as Hans Heinz Stuckenschmidt noted, "the uncomplicated, shining world of his youth had disappeared" — but the work was not immediately successful. Each of the five pieces that constitute *Miroirs* was dedicated to one of Ravel's friends from the artistic clique known as "Les Apaches," but despite the dedications to his colleagues, only the pianist Ricardo Viñes showed unqualified enthusiasm for them at the time. The title of *Miroirs* suggests that these are scenes with a little more definition than is usual for an impressionist work. These are not images viewed through the stereotypical morning mists or gauzy afternoon haze; they are reflections, images with sharp outlines, though, as with a mirror, the image is more distant and unreal than it seems.

Apart from the first piece in the collection, the works were composed in the same order as they appear in the final arrangement; "Noctuelles" (Night Moths) was the last written, but Ravel chose it to open the set. In this bizarre and sometimes grotesque dance, the unpredictable harmonic motion and sputtering rhythms reflect the beating of the moths' wings as they reel clumsily from one light to another. "Oiseaux tristes" evokes "birds lost in the torpor of a dark forest at the hottest time of summer." One of Ravel's gloomiest and most desolate works, it consists of an obsessively repeated note (B-flat) and a rapid ornament (mimicking the call of the blackbird) played *rubato*, occasionally whirling aimlessly to the forest floor. The harmonies are somewhat adventurous, even for Ravel. The third piece in the set, "Une barque sur l'océan," is water music on a grand scale, expanding the playful splashes of *Jeux d'eau* into a fully-realized seascape. Gentle arpeggios at the start suggest a small boat rocking in the safety of

a harbor, but energetic double trills in the right hand soon carry it away into a surging swell. The performance directions point to an almost orchestral conception, imitating harp and wind sonorities. "Alborado del Gracioso," the first of Ravel's major Spanish pieces to be given a Spanish title, translates as "Dawn Song of the Jester." Similarly orchestral in its textures, it has become more famous in Ravel's own arrangement for orchestra. It is perhaps a little out of place in this set, being the only piece with a human presence, yet the jester's role in treading a fine line between parody and serious thought parallels the dawn, where distinctions between light and dark, conscious and subconscious, are similarly ambiguous. The final work in *Miroirs*, "La Vallée des cloches" (Valley of the Bells) is unusual in that it is written on three staves (prefiguring Debussy's use of three staves in the second set of *Images*, published later the same year). Ravel had experimented with imitating bell sonorities earlier in his *Entre Cloches* (for two pianos) from 1897, but what was an experiment then is here given more mature expression. Each stave represents a set of bells pealing at varying distances, lending this piece a recognizably spatial aspect: an impressionistic sound-sculpture.

## Claude Debussy

*Born on August 22, 1862 in*

*St-Germain-en-Laye, France*

*Died on March 25, 1918 in Paris*

Toward the end of his career, Claude Debussy composed two sets of twelve *Préludes* for the piano (published in 1910 and 1913). These collections are every bit as painterly as Monet's impressionist canvases, evoking in a spontaneous manner rather than describing in detail. Debussy's ideal was, after all, "music so free in form that it seems improvised," as

if it were “torn from a sketchbook.” The picturesque titles to these preludes appear unobtrusively at the end of each work rather than at the beginning, leading many writers to speculate what Debussy might have intended by this curious practice. Perhaps he was merely imitating the artist, who leaves a painting’s title off the canvas entirely, or displays it unobtrusively below the artwork when exhibited. Extending this analogy, the *Préludes* are a kind of one-man retrospective of Debussy’s musical style; in them we find all the techniques, gestures, musical colors and textures that are commonly associated with the composer, in music for solo piano, the instrument with which Debussy felt most at ease. Still, he was not entirely pleased with the *Préludes* and claimed with self-deprecating modesty, “they are not all good.”

The first prelude in Book 2, “Brouillards” (Mists), shows the composer in a typically impressionistic mood. Through the use of both pedals, one to soften the notes and the other to sustain them, Debussy creates a halo of piano sound which, like a mist, diffuses the outlines of the music’s shape and form. The whole-tone inflections and parallel chords also veil the tonal center: a combination of C and D-flat triads. “Feuilles mortes” (Dead Leaves) is a miniature landscape, capturing in music some of the same feelings of decay and melancholy that inform Monet’s paintings from Vétheuil. The title is also the French term for the color russet, lending this piece a subtle visual hue as well. “La Puerta del vino” refers to the famous gate that guards the Alhambra palace in Grenada. The sultry and voluptuous music, with its alternating passages of languor and violence, undulates under habanera dance rhythms and Moorish arabesques. “Les Fées sont d’exquises danseuses” (Fairies are exquisite dancers) is also dance music, but of a very different kind. The title comes from an illustration

by Arthur Rackham for a scene from one of J.M. Barrie’s *Peter Pan* stories. Here all is gossamer lightness, as the almost invisible creatures dart around in waltz filled with trills and flourishes.

“Bruyères” (Briars) is less directly evocative than some of the other works in this set, yet Debussy still uses familiar devices to suggest the interplay of air, light, and shade. The imitative writing might infer the dappled sun through over-head leaves, and their shadowy image on the woodland floor. “General Lavine — excentric” was a vaudevillian character created by the famous American clown, Edward Lavine, who made an appearance in Paris just before Debussy wrote this prelude. His act was full of juggling, slapstick, clumsy pratfalls and mishaps. For his portrayal of the General, Debussy’s cakewalk (a dance that has its origins in the march and is therefore entirely suited to this clown/soldier) imitates the graceless antics, and includes a reference to Foster’s “Camptown Races.” As if to demonstrate the wide range of subjects that were suited to his style, Debussy follows music-hall humor with an evocation of India with all its mystery and moon-drenched exoticism in “La Terrasse des audientes au clair de lune.” Faint hints of bitonality, occasional touches of whole-tone melody, and the soft descent of the musical contour paint a scene of evanescent stillness.

“Ondine,” the water sprite, allows Debussy the opportunity to portray one of the favorite subjects of both musical and painterly impressionism, the play of light on water. Again influenced by one of Rackham’s illustrations, Debussy’s “Ondine” is not quite as iridescent as Ravel’s later incarnation, though still elegant and graceful. She whirls an exquisite dance amid the watery spills and cascades that have become so closely associated with Debussy and Ravel’s music. As one writer has suggested, “Hommage à S. Pickwick, Esq., P.P.M.P.C.”

has amused French admirers of Dickens more generally than it has English and American. The comic element seems to vary according to national outlook, as English audiences are not likely to find much humor in a grotesque parody of their national anthem, "God Save the King" (a tune also recognizable to American audiences as patriotic). Debussy's intention was certainly not, however, to cause offense, but merely to highlight Pickwick's ludicrous pomposity. Just to assure the listener that it is all in jest, the composer includes small touches of tenderness among the abundant wit.

"Canope" again carries the listener away to an exotic locale. The opening chords, repeated at the conclusion, are reminiscent of Satie's Rosicrucian works, and bring with them similar echoes of ancient mystery. This is serious music, grave and melancholy but without lapsing into sentimentality. The next prelude is the only one of this set that does not carry a picturesque title; "Tierce alternées" (Alternating Thirds) is a purely technical exercise, an etude designed to test the second and third fingers of each hand. While the title and musical content seem to avoid any pictorial evocation, Debussy still manages to conjure the impression of the early French *clavecinistes* in this work.

Debussy saves his most pictorial prelude for last. "Feux d'artifice" (Fireworks) presents a kaleidoscopic rendition in music of the gyrating pinwheels, rockets, and Roman candles. At the end, as the glowing embers begin to cool, a faint recollection of the *Marseillaise* locates the festivity in a Bastille Day celebration. (With World War I on the horizon, and the European continent already in a state of political unrest by 1913, this overtly patriotic touch assumes extra significance.) "Feux d'artifice" is a virtuoso showpiece for the pianist, a brilliant work in all senses of the word.

*L'isle joyeuse*, one of only two works for piano completed by Debussy in 1904, was inspired by Antoine Watteau's painting *L'Embarquement pour Cythère*. But there may have been a second, more personal inspiration as well. In the summer of 1904, just as he was reworking this piece into its final form, Debussy's first marriage collapsed, and he decided to elope with Emma Bardac to Jersey in the English Channel Islands. Subsequently, Debussy used the English spelling in the title — "isle" rather than the French "île" — suggesting that Jersey was Debussy's personal "happy island". Throughout the opening passages, snatches of a jaunty dotted-note tune alternate with shimmering watery figurations. These give way in the central section to a noble melody that speaks of contentment and inward joy. The dotted rhythms and water imagery return before a series of fanfares announce the noble theme again, this time in a grand and brilliant *fortissimo*.

*Program notes by Luke Howard.*

Jean-Yves Thibaudet is recognized world-wide as a virtuosic, master interpreter of piano literature. His poetic interpretations, along with his ability to evoke the colors, textures and moods of the music he plays, have won him a following throughout the United States, Canada, Europe, Australia and the Far East. Over the past sixteen years, he has performed with virtually every major orchestra in the United States and abroad, including the Boston Symphony, Chicago Symphony, Cincinnati Symphony, Montreal Symphony, Toronto Symphony, London Philharmonic, London Symphony, Royal Philharmonic, BBC Symphony, Royal Concertgebouw Orchestra, Orchestra del Teatro alla Scala, Orchestre National de

France, Hong Kong Philharmonic, NHK Symphony, St. Petersburg Philharmonic, Rotterdam Philharmonic and the Sydney Symphony. Among the conductors with whom he appears are Vladimir Ashkenazy, Herbert Blomstedt, Riccardo Chailly, Andrew Davis, Charles Dutoit, Valery Gergiev, Mariss Jansons, Raymond Leppard, James Levine, Yuri Temirkanov, Michael Tilson Thomas and Edo de Waart.

Elegant and engaging, Mr. Thibaudet has performed in solo recitals from London's Wigmore Hall to Paris' Musée du Louvre to New York's Avery Fisher Hall. A sought-after collaborator, he performs with singers Cecilia Bartoli and Angelika Kirchschrager, and has performed with Olga Borodina, Dmitry Hvorostovsky and Brigitte Fassbaender, as well as violinist Joshua Bell and cellist Truls Mork. A regular at the summer festivals, he has performed for sixteen consecutive seasons at Italy's Spoleto Festival and for seven consecutive seasons at the London Proms (of which three performances have been live television broadcasts). Other festivals include Tanglewood, Ravinia, Blossom, Caramoor, Grant Park, Mann Music Center, Saratoga, Hollywood Bowl, Schleswig-Holstein, Casals, Prades, Pacific Music Festival, Istanbul, Prague, Stavanger and Adelaide.

This season has Mr. Thibaudet traversing the globe with orchestra and in solo and duo recital performances. Fall 1997 orchestral appearances in North America include the Philadelphia Orchestra and the New World Symphony, as well as the symphony orchestras of San Francisco, Montreal and Atlanta. He appears in solo recital at the San Francisco Jazz Festival, the Iowa State Center and in duo recitals with soprano Angelika Kirchschrager in Vancouver, Toronto, California, Missouri and Washington, DC. Jean-Yves Thibaudet, a long time champion of *Classical Action: Performing Arts Against Aids*, can be heard in three benefit perfor-

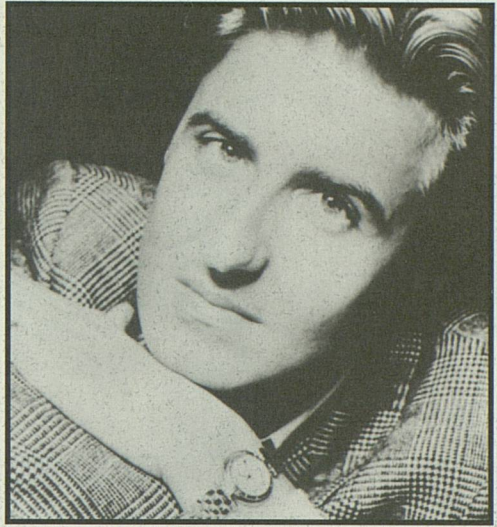
mances: Cleveland, Pensacola, and San Francisco. Internationally, Mr. Thibaudet performs with the Royal Concertgebouw, NHK Symphony, Deutsches Symphonie Orchester Berlin, St. Petersburg Philharmonic and Gewandhaus orchestras. At the end of November, he travels to Japan for a solo recital tour and orchestral appearances with the NHK Symphony, Charles Dutoit conducting.

North American appearances during early 1998 are highlighted by Mr. Thibaudet's only orchestral appearance in New York, which is with the San Francisco Symphony, conducted by Michael Tilson Thomas at Carnegie Hall. Other orchestral performances include the Minnesota Orchestra and the symphony orchestras of Colorado, Toronto and Montreal, with solo recital appearances in this Ann Arbor concert as well as in Philadelphia, Laguna Beach, and Columbus. In March 1998, Mr. Thibaudet joins the BBC Symphony and Andrew Davis on a ten city tour of California, Florida and Massachusetts. 1998 international orchestral performances include the Monnaie (in Brussels), Danish Radio and BBC symphony orchestras, as well as the Royal Scottish National Orchestra, Oslo Philharmonic Orchestra, Swiss Italian Orchestra, Frankfurt Radio Symphony Orchestra and Residentie Orchestra (the Hague). In April, Mr. Thibaudet performs Bernstein's *Age of Anxiety* in Paris, London and Amsterdam with the London Symphony Orchestra, Michael Tilson Thomas conducting. Solo recitals in 1998 include Vienna's Musikverein, Glasgow's Royal Concert Hall, Belfast's Waterfront Hall, Birmingham's Symphony Hall and London's Wigmore Hall, as well as in the Hague, Netherlands and the Al Bustan Festival in Lebanon.

An exclusive recording artist for London/Decca Records, with over twenty classical CDs to his credit, Mr. Thibaudet



expanded his recording repertoire to include a 1997 release of the compositions of the late jazz great Bill Evans. Further expanding his audience, he was featured on the sound track for the motion picture *Portrait of a Lady*, starring Nicole Kidman, in which he played two Schubert Impromptus. Going back to 1992, he made a landmark two-CD set of the complete piano works of Ravel, which won Germany's prestigious *Schallplattenpreis* and received a Grammy nomination. For his debut album on the London/Decca label, Mr. Thibaudet joined the Montreal Symphony and Charles Dutoit in the two Liszt concerti, coupled with the *Totentanz* and *Hungarian Fantasy*. Other recordings include d'Indy's *Symphony on a French Mountain Air* with the Montreal Symphony and Dutoit; sonatas for violin and piano by Debussy, Fauré and Franck with the violinist Joshua Bell; Chausson and Ravel with Mr. Bell, cellist Steven Isserlis and the Takacs Quartet; and a recital album of Liszt's songs with Brigitte Fassbaender. Jean-Yves Thibaudet recorded Olivier Messiaen's gigantic *Turangalila Symphony* in 1992 with the Royal Concertgebouw orchestra conducted by Riccardo Chailly; this CD received the *Edison Prize* in the Netherlands and the *Diapason d'Or* Award in France. His virtuosic disc of Liszt *Opera Transcriptions* was released to critical acclaim in 1994, and a disc with Miss Fassbaender of Wolf's *Morike Lieder* was nominated for a 1993 *Gramophone Award* and an *Edison Prize*. Recent releases include Debussy *Préludes Books I and II*, (complete works for solos piano, Vol. 1) which received the *Diapason d'Or* award, a Brahms/ Schumann recording, as well as recordings of Rachmaninoff's complete piano concertos (*Concerto No. 4* to be released with solo piano works in March 1998) with the Cleveland Orchestra and Vladimir Ashkenazy, and both Ravel concertos with the Montreal Symphony and Charles Dutoit. To be released at later dates,



Jean-Yves Thibaudet

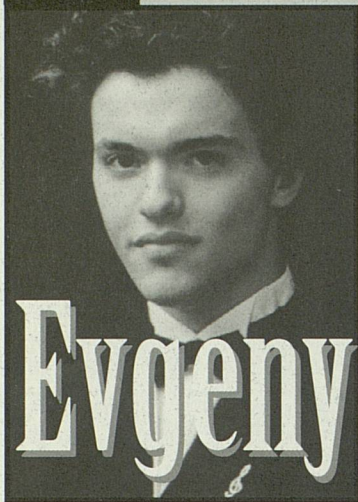
Mr. Thibaudet has recorded Debussy's complete works for solo piano, Volumes II and III; and with Herbert Blomstedt and the Leipzig Gewandhaus Orchestra, the two Mendelssohn concerti, coupled with the sextet.

Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. His principal studies were with Lucette Descaves, a friend and collaborator of Ravel, and he entered the Paris Conservatory at age twelve, where he also studied with Aldo Ciccolini. At age fifteen he won the Premier Prix du Conservatoire, and three years later won the 1981 Young Concert Artists Auditions in New York. Mr. Thibaudet makes his home in both Paris and New York.

*This performance marks Jean-Yves Thibaudet's debut under UMS auspices.*

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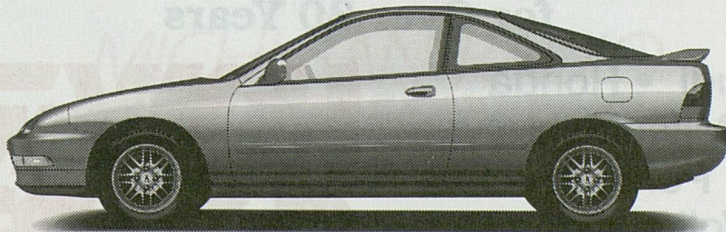
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Israel Philharmonic Orchestra/Zubin Mehta, conductor

### **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

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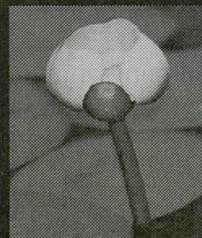
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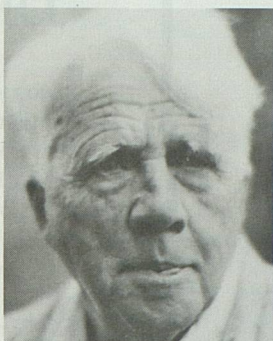
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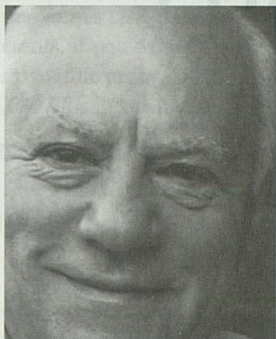
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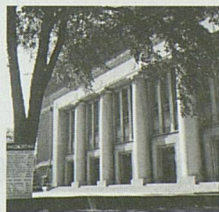
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# Advisory Committee

The Advisory Committee is 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 fundraising, 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 734.936.6837 for information.

# Group Tickets

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.

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off the regular ticket price for most events as well as receive 1-3 complimentary tickets for the group organizer (depending on the size of the group). Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 734.763.3100.

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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 artist 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 in 1997 UMS honored Jessye Norman.

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



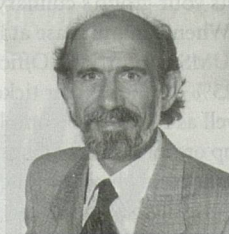
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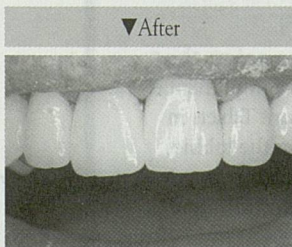
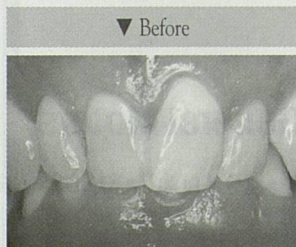
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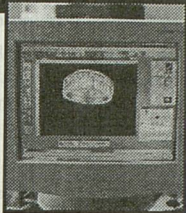
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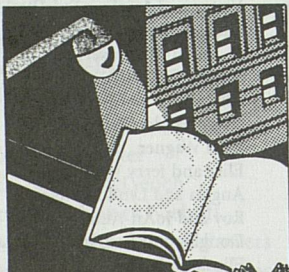
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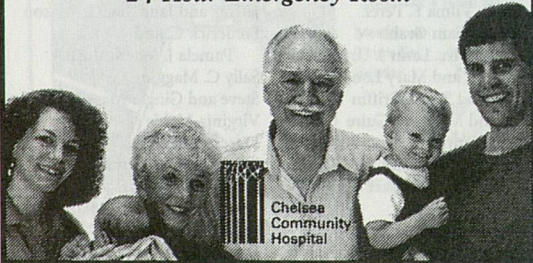
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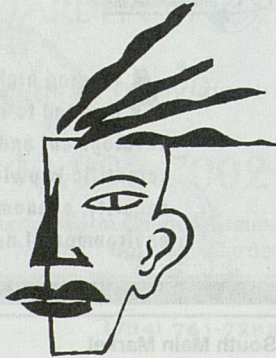
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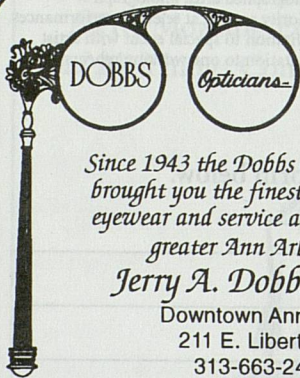
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## Advertiser Index

42	Afterwords	28	Howard Cooper Imports
27	Ann Arbor Acura	34	Individualized Home Care Nursing
50	Ann Arbor Commerce Bank	13	Interior Development
12	Ann Arbor Reproductive Medicine	50	John Leidy Shop, Inc.
32	Ann Arbor Symphony Orchestra	44	Kerrytown Bistro
39	Austin Diamond	18	KeyBank
8	Bank of Ann Arbor	30	King's Keyboard House
11	Beacon Investments	3	Lewis Jewelers
26	Blue Nile Restaurant	39	Market Strategies
31	Bodman, Longley, and Dahling	19	Maude's
14	Butzel Long	41	Michigan Media
50	Café Marie	12	Miller, Canfield, Paddock, & Stone
26	Charles Reinhart Company	52	Mir's Oriental Rugs
44	Chelsea Community Hospital	32	Mundus and Mundus
34	Chris Triola Gallery	2	NBD Bank
38	The Dental Advisor	34	Nina Howard Studio
50	Dobb's Opticians	39	Performance Network
13	Dobson-McOmber	12	Red Hawk/Zanzibar
47	Dough Boys Bakery	42	Regrets Only
24	Edward Surovell Co./Realtors	27	Schwartz Investment Council, Inc.
31	Emerson School	3	Seva Restaurant
47	ERIM	25	SKR Classical
15	Fraleighs Landscape Nursery	25	Sweet Lorraine's
33	Ford Motor Company	15	Sweetwaters Cafe
46	Garris, Garris, Garris, & Garris	31	Ufer and Company
37	General Motors Corporation	46	U-M Matthaei Botanical Gardens
27	Glacier Hills	45	U-M Vocal Health Center
42	Gubbins & McGlynn Law Offices	17	University Productions
13	Harmony House	13	Van Boven Shoes
38	Harris Homes	48	WDET
35	Hill Auditorium Campaign	36	WEMU
		51	Whole Foods Market
		29	WUOM



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