

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.

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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

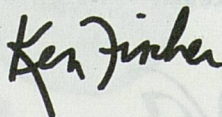
who make up this absolutely critical part of the UMS family.

**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 [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Sincerely,



Kenneth C. Fischer  
*President*





# Thank You, Corporate Underwriters

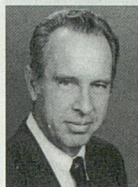
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On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history,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

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

*F. Bruce Kulp*

F. Bruce Kulp  
Chair, UMS Board of Directors



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

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

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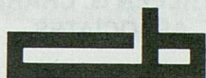


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**CARL A. BRAUER, JR.**  
*Owner, Brauer Investment Company*  
"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University

Musical Society in bringing great music to our community."



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

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



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

and educational projects of the University Musical Society."

**Conlin Travel**



**JOSEPH CURTIN AND GREGG ALF**  
*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a privilege and an honor.

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



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

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

**Detroit Edison Foundation**







**EDWARD SUROVELL**  
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*The Edward Surovell  
Co./Realtors*

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

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**DOUGLAS D. FREETH**  
President,  
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Bank-Ann Arbor*

"We are proud to be a part of this major cultural group in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."

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AMERICA** Bank



**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.**  
Chairman and Chief  
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*JPEinc.*

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

**JPEinc**



**KATHLEEN G. CHARLA**  
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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."

**KATHLEEN G. CHARLA  
ASSOCIATES**



**WILLIAM S. HANN**  
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"Music is Key to keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients"



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

**mcKinley associates, inc.**



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"I used to feel that a  
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football ticket was the  
best ticket in Ann

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

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is particularly

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

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**JORGE A. SOLIS**

*First Vice President  
and Manager,  
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the University  
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proud tradition of musical excellence and  
artistic diversity."


**LARRY MCPHERSON**

*President and COO,  
NSK Corporation*  
"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 appreciate  
the history they have with the city —  
and we are glad to be part of that history."


**JOE E. O'NEAL**

*President,  
O'Neal Construction*  
"A commitment to  
quality is the main  
reason we are a  
proud supporter  
of the University

Musical Society's efforts to bring the  
finest artists and special events to our  
community."


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Davis Pharmaceutical*  
"Parke-Davis is very  
proud to be associat-  
ed with the  
University Musical

Society and is grateful for the cultural  
enrichment it brings to our Parke-Davis  
Research Division employees in Ann  
Arbor."


**MICHAEL STAEBLER**

*Managing Partner,  
Pepper, Hamilton  
& Scheetz*

"Pepper, Hamilton  
and Scheetz  
congratulates the  
University Musical

Society for providing quality 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."

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*President,  
Regency Travel  
Agency, Inc.*

"It is our pleasure to  
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outstanding organi-  
zation as the Musical

Society at the University of Michigan."

**REGENCY TRAVEL INC.**


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*President, Wolverine  
Temporaries, Inc.*

"Wolverine Temporaries  
began its support of

the University Musical Society in 1984,  
believing that a commitment to such high  
quality is good for all concerned. We extend  
our best wishes to UMS as it continues to  
culturally enrich the people of our community."



## Thank You, Foundation Underwriters and Government Agencies



**Benard L. Maas**

**DAVID E. ENGELBERT**

**HIRAM A. DORFMAN**

*Co-chairmen*

*Benard L. Maas*

*Foundation*

*The Benard L. Maas*

*Foundation is proud  
to support the*

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

We also gratefully acknowledge  
the support of the following  
foundations and government  
agencies listed here:

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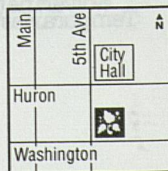
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# General Information

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## 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.

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## 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.

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## Handicapped Facilities

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

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## 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.

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## 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



## Beacon Investment Company

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# Ticket Services

## Phone orders and information

University Musical Society Box Office  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

# 734.764.2538

From outside the 313 and 734 area codes,  
call toll-free

## 1.800.221.1229

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## Order online at the UMS Website

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

## Visit our Box Office in person

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

**Returns** If you are unable to attend a con-  
cert for which you have purchased tickets, you  
may turn in your tickets up to 15 minutes  
before curtain time by calling the UMS Box  
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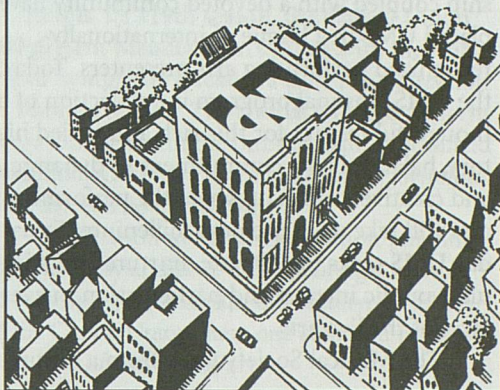


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# University Musical Society

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.

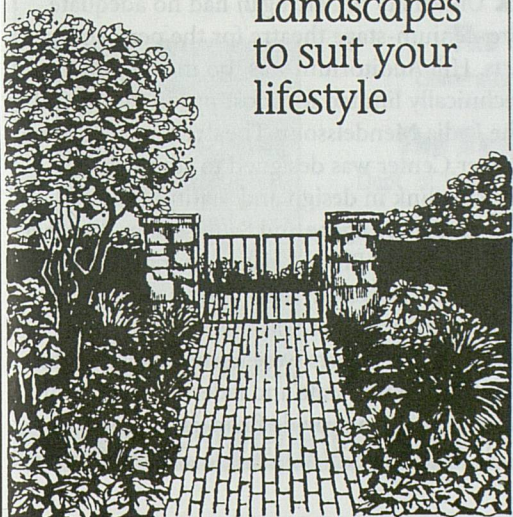
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# Auditoria

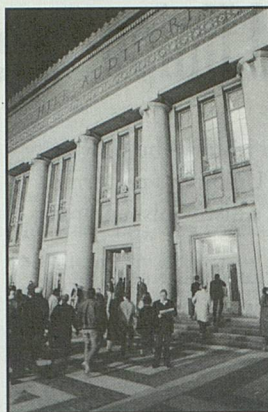
## Hill Auditorium

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.



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

## 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



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

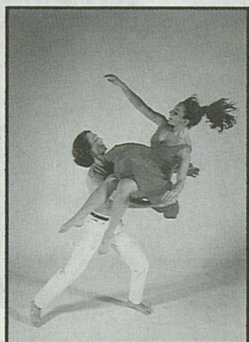
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the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

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### 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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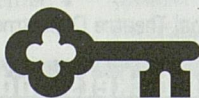
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### **Lydia Mendelssohn Theatre**

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 Invest-*  
*ment 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*  
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*ed 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*  
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*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,*  
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*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!

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#### 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.

#### BATISHEVA 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

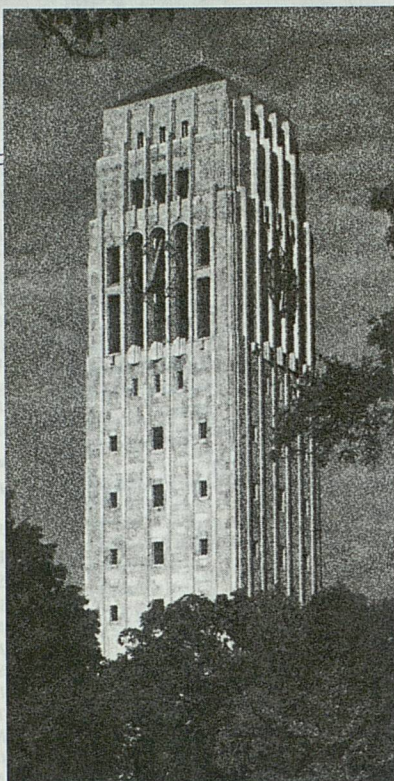
Mendelssohn Theatre

**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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A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director

Friday, April 24, 8pm

Rackham Auditorium

**PREP** "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

**Sponsored by Ford Motor Company.**

**Educational Programming**

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

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

**Master of Arts** A free UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 734.764.2538.

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# University Musical Society

of the University of Michigan  
1997-1998 Winter Season

## Event Program Book

Friday, April 3, 1998 through Monday, April 13, 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.

### While in the Auditorium

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

**Cameras and recording equipment** are not allowed in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

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

### STREB

3

Friday, April 3, 8:00pm  
Saturday, April 4, 8:00pm  
Power Center

### Susanne Mentzer

13

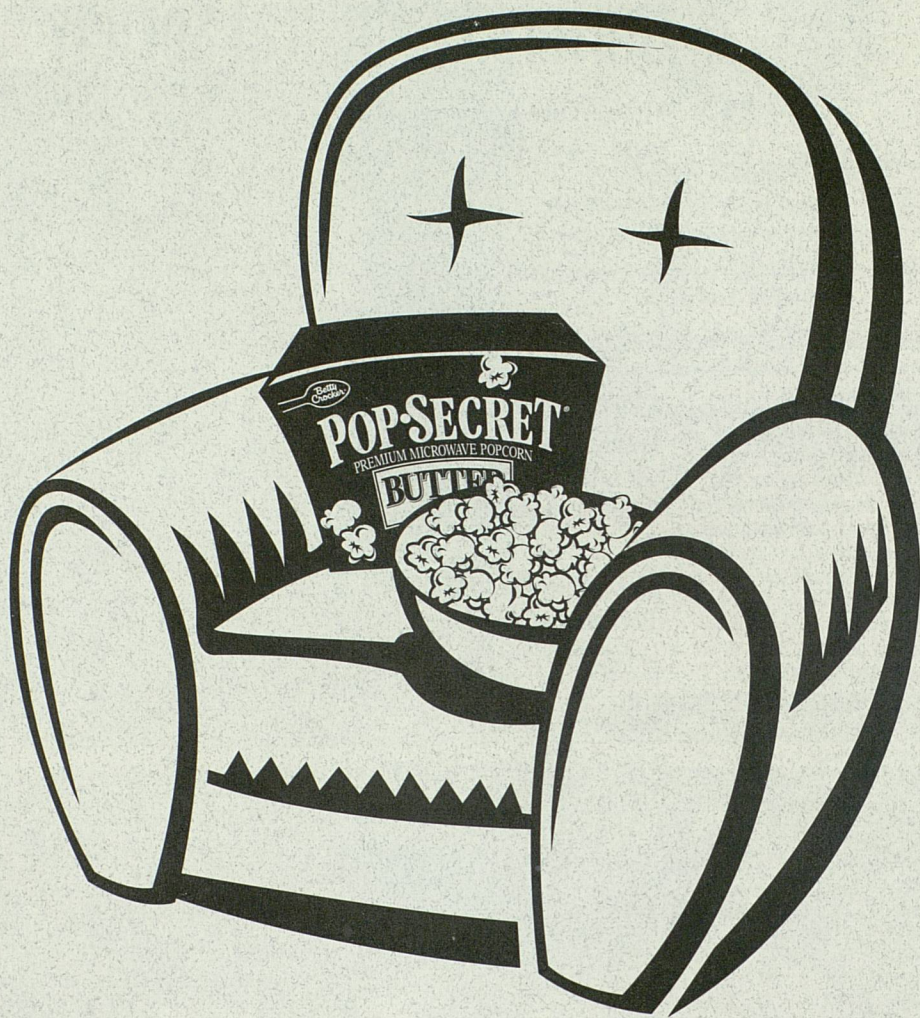
Tuesday, April 7, 8:00pm  
Lydia Mendelssohn Theatre

### Evgeny Kissin

19

Monday, April 13, 8:00pm  
Hill Auditorium





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University Musical Society presentation.

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**University  
Musical  
Society**

*presents*

# STREB

*Conceived and Choreographed by* ELIZABETH STREB

*Performed by* Elizabeth Streb, Hope Clark, Matthew Stromberg,  
Albert Elmore Jr., Lisa Dalton, Sheila Carreras Brandson,  
Eli McAfee, Christine McQuade, Terry Dean Bartlett

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**Program**

Friday Evening, April 3, 1998 at 8:00  
Saturday Evening April 4, 1998 at 8:00  
Power Center, Ann Arbor, Michigan

## POP ACTION

**FLY**

**ACROSS**

**ALL/WALL**

**LITTLE EASE**

**BOUNCE**

**BREAKTHRU** (Selected performances only)

INTERMISSION

**LOOK UP**

**ACROSS**

**UP**

**Q/Action**

---

Sixtieth Concert  
of the 119th Season

This performance is supported in part by Arts Midwest. PopSecret is a proud sponsor of Arts Midwest, bringing the arts to America's heartland including this University Musical Society presentation.

Additional support is provided by the National Dance Project, a project of the New England Foundation for the Arts, which is funded by the National Endowment for the Arts, and the Andrew W. Mellon Foundation. Special touring support is provided by Philip Morris Companies, Inc. celebrating 25 years of dance support. STREB receives support from the National Dance Project which seeks to build audiences for dance by providing support for the creation and touring of contemporary dance productions.

Media partner: WDET, Public Radio from Wayne State University.

Special thanks to the U-M Dance Department, April Bayles, Bev Blockey, Student Athletic Committee, Eunice Moore, Detroit Public Schools, and Peter Sparling/Dance Gallery for their involvement in this residency.



**A**bout “REAL ACTION”: It is dangerous. It is unpredictable. It is spontaneous. It is chaotic. It never does anything it doesn’t need to do. It is patterned. It is repetitive. It is small, large, slow, fast, directional, explosive, and loud. Movement has illusive, invisible forces that are causal and deterministic. Forces generated by physical action demand to exist out of control. Timing is emergent, it cannot honestly be adjusted, only artificially manipulated. STREB’s timing law is: “You do the move in as much time as it takes your body to do the move, no more no less.”

As a technique, it attempts to: rob the floor of its hegemony, isolate the direction UP, pop the muscles to initiate action, not manipulate the skeleton, have more than one body in the same space at the same time, show the effect of action on substance, humanly execute a “real move” without dying, occupy unhabitual places in space, traverse foreign topographies, stay out of human comfort zones, develop temporal physical structures, not aural ones, subjectize action, not the body, and fly.

STREB is a platform for the investigation of movement, an attempt to expose movement, an attempt to expose movement’s true nature by harnessing it, without debilitating it, within a confined space. STREB isolates the basic principles of time, space and human movement potential.

The dancers of STREB contribute to the development of methods which prepare the body to execute the moves required by the dances. They are the method innovators. This is achieved by the development of specific muscles, the unhabitual occupation of space, the exploration of millisecond timing, the unusual placement of body parts, air aim, the continuous development of felt-timing and the harnessing of the invisible forces of movement such as impact, rebound, momentum, cohesion, adhesion, centrifugal force and inertia.

Former STREB dancers whose contributions and movements live on in our hearts, bodies and minds, and continue to inform our actions: Michael Schwartz, Diann Sichel, Joseph Arias, Daniel MacIntosh, Nancy Alfaro, Jane Setteducatto, Henry Beer, Peter Larose, Jorge Collazo, Gary Lutes, Brian Levy, Katrina Birchfield, John Landes, Paula Gifford, Mark Robison, Christopher Batenhorst, Soldanela Rivera, Ned Malouf, Adolpho Pati, Christine Knight, Liam Clancy, Guadalupe Martinez, Alma Largey, and Jason Jaworski.

Special thanks to Laura Flanders for concept help and love, Heather Carson, Manuel Igrejas, Linda Greenberg, Jedediah Wheeler and the staff of IPA, Cynthia Mayeda, Rachel Bellow, Danita Geltner and Lawrence, Parker, Sam Miller, Rebucca Blunke, Susan Fait Meyers, Cathy Einhorn, Sandy DeSando, Robert Reitzfeld, Sage and John Cowles, Michael Casselli, Bill Ballou, Bob Crane, and Penny Fujiko Wilgerot, Jimmy Heath, Gaii Gheradi, Michael O’Mohony, Dennis Diamond, Patsy Tarr, and Nancy Dalva. A very special thanks to Philip Yenawine, Betsey Gardella, and George Loening.

— Elizabeth Streb  
Artistic Director

*Conceptual Collaborator; Light Action:*

Heather Carson

*Structural Design:* Bill Ballou

*Structure Motion Design and Technical Director:* Michael Casselli

*Composer in Residence:* Matthew Ostrowski  
*Associate Artistic Director and Education*

*Director / Kid Action:* Hope Clark  
*Box Truss Conceived and Realized by:*  
Bill Ballou and Michael Casselli

*Producer:* Linda Greenberg

*Executive Producer:* Jedediah Wheeler



**FLY**

(1997)

Hope Clark  
Matthew Stromberg  
Albert Elmore Jr.  
Lisa Dalton

Sheila Carreras Brandson  
Eli McAfee  
Christine McQuade

A duel with centrifugal force. A dancer is harnessed into a giant lever balanced by 400 pounds of counter weight which render her almost weightless. An idea that all of the encircled space is available, but only at certain times. A combination thrill ride and physics lesson.

FLY was co-commissioned in part by the Walker Art center with funds provided by The National Dance Project, created and administered by the New England Foundation for the Arts, and funded by the National Endowment for the Arts and the Andrew W. Mellon Foundation. Additional support for FLY was provided by AT&T.

**ACROSS**

(1997)

**The Company**

Classic STREB moves performed on a moving surface.

ACROSS was co-commissioned in part by the Walker Art Center with funds provided by The National Dance Project, created and administered by the New England Foundation for the Arts, and funded by the National Endowment for the Arts and the Andrew W. Mellon Foundation.

**ALL/WALL**

(1997)

Matthew Stromberg  
Albert Elmore Jr.  
Sheila Carreras Brandson

Terry Dean Bartlett  
Eli McAfee

Five dancers occupy and deoccupy an upright wall in any number of unlikely combinations in this blend of several classic STREB wall pieces, including WALL, LINE, SPACEHOLD and IMPACT.



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**LITTLE EASE**

(1985)

Elizabeth Streb/Lisa Dalton

Streb's signature solo in which a dancer inhabits a horizontal box just big enough to contain her and, within its boundaries, tests the limits and idea of available space.

---

**BOUNCE**

(1994)

The Company

Seven dancers converge on an eight foot square sprung floor and, like angels on the head of a pin, attempt to occupy every particle of its surface simultaneously by hurtling over, under, around and through each other.

---

**BREAKTHRU\***

(1996)

The Company

A perfect line dive through a piece of glass to demonstrate the effect of action on substance.

\* Selected performances only

---

**LOOK UP**

(1993)

Christine McQuade

Eli McAfee

Lisa Dalton

Three harnessed dancers descend a twenty-foot, square wall executing STREB moves caught in the inevitability of the arc and the pendulum. With the wall as their base the dancers make the audience question just where is level ground.



---

**ACROSS**

---

**UP**

(1995)

Hope Clark  
Matthew Stromberg  
Albert Elmore Jr.  
Christine McQuade

Sheila Carreras Brandson  
Lisa Dalton  
Eli McAfee

Using an Olympic Australian “hot bed” trampoline, six dancers hurl themselves onto its surface from tall scaffold towers. The force of the trampoline allows the dancers to spend extravagant amounts of time in mid-air, using the trampoline below and two parallel bars above as their launch points in pursuit of isolating Elizabeth Streb’s favorite direction: up!

Major support for the creation of UP was provided by the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation. The choreography, sound design and lighting design for UP were completed during a three-week creative residency at the Wexner Center for the Arts.

---

**Q/Action**

(1995)

Elizabeth Streb and Company

Audience Interaction.



**S**TREB was founded in 1985. In its eleven-year history, the company has been presented at The Joyce Theater, The Serious Fun! festival at Lincoln Center, The Spoleto Festival/USA, The Kitchen, Walker Art Center, Festival International de la Nouvelle Danse de Montreal, Wiener Internationale Tanz Festival, and Academy der Kunst in Berlin. STREB's work is adaptable to alternative performance spaces, and the company has performed on the boardwalk of Coney Island, on the mall outside the Smithsonian Institution, during a Minneapolis Twins and New York Yankees game at the Minneapolis Metrodome, at the Wintergarden in New York City during intermission of the International Squash Tournament Finals, at the State of Illinois Center in Chicago, and as a regular filler on MTV. Elizabeth Streb and three company members have received "Bessie" Awards acknowledging their extraordinary artistry.

In 1995-1996, STREB was one of the ten companies selected to receive The National Dance Residency program from the New York Foundation for the Arts, sponsored by The Pew Charitable Trust and supporting the development of their creative work. They have also received a three-year grant from the Andrew W. Mellon Foundation and a major grant from Dance on Tour, sponsored by the Lila Wallace-Reader's Digest Fund to support their first US tour produced by International Production Associates.

*This performance marks STREB's UMS debut.*

**E**lizabeth Streb graduated from SUNY Brockport in 1972 with a degree *cum laude* in Modern Dance. She moved to San Francisco and danced with Margaret Jenkins from 1972 to 1973. Her other teachers include Viola Farber, Diana Byer, Janet Paneta, Jocelyn Lorenz, June Finch and Daniel Nagrin. Her inspiration in dance comes from Merce Cunningham, Lucinda Childs, Trisha Brown, and in movement from boxing, the circus, the rodeo and unprescribed and accidental action that happens everywhere. She has been presenting ACTION work in New York since 1979 and formed STREB (formerly known as Streb/Ringside) in 1985. Her choreography is singular in the ways she stretches the definitions, the contexts and the very structure of dance. Her early interest in sports and gymnastics is evident in the extraordinary athleticism of her dancers, but her aesthetic interests are in the investigation of the radicals of movement, the tension between volition and gravity imposed by structures which are at once physically confining and liberating.

Ms. Streb has traveled abroad to host workshops at the Theatre Contemporain de la Danse in Paris, and to mount STREB repertory on the Batsheva Dance Company in Tel Aviv, Israel. With video artists, Mary Lucier and Michael Schwartz, she has worked on several projects which have aired nationally on the PBS series *Alive From Off-Center*, and *New Television*. For the past nine years, Elizabeth Streb has been on faculty at the Harvard Summer Dance Center. She has taught and given lecture/demonstrations at colleges and universities across the country including Princeton, Oberlin, Sarah Lawrence, and Cornell. She received a three year fellowship from the National Endowment for the Arts, a 1991 Brandeis University Creative Arts Award, a 1989 John Simon Guggenheim Memorial Foundation



Fellowship and a 1988 New York Dance and Performance Bessie Award for her sustained investigation of movement. In 1997 Elizabeth Streb was awarded a John D. and Catherine T. MacArthur Foundation Fellowship.

**Hope Clark** studied ballet, gymnastics, and modern dance as a child in Washington DC. She attended the American Dance Festival in 1981 and graduated from Bennington College with a BA in Dance Performance and Choreography in 1987. She was doing experimental theater, making dances and working in a Maximum Security Prison before joining STREB in 1991. Since 1993 she has directed KID/ACTION, a program that works with children on STREB techniques, making dances and performing them with the company. Nickelodeon did a show on KID/ACTION in 1995, and KID/ACTION dances have been performed in cities across the US and in England. In 1996, Hope became Associate Artistic Director for STREB. Other projects include Assistant Director for Ann Carlson's *Mirage Project* at the Anchorage, and choreographer for female body builders in *Evolution F*, a Laurie Feirstein production. She was an artist-in-residence at Williams College in the fall of 1996 and currently teaches gymnastics to Physical Education majors at Hunter College in New York.

**Matthew Stromberg**, originally from Berkeley, CA, arrived in New York four years ago to complete a Masters degree in Anthropology. He credits his interest in dance to Martha Myers, who insisted that Matthew accept her invitation to the American Dance Festival while an undergrad at Connecticut College. As a dancer Matthew has performed with OnSite Dance Company in San Francisco, Joy Kellman and company and Nicholas Leichter Dance among others, and was a dancer in residence at The Yard in Martha's Vineyard in 1996.

A former competitive swimmer, and always one to seek out a physical challenge, Matthew came to STREB in December 1995 to have fun.

**Albert Elmore Jr.** attended Ballou High School in Washington DC. While there he participated in the "City at Peace," for two years and was part of the production team during its presentations. Under the guidance of the Artistic Director Paul Griffin and tutelage of Sandra L. Holloway, a DC choreographer, Junior became interested in dance and theater. Junior began his physical training in football as a running back and wide receiver. He also spent time on the courts as a point guard in basketball. Junior first saw STREB in December 1995 and fell in love and was lucky to meet Elizabeth and began working with the Company in April of 1996. Junior would like to dedicate his performances to his family, "City at Peace" and STREB.

**Lisa Dalton** is a native of Fort Worth, Texas. She studied as a scholarship student at the Alvin Ailey School of Dance and The American Dance Festival. She has trained with such influential teachers as Chuck Davis, Betty Jones, Don Redlich, Lucas Hoving, and Ernestine Stodelle. Ms. Dalton was a founding member of Dendy Dance and first performed with the company in 1984. She created the role of Maggie in Pilobolus Dance Theater's *The Golden Bowl*, and toured throughout the United States and South America with the company from 1987 to 1989. In 1990 Ms. Dalton appeared in Martha Clarke's *Endangered Species* at the Majestic Theater in Brooklyn, NY. In 1995 she was a featured performer in the Los Angeles Opera production of *Der Fliegende Holländer* directed by Julie Taymor. Lisa co-founded Dalton-Hartel Dance with Austin Hartel in 1989. They have toured their evening of solos and duets throughout the



United States including Hawaii, in Italy, Switzerland, Holland, Korea, The Northern Marianne Islands in Micronesia, and South America. Ms. Dalton is currently a student of Mr. Robert Fitzgerald in NY. She joined STREB in 1996.

**Sheila Carreras Brandson** received a BFA in Dance from the University of Illinois at Champaign-Urbana. Before joining STREB in 1996, she danced with Bill Cratty Dance Theatre, Geulah Abrahams Danceworks, Chen & Dancers, and several independent choreographers. Sheila currently teaches tumbling at the Dance Studio of Park Slope in Brooklyn. She has recently been certified as a personal trainer through the American Council on Exercise, and continues to study yoga, dance and gymnastics.

**Eli McAfee** started dancing at age eighteen while studying acting at Illinois Wesleyan University, where he received his BFA in Theater in 1993. Eli completed a masters degree in Dance from Ohio State University in 1995. At OSU he performed works by Merce Cunningham, Donald McKayle, David Parsons and Victoria Uris. Most recently Eli appeared in Ain and David Gordon's production of *The First Picture Show*. This is Eli's second season with STREB.

**Christine McQuade** began her dance training at UC Berkeley, where Marni Wood, Carol Murota, and Christopher Dolder inspired her to become involved in modern dance. Her training has also been shaped by Margaret Jenkins as well as numerous faculty at the American Dance Festival. She performed as a member of Bay Area Repertory Dance for two years, and after graduating from Berkeley with a BA in history, Christine returned to New York to pursue dancing. She draws on childhood gymnastics training in her work with STREB which

she joined in 1996. She is enormously grateful to her family for their support.

**Terry Dean Bartlett** is a 1996 graduate of the University of Montana with BFA's in Acting and Dance Performance/Choreography. While at the University of Montana he danced with the Montana Transport Company performing works by Douglas Dunn, Joe Goode, Amy Ragsdale, Llori Wilson, and Hilary Easton. When not dancing he enjoys mountain biking, snowboarding and cliff diving under "the big sky." Terry spent the summer of 1995 dancing on scholarship with Murray Louis and was seen with Hilary Easton and Company at Dance Theatre Workshop in December 1996. Terry would like to thank his family for their love and support and feels very honored to be a part of STREB.

**Heather Carson** (Conceptual Collaborator; Light Action) is entering her fifteenth year investigating light with STREB. Currently focusing on installation works, she premiered her first Light Action—UP/DOWN as part of STREB's Action Occupation at The Temporary Contemporary Museum in L.A. She attended The Skowhegan Art Program this summer where she made work, and will make a piece for L.A. Eyeworks this spring. She has lit operas for the companies of Australia, Israel, Geneva, Paris, Brussels, Orange, Florence, Edinburgh, Scotland, Wales, English National, Seattle, San Francisco, Dallas, Long Beach and New York City. She has lit Richard Foreman's work since 1986 including *Pearls for Pigs* currently running in New York. Upcoming work includes *Orphée* (Royal Opera of Denmark), *The Rise and Fall of the City of Mahagonny* (Opera de Lille), and *Measure for Measure* (Royal Shakespeare Company). She has taught and lectured widely including NYU this fall, and SCI-Arc (The Southern California Institute of Architecture) this spring on "The Phenomonology of Light."



**Bill Ballou** (Structure Design) is a carpenter, welder, technical director, lighting and sound designer. After working for many years in Off-Broadway and LORT theaters, he began touring internationally with dance and theater companies. Since 1985, he has developed a relationship with The Wooster Group designing and building stage machinery. He has worked on numerous commercials, music videos and feature films. He has collaborated with Elizabeth Streb since 1990.

**Michael Casselli** (Structure Design and Technical Director) steadily straddles the fence which separates sculpture and set design. Prior design work includes Dar A Luz's site specific *Tight Right White* directed by Reza Abdoh NYC; Teleo Theater's *Baal* directed by Osiris Hurtz at HereArt Center, NYC; Chashama's *Gray Language* directed by Lindsey Bishop, and *Blood Flood* directed by Ian Belton in Chashama's 42nd Street temporary theater, NYC; *Go Go Go* directed by Ann Bogart for The Lift Festival, England and *Feed The Birds...* choreographed by Emily Sherman for the Rapp Art Center, NYC. Prior sculpture exhibitions/installations/collaborations include *Prop* at the Art Exchange, NYC; *Out Before Dark* at STREB action lab, NYC; *Appetite: the American Pastime*, HEREArt Gallery, NYC; *Science The Tunnel*, NYC; *All Night Machine Party* Bos Studios, Amsterdam, Holland; *Delusions Of Self-Immolation* Erik Hobijn-Holland; *Spectacle: The Modern Method* Minor Threat Gallery, NYC, and *New Found Fears*, the Convocation, Providence, Rhode Island.

**Matthew Ostrowski** (Composer-in-Residence) is a composer, performer and installation artist working primarily with electronics. Recent works include *Vertebra* for solo electronics; *New York City*, an installation made in collaboration with photographer Beat Streuli and exhibited at PS1 in New York City and the Kunstmuseum

Luzern in Switzerland; and *Tropismes*, two short pieces for choir commissioned by Nederlandse Zangtheater. He has performed extensively in ensembles with such musicians as David Behrman, Nicolas Collins, and Anthony Coleman, as well as the infamous TrockU group Krackhouse.

**International Production Associates, Inc.** (IPA), was founded in 1987 by Jedediah Wheeler to produce the work of such artists with a singular vision as Philip Glass, Meryl Tankard Australian Dance Theatre, Twyla Tharp, Diamanda Galás, Elizabeth Streb, and Sankai Juku. International Production Associates produces adventurous work in a number of venues internationally — recent productions have included Richard Foreman's *Pearls for Pigs* and the Drama Desk Award-winning *The Waste Land* directed by Deborah Warner and featuring the New York debut of Fiona Shaw. In addition to STREB, IPA's current projects include Tharp!, *Monsters of Grace* by Robert Wilson and Philip Glass, *It's A Slippery Slope* by Spalding Gray, *Pearls for Pigs* by Richard Foreman, *Malediction and Prayer* by Diamanda Galas, *2.5 Minute Ride* by Lisa Kron and Roger Guenveur Smith's *A Huey P. Newton Story*.



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*presents*

# Susanne Mentzer

*Mezzo-soprano*

CRAIG RUTENBERG, *Piano*

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## Program

Tuesday Evening, April 7, 1998 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

### I

*Christoph Willibald Gluck*

**Vieni, che poi sereno**  
from *Semiramide*

*Gluck*

**Ode an den Tod**

*Gluck*

**3 Klopstock Lieder**

Die Sommernacht  
Die frühen Gräber  
Die Neigung

### II

*Franz Joseph Haydn*

**Arianna a Naxos**

INTERMISSION



## III

*Henri Du Parc***Chanson triste***Du Parc***Au pays où se fait la guerre**

## IV

*Erik Satie***Tendrement***Satie***Trois mélodies de 1916**

La Statue de Bronze

Daphénéo

Le Chapelier

*Satie***Je te veux***Satie***La diva de l'empire**

*The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.*

Sixty-first Concert  
of the 119th Season

Special thanks to Richard LeSueur for his involvement in this residency.

Support for this performance is provided in part by Michigan Car Services and Airport Sedan, Inc.

Susanne Mentzer appears by arrangement with IMG Artists, New York, NY.

Song Recital Series

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



Tonight's program is certainly one of the most unusual to be presented to any audience. One observes immediately what a large serving of unfamiliar music it offers. Upon further examination, one sees how it highlights and focuses upon two periods of composition only. The huge outpouring of romantic songs and arias which every European culture produced during the bulk of the nineteenth century is tonight surprisingly absent. We need not feel shortchanged however, for in exchange we have gems from the pens of four composers with whom we should be better acquainted if we are to call ourselves true devotees of vocal music.

The first half of Ms. Mentzer's program proceeds chronologically and is limited to the forty-year period, 1750-1790. Handel was in his last years as this period begins, and Mozart's birth was only a few years away. Gluck's fame rests primarily on his role as a reformer of opera's excesses. As his life proceeded he worked tirelessly to abandon gratuitous ornament and needless decoration. On this very series of concerts this season, arias from his operas *Orfeo* and *Paride ed Elena* have clearly demonstrated Gluck's preoccupation with the power which simplicity of expression can create in the opera house. Tonight we hear a different sort of Gluck. The tragic story of Semiramide was the opera with which Gluck chose to make his Viennese debut; the florid music here is fully two decades earlier than his famous reforms to come. Our concert's opening aria is a graceful minuet in an abridged a-b-a form and typifies the serious opera of the time. The following four pieces of Gluck are not for the theatre; rather they typify "housemusic" of the time. They are all for keyboard accompaniment only and are inspired by verses of the great philosopher-theologian-poet Friedrich Klopstock. Two of the songs feature poetic strophes to the same music, one is again in a-b-a form as

was the Italian aria, and the *Ode to Death* is not a song at all, but a rhapsodic declamation with no unifying form. In all of these pieces, the piano is not allowed an identity of its own; it simply doubles the voice's melody. This is true of all the songs of this half-century, and even such inventive geniuses as Haydn, Mozart, and C.P.E. Bach conformed to this very modest model. It took another thirty years and Franz Schubert to create what we think of today as a song, but it can be fascinating from our perspective to hear the potential for adventure yet to come.

Haydn's grand cantata for voice and keyboard was written only four years after the songs just described. Its italianate musical style, however, is as different from Gluck's germanic models as Mozart's *Figaro* is from his own *Magic Flute*. Haydn was one of Italian opera's masters despite his own nationality and place of residence. The sequence of recitative...aria...recitative...aria...finale which forms this dramatic scene could easily fit into any of Haydn's eighteen works for the theatre, or indeed any serious Italian opera of Mozart. The fact that the accompaniment is originally for keyboard is in no way different from the role of the orchestra in any operatic aria of the time. The myth of Ariadne has attracted composers since the dawn of opera. Indeed, Haydn's treatment of the story is in a long line of Monteverdi, Roussel, Pacini, Strauss and countless others. Having saved Theseus from the infamous Cretan labyrinth's certain death, Ariadne joyously sails with him to Naxos. He abandons her as she sleeps, however, and this cantata begins with her awakening and her realization that she is utterly alone and betrayed. In Haydn's version, rescue is denied her, and we do not know her end. The three arias are marvelous outpourings of melody, but it is in the two extended recitatives where Haydn's dramatic genius is so clearly heard. Wind, waves, sunrise, hope, confusion, alarm are all clearly



painted for us by both voice and piano, and we are thus plunged with Ariadne into hopelessness, anger and despair.

The works now leap forward nearly a century for the second half of this evening's recital. Henri Duparc's name is known best in vocal circles, and his not inconsiderable fame is based exclusively on sixteen songs, making him surely the least prolific of composers. Poor Duparc lived fifty years after his last song was completed, but was unable to compose any further due to a debilitating illness and the depression it engendered. The two songs heard tonight are quite early in his output (1868-69), but in quite diverse ways they show his gift for melody, harmonic manipulation, and orchestral color at the piano. These trademarks were to remain firmly in place throughout all his works. *Chanson triste* is such a song of hope and optimism that its title must be regarded as a misnomer. The singer could be playing her own harp as she thanks her beloved for all he has given her. The much longer *Au pays* is a true dramatic ballad, one that conjures up the age of the Crusades, chivalry, and women pacing castle ramparts awaiting a knight's return. Despite her passionate outpourings, almost nothing has changed for the singer at the ballad's end.

"French music is Bizet, Chabrier, and Satie." Stravinsky's opinion is quoted often and yet it remains surprising that the names of Berlioz, Gounod, Debussy and Ravel are absent. Eric Satie was a close friend of Debussy's; Ravel and Poulenc both acknowledged Satie's influence on their work. Like Duparc, Satie was not particularly prolific, and insisted that music have an elevated and pure sense of poetry. In one sense, this evening's program ends as it began, for Satie's music is of almost archaic simplicity and modesty, reminiscent of Gluck's economy. The three little songs of 1916 show Satie as his most minimal and witty self. The bronze statue of a frog is a early predecessor

of a pinball machine; each chamber in the statue is worth a certain score, and her mouth seems eternally open. The dialogue in the second song depends on the device of liaison in French poetry for its humor: "un noisetier" and "un oisetier" sound identical but only one is a real word. In the third vignette, Satie borrows a melody from a Gounod opera to create the nonsense of the Mad Hatter. The other three songs come from a much earlier period in Satie's life, a period in which cabaret songs were his sole method of paying his bills. Here the chic elegance and understatement of a 1901 nightclub mingle with the ritual of the concert hall. Satie struggled vainly until 1917 when the triumvirate of Cocteau, Diaghilev and Picasso catapulted him to a prestigious position in the world of French music where he has remained ever since, a discerning composer for discerning tastes.

*Program notes by Martin Katz*

One of the finest mezzo-sopranos of our time, Susanne Mentzer has collaborated with such celebrated conductors as Barenboim, Boulez, Haitink, Eschenbach, Masur, Sawallisch, and Solti. She appeared in recital with the New York Festival of Song in March 1998.

In the 1998-99 season, she will appear in concert with the Orchestra National de France conducted by Hans Vonk in a performance of Alban Berg's *Seven Early Songs*. She will perform as the mezzo-soprano soloist in performances of Mozart's *Grand Mass in c minor* with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. She will appear at the soloist in Berlioz's *Les nuits d'été* with the Houston Symphony conducted by Christoph Eschenbach. She will sing the role of the Infant in Ravel's *L'Enfant et les Sortilèges*



with the Cleveland Orchestra both in Cleveland's Severance Hall and New York's Carnegie Hall.

Ms. Mentzer has appeared in major roles at the Metropolitan Opera, the Lyric Opera of Chicago, L'Opéra de Paris Bastille and La Scala. Her portrayal of Dorabella in the Met's new production of Mozart's *Così fan tutte* was nationally televised on PBS last season. Her La Scala performance of Zerlina in Mozart's *Don Giovanni* has been released on video. Ms. Mentzer also appears on recordings of Mozart's *Le nozze di Figaro* (as Cherubino) with Charles Mackerras for Telarc; *Idomeneo* (as Idamante) with Colin Davis for Philips Classics; Rossini's *The Barber of Seville* (as Rosina) with Gian Luigi Gelmeti for EMI; and Gounod's *Faust* with the Welsh National Opera for Teldec. This March, she recorded a recital disc with guitarist Sharon Isbin for Erato.

Since 1992, Susanne Mentzer has organized the annual Jubilate opera benefit for Bonaventure House, a Chicago residence for

people living with AIDS. In the last five years, Jubilate has featured performances by Plácido Domingo, Sylvia McNair, Samuel Ramey, William Sharp, and Carol Vaness.

*This performance marks Susanne Mentzer's third appearance under UMS auspices.*

**Craig Rutenberg** is a native of New Haven, Connecticut. He studied with John Wustman, Geoffrey Parsons and Pierre Bernac. Former Head of Music Staff of the Metropolitan Opera, Mr. Rutenberg has also worked for the Opera Studio de Paris, the Glyndebourne Festival Opera, the San Francisco Opera, the Houston Grand Opera, the Santa Fe Opera, the Wolf Trap Opera and the Glimmerglass Opera.

He has appeared in recital with Erie Mills, Harolyn Blackwell, Dawn Upshaw, Sumi Jo, Susanne Mentzer, Frederica von Stade, Denyce Graves, Stanford Olsen, Jerry Hadley, Ben Heppner, Olaf Baer and Thomas Hampson. Mr. Rutenberg records for EMI/Angel, BMG/RCA, DG and the Musical Heritage Society.

Currently Director of Studies of the International Opera Center of the Netherlands, Mr. Rutenberg continues to give master classes at the Santa Fe Opera, the Chicago Lyric Opera for American Artists and Boston University.

Mr. Rutenberg has performed at the White House with Mr. Hampson at a State Dinner for French President Jacques Chirac. He has also taken part in the PBS Great Performance Series.

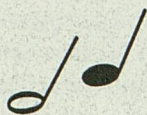
*This performance marks Craig Rutenberg's second appearance under UMS auspices.*

Susanne Mentzer





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Shostakovich

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String Quartet No. 3 in F Major, Op. 73

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# Evgeny Kissin

*Piano*

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## **Program**

Monday Evening, April 13, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

*Ludwig van Beethoven*

### **Sonata No. 28 in A Major, Op. 101**

Etwas lebhaft, und mit der innigsten Empfindung  
(Allegro, ma non troppo)

Lebhaft, marschmässig (Vivace, alla marcia)

Langsam und sehnsuchtsvoll (Adagio, ma non troppo,  
con affetto)

Geschwind, doch nicht zu sehr, und mit  
Entschlossenheit (Allegro)

*Johannes Brahms*

### **Four Pieces, Op. 119**

Intermezzo in b minor

Intermezzo in e minor

Intermezzo in C Major

Rhapsody in E-flat Major

## INTERMISSION

*Franz Liszt*

### **Sonata in b minor**

Allegro energico —

Andante sostenuto —

Fugato —

Finale

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Sixty-second Concert  
of the 119th Season

This performance is sponsored by Parke-Davis Pharmaceutical Research.  
Special thanks to Ronnie Cresswell for his continued support of the  
University Musical Society through Parke-Davis Pharmaceutical Research.

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

Mr. Kissin appears by arrangement with IMG Artists, New York, NY.

Mr. Kissin records for BMG Classics, RCA Victor Red Seal, DG, and Sony  
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119th Annual  
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**Large print programs are available upon request.**



## Sonata No. 28 in A Major, Op. 101

Ludwig van Beethoven

*Born on December 15 or 16, 1770 in*

*Bonn, Germany*

*Died on March 26, 1827 in Vienna*

Like his late string quartets, Beethoven's last five piano sonatas occupy a special place in his output, and along with the *Symphony No. 9* and the *Missa Solemnis*, constitute what we normally call Beethoven's late period. Beethoven's previous period, the so-called "heroic" period, had ended by 1812, and was followed by several years during which Beethoven composed very little music (his declining health and his protracted law suit over his nephew's custody have been cited as the main reasons). In 1816, Beethoven finished only the song cycle *An die ferne Geliebte* (To the Distant Beloved) and the *Piano Sonata* Op. 101, but the latter piece proved to be the starting point for a new burst of compositional activity during Beethoven's last decade.

Musicologist Joseph Kerman writes about the opening movement of the A-Major sonata: "It begins quietly on the dominant as though the music were already in progress: an almost Schumannesque effect." For his part, Maynard Solomon stresses that "the work is similar in design to the fantasy sonatas of earlier years," referring to the two sonatas Op. 27 (the second of which is the famous "Moonlight," from 1800-01). It is true that Beethoven had experimented with unusual movement sequences earlier, yet the sensitivity of the harmonies and the calm poise of the music are unprecedented in the sonatas, as is the combination of a relatively fast tempo with a distinct slow-movement feel. The second movement is a lively "Alla Marcia" with quite a few surprises, harmonic and otherwise. It includes a mysterious Trio which gradually leads back into the recapitulation of the march.

A brief Adagio follows, played *una corda* (with the left pedal, which causes only one string to be struck by the hammer, out of the three that are attached to each note). Intensely lyrical and melodious, it is soon interrupted by a cadenza that leads, through a brief recall of the first movement's opening theme, to the massive finale, which Solomon called the climax of the entire work. A short and pithy idea is developed in a multitude of different ways, including an extensive fugue — one of many that appear in Beethoven's late works. In the case of the A-Major sonata, the fugue functions as the central development section of a sonata form, which ends with a dramatic and brilliant coda.

This sonata was dedicated to the Baroness Dorothea Ertmann, an outstanding pianist and former pupil of Beethoven's, who was one of the best interpreters of Beethoven's piano works during the composer's lifetime. Beethoven called her his "Dorothea-Cäcilia," naming her after the patron saint of music. Anton Schindler, Beethoven's assistant, called her "a conservatory all by herself." Her husband, who served in the army, eventually became a General and was transferred to Milan, where in 1831 she received the young Felix Mendelssohn and played Beethoven's sonatas for him the way she had learned them from the composer.

## Four Pieces, Op. 119

Johannes Brahms

*Born on May 7, 1833 in Hamburg*

*Died on April 3, 1897 in Vienna*

Brahms wrote most of his works for solo piano either very early or very late in his career (with only the *Eight Piano Pieces*, Op. 76 and the *Two Rhapsodies*, Op. 79 falling into his middle years). In the early works, which include the three great sonatas and



several sets of brilliant variations, he made the classical piano tradition thoroughly his own and established his reputation as the heir to Beethoven's mantle. In the late piano music, written in the 1890s, Brahms aimed at something far more personal: the pieces convey an image of the composer withdrawn from the world and playing to himself or a few of his closest friends such as Clara Schumann. Most of the twenty short pieces published as Opp. 116-119 are lyrical and introspective in character, many of them are called "intermezzos" not because they come between two larger works but because the name connotes something light, transient, and indefinite. Some of the pieces, like the more energetic *Ballade*, Op. 118, No. 3 and *Rhapsody* Op. 119, No. 4, hark back to the earlier Brahms, but even they have a certain autumnal quality about them.

In Op. 119, the final *Rhapsody* is preceded by three intermezzos. The dreamy first intermezzo, in b minor, has a sustained slow motion going all the way through; the second, in e minor, is "un poco agitato" with a tenderly lyrical E-Major middle section, and the third, in C Major, begins like a gentle lullaby (with the melody in the middle voice) though it becomes more grandiose as it evolves. The *Rhapsody* takes the form of a Rondo, with a muscular main theme and more graceful episodes. Its main key is E-flat Major, but surprisingly, it ends with a dramatic outburst in e-flat minor; works in minor keys often end in the Major, but the reverse is much less frequent.

## Sonata in b minor

Franz Liszt

*Born on October 22, 1811 in Doborjan,*

*Hungary (now Raiding, Austria)*

*Died on July 31, 1886 in Bayreuth, Germany*

Among the great composers of the nineteenth century, few had to contend with

such antagonistic impulses within themselves as did Franz Liszt. Quite possibly the greatest virtuoso pianist of the century, Liszt also aspired to be a revolutionary composer and gave up public concertizing at the height of his success. Later, his religious feelings compelled him to take holy orders while at the same time continuing to compose and teach. A native of Hungary who identified strongly with the country even though he did not speak its language, he remained a lifelong wanderer, sojourning at various times in Paris, Geneva, Weimar, Rome, and Budapest, at home everywhere and nowhere.

In his monumental *Sonata* for piano, Liszt managed to reconcile many of these conflicting tendencies and create a work that was revolutionary in design, virtuosic in execution, and deeply spiritual in content. As in his cycle of symphonic poems written around the same time, Liszt united all the different characters of the multi-movement sonata or symphonic form in a single movement of extended proportions. The recurrence of a number of fundamental themes guaranteed organic unity while the contrasting tempos and characters provided diversity.

The *Sonata* opens hesitatingly, with a slow descending scale that will become one of the recurrent elements throughout the work. The heroic main theme soon follows; its brilliant development leads into a melody marked "grandioso" (a hymn-like tune accompanied by massive blocks of chords). In the first of several dramatic shifts, the music turns from heroic to introspective and lyrical, yet the melodic material is the same as before (the difference is mainly in tempo, dynamics, and accompaniment). These two fundamental characters continue to alternate throughout the rest of the piece, but each character is further enriched and developed with each new recurrence. On the dramatic side, we hear a set of brilliant vari-



ations on the main theme, interrupted by the powerful "grandioso" motive. A doleful recitative calls into question the heroism of the entire passage, and the music gradually calms down to an "Andante sostenuto" with an aria-like new theme. The mood, however, soon becomes more passionate, and the heroic theme returns in yet another incarnation, as a fugue, with a countersubject consisting of rapid, short notes that give it a slightly satirical edge. This section, which incorporates the descending scales of the introduction, leads to a re-statement of the "grandioso" motive, even more powerful than before. At the end of a breath-taking *stretta* (final section in a faster tempo), the "grandioso" theme returns yet another time, as the emotional high point of the entire work. But the final word belongs to the lyrical-introspective character in the drama: the "Andante sostenuto" aria is recalled, followed by an extremely quiet restatement of the main theme, as if to suggest that the fight is over. The descending scales from the opening are heard again, followed by a few ethereal chords. After what seemed like a voyage through a whole pianistic and emotional universe, the last note is a single, barely audible, short B in the extreme low register of the piano.

Liszt dedicated his sonata to Robert Schumann, who years earlier, had dedicated his *Fantasy in C Major* to Liszt. By the time of this belated response, the relations of the two men had cooled, and the dedication, as one commentator put it, "was received with embarrassment." Yet neither dedication was a coincidence: both works being crucially important in the respective composers' *oeuvres*, it is understandable that they should have been chosen to honor a distinguished colleague.

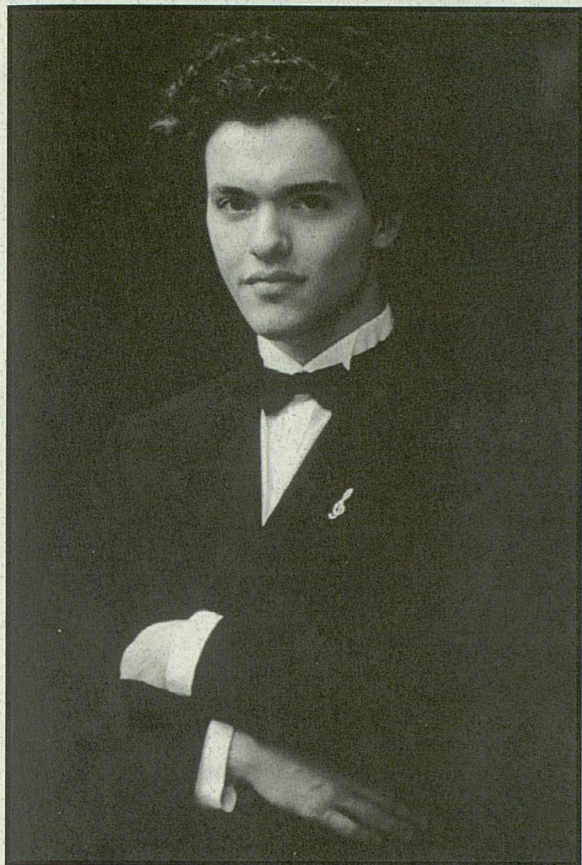
*Program notes by Peter Laki.*

Evgeny Kissin was born in Moscow in October 1971 and began to play and improvise on the piano at age two. At the age of six, he entered the Moscow Gnessin School of Music for Gifted Children where he was a student of Anna Pavlovna Kantor, with whom he continues his studies today. He gave his first solo recital in Moscow at age eleven and came to international attention in March 1984 when, at age twelve, he performed the two Chopin Concerti in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic, under the direction of Dmitri Kitaenko. He has since performed throughout the former Soviet Union with the Leningrad Philharmonic, the Orchestra of Soviet TV and Radio and the State Symphony Orchestra of the USSR, under such conductors as Evgeny Svetlanov and Yuri Temirkanov. In 1997, he returned for the first time since 1990 to receive the highest cultural honor in the Russian Republic, the Triumph Prize, and to perform two solo recitals in Moscow.

The first appearances Mr. Kissin gave outside Russia occurred in 1985, when he performed in East Berlin and Budapest. He made his first tour of Japan in October 1986 and has since returned regularly. Mr. Kissin made his debut in Western Europe in 1987 at the Berlin Festival and has concertized widely throughout Europe to sold-out houses. In August of 1997, he performed the first solo recital in the 103-year history of the Proms at the Royal Albert Hall in London.

Mr. Kissin's first appearances in the US took place in the fall of 1990 when, within ten days, he performed the two Chopin concertos with the New York Philharmonic under the baton of Zubin Mehta and gave the first recital of Carnegie Hall's centenary season. His sold-out Carnegie Hall recital debut was recorded live for RCA Red Seal and was subsequently nominated for a





Evgeny Kissin

Grammy Award. On October 5, 1995, Mr. Kissin opened the Carnegie Hall season as soloist with the Boston Symphony Orchestra and Seiji Ozawa. The performance was telecast nationwide on PBS's *Great Performances*.

Other televised appearances include a December 31, 1988 debut with the Berlin Philharmonic and Herbert von Karajan in the Tchaikovsky Concerto, and Beethoven's *Choral Fantasy* with the Berlin Philharmonic and Claudio Abbado on December 31, 1991. Mr. Kissin was seen by an estimated 1.8 billion people in eighty-seven countries when he performed live at the Grammy Award ceremonies on February 25, 1992.

Evgeny Kissin has received extraordinary acclaim for his numerous recordings, among them the Schumann Concerto with the Vienna Philharmonic and Carlo Maria Giulini and the Beethoven Piano Concerti Nos. 2 & 5 with the Philharmonia Orchestra and James Levine (Sony Classical), Prokofiev Concertos Nos. 1 and 3 with the Berlin Philharmonic and Claudio Abbado (Deutsche Grammophon), and Rachmaninoff's *Concerto No. 3* with the Boston Symphony and Seiji Ozawa (RCA Victor/Red Seal). Other recent recordings on the RCA Victor/Red Seal label include Schumann's *Fantasy in C Major* and a collection of Liszt's *Transcendental Etudes*, and a re-release of the legendary 1984 Moscow performance of the Chopin concertos, which first brought Evgeny Kissin to public attention.

Highlights of this season include this Ann Arbor recital and recitals in Miami, Chicago, Washington, D.C., and New York, as well as a performance at Carnegie Hall with the MET Orchestra and James Levine. Mr. Kissin's upcoming international schedule includes concerts with James Levine and the Berlin Philharmonic, Lorin Maazel and the Bavarian Radio Symphony Orchestra and recitals in London, Paris, Berlin, Hamburg, Munich and Vienna.

*This performance marks Evgeny Kissin's UMS debut.*



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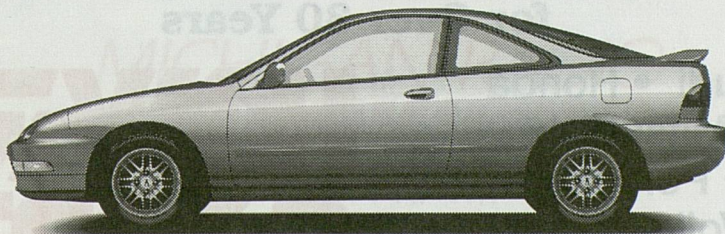
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## Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society's departments. For more information, please call 734.763.0611 (Marketing Internships), 734.647.1173 (Production Internships) or 734.764.6179 (Education Internships).

## College work-study

Students working for the University Musical Society as part of the College Work-Study

program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 734.764.2538.

## UMS Ushers

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

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

Our ushers must enjoy their work because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. If you would like information about joining the UMS usher corps, leave a message for head usher Kathi Reister at 734.913.9696.

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### **Saturday, January 10**

Israel Philharmonic Orchestra/Zubin Mehta, conductor

### **Friday, February 6**

St. Paul Chamber Orchestra/Emanuel Ax, piano

### **Wednesday, February 11**

Royal Concertgebouw/Riccardo Chailly, conductor

### **Tuesday, March 24**

Russian National Orchestra/Gil Shaham, violin

### **Monday, April 13**

Evgeny Kissin, piano

### **Friday, May 1**

MET Orchestra/Sir Georg Solti, conductor

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## **Dining Experiences to Savor: the Fourth Annual Delicious Experiences**

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## **Restaurant & Lodging Packages**

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*Tue. Mar. 24 Russian National Orchestra/Gil Shaham, violin*  
*Mon. Apr. 13 Evgeny Kissin, piano*  
 Package price \$52 per person (with tax & tip incorporated)  
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*Fri. Jan. 9 David Daniels, countertenor*  
*Sat. Jan. 10 Israel Philharmonic Orchestra*  
*Fri. Jan. 30 Beethoven's Contemporary: American String Quartet*  
*Fri. Feb. 13 Juan-José Mosalini and His Grand Tango Orchestra*  
*Sat. Feb. 14 Chen Zimbalista, percussion*  
*Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes*  
*Fri. Mar. 13 New York City Opera National Company*  
*Donizetti's Daughter of the Regiment*  
*Sat. Mar. 21 Batsheva Dance Company of Israel*  
*Sat. Mar. 28 Paco de Lucía and His Flamenco Orchestra*  
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## Gratzi Restaurant

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*Sun. Jan. 18 Boys Choir of Harlem*  
*Thu. Feb. 19 Petersen Quartet*  
*Thu. Mar. 12 New York City Opera National Company*  
*Donizetti's Daughter of the Regiment*  
*Fri. Apr. 3 STREB*  
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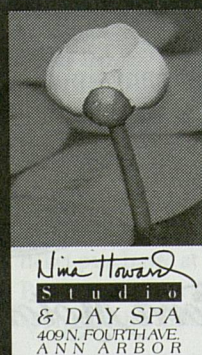
When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

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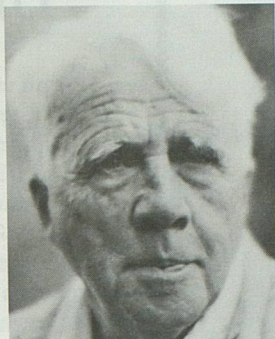
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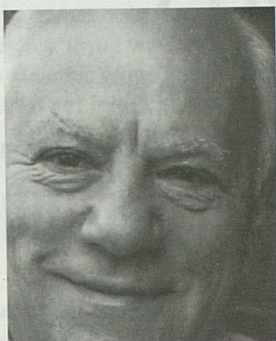
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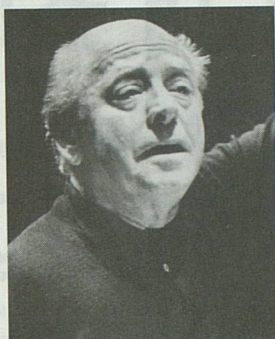
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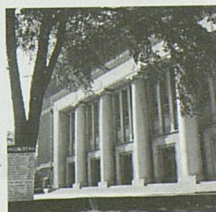
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# Advisory Committee

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.

## Acknowledgments

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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.



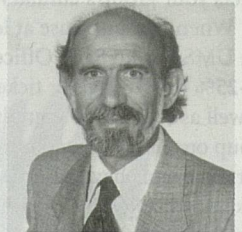
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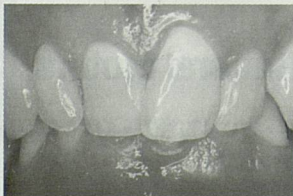
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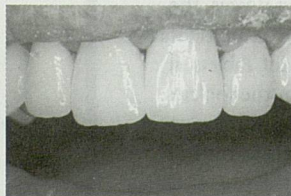


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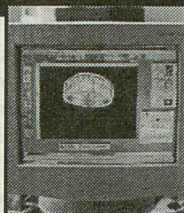
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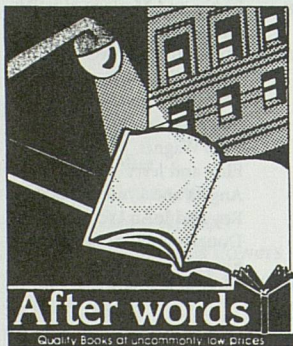
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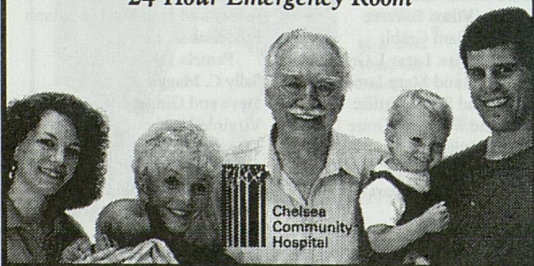
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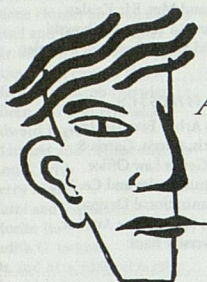


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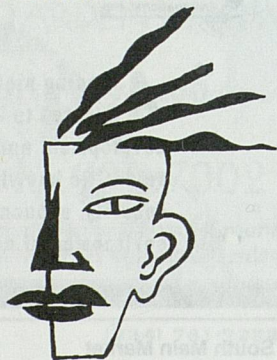


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# Join Us

## Because Music Matters

UMS members have helped to make possible this 119th season of distinctive concerts. Ticket revenue covers only 65% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

### Patrons

#### ☐ \$25,000 Soloist

- Invitation to special dinner with artist
- Plus new benefits listed below

#### ☐ \$10,000 Maestro

- Opportunity to be a title or supporting sponsor for a selected performance in any series
- Your choice of complimentary Camerata dinners
- Plus new benefits listed below

#### ☐ \$7,500 Virtuoso

- Three complimentary Camerata dinners for two
- Plus new benefits listed below

#### ☐ \$5,000 Concertmaster

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guest of UMS President
- Two complimentary Camerata dinners for two
- Plus new benefits listed below

#### ☐ \$2,500 Leader

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus new benefits listed below

### Members

#### ☐ \$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist photo
- Priority subscription handling
- Plus new benefits listed below

#### ☐ \$500 Benefactor

- Invitation to a pre- or post-performance reception
- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

#### ☐ \$250 Associate

- Half-price tickets to selected performances
- Plus new benefits listed below

#### ☐ \$100 Advocate

- UMS Card providing discounts at Ann Arbor restaurants and music stores
- Listing in UMS Program
- Plus new benefits listed below

#### ☐ \$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners hosted by Board and Advisory Committee members
- Advance notice of performances
- Advance ticket sales
- Subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

#### ☐ \$25 Youth

- All benefits listed below:
- Autographed artist photograph
  - Priority seating at selected performances
  - Invitation to special event with artist
  - Invitation to one working rehearsal

Please check your desired giving level above and complete the form below.

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Gifts may be charged to: ☐ VISA ☐ MasterCard (for gifts of \$50 or more)

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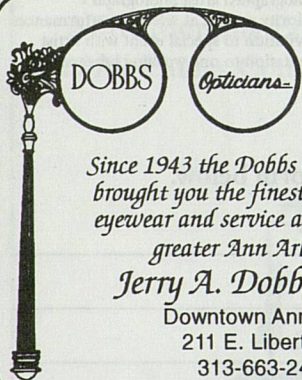


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