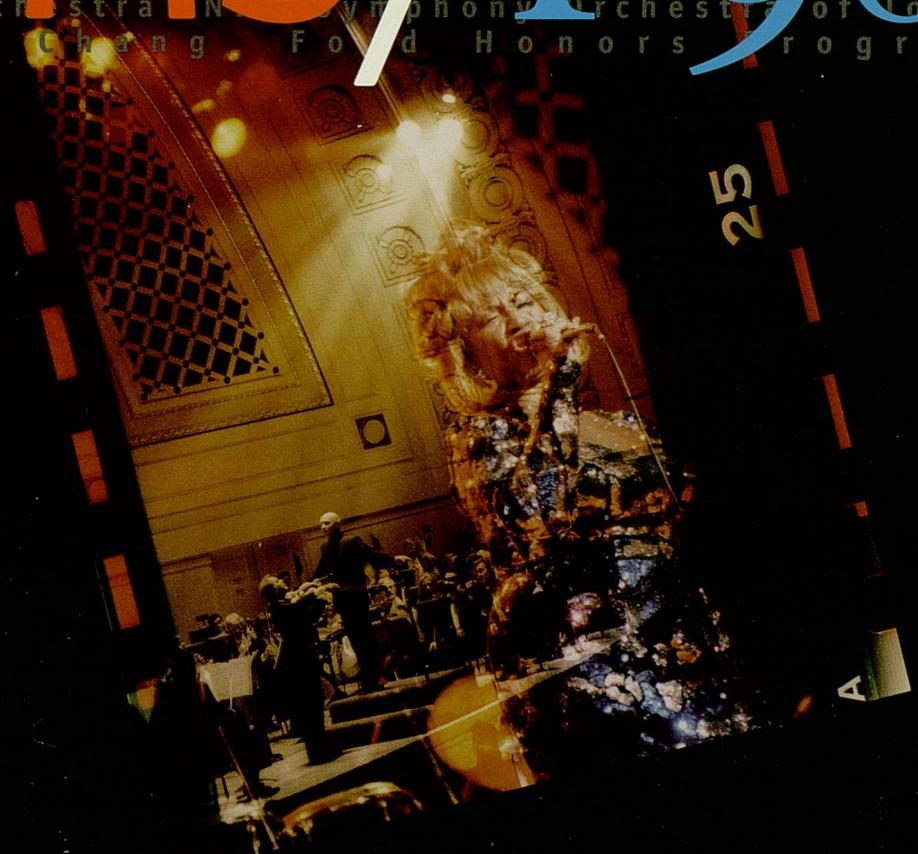


St. Petersburg Philharmonic Gidon Kremer John William
University Musical Society of the University of Michigan / Fall 1998 Season
Capitol Steps Guarneri String Quartet Bill T. Jones
Arnie Zane Dance Company Budapest Festival Orchestra
András Schiff David Daniels La Capella Reial de Catalunya
Michigan Chamber Players Kirov Orchestra Vienna Virtuosi
Jazz Tap Summit American String Quartet Mitsuko Uchida
Assad Brothers Sequentia A Huey P. Newton Story
Emerson String Quartet The Harlem Nutcracker
Handel's Messiah Trinity Irish Dance Company
Gershwin: Sung and Unsung Renée Fleming The Gospel
at Colonus Anne Sofie von Otter Chamber Music Society
of Lincoln Center Merce Cunningham Dance Company
Maxim Vengerov Orpheus Chamber Orchestra
Meryl Tankard Australian Dance Theatre Kodály
James Galway Abbe Lincoln Takács Quartet Alvin
Ailey American Dance Theater The Tallis Scholars
Psyrra and Sve Honey in the Rock Trio Forte a
veve Ensemble Mozartium Orchestra of Salzburg
Martin Balaš Podlaski Anonymous Choir
Consorts of Grace Wynton Marsalis Lincoln Center
Orchestra New Symphony Orchestra of Tokyo
Sarah Chang Ford Honors Program

UMS / E 98





We Take A
Slightly More
Aspirational View
Of Your Nest Egg.

It's a view that encompasses performance-driven wealth management by professional asset managers—committed to meeting the needs of our clients in every stage of their career and retirement.

We think you'll find our approach an inspired blend of creativity and experience. Call us at (734) 995-8207.



PRIVATE BANKING & INVESTMENTS

University Musical Society

of the University of Michigan

The 1998-99 Fall Season

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



French Provençal Seasonal Menus
Extensive wine list, fine beers, premium bar

Available for private parties

Reservations available (313) 994-6424



Located on the corner of 4th & Kingsley

Open for Lunch, Brunch & Dinner

Tuesday-Sunday

USE YOUR UMS CARD!

★★★★ - Metro Times

9 of 10 in all categories - Ann Arbor News

ERIM International, Inc.



A leading high tech organization
devoted to innovative discovery,
development and application of
scientific knowledge to meet global
security, economic and
environmental needs.

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: Celia Cruz in her long-awaited UMS debut; Christoph Eschenbach leading the Chicago Symphony Orchestra.

A Letter from the President

Welcome to this University Musical Society performance. Thank you for supporting UMS and the performing arts in our community by attending this event.

The 1998-99 season is one of our most exciting ever. So diverse in its scope, it is impossible for me to zero in on just one event. Complementing our continued focus on music of all kinds, I would like to make special mention of our emphasis on dance and dance audience development this season. As our 1998-99 dance promotional campaign states, UMS is "simply committed to the best in dance for Michigan."

We're very pleased that you're at this event and hope you'll consider attending other UMS performances as well as some of the educational and social events surrounding our concerts.

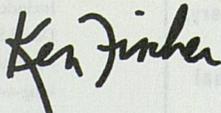
You'll find listings of all of these events in this program book on page 22 through 25.

I'm privileged to work with a dedicated and talented staff. One of them, box office representative Sally Cushing, is celebrating 30 years with UMS this season, representing the longest-serving employee among our current staff. The entire UMS family joins me in thanking Sally for her loyalty, friendliness, and commitment to providing outstanding service to all of our patrons. Say "hi" to Sally

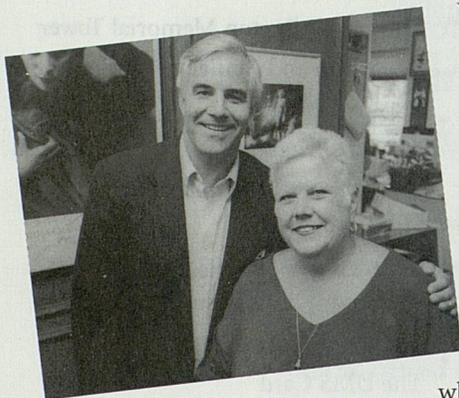
when you next call or stop by the box office.

I hope we have a chance to meet. I'd like to hear your thoughts about this performance. I'd also be pleased to answer any questions and to learn 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 we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at kenfisch@umich.edu.

Sincerely,



Kenneth C. Fischer, *President*



**Sally Cushing
with Ken Fischer**

Thank You, Corporate Leaders

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



JEANNE MERLANTI
President, Arbor
Temporaries/Personnel
Systems, Inc.

"As a member of the Ann Arbor business community, I'm thrilled to know that

by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



Personnel Systems



Arbor Temporaries



WILLIAM BROUCEK
President and CEO,
Bank of Ann Arbor.

"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



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."

BEACON



INVESTMENT
COMPANY



HABTE DADI
Manager, Blue Nile
Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are

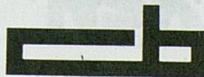
proud to support an organization that provides such an important service to Ann Arbor."



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."





KATHLEEN G. CHARLA
President, Charla
Breton Associates,
Publishers
Representatives

"Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased

and honored to support the University Musical Society and its great offering of gifts to the community."

CHARLA BRETON ASSOCIATES



ANTHONY F. EARLEY, JR.
Chairman, President
and Chief Executive
Officer, Detroit Edison
"By bringing the joy of the performing arts into the lives of community residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."

DETROIT EDISON FOUNDATION



PETER BANKS
President, ERIM
International.
"At ERIM International, we are honored to support the University Musical Society's commitment to providing educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



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 J. YARABEK
Office Managing
Partner, Deloitte &
Touche
"Deloitte & Touche is pleased to support the University Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

Deloitte & Touche



EDWARD SUROVELL
President, Edward
Surovell Realtors
"It is an honor for Edward Surovell Realtors 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."

EDWARD SUROVELL REALTORS



LEO LEGATSKI
President, Elastizell
Corporation of America
"A significant characteristic of the University Musical Society is its ability to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."

Elastizell



DOUGLAS D. FREETH
President,
First of America
Bank-Ann Arbor
"We are proud to be a part of this major cultural group in our community which

perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."

FIRST OF AMERICA



ALEX TROTMAN
Chairman, Chief
Executive Officer,
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."



Ford Motor Company



**JOHN PSAROUTHAKIS,
Ph.D.**

Chairman and Chief Executive Officer, JPEinc.

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

JPEinc



WILLIAM S. HANN

President, KeyBank.
"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."


KeyBank



DENNIS SERRAS

President, Mainstreet Ventures, Inc.

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

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


ARRIBA
Authentic Mexican!



RONALD WEISER

Chairman and Chief Executive Officer, McKinley Associates, Inc.

"McKinley Associates is proud to support the University

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

 **mckinley associates, inc.**



MICHAEL E. KORYBALSKI

President, Mechanical Dynamics.

"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe

that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark—with a flourish."


**Mechanical
Dynamics**



ERIK H. SERR

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

"Miller, Canfield, Paddock and Stone is particularly

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


**MILLER
CANFIELD**
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.



JORGE A. SOLIS

First Vice President and Manager, FCNBD Bank

"FCNBD Bank is honored to share in the University Musical Society's

proud tradition of musical excellence and artistic diversity."


**NB
D**



LARRY MCPHERSON

President and COO, NSK Corporation

"NSK Corporation is grateful for the opportunity to contribute to the University Musical

Society. While we've only been in the Ann Arbor area for the past 84 years, and UMS has been here for 120, we can still appreciate the history they have with the city — and we are glad to be part of that history."


NSK
NSK CORPORATION



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."


O'neal
construction inc



RONALD M. CRESSWELL, PH.D.
Chairman, Parke-Davis Pharmaceutical
"Parke-Davis is very proud to be associated with the University Musical

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

PARKE-DAVIS
PHARMACEUTICAL
RESEARCH
People Who Care



MICHAEL STAEBLER
Managing Partner,
Pepper, Hamilton
& Scheetz
"Pepper, Hamilton
and Scheetz
congratulates the
University Musical

Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."

PEPPER, HAMILTON & SCHEETZ
ATTORNEYS AT LAW



JOSEPH SESI
President, Sesi
Lincoln Mercury
"The University
Musical Society is an
important cultural
asset for our com-
munity. The Sesi
Lincoln Mercury team is delighted to
sponsor such a fine organization."



THOMAS B. MCMULLEN
President, Thomas B.
McMullen Co., Inc.
"I used to feel that a
UofM - Notre Dame
football ticket was the
best ticket in Ann

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

McMULLEN
THOMAS B. MCMULLEN CO.



BRIAN CAMPBELL
President, TriMas
Corporation
"By continuing to
support this out-
standing organiza-
tion, I can ensure
that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."

TriMas Corporation



DR. JAMES R. IRWIN
Chairman and CEO,
The Irwin Group of
Companies.
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 & Government Agencies



DAVID E. ENGELBERT
HIRAM A. DORFMAN
Co-chairmen
Benard L. Maas
Foundation
"The Benard L. Maas
Foundation is proud
to support the

Benard L. Maas

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

We at UMS gratefully acknowledge the support of the following foundations and government agencies:

ARTS MIDWEST
BENARD L. MAAS FOUNDATION
CHAMBER MUSIC AMERICA
THE HEARTLAND FUND
KMD FOUNDATION
LILA WALLACE-READER'S DIGEST FUND
MICHIGAN COUNCIL FOR THE ARTS
AND CULTURAL AFFAIRS
NATIONAL ENDOWMENT FOR THE ARTS
ROSEBUD FOUNDATION



**NATIONAL
ENDOWMENT
FOR THE
ARTS**

BOARD OF DIRECTORS

F. Bruce Kulp, <i>Chair</i>	Janice Stevens Botsford	David Featherman	Joe E. O'Neal
Marina v.N. Whitman, <i>Vice Chair</i>	Paul C. Boylan	Beverly B. Geltner	Richard H. Rogel
Stuart A. Isaac, <i>Secretary</i>	Barbara Everett Bryant	Norman G. Herbert	George I. Shirley
Elizabeth Yhoushe, <i>Treasurer</i>	Letitia J. Byrd	Alice Davis Irani	Herbert Sloan
Herbert S. Amster	Leon S. Cohan	Thomas E. Krauper	Carol Shalita Smoker
Gail Davis Barnes	Jon Cosovich	Earl Lewis	Peter Sparling
Maurice S. Binkow	Ronald M. Cresswell	Rebecca McGowan	Edward D. Surovell
Lee C. Bollinger	Robert F. DiRomualdo	Lester P. Monts	Susan B. Ullrich
			Iva M. Wilson

UMS SENATE (former members of the UMS Board of Directors)

Robert G. Aldrich	Walter L. Harrison	Paul W. McCracken	Daniel H. Schurz
Richard S. Berger	Harlan H. Hatcher	Alan G. Merten	John O. Simpson
Carl A. Brauer	Peter N. Heydon	John D. Paul	Lois U. Stegeman
Allen P. Britton	Howard Holmes	Wilbur K. Pierpont	E. Thurston Thieme
Douglas Crary	David B. Kennedy	John Psarouthakis	Jerry A. Weisbach
John D'Arms	Richard L. Kennedy	Gail W. Rector	Eileen Lappin Weiser
James J. Duderstadt	Thomas C. Kinnear	John W. Reed	Gilbert Whitaker
Robben W. Fleming	Patrick B. Long	Harold T. Shapiro	
Randy J. Harris	Judythe H. Maugh	Ann Schriber	

UMS STAFF

Administration/Finance

Kenneth C. Fischer, *President*
 Elizabeth Jahn, *Assistant to the President*
 John B. Kennard, Jr., *Director of Administration*
 R. Scott Russell, *Systems Analyst*

Box Office

Michael L. Gowing, *Manager*
 Sally A. Cushing, *Staff*
 Ronald J. Reid, *Assistant Manager and Group Sales*

Choral Union

Thomas Sheets, *Conductor*
 Edith Leavis Bookstein, *Co-Manager*
 Kathleen Operhall, *Co-Manager*
 Donald Bryant, *Conductor Emeritus*

Development

Catherine S. Arcure, *Director*
 Elaine A. Economou, *Assistant Director—Corporate Support*
 Susan Fitzpatrick, *Administrative Assistant*
 Lisa Michiko Murray, *Advisory Liaison*

J. Thad Schork, *Direct Mail, Gift Processor*

Anne Griffin Sloan, *Assistant Director—Individual Giving*

Education/Audience

Development
 Ben Johnson, *Director*
 Kate Remen, *Manager*
 Susan Ratcliffe, *Assistant*

Marketing/Promotion

Sara Billmann, *Director*
 Sara A. Miller, *Marketing and Promotion Manager*
 John Peckham, *Marketing Manager*

Production

Gus Malmgren, *Director*
 Emily Avers, *Production and Artist Services Coordinator*
 Eric Bassey, *Production Associate*
 Bruce Oshaben, *Front of House Coordinator*
 Kathi Reister, *Head Usher*
 Paul Jomantas, *Assistant Head Usher*

Programming

Michael J. Kondziolka, *Director*
 Mark Jacobson, *Programming Coordinator*

Work-Study

Laura Birnbryer
 Rebekah Camm
 Jack Chan
 Nikki Dobell
 Mariela Flambury
 Bert Johnson
 Melissa Karjala
 Un Jung Kim
 Beth Meyer
 Amy Tubman

Interns

Laura Birnbryer
 Carla Dirlikov
 Laura Schnitker

President Emeritus

Gail W. Rector

1998-99 ADVISORY COMMITTEE

Len Niehoff, <i>Chair</i>	Joyce Ginsberg	Mary Pittman	Letitia J. Byrd
Maureen Isaac, <i>Co-Chair</i>	Linda Greene	Nina Hauser Robinson	Naomi Corera
Ieva Rasmussen, <i>Secretary/Treasurer</i>	Debbie Herbert	Maya Savarino	Carolyn Hanum
Lisa Murray, <i>Staff Liaison</i>	Tina Goodin Hertel	Meg Kennedy Shaw	Taylor Jacobsen
Gregg Alf	Darrin Johnson	Aliza Shevrin	Callie Jefferson
Martha Ause	Barbara Kahn	Loretta Skewes	Deborah Katz
Paulett Banks	Mercy Kasle	Cynny Spencer	Dan Long
Kathleen Beck	Steve Kasle	Susan B. Ullrich	Laura Machida
Jeannine Buchanan	Maxine Larrouy	Kathleen Treckiak Van Dam	Ed Manning
Letitia J. Byrd	Beth Lavoie	Dody Viola	Glen Matis
Betty Byrne	Doni Lystra		Ken Monash
Phil Cole	Esther Martin		Gayle Richardson
Mary Ann Daane	Margie McKinley		Karen Schulte
H. Michael Endres	Jeanne Merlanti		Helen Siedel
Don Faber	Scott Merz		Sue Sinta
Penny Fischer	Ronald Miller		Sandy Trosien
Sara Frank	Robert Morris		Melinda Trout
Barbara Gelehrter	Nancy Niehoff		Barbara Hertz Wallgren
Beverly B. Geltner	Karen Koykka O'Neal		Jeanne Weinch
	Marysia Ostafin		

The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or handicap. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.



General Information

Coat Rooms

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Michigan Theater: Coat check is available in the lobby.

Drinking Fountains

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Michigan Theater: Drinking fountains are located in the center of the main floor lobby.

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

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

Handicapped Facilities

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

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 734.764.2538.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free parking is available to UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist levels.

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the box 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.

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.

Smoking Areas

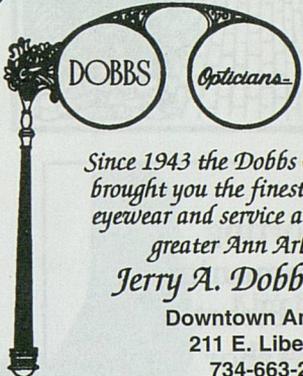
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

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

UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.



DOBBS *Opticians* **SINCE 1943**

Since 1943 the Dobbs Opticians have brought you the finest in progressive eyewear and service available in the greater Ann Arbor area.

Jerry A. Dobbs, ABOC
 Downtown Ann Arbor
 211 E. Liberty St.
 734-663-2418

SKR

Classical

539 East Liberty Street
 Ann Arbor Michigan 48104
 734.995.5051
 800.272.4506
www.skrclassical.com

SKR Classical—Ann Arbor's premiere and America's only all-classical music store—is proud to support the University Musical Society. We feature a comprehensive collection of classical music on compact discs.

SKR Classical will offer UMS ticket holders 10% off the retail price of any recording by the performers of tonight's concert. This offer is good for one week before and one week after tonight's event.

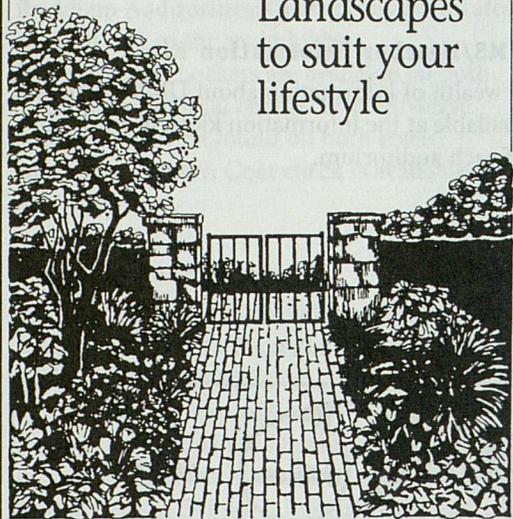
FRALEIGHS
LANDSCAPE NURSERY



DESIGNERS / BUILDERS / NURSERYMEN

2351 East Delhi, Ann Arbor, Phone 663-0313
Call for nursery hours.

Landscapes
to suit your
lifestyle



Supporting
the Community
from the Heart of
Ann Arbor

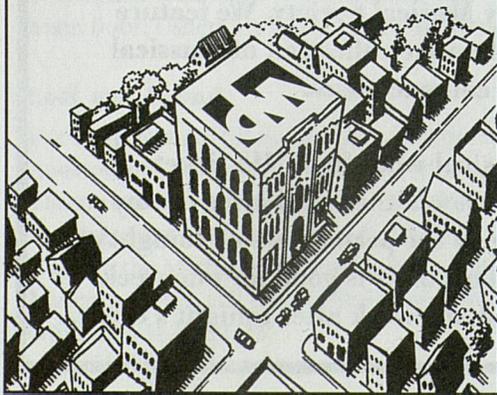


DOBSON-MCOMBER AGENCY, INC.

Insurance and Risk Management

741-0044

Insuring You • Your Home • Your Business • Your Car



Ticket Services

Phone orders and information

University Musical Society Box Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011
on the University of Michigan campus

734.764.2538

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

1.800.221.1229

Mon-Fri 10 a.m. to 6 p.m.
Sat. 10 a.m. to 1 p.m.

Order online at the UMS Website
www.ums.org

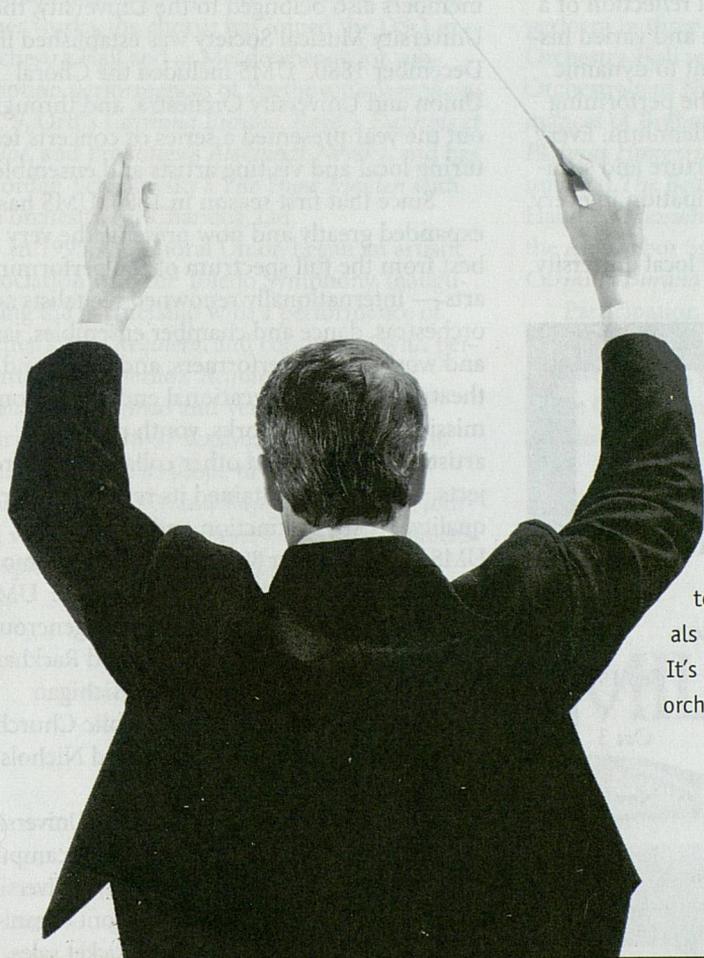
Visit our Box Office in person

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 concert for which
you have purchased tickets, you may turn in
your tickets up to 15 minutes before curtain
time by calling the UMS Box Office. Refunds
are not available; however, you will be given a
receipt for an income tax deduction. Please
note that ticket returns do not count toward
UMS membership.

Is your bank just
holding your
money or getting
it to perform?



KEY PRIVATEBANK

At KeyBank, your own Private Banker heads up a team of talented professionals who work together for you. It's like a conductor leading an orchestra. Except our success is based on your soaring financial achievement.

To find out more, call us at

741-6515.

H E L P A T E V E R Y T U R N



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 120 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 millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS 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. UMS 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. UMS now hosts over 80 performances 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 Lydia Mendelssohn Theatre, and Nichols Arboretum.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.



The best concerts you can shake a stick at.

A²SO 1998-99 Season

Beethoven Festival, Part I featuring pianist Anton Nel	Sep 19
Beethoven Festival, Part II featuring <i>Symphony No. 7</i>	Oct 3
Dvořák and Friends featuring violinist Stephen Shipps	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kije</i>	Mar 27
Season Finale – Mahler 6	Apr 17

Call (734) 994-4801 for tickets or info
Visit us at www.wvmet.com/a2so

ANN ARBOR
Symphony Orchestra
MUSIC IN THE KEY OF A₂

UMS Choral Union

Thomas Sheets, *conductor*

For more information about 15
the UMS Choral Union,
please call 734.763.8997.

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

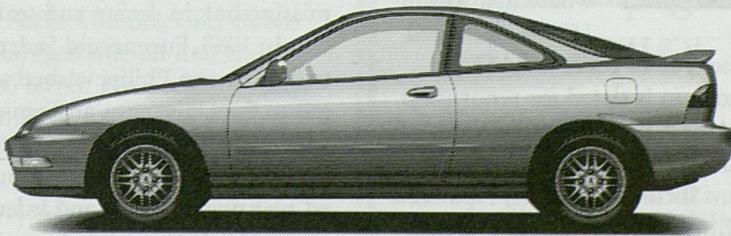
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the 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* (Symphony of a Thousand).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire from the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* 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.

ARRIVE SMILING.



The Integra GS-R Sports Coupe



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 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 *Symphony No. 5*.



Hill Auditorium

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

the seating capacity to its current 4,163.

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

Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, 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 grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based

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

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade is planned for 2003.

St. Francis of Assisi Catholic Church

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

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the



"Rated Four Stars"

- The Detroit News
- The Detroit Free Press

"One of Michigan's Top Ten"

- The Zagat Guide

40 Wines-by-the-glass
Seafood, Pasta, Steaks
Daily Vegetarian Specials

Casual, Fun & Sophisticated!

665-0700

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

BRAVO!



Personal & Commercial Insurance

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

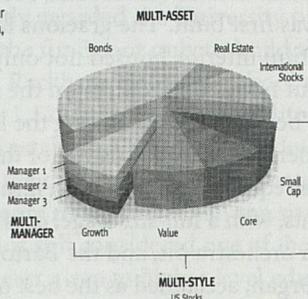
Why Bank of Ann Arbor may be the best connected personal investment advisor in Ann Arbor.

They can build an investment plan that will help you grow your assets with fewer worries. As Ann Arbor's only locally owned and operated trust provider, they work with one of the foremost authorities on the professional money management industry. Frank Russell Company. Russell knowledge of the players, the strategies, the asset classes, and how to combine them, guides the investment of more than \$1 trillion worldwide. Including half of America's fifty largest corporate retirement funds listed in the *Money Market Directory*.

How to build better 401(k) investments.

Compare the way you currently invest. Does your plan have this level of monitoring, diversification, independent expertise, customization?

- ▶ **MULTI-MANAGER** means outside investment managers, selected by Russell research, are managed and monitored for you by Russell.
- ▶ **MULTI-STYLE** means each manager excels at a different style or strategy of investment. In each asset class, Russell combines different styles to reduce risk.
- ▶ **MULTI-ASSET** means each of the major fields of investment is included in a range of portfolios expertly designed to match people's needs at different points in their lives.



Bank of Ann Arbor has access to funds and services that can put some of the best money managers in the world to work for you.

To learn more, contact
Calla Fette, Personal Trust
at 734-327-1121 or
Charles Wright, Employee
Benefits, at 734-327-1120.



Knowledge is Money.®

Founded 1936 Tacoma New York Toronto London Zurich Paris Sydney Auckland Tokyo

The distributor of the Frank Russell Investment Company Funds is Russell Fund Distributors, Inc. For more complete information about FRIC, including charges and expenses, please call 734-327-1120 or 734-327-1121 for a prospectus. Please read the prospectus carefully before you invest or send money. Frank Russell Company, a Wash., U.S.A., corporation, operates through subsidiaries worldwide. You can visit Russell on the World Wide Web at: www.russell.com.

©1998 Frank Russell Company

acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

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

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

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.

We've been conducting business for over 50 years and we like the sound of that.



1947 - 1997

*Distinctive
Gifts*

**JOHN
LEIDY
SHOPS**

601-607 E. LIBERTY
PHONE 734/668-6779
MON-SAT 9:30-5:30

BRIDAL REGISTRY • GIFT WRAPPING • PARKING VALIDATION

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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734.647.6712.

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. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by



Ford Motor Company
Fund



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

MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This year's series includes interviews with:

- Maestro Valery Gergiev of the Kirov Orchestra of St. Petersburg
- Jazz Tap Summit dancers and choreographers
- Pianist Mitsuko Uchida
- Choreographer Merce Cunningham
- Composer Steve Reich and Filmmaker Beryl Korot.



Kimberly Camp, Director of the Museum of African American History in Detroit, interviews choreographer Donald Byrd

PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Greg Hamilton of the Academy of Early Music hosts a brief interview with Jordi Savall, violist and Music Director of Hespèrion XX.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes three of the four concerts by the American String Quartet.
- David Vaughan, company archivist for the Merce Cunningham Dance Company, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the Lincoln Center Jazz Orchestra,
- And other highlighted PREPs featuring Naomi André, Richard LeSueur and other experts.



Dr. Alberto Nacif leads a demonstration before the performance by Los Muñequitos de Mantanzas

RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 season are with:

- Jazz Tap Summit
- American String Quartet/Beethoven the Contemporary Series
- *A Huey P. Newton Story*
- *The Gospel at Colonus*
- ImMERCEsion: The Merce Cunningham Dance Company

For detailed Residency Information, call 734.647.6712.

MEET THE ARTISTS: POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This year, patrons will have the opportunity to meet, among others:

- Choreographers Bill T. Jones, Merce Cunningham and Meryl Tankard
- Members of the *a cappella* group Sweet Honey in the Rock
- Actor Roger Guenveur Smith
- The American String Quartet and composer Kenneth Fuchs
- The Emerson String Quartet with pianist Menahem Pressler

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. This year's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Bringing Literature to Life.** Workshop Leader: Leonore Blank Kelner, Kennedy Center Arts Educator, Monday, October 12, 4-7 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-5.
- **The Gospel at Colonus.** Tuesday, December 8, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Kodo.** Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater.** Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales.** Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion.** Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.

The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.

Information on the above events can be found in the season listing in the following pages, the UMS Fall and Winter brochures, the Fall and Winter Education Listings or on the UMS Website at:

www.ums.org

1998-99 UMS Season

Look for related Educational Events listed in blue.

SEPTEMBER

EIKO & KOMA: RIVER

Friday, September 11, 8:15 P.M.

Saturday, September 12, 8:15 P.M.

Seating on the banks of the Huron River in the Nichols Arboretum.

Master Classes taught by Eiko. Ten places per class open to the public, no observers.

Thursday, September 10, 11 a.m. and 12:45 p.m., U-M Dance Department.

Call 734-763-5460 to register.

Brown Bag Lunch Video talk led by Eiko and Koma of their "Environmental Trilogy: *Land, Wind and River*." Friday, September 11, 12 noon, U-M Institute for the Humanities.

Delicious Movement Class for dancers, musicians, singers, actors and visual artists taught by Eiko and Koma. Saturday, September 12, 12 noon, Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS, CONDUCTOR AND PIANO

Sunday, September 27, 4 P.M.

Hill Auditorium

Sponsored by McKinley Associates.

Media Partner WGTE.

OCTOBER

JUAN D'MARCOS'

AFRO-CUBAN ALL STARS

Friday, October 9, 8 P.M.

Michigan Theater

Sponsored by Charles Hall with additional support from AAA Michigan. Media partner WEMU.

ST. PETERSBURG PHILHARMONIC

YURI TEMIRKANOV, CONDUCTOR GIDON KREMER, VIOLIN

Saturday, October 10, 8 P.M.

Hill Auditorium

Sponsored by Charla Breton Associates.

Media Partner WGTE.

JOHN WILLIAMS, GUITAR

Wednesday, October 14, 8 P.M.

Rackham Auditorium

Sponsored by Red Hawk Bar & Grill and Zanzibar.

CAPITOL STEPS

Friday, October 16, 8 P.M.

Michigan Theater

Presented in partnership with the U-M Institute for Social Research in Celebration of its 50th Anniversary. Media Partner WEMU.

GUARNERI STRING QUARTET

Sunday, October 18 P.M.

Rackham Auditorium

Sponsored by Deloitte & Touche.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

WE SET OUT EARLY...

VISIBILITY WAS POOR

Friday, October 23, 8 P.M.

Power Center

Master Class led by Janet Wong, Company Rehearsal Director. Wednesday, October 21, 7 p.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Master Classes led by Janet Wong, Company Rehearsal Director and dancer Alexandra Beller. Ten participant and ten free observer places per class open to the public. Thursday, October 22, 11 a.m. and 12:45 p.m., U-M Dance Department. Call 734-763-5460 to register.

PREP Video talk of Bill T. Jones' work. Friday, October 23, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage.

Media Partner WDET.

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER, CONDUCTOR

ANDRÁS SCHIFF, PIANO

Saturday, October 24, 8 P.M.

Hill Auditorium

PREP "Bartók and Stravinsky at the Crossroads" Glenn Watkins, Earl V. Moore Professor Emeritus of Musicology.

Saturday, October 24, 7 p.m., MI League Koessler Library.

Sponsored by Thomas B. McMullen Co.

Media Partner WGTE.

DAVID DANIELS, COUNTERTENOR

WITH THE ARCADIAN ACADEMY

NICHOLAS MCGEGAN, DIRECTOR

AND HARPSICHORD

Tuesday, October 27, 8 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow.

Media Partner WGTE.

LA CAPELLA REIAL DE CATALUNYA AND HESPÈRION XX

JORDI SAVALL, VIOLA DA GAMBA

MONTSERRAT FIGUERAS, SOPRANO

Friday, October 30, 8 P.M.

St. Francis of Assisi Catholic Church

PREP Greg Hamilton of the Academy of Early Music interviews Jordi Savall.

Friday, October 30, 7 p.m., St. Francis School Music Room.

NOVEMBER

MICHIGAN CHAMBER PLAYERS

FACULTY ARTISTS OF THE UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

Sunday, November 1, 4 P.M.

Rackham Auditorium

Complimentary Admission

KIROV ORCHESTRA OF ST. PETERSBURG

VALERY GERGIEV, CONDUCTOR

Monday, November 2, 8 P.M.

Hill Auditorium

Master of Arts Interview and Open

Rehearsal Conductor Valery Gergiev

interviewed by Ann Arbor Symphony

Orchestra Conductor Sam Wong. Monday,

November 2, 1 p.m., Hill Auditorium.

Presented with the generous support of Dr. Herbert Sloan. Media Partner WGTE.

VIENNA VIRTUOSI

PRINCIPAL MEMBERS OF THE

VIENNA PHILHARMONIC

ERNST OTTENSAMER, CLARINET

Thursday, November 5, 8 P.M.

Rackham Auditorium

Presented with support from Butzel Long, Attorneys and Counselors.

JAZZ TAP SUMMIT

AN ALL-STAR CELEBRATION

OF TAP DANCING

Saturday, November 7, 8 P.M.

Hill Auditorium

Photo Exhibit "Plenty of Good Women

Dancers: African American Women

Hoofers from Philadelphia." October 19-November 13, Ann Arbor District Library, Main Branch.

Gifts of Art Local and national tap artists perform. Thursday, November 5, 12 noon, U-M Hospital Main Lobby.

Master of Arts Interview with artists from Jazz Tap Summit. Friday, November 6, 7 p.m., MI League Hussey Room.

Master Classes with tap artists featured in Jazz Tap Summit. For information and registration, call Susan Filipiak of Swing

City Dance Studio, 734-668-7782.

Jazz Tap Lecture/Demonstration by Dianne Walker. Saturday, November 7, 1 p.m., Ann Arbor District Library.

Tap Jam Saturday, November 7, 7 p.m., Hill Auditorium plaza.

Sponsored by Elastizell. Media Partner WEMU.

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, November 8, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology, with U-M School

of Music student musicians. Sunday, November 8, 3 p.m., Rackham Assembly Hall. **Meet the Artists** Post-performance dialogue from the stage.

Delicious Experience The American String Quartet cooks for UMS patrons as a part of the UMS Delicious Experience series. Monday, November 10. For information and reservations call 734-936-6837. Brochure available in late September.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

MITSUKO UCHIDA, PIANO

Wednesday, November 11, 8 P.M.

Hill Auditorium

Master of Arts Interview with Mitsuko Uchida. Tuesday, November 10, 7 p.m.,

U-M School of Music Recital Hall.

Media Partner WGTE.

ASSAD BROTHERS WITH BADI ASSAD

Thursday, November 12, 8 P.M.

Rackham Auditorium

Sponsored by NBD. Additional support provided by Crown House of Gifts.

SEQUENTIA

HILDEGARD VON BINGEN'S *ORDO VIRTUTUM* (PLAY OF THE VIRTUES)

A FULLY STAGED SACRED-MUSICAL DRAMA

Friday, November 13, 8 P.M.

St. Francis of Assisi Catholic Church

PREP Benjamin Bagby, director of *Ordo Virtutum*. Friday, November 13, 7 p.m.,

St. Francis School Music Room.

Presented with support from the Consulate General of the Federal Republic of Germany.

Media Partner WDET.

A HUEY P. NEWTON STORY

CREATED AND PERFORMED BY

ROGER GUENVEUR SMITH

LIVE SOUND DESIGN BY MARC

ANTHONY THOMPSON

Wednesday, November 18 – Saturday,

November 21, 8 P.M.

Trueblood Theatre

Lecture Ahmed Rahman, Ph.D. student in

history. Thursday, November 19, 5 p.m.,

CAAS Lounge, 209 West Hall.

Meet the Artists Post-performance dialogue from the stage after each performance.

Media Partner WEMU.

EMERSON STRING QUARTET WITH MENAHEM PRESSLER, PIANO

Sunday, November 22, 4 p.m.

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

PREP "The Trials and Tribulations of Brahms' Piano Quintet" U-M Professor Ellwood Derr, Sunday, November 22, 3 P.M. MI League, Vandenberg Room.

Sponsored by Bank of Ann Arbor.

NOVEMBER/DECEMBER

THE HARLEM NUTCRACKER

DONALD BYRD/THE GROUP

MUSIC BY DUKE ELLINGTON

AND DAVID BERGER

Friday, November 27 – Sunday, December 6

12 performances, Detroit Opera House.

Co-presented with the Detroit Opera House

and The Arts League of Michigan

Youth Gospel Choirs Pre-performance

songs by area youth gospel choirs sung in

the lobby of the Detroit Opera House.

Lobby Exhibit Photo exhibit of local

African American family life in the 1920s.

Detroit Opera House lobby.

Sponsored by the University of Michigan

with additional support from the Lila

Wallace-Reader's Digest Audiences for the

Performing Arts Network, the Heartland

Arts Fund, the National Endowment for the

Arts and the Michigan Council for Arts and

Cultural Affairs. Media Partner WMXD.

HANDEL'S MESSIAH

UMS CHORAL UNION

ANN ARBOR SYMPHONY ORCHESTRA

KATHLEEN BRETT, SOPRANO

ELLEN RABINER, CONTRALTO

GORDON GIETZ, TENOR

DEAN PETERSON, BASS

THOMAS SHEETS, CONDUCTOR

Saturday, December 5, 8 P.M.

Sunday, December 6, 2 P.M.

Hill Auditorium

Presented with the generous support of

Jim and Millie Irwin.

JANUARY

TRINITY IRISH DANCE COMPANY

Friday, January 8, 8 P.M.

Power Center

Meet the Artists Meet the Trinity dancers

in the lobby after the performance.

Sponsored by First of America Bank.

GEORGE GERSHWIN: SUNG AND UNSUNG

NEW YORK FESTIVAL OF SONG

STEVEN BLIER AND MICHAEL

BARRETT, ARTISTIC DIRECTORS

DANA HANCHARD, SOPRANO AND

TED KEEGAN, TENOR

STEVEN BLIER AND JOHN MUSTO,

PIANO

Saturday, January 9, 8 P.M.

Sunday, January 10, 4 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow.

Media Partner WGTE.

RENÉE FLEMING, SOPRANO

Thursday, January 14, 8 P.M.

Hill Auditorium

PREP Naomi André, U-M Assistant

Professor of Music History and

Musicology. Thursday, January, 14,

7 p.m., MI League Hussey Room.

Sponsored by Pepper, Hamilton and

Scheetz, L.L.P. Media Partner WGTE.

THE GOSPEL AT COLONUS

FEATURING J.D. STEELE AND

SPECIAL GUEST JEVETTA STEELE

CLARENCE FOUNTAIN AND THE

BLIND BOYS OF ALABAMA

THE ORIGINAL SOUL STIRRERS

REVEREND EARL MILLER

THE DUKE ELLINGTON CENTENNIAL

CHOIR

Friday, January 15 – Saturday, January 16,

8 P.M.

Sunday, January 17, 3 P.M.

Monday, January 18, 3 P.M.

Choir Workshop with the music director

of *The Gospel at Colonus*. Saturday,

November 14, Museum of African

American History in Detroit. Call 734-647-

6712 for information and registration.

Community Gospel Sing Along with the

cast of *The Gospel at Colonus*. Wednesday,

January 13, 7 p.m. Call 734-647-6712 for

information and registration.

Family Performance Special one-hour

performance for parents and their children.

Saturday, January 16, 2 p.m., Power Center.

Sponsored by NBD. Co-presented with the

Office of the Provost of the University of

Michigan and presented with support from

the Lila Wallace-Reader's Digest Audiences

for the Performing Arts Network, the

Heartland Arts Fund, the National

Endowment for the Arts, and the Michigan

Council for Art and Cultural Affairs.

Media Partner WEMU.

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY**

Thursday, January 28, 8 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**ANNE SOFIE VON OTTER,
MEZZO-SOPRANO
CHAMBER MUSIC SOCIETY OF
LINCOLN CENTER**

**DAVID SHIFRIN, ARTISTIC DIRECTOR
BENGT FORSBERG, PIANO**

Friday, January 29, 8 P.M.

Lydia Mendelssohn Theatre

PREP Richard LeSueur, Vocal Arts Information Services, Friday, January 29, 7 p.m., MI League Hussey Room. Sponsored by KeyBank with additional support from Maurice and Linda Binkow and STM, Inc. Media Partner WGTE.

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY
ONE-HOUR FAMILY PERFORMANCE**

Saturday, January 30, 2 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

FEBRUARY

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY**

Sunday, February 7, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music student musicians. Sunday, February 7, 3 p.m., MI League Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the ASQ and composer Kenneth Fuchs.

Lecture by composer Kenneth Fuchs. Monday, February 8, 12 noon, U-M School of Music, Room 2033.

Panel Discussion "Interdisciplinary Creativity in the Arts" moderated by U-M English Professor Julie Ellison, in conjunction with the Beethoven the Contemporary and Merce Cunningham Residencies.

Tuesday, February 9, 7 p.m., Rackham Amphitheater.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**IMMERCESION:
THE MERCE CUNNINGHAM
DANCE COMPANY**

Friday, February 12 – Saturday,

February 13, 8 P.M.

Power Center

Mini-Course U-M students can earn 2 credit hours in a course drawn from the UMS residency. Information session held in January. Call 734-763-5460 for information. *Brown Bag Lunch* about Merce Cunningham. Tuesday, January 12, 12 noon, U-M Institute for the Humanities.

Cunningham Company Family Event Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop which culminates in a free performance and reception at the Power Center on Wednesday, February 10.

Workshop held Saturday, February 6, 4 p.m. at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Youth and Adult Art Classes with connections to the Cunningham Company held in the fall and winter. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the youth class at the Ann Arbor Art Center on display February 1-14, Power Center Lobby.

Brown Bag Lunch on John Cage's Cartridge Music, presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, February 9, 12 noon, U-M Institute for the Humanities.

Music and Dance for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust and U-M Professor Stephen Rush. Tuesday, February 9, 2:45 p.m., U-M Dance Building Studio A.

Master of Arts Interview Choreographer Merce Cunningham is interviewed by Roger Copeland with video clips of his work. Thursday, February 11, 7 p.m., U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper. Ten participant and ten free observer places per class open

to the public, with eight classes available. Tuesday, February 9 - Friday, February 12, U-M Dance Dept. Call 734-763-5460 to register.

Advanced Technique Master Class taught by Meg Harper. Saturday, February 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Study Day Cunningham Company Archivist David Vaughan leads class and discussions of Cunningham and his collaborators' works at an open class and company rehearsal. Saturday, February 13, 11 a.m., Power Center balcony. Call 734-647-6712 for information and registration.

PREP Company Archivist David Vaughan leads a video discussion of Cunningham works. Friday, February 12, 7 p.m., Modern Languages Building Lecture Room. *Meet the Artists* Post-performance dialogue from the stage, Friday, February 12. *PREP* Company Archivist David Vaughan leads a video discussion of Cunningham works. Saturday, February 13, 7 p.m., MI League Hussey Room.

Media Partner WDET.

**MAXIM VENGEROV, VIOLIN
IGOR URYASH, PIANO**

Sunday, February 14, 4 P.M.

Hill Auditorium

Sponsored by Sesi Lincoln-Mercury.

Media Partner WGTE.

**ORPHEUS CHAMBER ORCHESTRA
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.

Rackham Auditorium

**MERYL TANKARD AUSTRALIAN
DANCE THEATRE**

FURIOSO

Friday, February 19 – Saturday,
February 20, 8 P.M.

Power Center

PREP Video talk of Meryl Tankard's work. Friday, February 19, 7 p.m., MI League Hussey Room.

PREP Video talk of Meryl Tankard's work. Saturday, February 20, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage.

Media Partner WDET.

**MICHIGAN CHAMBER PLAYERS
FACULTY ARTISTS OF THE UNIVERSITY
OF MICHIGAN SCHOOL OF MUSIC**

Sunday, February 21, 4 P.M.

Rackham Auditorium

Complimentary Admission

KODO

Tuesday, February 23 – Thursday,
February 25, 8 P.M.

Power Center

*Sponsored by NSK Corporation with support
from Beacon Investment Company and the
Blue Nile Restaurant. Media Partner WDET.*

MARCH

JAMES GALWAY, FLUTE

PHILLIP MOLL, PIANO

Thursday, March 11, 8 P.M.

Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical
Research. Media Partner WGTE.*

ABBEY LINCOLN

WITH MARC CORY, PIANO

MICHAEL BOWIE, BASS

ALVSTER GARNETT, DRUMS

Friday, March 12, 8 P.M.

Michigan Theater

*Sponsored by Miller, Canfield, Paddock and
Stone, L.L.P. Media Partner WEMU.*

TAKÁCS QUARTET

Thursday, March 18, 8 P.M.

Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE
THEATER**

Friday, March 19 – Saturday, March 20,
8 P.M.

Sunday, March 21, 4 P.M.

Power Center

PREP Video talk of signature Ailey pieces.

Friday, March 19, 7 p.m., MI League
Vandenbergh Room.

PREP Video talk of signature Ailey pieces.

Saturday, March 20, 7 p.m., MI League
Hussey Room.

*Sponsored by Forest Health Services and
Mr. and Mrs. Randall Pittman. Media
Partner WDET.*

THE TALLIS SCHOLARS

PETER PHILLIPS, DIRECTOR

Wednesday, March 24, 8 P.M.

St. Francis of Assisi Catholic Church

GYPSY CARAVAN

**GYPSY CULTURE FROM INDIA TO
EASTERN EUROPE AND IBERIA**

Thursday, March 25, 8 P.M.

Michigan Theater

*Presented with support from Republic
Bank. Media Partner WDET.*

SWEET HONEY IN THE ROCK

Friday, March 26, 8 P.M.

Hill Auditorium

*Meet the Artists Post-performance
dialogue from the stage.*

Presented with support from Comerica

*Bank and the Lila Wallace-Reader's Digest
Audiences for the Performing Arts Network.
Media Partner WEMU.*

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, March 28, 4 P.M.

Rackham Auditorium

Beethoven the Contemporary

*Symposium Papers, panel discussion, and
keynote speaker Michael Steinberg on
Beethoven and contemporary composers.
Saturday, March 27, 2 p.m., U-M School
of Music Recital Hall.*

PREP Steven Whiting, U-M Assistant

*Professor of Musicology, with U-M
School of Music student musicians.*

Sunday, March 28, 3 p.m., Rackham
Assembly Hall.

*Sponsored by Edward Surovell Realtors
with support from the Lila Wallace-Reader's
Digest Arts Partners Program, administered
by the Association of Performing Arts
Presenters. Additional support is provided
by the National Endowment for the Arts.
Media Partner Michigan Radio.*

TRIO FONTENAY

Tuesday, March 30, 8 P.M.

Rackham Auditorium

APRIL

STEVE REICH ENSEMBLE

Saturday, April 10, 8 P.M.

Michigan Theater

*Master of Arts Interview Composer Steve
Reich and Filmmaker Beryl Korot inter-
viewed by Mark Stryker. Friday, April 9,
time and location TBD.*

Media Partner WDET.

**MOZARTEUM ORCHESTRA
OF SALZBURG**

HUBERT SOUDANT, CONDUCTOR

TILL FELLNER, PIANO

**KATHARINE GOELDNER, MEZZO-
SOPRANO**

Thursday, April 15, 8 P.M.

Hill Auditorium

*Sponsored by Edward Surovell Realtors.
Media Partner WGTE.*

LATIN BALL

WITH ¡CUBANISMO!

FEATURING JESÚS ALEMAÑY

Friday, April 16, 8 P.M.

Michigan Theater

Media Partner WEMU.

EWA PODLEŚ, CONTRALTO

JERZY MARCHWINSKI, PIANO

Saturday, April 17, 8 P.M.

Lydia Mendelssohn Theatre

*PREP by Richard LeSueur, Vocal Arts
Information Services. Saturday, April 17,
7 p.m., Modern Languages Building
Lecture Room.*

*Sponsored by KeyBank with additional
support from Maurice and Linda Binkow.
Media Partner WGTE.*

ANONYMOUS 4 AND LIONHEART

Sunday, April 18, 8 P.M.

St. Francis of Assisi Catholic Church

MONSTERS OF GRACE

A DIGITAL OPERA IN 3-DIMENSIONS

MUSIC BY PHILIP GLASS

**DESIGN AND VISUAL CONCEPT BY
ROBERT WILSON**

**PERFORMED BY THE PHILIP GLASS
ENSEMBLE**

Thursday, April 22, 8 P.M.

Michigan Theater

Media Partner WDET.

**LINCOLN CENTER JAZZ ORCHESTRA
WITH WYNTON MARSALIS**

**A CENTENNIAL CELEBRATION OF
DUKE ELLINGTON**

Friday, April 23, 8 P.M.

Hill Auditorium

*PREP Kenn Cox, Professor of Music at
Michigan State and Wayne State Universities,
interviews members of the Lincoln Center
Jazz Orchestra. Friday, April 23, 7 p.m.,
MI League Hussey Room.*

*Co-sponsored by Arbor Temporaries/Personnel
Systems, Inc. and Mechanical Dynamics
with support from the Lila Wallace-Reader's
Digest Audiences for the Performing Arts
Network, the Heartland Fund, the National
Endowment for the Arts and the Michigan
Council for Arts and Cultural Affairs.
Media Partner WDET.*

**NHK SYMPHONY ORCHESTRA
OF TOKYO**

CHARLES DUTOIT, CONDUCTOR

SARAH CHANG, VIOLIN

KAZUE SAWAI, KOTO

Sunday, April 25, 4 P.M.

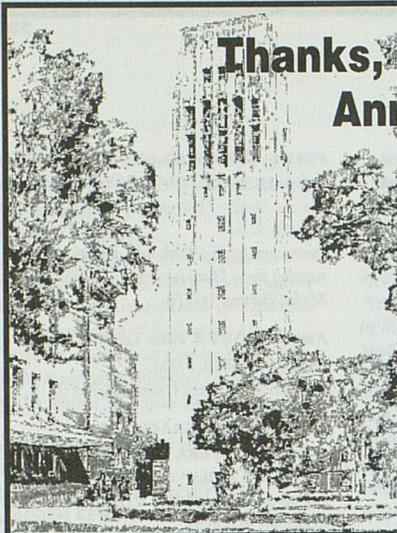
Hill Auditorium

*Sponsored by Trimas Corporation with
additional support from Weber's Inn.
Media Partner WGTE.*

MAY

FORD HONORS PROGRAM

*Featuring the presentation of the 1999
UMS Distinguished Artist Award
(Artist to be announced in January, 1999)
Saturday, May 8, 6 P.M.
Hill Auditorium and Michigan League.
Sponsored by the Ford Motor Company
Fund.*



Thanks, **UMS**, for an unrivaled
Ann Arbor tradition



KING'S
Keyboard House

- New Address -

2333 E. Stadium • Ann Arbor, Michigan
(313) 663-3381 • 1-800-968-5464

Glacier Hills

*A Great Place To Live
& Be Cared For*



RETIREMENT CENTER

- Independent Living Apartments
- Assisted Living Program with Nurse on Staff
- Scenic Walking Paths on 34-Acres of Landscaped Beauty
- Daily Activity Program with Day Trips & Overnights
- Daily Shuttle Bus Service to all areas of Ann Arbor
- Non-profit, Non-sectarian & Locally Managed
- Call **663-5202** for tours & info

NURSING CENTER

- 24-Hr. Round-the-Clock Long Term Care
- Alzheimer's & Dementia Specialist Care
- Short-term Rehab Stays (Subacute Program)
- 6-day/Week Extensive Therapy Program
- Admitting on Weekends
- 23-year Reputation for Excellence
- Call **769-0177** for tours & info



1200 Earhart Rd
Ann Arbor 48105

Performance Network

1998-99 Professional Premiere Series

Avenue X: an a capella musical

book & lyrics by John Jiler, music by Ray Leslee

Sept. 24-Oct. 18, 1998

Two young men cross the divide of Avenue X in 1963.
Directed by Darryl V. Jones

The Talking Cure

by Rachel Urist

Oct. 29- Nov. 15, 1998

Sex, scandal and betrayal - just another day
at the analyst. Directed by Susan Arnold

Innocent Thoughts

by William Missouri Downs

Nov. 19- Dec. 13, 1998

A steamy courtroom drama, in which the search for truth
collides with political correctness and power struggles.
Directed by Johanna Broughton.

For Information Call
663-0681



University Musical Society

of the University of Michigan
1998-1999 Fall Season

Event Program Book

Sunday, September 27 through Saturday, October 10, 1998

General Information

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

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 734-763-1131.

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.

San Francisco Symphony

3

Michael Tilson Thomas, conductor and piano
Sunday, September 27, 4:00pm
Hill Auditorium

Afro-Cuban All Stars

13

Friday, October 9, 8:00pm
Michigan Theatre

St. Petersburg Philharmonic Orchestra

19

Yuri Temirkanov, conductor
Gidon Kremer, violin
Saturday, October 10, 8:00pm
Hill Auditorium

*S*pecial Thanks to

*Ron and Eileen Weiser and
McKinley Associates
for their continued and generous support
of UMS and this performance of the
San Francisco Symphony
with Michael Tilson Thomas.*

THE SHATTERED MIRROR

~ A PERCUSSION OPERA ~

Adventuring Into The Realm Of Global Mythology

by **Michael W. Udow**



FEATURING
George Shirley
Peter Lightfoot
Rebekah Nye



Jessica Fogel, *choreographer*
Ede Bookstein, *costume design*
Kasia Fenz, *scenic design*
&

**The University of Michigan
Percussion Ensemble**

October 28 & 30 730 PM Media Union Video Studio

Tickets \$10 - \$5 students - limited seating

Call 764-0594 M thru F, 9 - 11:30AM or 2 - 4PM

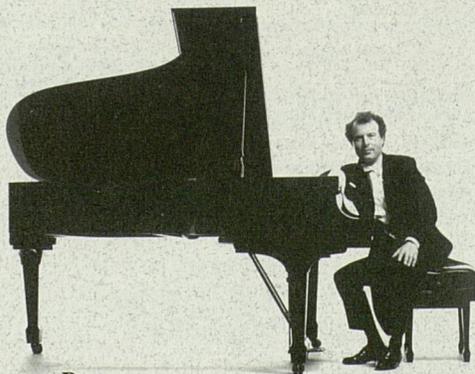
University Musical Society

Budapest Festival Orchestra

Iván Fischer, conductor

András Schiff, piano

Saturday, October 24, 8 p.m.
Hill Auditorium



Program

Stravinsky
Bartók
Stravinsky

Jeu de cartes
Piano Concerto No. 2
Petrushka

*Sponsored by Thomas B. McMullen Co.
with support from media partner WGTE 91.3 FM*

UMS Box Office 734.764.2538

**University
Musical
Society**

and

**McKinley
Associates**

present

San Francisco Symphony

MICHAEL TILSON THOMAS, *Music Director and Piano*

San Francisco Symphony 1998 Visa National Tour

Program

Sunday Afternoon, September 27, 1998 at 4:00

Hill Auditorium, Ann Arbor, Michigan

George Gershwin

Second Rhapsody for Orchestra with Piano

MICHAEL TILSON THOMAS, *piano*

Gershwin

An American in Paris

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

Gustav Mahler

Symphony No. 1 in D Major

Langsam. Schleppend. Im Anfang sehr gemächlich

Kräftig bewegt, doch nicht zu schnell —

Trio. Recht gemächlich

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Third Performance of
the 120th Season

Visa is the official touring partner of the San Francisco Symphony for the 1998-99 Season.

Special thanks to Ron and Eileen Weiser for their generous and continued support through McKinley Associates.

Additional support for this performance is provided by media partner, WGTE.

The Yamaha piano used in this evening's performance is made possible by King's Keyboard of Ann Arbor and Mary and William Palmer.

Michael Tilson Thomas and the San Francisco Symphony record together exclusively for BMG Classics/RCA Red Seal. The Orchestra may also be heard on Deutsche Grammophon, ECM, London, Nonesuch, Philips, and Telarc records.

David M. Wu, a University of Michigan interflex M.D./Ph.D. student in neuroscience, played the pre-concert recital on the Charles Baird Carillon.

120th Annual Choral
Union Series

Large print programs are available upon request.

Second Rhapsody for Orchestra with Piano

An American in Paris

George Gershwin

Born September 26, 1898 in Brooklyn,

New York.

Died July 11, 1937 in Hollywood, California.

Almost from his birth, George Gershwin was torn between the refined tastes and manners of the “better class” of Americans and the sassy vitality of popular music. His earliest musical memory, he said once, was of an automatic piano in a penny arcade on New York’s 125th Street, playing Anton Rubinstein’s *Melody in F*. “The peculiar jumps in the music,” Gershwin recalled, “held me rooted.” The five-year-old future composer had discovered the way that wide melodic skips intensify feeling and make a tune memorable.

Popular music was everywhere then, of course, but so were the classics. By age fourteen, George was attending recitals by celebrated soloists such as Efrem Zimbalist, Josef Lhevinne, and Leopold Godowsky; playing piano in the Beethoven Society Orchestra at Public School 63; and taking lessons with Charles Hambitzer in piano and Edward Kilenyi in music theory — two champions of twentieth-century music. George was just fifteen when he quit school to become, as he said, “probably the youngest piano pounder ever employed in Tin Pan Alley.” In those days before demo discs, George’s assignment was to travel from music store to music store, selling sheet music by performing it — in his own “improved” versions, of course. Playing all day, every day, George continued to grow and develop as a pianist, mastering all the current styles from waltzes to ragtime. A nervous, anything-goes era swept the country after World War I. The Yanks returning from Europe reported that “jazz,”

meaning syncopated rhythms and blues harmonies, was suddenly the rage on the continent, adding its coloration to works by Ravel, Stravinsky, and many others, while Americans returned the compliment with a booming interest in old-world culture on the radio. Inevitably, the sort of experiments we today might call “third stream” or crossover began to appear: The Broadway extravaganza *George White’s Scandals of 1922* included the one-act “opera” *Blue Monday*, composed by the noted young songwriter and author of the colossal hit “Swanee,” George Gershwin.

When bandleader Paul Whiteman, the self-crowned “King of Jazz,” heard about these experiments, he proposed that Gershwin write a “jazz concerto” for his dance orchestra. The resulting piece, *Rhapsody in Blue*, was introduced in February 1924, dazzling a Carnegie Hall audience that included many of the leading musicians of the day. It was a breakthrough event. George Gershwin, songwriter and tunesmith, was a hit in the concert hall.

In the 1931 movie *Delicious*, starring Janet Gaynor and Charles Farrell, a composer with a Russian accent introduces his “New York Rhapsody” at the piano with the following dialogue: “It begins like we all see the city first: the great towers almost in the clouds. Down below, in the long furrows, human seeds trying to grow to the light. And noise: riveters drumming your ear from every side.... And this is the night motif: night, silencing the rivets.” The shot dissolves into a montage of crowd scenes, and the music spins out for about eight minutes over views of the cityscape. George Gershwin, the real-life Russian-American composer of that piece, did not know at first whether it would have a life in the concert hall. But then he heard from the distinguished Russian emigré conductor of the Boston Symphony Orchestra, Serge Koussevitzky. This champion of America’s

most highbrow composers had never commissioned a work from Gershwin, son of Tin Pan Alley. Now he was inquiring whether Gershwin had a new work he could present in Boston. Gershwin returned to his "New York Rhapsody." Although the manuscript contains the inscription "Finished May 23, 1931," Gershwin continued to work on it, expanding it in anticipation of the Boston première on January 29, 1932, an event that, in his mind, carried considerable prestige. No doubt this is why, after considering the title "Rhapsody in Rivets," he settled on the more classical *Second Rhapsody*. The *Second Rhapsody* was not published in score until the 1950s, when the publishers decided to edit and reorchestrate the work. Michael Tilson Thomas was a key player in recovering the original version, which we hear at this concert.

After a rhapsodic piano introduction, the riveters start to hammer away. Other distinctive motifs are stirred into the mix, reflecting Gershwin's study of counterpoint around the time he composed this piece. The rivet theme is often set to a 3+3+2 rumba beat. The music is nervous, brilliantly scored, and endlessly mutable. Even the tender, lyrical theme, with its Rachmaninoff-like swell and climax, constantly probes and expands its harmonic range. The long, whimsical coda is still more adventurous, beginning with a transformation of the repeated-note theme into a satirical little march, and closing with ironic "nyeah-nyeah" phrases in the strings. This acerbic music shows a new, more modern Gershwin refining his art in the later stages of his brief career.

By January 1928, Gershwin had come to feel confident enough to compose an orchestral work without a piano solo part for himself. He had created two hit shows, *Funny Face* and *Rosalie*, that were now running in New York at the same time, and he was ready for

a change of scene. An invitation from friends in Paris to visit that city started him thinking about a "rhapsodic ballet," which acquired its title almost immediately: *An American in Paris*.

Already a connoisseur of everything French, Gershwin wasted no time getting started on his new piece. When the composer and his brother Ira boarded a steamer for Europe that March 9, George had already laid out the work in versions for one and two pianos. His stay in Paris, which lasted from late March to early June, was a happy whirl of parties, museums, and sightseeing. Through it all, George worked steadily on *An American in Paris*, reconciling the Paris of his imagination with the real thing. His hostess Mabel Schirmer took him on a shopping trip to the auto supply stores on the Grande Armée, where he tooted every horn in stock before selecting several to experiment with as he composed; four of the horns went with him back to New York, and they would add local color to the work's première, which Walter Damrosch conducted with the New York Symphony Orchestra on December 13, 1928.

In painting his French scene, Gershwin helped himself to the moody impressionism of Debussy and the sassy, jazzy *boulevardier* idiom of Poulenc and Milhaud. To an interviewer, Gershwin offered a few fanciful images to guide the listener through the piece. The bustling first section, he said, portrays "the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere.

"Our American friend," Gershwin went on, "perhaps after strolling into a café and having a few drinks, suddenly succumbs to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages." This paradoxical description covers not only the work's signature tune, a finely sculpted blues melody, but the

hot number in Caribbean rhythm (derived from the work's opening theme) that interrupts it. The big tune reaches several climaxes before the American, "having left the café and reached the open air, has downed his spell of blues and once again is an alert spectator of Parisian life." All the themes come back for a bow — and some witty new combinations — in the ebullient coda.

Based on notes by David Wright

David Wright is currently writing a biography of American composer William Schuman. These notes copyright ©1998 by David Wright.

Symphony No. 1 in D Major

Gustav Mahler

Born July 7, 1860 in Kalischt (Kaliste), near Humpolec, Bohemia.

Died May 18, 1911 in Vienna.

Mahler composed this symphony, the most original first symphony since the Berlioz *Symphonic Fantastique*, in high hopes of being understood. But he enjoyed public success with the work only in Prague in 1898 and in Amsterdam five years later. The Viennese audience in 1900, musically reactionary and anti-Semitic to boot, was vile in its behavior.

The work even puzzled its own composer. He was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. He did most of the work on this score in February and March 1888 and revised it extensively on several occasions. The work is played at this afternoon's concert according to the second, and last, edition published during Mahler's lifetime and dated 1906.

When Mahler conducted the first performance with the Budapest Philharmonic on November 20, 1889, he billed it as a "symphonic poem" whose two parts consisted of the first three and the last two movements.

(At that time, the first movement was followed by a piece called *Blumine*, which Mahler later dropped.) A newspaper article the day before the première outlined a program whose source can only have been Mahler himself and which identifies the first three movements with spring, happy day-dreams, and a wedding procession, the fourth as a funeral march representing the burial of the poet's illusions, and the fifth as a hard-won progress to spiritual victory. When Mahler revised the score in January 1893, he called it a symphony in five movements and two parts, also giving it the name *Titan* — not for the violent figures of Greek mythology, but for the eponymous novel by Jean Paul (Johann Paul Friedrich Richter, 1763-1825), a key figure in German literary Romanticism and one of Mahler's favorite writers. But by October he announced the work as *TITAN, a Tone Poem in the Form of a Symphony*.

Before the Vienna performance in 1900, Mahler again leaked a program to a friendly critic, and it is a curious one. First comes the rejection of the *Titan* program, as well as "all other titles and inscriptions, which, like all 'programs,' are always misinterpreted. [The composer] dislikes and discards them as 'antiartistic' and 'antimusical.'" There follows a scenario that reads much like an elaborated version of the original one for Budapest. During the nineties, when Richard Strauss's *Till Eulenspiegel, Also sprach Zarathustra, Don Quixote, and Ein Heldenleben* had come out, program music had become a hot political issue in the world of music. Mahler saw himself as living in a very different world from Strauss, and he wanted to establish a distance between himself and his colleague. At the same time, the extra-musical ideas would not disappear, and he seemed now to be wanting to have it both ways. There was no pleasing the critics on this issue. In Berlin he was faulted for omitting the program and in Frankfurt for keeping it.

Mahler writes “*Wie ein Naturlaut*” (like a sound of nature) on the first page, and in a letter to the conductor Franz Schalk we read, “The introduction to the first movement sounds of nature, not music!” Fragments detach themselves from the mist, then coalesce. Among these fragments are a pair of notes descending by a fourth, distant fanfares, a little cry of oboes, a cuckoo call (by the only cuckoo in the world who toots a fourth rather than a third), a gentle horn melody. Gradually the tempo quickens to arrive at the melody of the second of Mahler’s *Wayfarer Songs*. Mahler’s wayfarer crosses the fields in the morning, rejoicing in the beauty of the world and hoping that this marks the beginning of his own happy times, only to see that spring can never bloom for him. But for Mahler the song is an evocation and a musical source, and he draws astounding riches from it by a process, as Erwin Stein put it, of constantly shuffling and reshuffling its figures like a deck of cards. The movement rises to one tremendous climax, and the last page is wild.

The scherzo is the symphony’s briefest and simplest movement, and the only one that the first audiences could be counted on to like. The trio, set in an F Major that sounds very mellow in the A Major context of the scherzo itself, contrasts the simplicity of the rustic Austrian material with the artfulness of its arrangement.

The funeral music that follows was what most upset audiences. The use of vernacular material presented in slightly perverted form (the round we have all sung to the words “*Frère Jacques*,” but set by Mahler in a lugubrious minor), the parodic, vulgar music with its lachrymose oboes and trumpets, the boom-chick of bass drum with cymbal attached, the hiccupping violins, the appearance in the middle of all this of part of the last *Wayfarer* song — people did not know what to make of this mixture, whether to laugh or cry or both. They sensed some-

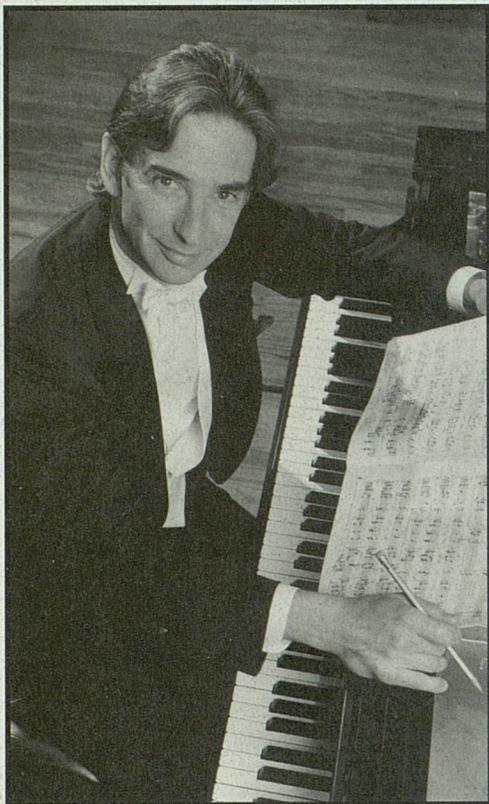
thing irreverent, new, and ominous, that these collisions of the spooky, the gross, and the vulnerable were uncomfortably like life itself.

Mahler likened the opening of the finale to a bolt of lightning that rips from a black cloud. Transforming material from the first movement, he takes us, in the terms of his various programs, on the path from annihilation to victory, while in musical terms he engages us in a struggle to regain D Major, the main key of the symphony, unheard since the first movement ended. When at last he reenters that key, he does so by way of a stunning and violent coup de théâtre, only to withdraw from the sounds of victory and to show us the hollowness of that triumph. He then goes back to the music with which the symphony began and gathers strength for a second assault that opens the doors to a heroic ending and a hymn-like celebration in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, “even the trumpets.”

—Michael Steinberg

Michael Steinberg is Program Annotator for the San Francisco Symphony and the New York Philharmonic. Copyright © 1998 San Francisco Symphony.

Michael Tilson Thomas assumed his post as San Francisco Symphony (SFS) Music Director in 1995, consolidating a relationship with the Orchestra that began with his SFS debut in 1974. A Los Angeles native, he studied with John Crown and Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at nineteen and working with Stravinsky, Boulez, Stockhausen, and Copland on premières of their compositions. He was pianist and conductor for Piatigorsky and Heifetz’s master classes and, as a student



Michael Tilson Thomas

of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, at twenty-four, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor, and he has also served as Music Director of the Buffalo Philharmonic and a Principal Guest Conductor of the Los Angeles Philharmonic. He became Principal Conductor of the London Symphony Orchestra in 1988 and now serves as Principal Guest Conductor. He is co-Artistic Director of the Pacific Music Festival, which he and Leonard Bernstein inaugurated in Sapporo, Japan in

1990, and he continues as Artistic Director of the New World Symphony, which he founded in 1988. Michael Tilson Thomas's recordings have won numerous international awards, including the Grammy for Best Orchestral Recording of 1996 for Scenes from Prokofiev's *Romeo and Juliet* with the SFS. The breadth of his recorded repertory reflects wide-ranging interests arising from his work as conductor, composer, and pianist. He led the televised New York Philharmonic Young People's Concerts from 1971 to 1977 and has also been featured on television with the London Symphony Orchestra, distinguished soloists, and host Dudley Moore in the series *Concerto!* His compositions include *From the Diary of Anne Frank*, narrated by actress Audrey Hepburn in its first performances and since performed worldwide, and *Shōwa/Shoáh*, commemorating the 50th anniversary of the bombing of Hiroshima. *Viva Voce*, his volume of conversations with critic Edward Seckerson, was published in 1994. Mr. Tilson Thomas' many honors include Columbia University's Ditson Award for services to American music, the 1995 Conductor of the Year by *Musical America*, and a *Chevalier des Arts et des Lettres* of France.

This performance marks Michael Tilson Thomas' sixth appearance under UMS auspices.

The San Francisco Symphony gave its first concerts in 1911 and over the years has grown in acclaim under a succession of music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt (now Conductor Laureate), and, since 1995, Michael Tilson Thomas. In recent seasons the San Francisco Symphony has won some

of the world's most prestigious recording awards, including Japan's Record Academy Award, France's *Grand Prix du Disque*, Britain's *Gramophone* Award, and the United States's Grammy for *Carmina Burana*, Brahms' *German Requiem*, and scenes from Prokofiev's *Romeo and Juliet* — the first recording by Michael Tilson Thomas and the Orchestra under their exclusive contract with BMG Classics/RCA Red Seal, a collaboration that has produced a series of recordings that includes Mahler's *Das klagende Lied*, Copland the *Modernist*, Berlioz's *Symphonie fantastique*, and a just-released two-CD set of Gershwin's music that includes works heard at this concert. Earlier this week, Michael Tilson Thomas and the San Francisco Symphony celebrated the Gershwin centenary with an all-Gershwin program at Carnegie Hall's opening gala. This will be telecast nationally on PBS's *Great Performances* on September 30.

Since 1986 the Orchestra has made three tours of Asia, four tours of Europe — including a stunning debut at the 1990 Salzburg Festival — and has performed throughout the US. Some of the most important conductors of our time have been guests on the San Francisco Symphony podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, Sir Georg Solti, and Kurt Masur, and the list of composers who have led the Orchestra is a who's who of twentieth-century music, including Stravinsky, Prokofiev, Ravel, Schoenberg, Copland, and John Adams.

In 1980, the Orchestra moved into the newly built Louise M. Davies Symphony Hall. 1980 also saw the founding of the San Francisco Symphony Youth Orchestra. The SFS Chorus has been heard around the world on recordings and on the soundtracks of three major films, *Amadeus*, *The Unbearable Lightness of Being*, and *Godfather III*.

Through its radio broadcasts, the first in America to feature symphonic music when they began in 1926, the San Francisco Symphony is heard throughout the US, confirming an artistic vitality whose impact extends throughout American musical life.

This performance marks the San Francisco Symphony's fourth appearance under UMS auspices.



Classical

Recommended Recordings

Gershwin: The 100th
 Birthday Celebration:
 Michael Tilson Thomas conducts
 the San Francisco Symphony.
 (RCA)

Mahler: Symphony No. 1
 Christoph Eschenbach conducts
 the Houston Symphony. (Koch)

539 East Liberty Street
 734.995.5051
 800.272.4506
www.skrclassical.com

San Francisco Symphony

MICHAEL TILSON THOMAS, *Music Director and Conductor*

Herbert Blomstedt, *Conductor Laureate*

Alasdair Neale, *Associate Conductor*

First Violins

Nadya Tichman
-Acting Concertmaster
-Naoum Blinder Chair
James Buswell†
-Guest Concertmaster
Mark Volkert
-Associate Concertmaster
-San Francisco Symphony
Foundation Chair
Jeremy Constant
-Assistant Concertmaster
-75th Anniversary Chair

Mariko Smiley
-Katharine Hanrahan Chair
Sharon Grebanier
-Catherine A. Mueller Chair
Naomi Kazama
Melissa Kleinbart
Yukiko Kurakata
Suzanne Leon*
Diane Nicholeris
Florin Parvulescu
Victor Romasevich
Dan Smiley
Catherine Van Hoesen
Jonathan Wei
Robin Sharp†
John Chisholm†
Rudolph Kremer†
Connie Gantsweg†

Second Violins

Paul Brancato
-Acting Principal
-Dinner & Swig Families Chair
Darlene Gray*
-Associate Principal
Kum Mo Kim
-Audrey Avis Aasen-Hull Chair
Margaret Bichteler
Enrique Bocedi
Bruce Freifeld*
Michael Gerling
Yasuko Hattori
Herbert Holtman
Frances Jeffrey
Chunming Mo Kobialka
Daniel Kobialka
Kelly Leon-Pearce
Zoya Leybin
Sarn Oliver
-Isaac Stern Chair
Robert Zelnick*
Hyeonju Kim
Philip Santos†
Daniel Banner†

Violas

Geraldine Walther
-Principal
-Jewett Chair
Yun Jie Liu*
-Associate Principal
Don Ehrlich
-Assistant Principal
John Schoening

Nancy Ellis
Gina Feinauer
David Gaudry
Leonid Gesin
Christina Hyland
Seth Mausner
Wayne Roden
Nanci Severance
Roxann Jacobson†
Katherine John†

Cellos

Michael Grebanier*
-Principal
-Philip S. Boone Chair
Peter Shelton*
-Associate Principal
David Teie
-Assistant Principal
-Barrie Ramsay Zesiger Chair
Margaret Tait
Barbara Andres
Barbara Bogatin
Jill Rachuy Brindel
David Goldblatt
Lawrence Granger
Carolyn McIntosh
Anne Pinsker
Richard Andeya†
Stephen Harrison†

Basses

Michael Burr
-Principal
Larry Epstein
-Associate Principal
Stephen Tramontozzi
-Assistant Principal
-Richard & Rhoda Goldman Chair
William Ritchen
Charles Chandler
Lee Ann Crocker*
Chris Gilbert
Brian Marcus
S. Mark Wright
Kenneth Miller†

Flutes

Paul Renzi
-Principal
-Caroline H. Hume Chair
Robin McKee
-Associate Principal
-Catherine & Russell Clark Chair
Linda Lukas
-Alfred S. & Dede Wisley Chair
Catherine Payne
-Piccolo

Oboes

William Bennett
-Principal
-Edo de Waart Chair
Eugene Izotov
-Associate Principal
Pamela Smith
-Dr. William D. Clinite Chair
Julie Ann Giacobassi
-English Horn
-Joseph & Pauline Scaffidi Chair

Clarinets

David Breedon
-Principal
Luis Baez
-Associate Principal
-E-flat Clarinet
David Neuman*
Sheryl Renk†
Donald Carroll
-Bass Clarinet
Clark Fobes†
Kevin Stewart†

Bassoons

Stephen Paulson
-Principal
Steven Dibner
-Associate Principal
Rob Weir
-Jacqueline & Peter Hoefler Chair
Steven Braunstein
-Contrabassoon

Horns

Robert Ward
-Acting Principal
-Jeannik Méquet Littlefield Chair
Bruce Roberts
-Acting Associate Principal
Doug Hull†
-Acting Assistant Principal
Lori Westin*
-Richard B. Gump Chair
Jonathan Ring
A. David Krehbiel†
Eric Achen†
John David Smith†
Bethany Zare†

Trumpets

Glenn Fischthal
-Principal
-William G. Irwin
-Charity Foundation Chair
Craig Morris
-Associate Principal
Chris Bogios
John King†

Trombones

Mark H. Lawrence
-Principal
-Robert L. Samter Chair
Paul Welcomer
John Engelkes
-Bass Trombone
Thomas Hornig†

Tuba

Floyd Cooley
-James Irvine Chair

Harp

Douglas Rioth
Karen Gottlieb†

Timpani

David Herbert

Percussion

Jack Van Geem
-Principal
-Carol Franc Buck Foundation
Chair
Anthony J. Cirone*
Raymond Froehlich
Tom Hemphill
Andrew Lewis†
Arthur Storch†
Victor Avdienko†

Keyboards

Robin Sutherland

Librarian

John Van Winkle
-Principal Librarian

*On Leave

†Acting member of the San Francisco Symphony

The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

Administration

Nancy H. Bechtel
President
Peter Pastreich
Executive Director
Paul Meecham
General Manager
Gregg Gleasner
Director of Artistic Planning
Christopher A. Hest
Director of Development
Joshua Feldman
Orchestra Personnel Manager
John Engelkes
Assistant Orchestra
Personnel Manager
Karen Ames
Public Relations Director
John Kieser
Director of Operations
Rob Levin
Operations Manager
James L. Carroll
Stage Manager
Luree Baker
Stage Technician
Dennis DeVost
Stage Technician

Swing into Fall
with

The 1998

UMS Auction

.....
*Featuring unique items and
gift packages for Live and Silent Auction
With entertainment by the
Saline Big Band*

.....
Wednesday, October 28, 1998
7:00 p.m.

Barton Hills Country Club, Ann Arbor
Hors d'œuvres, beverages, and cash bar
Admission \$30/person

.....
**Come join us for an evening of fun, food, and music!
All proceeds benefit educational programs at UMS.
Please call 734-936-6837 for reservations.**

MULTILOGUE U.S.A.

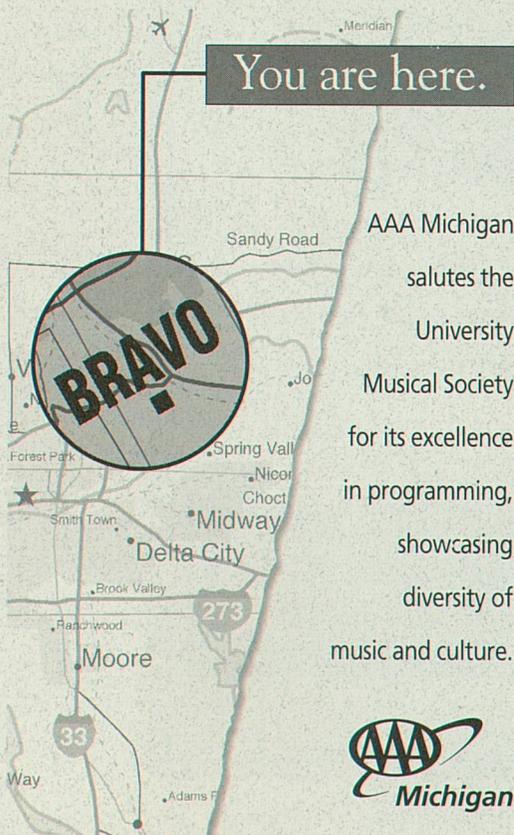
A CONSULTING GROUP SPECIALIZING IN:

SIMULATIONS, POLICY EXERCISES AND GAMES FOR
BUSINESSES, GOVERNMENT AND NOT-FOR-PROFIT
ORGANIZATIONS OF ALL SIZES. (734) 994-3666
DICK DUKE - STEVE UNDERWOOD - CHARLES HALL

CO-SPONSOR

CHARLES HALL

WISHES TO EXPRESS SUPPORT FOR THE
UNIVERSITY MUSICAL SOCIETY



University Musical Society



Latin Ball with ¡Cubañismo!

featuring Jesús Alemañy
Friday, April 16, 8 p.m.
Michigan Theater

The Michigan Theater will be transformed into 1940s Havana and Miami, creating a hot and sultry atmosphere for dancing. "The band smokes like a fine cigar." (*Down Beat*)

UMS Box Office 734.764.2538

**University
Musical
Society**

and

Charles Hall

present

Afro-Cuban All Stars

*"There are certain places that live and breathe song and dance,
and then there is Cuba, the island synonymous with music."*

— **Metro Times (Detroit), 1998**

Tres and Band Leader

Juan De Marcos González

Soneros

Ibrahim Ferrer

Teresa Garcia Caturla

Félix Valoy

Mañuel "Puntillita" Licea

Piano

Guillermo 'Rubalcaba' González

Percussion

Orlando 'Cachaíto' López, *Double bass*

Carlos González, *Bongos*

Angel Terry Domech, *Congas*

Amadito Valdés, *Timbales*

Horns

Daniel Ramos Alayo, *Trumpet 1*

Alejandro Pichardo, *Trumpet 2*

Yanko Pisaco Pichardo, *Trumpet 3*

Jesus 'Aguaje' Ramos, *Trombone 1*

Alberto Muñoz Matinez, *Trombone 2*

Program

Friday Evening, October 9, 1998 at 8:00

Michigan Theatre, Ann Arbor, Michigan

Title / Lead Singer / Chorus

Clasiqueando / ---- / ----

Chan Chan / Ibrahim / Teresa, Valoy, Marcos

Amor Verdadero / Puntillita / Valoy, Marcos

Dos Gardenias / Ibrahim

Gandinga Sandunga y Mondongo / ---- / ----

El Mal de la Hipocresia / Valoy / Teresa, Ibrahim

Los Tamalitos de Holga / Teresa / Ibrahim, Valoy

Habana Del Este / Marcos / Valoy, Ibrahim

Fiesta de la Rumba / Valoy / Alayo, Redonet, Marco

Mami Me Gusto / Teresa, Valoy / Ibrahim, Puntillita

Pio Mentirosa / Marcos / ----

Murmullo / Ibrahim, Marcos / ----

Huellas Del Pasado / Puntillita / Valoy, Ibrahim, Teresa

In the spirit of creativity, the artists reserve the right to change any of the listed selections at any time before or during the performance.

Fourth Performance
of the 120th Season

This performance is made possible with the generous support of Charles Hall. Additional support is provided by AAA Michigan and media partner, WEMU.

Large print programs are available upon request.

Afro-Cuban All Stars

Not since the 1950s has there been such a surge of Cubophilia in American pop culture. Part of Cuba's new appeal is the romantic but illusory notion that its isolation has made it a time capsule, maintaining styles that have been overrun by hectic commerciality elsewhere. The music of the Afro-Cuban All Stars is rich in tenderness and nostalgia suggesting a world of tropical ease and pre-revolutionary innocence — a far cry from modern Cuba. The Afro-Cuban All Stars are a classic example of the excellent Cuban musicianship which due to embargo has gone unheard by most people of the United States. It is nonetheless a powerful evocation of the music written by a people who although forced to live under enforced economic strife and the hardship of daily life under communist rule manage to celebrate life, love, beautiful women, and the pursuit of all things pleasurable. The Cuban ethos, in Che Guevara's phrase, is "socialism with *pachanga* (rhythm)".

Brought together by musical director Juan de Marcos González, the thirteen-member Afro-Cuban All Stars are a multi-generational mixture of the best musicians Cuba has turned out in the last half century. González wanted to recreate the brassy sound of Cuban music's pre-revolutionary golden age by bringing together a creative explosion of legendary musicians of his youth (sparking friendly rivalries of years past) with rising stars from more contemporary generations. This powerful and eclectic mix produced the much acclaimed and Grammy-

nominated debut album, *A Toda Cuba Le Gusta* which runs through a great range of styles including *Danzón*, *Son-Montuno*, *Guaguancó*, *Mozambique*, *Afro*, *Mambo* and *Guajira*. The sound is acoustic but the atmosphere is electric -- the entire album was recorded in six days and nights, creating an exuberant alternative to much of the modern music which Juan de Marcos finds tedious.

What makes this band so impressive are the life stories behind the musicians' faces. Imagine Billy Holiday, Louis Armstrong, Miles Davis, John Coltrane, and Thelonious Monk all in one ensemble, and you'll get the sense of each individual's amazing history and the colorful stories yet to be told by the members of the Afro-Cuban All Stars. It's their combined history and tremendous talents that make them one of the front runners in Cuban music.

This performance marks the Afro-Cuban All Stars debut under UMS auspices.



Juan de Marcos González

When Juan de Marcos González was growing up in Havana, the fashionable bands of the day were King Crimson, Yes and Jethro Tull. The young Marcos preferred *son*, *guaracha* and *rumba* and has been on a mission to keep alive the best traditions of Cuban music ever since. His father, Marcos González Mauriz, once sang with Arsenio Rodríguez, and Marcos' cradle rocked to the sound of Cuban rhythms. From an early age his parents looked after his musical education by taking him to "rumbas de solar" — all night rumba parties.

Since the late 1970s Marcos has played with the *son* group *Sierra Maestra* and at the same time began laying plans to achieve his dream. "I have always had the wish to reunite in one orchestra the major stars of the 1940s and 1950s who are still alive and in good voice with musicians from other generations, to play Cuban music on an album that would show the continuity of the tradition."

Ibrahim Ferrer

(Born Santiago 1927)

Perhaps the most telling of stories is that of septuagenarian Ibrahim Ferrer who was born at a social club dance. He began singing professionally in 1941 with local Santiago groups, working wherever he could make a living by day and singing by night. By the 1950s he was established as the singer with Pacho Alonso's group and was able to concentrate on music full time. Ferrer began guesting with *Orquesta de Chepin* and Benny Moré, two of the legendary names of Cuban music. Alonso's band moved to Havana in 1959, and Ferrer stayed with the group for more than twenty years. By the 1970s, the group had become known as *Los Bocucos* and pioneered the *polón* rhythm, which was reputedly based on the sound of pounding the coffee beans.

Musicians in Cuba have never been paid much and Ferrer is one of the remarkable number of vintage musicians who has been supported on a small state pension which he supplemented by the hard earned money he received by shining shoes. Ferrer lives in Old Havana in a tiny apartment within a crowded and moldering nineteenth-century house with his wife and assorted junior relatives. As money is tight (the average monthly salary is \$15), the older generations tend to conserve their small pensions by hanging out not far from their open doors. This is exactly where Ferrer was when destiny came knocking and is best explained in Ibrahim's own words, "An angel came and picked me up and said, 'Chico, come and do this record.' I didn't want to do it because I had given up on music. But now I have my own record, my first one ever, so I'm very happy. I don't have to shine shoes anymore."

Teresa García Caturla

(Born San Juan de los Remedios, Villa Clara)

Teresa García Caturla was inspired musically from a very early age by the influence of her father, the renowned composer Alejandro García Caturla. She studied percussion at the Academia Municipal de Música in Remedios and went on to join the *Banda de Música Municipal de Infantil*. In 1958 Teresa (or Teresita as she is affectionately known) moved to Havana where she soon began her career as a singer at the Hotel Plaza. In 1960 she went on to work with the all-female *Las Anacaonas Orchestra* and with the Azuquita Quartet, *Las d'Aida*. Along with Elena Burke, Omara Portuondo and Moraima Secada, Teresita performed at the most celebrated theatres (Nacional, Amadeo Roldán and García Lorca) and clubs (Tropicana, Casino Parisien at the Hotel Nacional de Cuba, Salon Copa at the Havana Riveria Hotel) of the time. The group continued working and touring until Aida Diestro's untimely death in 1973, when Teresita took

over leadership of the quartet and took them on tour in Panama, the Caribbean, Mexico, Spain, Finland and Africa. In 1979 Teresita was featured on the classic *Estrellas de Areíto* recordings and joined them live in Venezuela in 1981. She has worked with some of the biggest names in Cuban music and is featured on the forthcoming debut album by Ibrahim Ferrer (World Circuit/Nonesuch).

Manuel "Puntillita" Licea

(Born Holguín, 1927)

"Puntillita" began singing at the age of seven and joined the *Orchestra Licea* in 1941. He went on to achieve huge popularity in the 1950s as lead singer with some of Havana's greatest bands including Adolfo Guzman, Roberto Faz and Cascarito. He also sang with legendary *Sonora Matancera* with whom Celia Cruz once sang and which has been in existence for almost seventy years. Puntillita recorded the hit "The Rooster, The Hen and The Horse" with the group. He has tackled the whole gamut of Cuban rhythms with his polished vocal styles, but he specializes in the *son* and *bolero*.

Orlando "Cachaíto" López

(Born Havana 1933)

The López family is virtually synonymous with bass playing in Cuba. Cachaíto's father and uncle, Orestes and Israel, were both fine players, having learned the instrument from their father Pedro. In the 1930s the López boys rewrote the book on bass playing. While Orestes along with Arsenio Rodríguez helped create the mambo rhythm, Israel (known as "Cachao") played a key role in the development of the *descarga* style. As a young boy, Cachaíto flirted with the violin but inevitably the lure of the bass was too strong.

His earliest love was *danzón* and by the age of twelve he had already played with

Orquesta Riverside, a hugely popular dance band of the time. He was then asked by his uncle to stand in with *Arcana y sus Maravillas*, a band that had been around since the 1930s. The teenage boy was so impressive that he was asked to stay.

As a musician of astonishing versatility, Cachaíto started playing classical music with the *Orquesta Sinfónica Nacional* in the 1960s. He would play Beethoven in a concert hall in the early part of the evening and then move on to play electric bass in a club into the small hours of the morning. Yet his preferred instrument is the acoustic bass and combined with his deep love of jazz influenced by Charles Mingus, he began to explore this instrument more. He played with Irakere in the 1960s, the group responsible for shaping modern Latin jazz, and he continues to play Cuban rhythms, classical and jazz with equal enthusiasm.

Félix Valoy

(Born Holguín 1944)

Félix Valoy started his musical career in 1960 by studying percussion. By 1970 he had begun working as a professional singer with such groups as *Chapottín*, *Cubalse*, *Conjunto Primavera*, *Combo Yarey* and *Chuquí*. Since then he has worked with veteran timbales player Elio Revé and his *Orquesta Revé*, *Son 14*, and *Adalberto y su Son*, and has toured extensively in Europe and Latin America with the latter two groups. He once fronted his own band *Valoy y su Talento Latino* and in 1976, he made a film with Chapottín called *Son o no Son*. He cites Nino Bravo and Nat King Cole as his favorite singers and Benny Moré as his most important influence.

**An Experience not to
be missed!
The Fifth Annual UMS**

Delicious Experiences

*A variety of elegant experiences
await you! For the fifth year,
generous supporters of the
University Musical Society
are offering a unique donation
by hosting a variety of dining
events. Many events have
sold quickly in the past, so
make your reservations right
away! Look for a detailed
brochure to arrive in the mail,
or call (734) 936-6837 for
more information or to
make your reservation.*

**All proceeds benefit UMS
educational programs.**



The American String Quartet Cooks!

Monday, November 9, 1998

Kick off the Delicious Experience season with a unique opportunity. Join the American String Quartet as they share their passion for cooking and prepare a lavish meal for a group of lucky music lovers. Dine with the Quartet as they make their culinary music – an unforgettable evening of fabulous food, wine, art, and conversation.

Tea on a Train Car

Friday, November 13, 1998

Join us for tea and an elegant afternoon repast on the newly redecorated 'Babbling Brook', an actual sleeper/lounge/observation car which ran on the 20th Century Limited train. Train buffs and tea lovers alike should mark their calendars for this afternoon of great fun.

An Elegant Christmas Season Dinner

December 1998 (date TBD)

Come for a rare chance to see one of Ann Arbor's finest homes magnificently decorated in holiday splendor. Originally built for Dean Bursley in the early 1900's, this historical site has been painstakingly restored to its previous glory. Join us for dinner and dessert in the original ballroom and Christmas cheer in the billiards room.

Big Band Dance

Friday, February 26, 1999

If you missed last season's Big Band party, here's your opportunity to dance, dance, dance! The popular Saline Big Band returns for an evening of dance and light refreshments at the Michigan League Ballroom. Bring your favorite partner, or come alone and meet new friends!

A 'Taste of Spring' Dinner Party

Saturday, May 22, 1999

Come for an evening of exquisite dining and good company at the home of a long-time friend of UMS. Enjoy our host's spectacular rhododendron collection in bloom, then indulge in a spectacular dinner accompanied by a grand selection of wines.



Charla Breton Associates

applauds the

University Musical Society

&

St. Petersburg Philharmonic

Publishers' Representatives
26676 Woodward Avenue
Royal Oak, MI 48067
248-546-9800
kcharla@detroitssales.com



Founded in the 18th century during the reign of Peter the Great, the Kirov Orchestra is one of the oldest musical institutions in Russia and since 1860 has been housed in St. Petersburg's famed Mariinsky Theatre (named for the favorite daughter of Czar Nicholas I). Valery Gergiev, artistic director and chief conductor of the Kirov Opera and Orchestra, has become one of the world's most sought-after conductors since bursting on the international scene.

Kirov Orchestra of St. Petersburg

Valery Gergiev, conductor

Monday, November 2 8 P.M.

Hill Auditorium

Program
Tchaikovsky

The Nutcracker
(concert version)

Presented with the generous support of Dr. Herbert Sloan and media partner WGTE 91.3 FM.

UMS Box Office 734.764.2538 www.ums.org

**University
Musical
Society**

and

**Charla Breton
Associates**

present

St. Petersburg Philharmonic Orchestra

YURI TEMIRKANOV, *Conductor*

GIDON KREMER, *Violin*

Program

Saturday Evening, October 10, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Dmitri Shostakovich

Festive Overture, Op. 96

Shostakovich

Violin Concerto No. 2 in c-sharp minor, Op. 129

Moderato

Adagio

Adagio—Allegro

GIDON KREMER, *violin*

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

Sergei Prokofiev

Symphony No. 7 in c-sharp minor, Op. 131

Moderato

Allegretto

Andante espressivo

Vivace

Fifth Performance
of the 120th Season

Special thanks to Kathleen Charla for her generous support through Charla Breton Associates. Additional support for this performance is provided by media partner, WGTE.

120th Annual
Choral Union Series

Large print programs are available upon request.

Festive Overture, Op. 96

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died on August 9, 1975 in Moscow

This delightful short work falls chronologically between two of Shostakovich's most serious symphonies: *Symphony No. 10*, which contains a diabolical scherzo reputed to be a "portrait of Stalin," and *Symphony No. 11*, which commemorates the bloody events of the 1905 revolution. Shostakovich whipped it off, literally in one day, in response to a call from Vasili Nebolsin, a conductor at the Bolshoi Theater in Moscow, who urgently needed a festive piece for November 7, the anniversary of the Bolshevik revolution of 1917. Lev Lebedinsky, a musicologist and close friend of the composer's during the 1950s, told the story in an interview with British cellist and author Elizabeth Wilson. (See Wilson's fascinating *Shostakovich: A Life Remembered*, Princeton University Press, 1994).

"Shostakovich composed the Festive Overture before my very eyes," recalled Lebedinsky, who happened to be in Shostakovich's apartment when a desperate Nebolsin arrived to announce an emergency. Lebedinsky watched as the composer sat down to compose the overture he had been asked for. Shostakovich kept talking to his friend and making jokes even as he was composing. As soon as he finished a page, a courier came and took it away to be copied, in an almost exact replay of how Rossini had written his famous overture to *La gazza ladra* in 1817.

This amazing effortlessness can be heard in the light and carefree tone of the music, yet the quality of the musical ideas and the craftsmanship with which they are presented never let us suppose that the composer had no time at all to plan or even think about the piece. What Shostakovich did here is as close to improvisation as a

symphonic composer can ever come: the conception and the realization of the piece were virtually simultaneous.

Of course, Shostakovich had the classical sonata-form model to fall back on: after an introductory fanfare, he duly presents his two themes (the first consists mainly of rapid eighth-note passages, while the second has an expressive, singing character). The subsequent development, recapitulation and return of the opening fanfares as a concluding section, were all part of the traditional framework that Shostakovich could well take for granted, like so many composers before him. But the freshness of the materials that fill in that framework, the brilliant orchestration, and the effervescence of the whole piece are true signs of genius. They explain why the Festive Overture, originally written to help out a colleague in a pinch, has entered the standard repertoire and held its place there for more than forty years.

Violin Concerto No. 2, Op. 129

Dmitri Shostakovich

With this concerto, Shostakovich completed a "quartet of concertos," two for violin and two for cello, written for two close friends (David Oistrakh and Mstislav Rostropovich) over a period of almost two decades. The quartet had begun in 1948 with the *Violin Concerto No. 1*, an intensely dramatic piece written in the wake of the infamous Party resolution that condemned Shostakovich and others in the harshest possible terms. The popular *Cello Concerto No. 1* followed in 1959, followed in 1966 by the *Cello Concerto No. 2*. The *Violin Concerto No. 2*, completed a year later, was in many ways modeled after the cello work which had preceded it.

This concerto was intended as a present for Oistrakh's sixtieth birthday. But Shostakovich wrote the piece a year early, so

Oistrakh was able to première it when he was only fifty-nine. (Incidentally, the première fell on Shostakovich's own sixty-first birthday.) A year later, Shostakovich surprised his friend with a violin sonata (Op.134), finished just in time for the actual anniversary.

The *Violin Concerto No. 2* follows the classical three-movement sequence of fast-slow-fast, with the last movement in rondo form, though the first movement (as often in Shostakovich) is in moderate rather than fast tempo. The thematic material is extremely simple, often consisting of the constant repetition of short melodic patterns. Also, the orchestra is considerably reduced; there are only double — not triple — woodwinds, no trumpets or trombones, and no percussion other than timpani and tom-tom. But Shostakovich used his restricted ensemble and his simple themes with great ingenuity, achieving expressive moments of great diversity and a surprisingly powerful sound at climactic moments, as in an especially dramatic passage in the first movement where the two clarinets play in their seldom-used, shrill and penetrating high register. Such passages alternate with more playful episodes, as in the second theme whose humoristic staccato theme at one point takes a sudden turn and begins to sound like a well-known Schubert march. After a brief cadenza (a much longer one will be heard in the third movement), this march tune is used as the ending of the first movement. It is played by the solo violin and fades out as the double basses play pianissimo to the accompaniment of the tom-tom.

The second movement is a single long melody for solo violin, combined with some exquisite woodwind solos. One of the most soulful moments comes at the end, where the first horn recapitulates the theme, transforming it into a lullaby, which leads into the third movement via a short bridge passage for solo violin and two horns. The finale is based on a three-note rhythmic pat-

tern (short-short-long) already heard in the first movement. After a playful start, the tone of the music becomes more serious, even tragic at times. The tension gradually increases, and reaches a high point where a diabolical cadenza begins. The three-note rhythmic pattern dominates both the violin part and the orchestral accompaniment until the end of the work.

Symphony No. 7, Op. 131

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Moscow

Prokofiev's last years were anything but happy. Barely sixty years old, his health had already begun to decline. He suffered from a number of physical ailments, but the psychological consequences of the Communist Party attack of 1948 were at least equally serious. Prokofiev was devastated by the attack that had branded his music as "formalistic." He was still officially acknowledged as the Soviet Union's greatest composer, but most of his works, including some of which he himself thought quite highly, could not be performed. For instance, he was never to see on stage his opera *War and Peace*, on which he worked, on and off, for the last twelve years of his life.

Prokofiev was sustained during these difficult years by only one thing: work. To the end of his life, he composed as prolifically as he had always done: he completed his *Piano Sonata No. 9* in 1947, a sonata for cello and piano in 1949, as well as numerous *pieces d'occasion* on official commissions. He also revised some of his earlier works such as the *Symphony No. 4* or the *Cello Concerto* Op. 58 which became the *Symphony-Concerto*, generally considered the greatest work of Prokofiev's final period.

Symphony No. 7 was commissioned by a department within the Soviet national radio

whose task was to create musical programs for young people. Prokofiev wanted to write something light and simple for this occasion. But it wasn't going to be another *Peter and the Wolf*: the humor and immediacy of a children's story were replaced by a nostalgic view of youth from the perspective of old age. Prokofiev wanted to avoid complications in his harmonic language so that he could be easily understood, even by children (inaccessibility was one of the charges leveled at him in 1948). As a result, the symphony is like a day of Indian summer; the sun, no longer scorching as in August, is mild and gentle, evoking feelings of warmth and serenity in the listener. *Symphony No. 7* was to remain the last major work Prokofiev completed, and its first performance also marked his last appearance in public.

The symphony begins with an expressive melody Prokofiev develops by adding some fast-moving countersubjects in sixteenth-notes. A second theme follows, a broad legato melody in the Tchaikovsky--Rachmaninoff tradition that had been quite alien to Prokofiev's earlier style. A third idea, introduced *staccato* (short, separated notes) by the woodwind and bells, is more in character with the old Prokofiev. These three ideas, in more or less varied form, provide the material for a mostly lyrical and contemplative movement.

The second movement is a scherzo with many waltz elements. It starts with a leisurely "Allegretto" that escalates into "Allegro" and even "Più mosso" (Faster) as the excitement gradually increases. The trio (middle section), by contrast, is more laid back: its expressive melody is played by muted violins and then by the solo oboe. The scherzo-waltz returns, with the addition of a new variation where the theme is reinforced by brass instruments. After a varied repeat of the trio, the waltz returns and develops into a frantic closing

section so that the climax of the movement comes at the very end.

The third-movement ("Andante espressivo") is again based on two contrasting ideas. The first is of a *legato* character, emphasizing long melodic phrases (Prokofiev's Soviet biographer, Israel Nestyev, was reminded of Friar Laurence's music from *Romeo and Juliet*). The second is *staccato* and uses rhythm as its primary propelling force. The two ideas are then combined, and the legato melody returns, played by the solo flute accompanied by piano and harp. A quiet brass chord (a major triad with a pungent major seventh) closes the movement.

The finale is full of typical Prokofievian humor, recalling the upbeat days of *Lieutenant Kije*, among other manifestations of Prokofiev's light side. The fun and frolic are, however, interrupted, as the broad Romantic theme from the first movement returns, followed by the *staccato* theme from the same movement. The music clearly receives a more serious turn at this point; the tempo slows down and the brass instruments play some *forte* notes in a low register that threaten to destroy the cheerful atmosphere that has prevailed so far. The original ending of the symphony was accordingly soft and wistful. But, Nestyev tells us, during the rehearsals of the symphony, Prokofiev was *persuaded* (the word may be a euphemism in this case) to write an alternative ending that brings back the playful first theme and ends the symphony on a happy note.

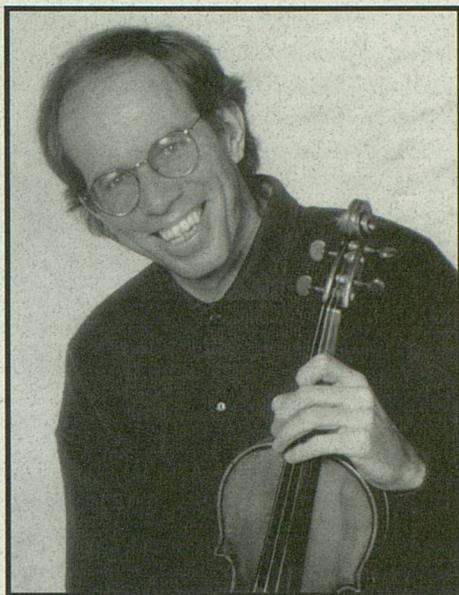
Program notes by Peter Laki

In the twenty-five-year course of his distinguished career, violinist **Gidon Kremer** has established a reputation worldwide as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors and instrumentalists.

His repertoire is unusually extensive, encompassing all of the standard classical and Romantic violin works, as well as music by twentieth-century masters such as Henze, Berg and Stockhausen. He has also championed the works of living Russian and Eastern European composers and has performed many important new compositions, several of them dedicated to him. He has become associated with such diverse composers as Alfred Schnittke, Arvo Pärt, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, John Adams and Astor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary.

Since making his Western debut, Mr. Kremer has appeared with the orchestras of Berlin, Boston, Amsterdam, Los Angeles, San Francisco, Philadelphia, New York, London, Paris and Vienna in collaborations with a distinguished roster of conductors that includes Leonard Bernstein, Herbert von Karajan, Carlo Maria Giulini, Eugen Jochum, Andre Previn, Claudio Abbado, James Levine, Lorin Maazel, Riccardo Muti, Nikolaus Harnoncourt, Zubin Mehta and Sir Neville Marriner.

Deeply committed to chamber music, Mr. Kremer devotes a portion of his schedule to recital appearances with partners such as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, Vadim Sakharov, Tatyana Grindenko, Misha Maisky and Thomas Zehetmair.



Gidon Kremer

An exceptionally prolific recording artist, Gidon Kremer has made more than 100 albums for Deutsche Grammophon, Teldec, Philips, ECM, Sony Classical, EMI/Angel and Nonesuch. His recordings have garnered many awards, among them the prestigious *Grand Prix du Disque* and *Deutsche Schallplattenpreis*.

Since 1981, Mr. Kremer has been inviting a select group of artists to participate in the music festival he founded in the small Austrian village of Lockenhaus. For two weeks each summer, musicians from all parts of the world gather to perform in an intimate setting. The festival's emphasis is on the exploration of new repertoire, with unusual pairings of musicians who collaborate in an informal atmosphere conducive to discovery and communication. Lockenhaus is the realization of the violinist's belief that music can overcome all barriers of language and culture. Since 1992, musicians from Lockenhaus have been touring throughout the world under the designation KREMERata MUSICA. On the occasion of Franz Schubert's 200th birthday cel-

ebrations in 1997, they undertook a comprehensive concert cycle devoted to Schubert throughout Europe, including appearances at the Salzburg Festival. Also in 1997, Mr. Kremer made a world tour with his "Hommage à Piazzolla" program.

In November 1996, Mr. Kremer founded the KREMERata BALTICA chamber orchestra to foster outstanding young musicians from the three Baltic states. He will be undertaking regular concert tours with the orchestra, serving as Artistic Director and soloist. Since 1997 Mr. Kremer has also been the Artistic Director of the Musiksommer Gstaad in Switzerland, succeeding Lord Yehudi Menuhin.

Gidon Kremer was born in 1947 in Riga, Latvia. He began his study of the violin at age four with his father and grandfather, both of whom were accomplished string players. At seven, his formal education began with his entry into the Riga Music School as a student of Professor Sturestep. By the time he reached the eighth grade he was auditioning for competitions in Poland, Romania and France, and at sixteen was awarded the First Prize of the Latvian Republic. Two years later he successfully auditioned for David Oistrakh and became one of the few students selected to apprentice under his mastery at the Moscow Conservatory.

In 1967 Mr. Kremer won his first international prize: the Queen Elisabeth Competition in Brussels. Following this triumph, he took a prize in the Montreal Competition, top honors in the Paganini Competition in Genoa, and, finally, the coveted First Prize in the 1970 Tchaikovsky Competition.

Gidon Kremer plays a Guarnerius del Gesù, "ex-David," dated from 1730. He is also the author of three books, published in German, which reflect his artistic pursuits.

This performance marks Gidon Kremer's fifth appearance under UMS auspices.

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

In the United States, where he is one of the most well-known and highly regarded Russian conductors, Mr. Temirkanov led the Philadelphia Orchestra regularly between 1975 and 1980. In January 1986, he made a historic appearance with the New York Philharmonic as the first Soviet conductor to visit the United States following the renewal of the Soviet/American Cultural Exchange Agreement, winning exceptional critical acclaim. He has since returned many times to conduct not only the New York Philharmonic and the Philadelphia Orchestra, but also the Boston Symphony, the Los Angeles Philharmonic and the San Francisco Symphony. He was recently named Music Director of the Baltimore Symphony Orchestra, a post he formally takes up with the start of the 1999-2000 season. Also sought-after for opera engagements, he led an acclaimed production of Tchaikovsky's Eugene Onegin with the San Francisco Opera during the 1997-98 season.

In Europe, Maestro Temirkanov has conducted all of the leading orchestras including the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Orchestre de Paris and the Royal Concertgebouw Orchestra. In 1977 he made his London debut with the Royal Philharmonic and starting with the 1979-80 season became its Principal Guest Conductor. After eleven years in that position, succeeded André Previn as Principal Conductor for several years beginning in September 1992. He is now Principal Guest Conductor of the Danish National Symphony Orchestra.

In 1988 the conductor began a long-term



Yuri Temirkanov

exclusive relationship with BMG Classics/RCA Victor Red Seal. His numerous releases include the complete Stravinsky ballets with the Royal Philharmonic Orchestra and works of Tchaikovsky, Shostakovich, Prokofiev and Rachmaninoff with the St. Petersburg Philharmonic Orchestra. Among his most recent releases are recordings with the St. Petersburg Philharmonic of Prokofiev's oratorio *On Guard for Peace* and Shostakovich's *Symphony No. 13*.

This performance marks Yuri Temirkanov's third appearance under UMS auspices.

The **St. Petersburg Philharmonic Orchestra** is Russia's oldest symphony orchestra. It was formed out of the nineteenth-century "Imperial Music Choir" in 1882 but initially played only for the Imperial Court and in aristocratic circles. As early as October 19, 1917 the ensemble was declared a state orchestra, giving its first public concert in Soviet Russia shortly thereafter, on November 8th. A year later the orchestra was incorporated into the newly founded Petrograd Philharmonic Society, the first concert organization of the U.S.S.R. In 1991, just after its

home city was renamed, the Orchestra changed its name from the Leningrad Philharmonic to the St. Petersburg Philharmonic. Today it is internationally recognized as one of the world's première symphonic ensembles. The Philharmonic's first principal conductors were Emil Cooper (1921-22) and Nikolai Malko (1926-29). During its earliest years, the orchestra was also conducted by Alexander Glazunov, Serge Koussevitsky, Gregor

Fitelberg and Nikolai Tcherepnin, as well as abroad by such figures as Bruno Walter, Oscar Fried, Erich Kleiber, Otto Klemperer and Hans Knappertsbusch. In the 1930s, the orchestra was headed by Alexander Gauk and the Austrian conductor Fritz Stiedry.

For fifty years, from 1938 to 1988, Evgeny Mravinsky was the orchestra's Music Director. During World War II, the orchestra continued to give concerts without interruption, even as Leningrad was being evacuated. After 1945 the orchestra under Mravinsky was active in introducing to Russia important foreign composers and conductors, including Leopold Stokowski, Charles Munch, Andre Cluytens, Igor Markevitch, Josef Krips, Zoltán Kodály and Benjamin Britten. In 1946 it undertook the first tour of the West by a Soviet orchestra, and since then has been acclaimed by the public and press alike in over thirty countries throughout Europe, North and South America, and the Far East.

The St. Petersburg Philharmonic has played a major role in furthering the careers of Russian and Soviet composers. The orchestra premiered Shostakovich's *Symphony No. 1* in 1926, bringing immediate international attention to the nineteen-

year-old composer, whose close association with the orchestra—which went on to premiere seven of his subsequent symphonies—continued until his death in 1975.

In 1988 Yuri Temirkanov was appointed Music Director and Principal Conductor of the St. Petersburg Philharmonic with Mariss Jansons continuing as Associate Principal Conductor, a post he has held since 1985. Among the orchestra's recent tours have been visits to the major European festivals, including highly acclaimed performances in Salzburg, Lucerne, Edinburgh and London (at the Proms). It participated in many events marking the centennial of Tchaikovsky's death in 1993, including three concerts at Carnegie Hall as part of its American tour that year. The orchestra again toured the United States in 1996 giving three weeks of

concerts throughout the country, including returns to Ann Arbor, Boston, Chicago, Los Angeles, New York, San Francisco and Washington, D.C. Its extensive European touring has included recent residencies in Paris and Vienna, and concerts to inaugurate Belfast's Waterfront Hall. In April 1998, the orchestra made a highly acclaimed tour of South America.

The St. Petersburg Philharmonic has established an important relationship with BMG Classics/RCA Victor Red Seal, which has released much of the central Russian repertoire by Tchaikovsky, Rachmaninoff, Prokofiev and Shostakovich conducted by Yuri Temirkanov. Among Maestro Temirkanov's recent recordings with the orchestra are Prokofiev's oratorio *On Guard for Peace* and Shostakovich's *Symphony No. 13* and oratorio *The Song of the Woods*. The orchestra and Mariss Jansons have recorded the complete Rachmaninoff Symphonies and Piano Concertos (with Mikhail Rudy) for EMI.

This performance marks the St. Petersburg Philharmonic Orchestra's seventh appearance under UMS auspices, including four occasions under its former name of the Leningrad Philharmonic Orchestra.



Classical

Recommended Recordings

Shostakovich:

Violin Concerto No. 2.

Maxim Vengerov, violinist, with Mstislav Rostropovich conducting the London Symphony. (Teldec)

Prokofiev: Alexander Nevsky.
Yuri Temirkanov conducting the
St. Petersburg
Symphony Orchestra. (RCA)

539 East Liberty Street

734.995.5051

800.272.4506

www.skrclassical.com

St. Petersburg Philharmonic OrchestraYURI TEMIRKANOV, *Music Director and Principal Conductor***First Violins**

Serguei Girshenko,
Concert Master
Lev Klytchok
Alexandre Zolotareov
Serguei Teterine
Valentin Loukine
Natalia Sokolova
Alexandre Rikhter
Vadim Selitski
Grigori Sedoukh
Olga Rybaltchenko
Vladimir Gouentzelt
Natalia Kononova
Tatiana Makarova
Lia Melik-Mouradian
Dmitry Petrov
Konstantin Rassokhine
Mikhail Rikhter
Anna Kiprianova

Second Violins

Mikhail Estrine, *Principal*
Arkadi Naiman
Boris Kouznetsov
Arkadi Malein
Lioudmila Odintsova
Janna Proskourova
Grigori Lutski
Valentin Borissof
Anatoli Babitski
Vladimir Temirkanov
Nikolai Tkatchenko
Tatiana Chmeleva
Nikolai Dygodouk
Tamara Tomskaia
Olga Kotliarevskaia
Iouri Uchtchapavski
Dmitri Koriavko

Violas

Andrei Dogadine, *Principal*
Iouri Dmitriev
Artour Kossinov
Iouri Anikeev
Alexei Lioudevig
Vladimir Ivanov
Vissarion Soloviev
Grigori Meerovitch
Alexandre Chelkovnikov
Elena Panfilova
Alexei Bogorad
Dmitri Kossolapov
Roman Ivanov
Mikhail Anikeev

Cellos

Anatoli Nikitine, *Principal*
Valeri Naidenov
Serguei Slovatchevski
Serguei Tcherniadiev
Alexei Vassiliev
Vassili Popov
Iossif Levinzon
Anatoli Zadkov
Iaroslav Tcherenkov
Dmitri Eremine
Kirill Timofeev
Dinar Enikeev

Doublebasses

Guerman Loukianine,
Principal
Alexandre Chilo
Rostislav Iakovlev
Oleg Kirillov
Nikolai Tchaoussov
Alexei Ivanov
Alexei Tchoubathchine
Nikolai Syrai

Flutes

Marina Vorojtsova, *Principal*
Olga Viland
Oleg Khoudiakov
Oleg Mikhailovski

Oboes

Khaniafi Tchinkaev,
Principal
Serguei Lysenko
Rouslan Khokholkov
Ilia Iline

Clarinets

Andrei Kazakov, *Principal*
Valentin Karlov
Mikhail Kouniavski
Igor Guerassimov
Vladislav Verkovich

Bassoons

Oleg Talypine, *Principal*
Serguei Bajenov
Stanislav Kotov
Alexei Silioutine

Horns

Andrei Gloukhov, *Principal*
Stanislav Tses
Igor Karzov
Iouri Akimkine
Anatoli Moussarov
Pavel Gloukhov

Trumpets

Igor Charapov, *Principal*
Mikhail Romanov
Leonid Korkine
Alexei Beliaev

Trombones and Tubas

Maxim Ignatiev, *Principal*
Dmitri Zorkine
Vitali Gorlitski
Dmitri Antoniouk
Valentine Galouzine

Percussion

Anatoli Ivanov, *Principal*
Tympani
Valeri Znamenski
Konstantine Soloviev
Rouben Ramazian
Alexandre Mikhailov
Stanislav Terekhov
Serguei Sheikin

Harps

Anna Makarova
Andres Izmailov

Pianos

Valerian Vishnevski
Konstantin Serovatov

St. Petersburg Philharmonic Administration

Serguei Tcherniadiev,
Orchestra Director
Alexandre Novikov,
Stage Technician
Yuri Kouznezov,
Stage Technician
Leonid Voronov, *Librarian*
Valentin Oustinov, *Costumer*

ICM Artists Touring Division

Byron Gustafson, *Director and Senior Vice President*
Leonard Stein, *General Manager and Vice President*
Richmond Davis,
Stage Manager
Lara Stokes,
Production Coordinator
Geoffrey Holland, *Tour Program Coordinator*

The Harlem Nutcracker

Donald Byrd/The Group
Music by Duke Ellington
and David Berger



Fri, Nov 27–Sun, Dec 6

Detroit Opera House

12 performances

Start your holiday swinging when *The Harlem Nutcracker* comes to the glorious splendor of the Detroit Opera House! Donald Byrd's choreographic masterpiece moves and grooves to the toe-tapping strains of Duke Ellington and David Berger, reshaping the Tchaikovsky classic as a jazzy American fable. Set in today's Harlem with flashbacks to the heyday of the roaring twenties, this jazz-theatre spectacle combines the genius of Donald Byrd's exuberant choreography with dazzling sets and more than 300 costumes. It all adds up to a Nutcracker full of that special holiday rhythm.

Sponsored by



Media partner



The Harlem Nutcracker is co-presented by the University Musical Society, the Detroit Opera House and The Arts League of Michigan.

Tickets start
at \$12!

FOR
TICKETS
CALL

734.764.2538



Michigan Council for
Arts and Cultural Affairs



NEW!

ARRIBA

Authentic Mexican!

LIVE MARIACHI BAND EVERY NIGHT!

A CELEBRATION OF
AUTHENTIC MEXICAN
CUISINE AND
HOSPITALITY!

TASTE THE SPIRIT OF THE FIESTA!

**In place of Maude's - 314 S. 4th Ave.
Downtown Ann Arbor (734) 662-8485**

OPEN EVENINGS

LEWIS JEWELERS

SINCE 1921

"Your Diamond Store"

Diamonds! — For Less!

- ❖ Over 77 years in the diamond business
- ❖ One of the largest selections of diamonds in Michigan
- ❖ G.I.A. graded diamonds
- ❖ Certificate diamonds
- ❖ The lowest prices
- ❖ Every size, shape, cut, color and quality
- ❖ A large selection of settings and mountings
- ❖ Custom designing
- ❖ Appraisals and photographs by a graduate gemologist from the Gemological Institute of America



Round



Pear



Emerald



Marquise



Oval

Compare Our Prices!

2000 W. Stadium Blvd., Ann Arbor

(734) 994-5111

HOURS: 9:30-5:30 • Thur 9:30-8:00 • Sat 9:30-5:00

Family Owned and Operated Since 1921

Our Best Wishes To The
University Musical Society

Attorneys resident in our Ann Arbor office

- John S. Dobson
- Mark W. Griffin
- Thomas A. Roach
- James R. Buschmann
- Randolph S. Perry
- Harvey W. Berman
- Jerold Lax
- Susan M. Kornfield
- Sandra L. Sorini
- Stephen K. Postema
- Timothy R. Damschroder
- David A. Shand
- Courtland W. Anderson
- James D. Lewis
- Alan N. Harris
- Kathryn D. Zalewski

110 Miller, Suite 300, Ann Arbor, MI 48104

(734)761-3780

Bodman, Longley & Dahling LLP

Ann Arbor Detroit Troy Cheboygan

Like To Help Out?

UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artists services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.913.9696 to request more information.

Internships

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

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.

If you would like information about joining the UMS usher corps, leave a message for front of house coordinator Bruce Oshaben at 734.913.9696.

Where Excellent Seats Are Always Available

- Audi • Honda
- Mitsubishi • Porsche
- Volkswagen

*Voted #1 Best Car Dealership
in Ann Arbor for 1997 & 1998
by Current Magazine*

(734) 761-3200

www.howardcooper.com

HOWARD COOPER

• **Import Center** •

“EASILY
THE **BEST**
NPR SERVICE
IN THE STATE”

—The Detroit Free Press

For lively and informative news
and talk programs from National
Public Radio, tune to 91.7 FM.

Morning Edition -

weekdays 5 - 9 am

All Things Considered -

weekdays 4 - 6:30 pm

Michigan Radio...
your source for NPR news.

MICHIGAN RADIO


WUOM 91.7 FM

Public Radio from the University of Michigan
www.michiganradio.umich.edu

Hungry?

UMS CAMERATA DINNERS

Hosted by members of the UMS Board of Directors, UMS Camerata dinners are a delicious and convenient beginning to your concert evening. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. All dinners are held in the Alumni Center unless otherwise noted below. Dinner is \$25 per person. Reservations can be made by mail using the order form in this brochure or by calling 734.647.1175. UMS members receive reservation priority.

Saturday, October 10 St. Petersburg Philharmonic

Saturday, October 24 Budapest Festival Orchestra

Note: This dinner will be held in the Hussey Room at the Michigan League.

Monday, November 2 Kirov Symphony Orchestra

Wednesday, November 11 Mitsuko Uchida

Thursday, January 14 Renée Fleming

Tuesday, February 23 Opening Night of Kodo

Thursday, March 11 James Galway

Friday, March 19 Opening Night of Alvin Ailey

Note: This dinner will be held in the Power Center.

Thursday, April 15 Mozarteum Orchestra of Salzburg

Friday, April 23 Lincoln Center Jazz with Wynton Marsalis

DINING EXPERIENCES TO SAVOR: THE FIFTH ANNUAL DELICIOUS EXPERIENCES

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

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

Call 734.936.6837 for more information and to receive a brochure.

RESTAURANT & LODGING PACKAGES

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

Paesano's Restaurant

3411 Washtenaw Road
734.971.0484 for reservations

Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

Groups of 50 or more receive an additional discount!

experience azure *authentic mediterranean cuisine* **encounter culture**

AZURE
Mediterranean
GRILLE

625 Briarwood Circle
(734) 747-9500 www.azureusa.com

The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue
734.769.0653 for reservations

Join Ann Arbor's most theatrical host & hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes two nights stay, breakfast, high tea and two priority reserved tickets to the performance.

The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer
734.769.3010 for reservations

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday.

Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping, a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. Beat the winter blues in style! (All events are at 8pm with dinner prior to the performance)

Sat. Dec. 5	Handel's <i>Messiah</i>
Fri. Jan. 8	Trinity Irish Dance Company
Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

Package price \$209 per couple (not including tax & gratuity) includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Gratzi Restaurant

326 South Main Street
734.663.5555 for reservations

Wed. Oct. 14	John Williams, guitar <i>Pre-performance dinner</i>
Thur. Nov. 12	Assad Brothers with Badi Assad, guitar <i>Pre-performance dinner</i>
Sun. Dec. 6	Handel's <i>Messiah</i> <i>Post-performance dinner</i>
Mon. Jan. 18	<i>The Gospel at Colonus</i> <i>Pre-performance dinner</i>
Tue. Feb. 23	Kodo <i>Pre-performance dinner</i>
Sun. Mar. 28	American String Quartet <i>Post-performance dinner</i>
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis <i>Pre performance dinner</i>

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

Weber's Inn

3050 Jackson Road, Ann Arbor
734.769.2500 for reservations

Thur. Jan. 28	American String Quartet <i>Pre-performance dinner</i>
Thur. Mar. 11	James Galway, flute <i>Pre-performance dinner</i>
Fri. Mar. 19	Alvin Ailey American Dance Theater <i>Pre-performance dinner</i>
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo <i>Post-performance dinner</i>

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.

after the show...

asian teas
cappuccino
sandwiches
granitas
espresso
desserts
juices
soups
salads
partries
ice cream drinks

Sweetwater's
CAFÉ

123 W WASHINGTON - ANN ARBOR - 734 769-2331
ON THE CORNER OF ASHLEY & WASHINGTON

107 S ANN ARBOR ST - SALINE - 734 944-4054
IN MURPHY'S CROSSING

Proud to Support the University Musical Society

*Ann Arbor
Resident Attorneys*

John C. Blattner
Robert A. Boonin
John H. Dudley, Jr.
Robert B. Foster
J. Michael Huget
James L. Hughes
Leonard M. Niehoff
Robin S. Phillips
Marissa W. Pollick
Jordan S. Schreier
James E. Stewart
Pamela M. Zauel



Butzel Long

A PROFESSIONAL CORPORATION
ATTORNEYS AND COUNSELORS

Ann Arbor Detroit Birmingham Lansing Grosse Pointe Farms
and Boca Raton, Florida

www.butzel.com

Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate!

Available in any amount and redeemable for any of more than 80 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

Make your gift stand out from the rest: call the UMS Box Office at 734.764.2538, or stop by Burton Tower.



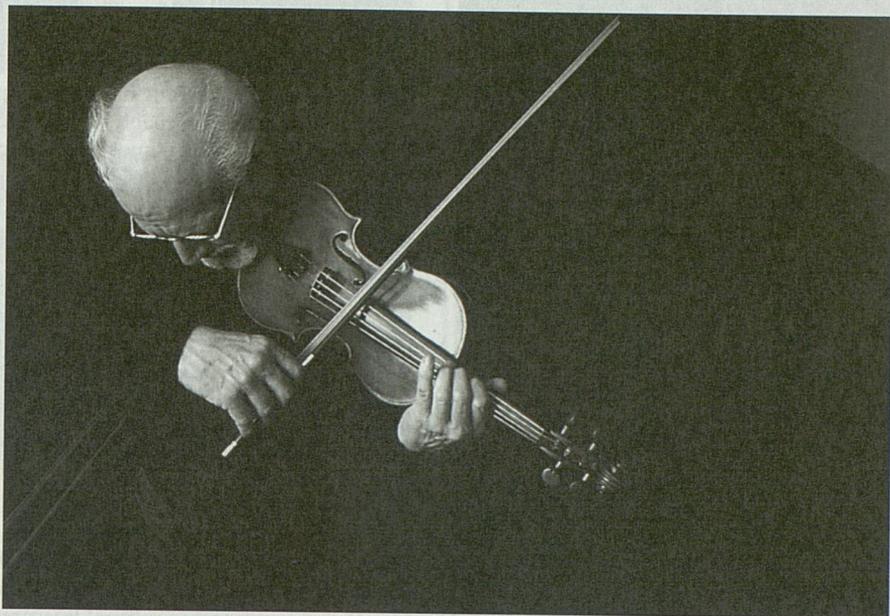
The UMS Card

The University Musical Society and the following businesses thank you for your generous UMS support by providing you with discounted products and services through the UMS Card, a privilege for subscribers and donors of at least \$100. Patronize these businesses often and enjoy the quality products and services they provide.

Amadeus Café
Ann Arbor Acura
Ann Arbor Arts Center
Arriba
Blue Nile Restaurant
Bodywise Therapeutic
Massage
Café Marie
Chelsea Flower Shop
Dobbs Opticians Inc.
of Ann Arbor
Dough Boys Bakery
Fine Flowers
Gandy Dancer
Great Harvest
Jacques

John Leidy Shop
John's Pack & Ship
Kerrytown Bistro
King's Keyboard House
Le Dog
Marty's
Michigan Car Services
Paesano's Restaurant
Perfectly Seasoned
Regrets Only
Ritz Camera One Hour
Photo
Schoolkids Records
Shaman Drum Bookshop
SKR Classical
Zingerman's

The UMS card also entitles you to 10% off your ticket purchases at seventeen other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS box office for more information.



*In real estate,
as in music,
performance is
everything.*

**EDWARD
SUROVELL
REALTORS**

#1 in Washtenaw County

Ann Arbor • Chelsea • Jackson • Saline

<http://surovellrealtors.com>

T I D E S CALIFORNIA SCARF

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



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

A COMPLETE APPROACH TO HOME HEALTH CARE.

A COMMUNITY-BASED FAMILY OF
AGENCIES MANAGED BY NURSES

We are dedicated to treating each person
with respect, compassion and dignity while
providing an uninterrupted level of quality
patient care in the comfort and security
of home.

- Non-profit • Medicare, Medicaid, Blue Cross/Blue Shield certified • Licensed Hospice
- Covered by most insurance plans

To learn more, please call **734-971-0444**.



Individualized Care

*Individualized Care has been a continuous source
of comfort for families and their loved ones since 1979.*

- Individualized Home Nursing Care
- Individualized Hospice
- Individualized Home Care

3003 Washtenaw Avenue ■ Ann Arbor, Michigan

A Sound Investment

Advertising and Sponsorship at UMS

Advertising in the UMS program book or sponsoring UMS performances will enable you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

Advertising

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.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an affluent, educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures. And there are numerous benefits that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

- Enhancing corporate image
- Launching new products
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, call 734.647.1176

Acknowledgments

In an effort to help reduce distracting noises, the **Warner-Lambert Company** provides complimentary Halls Mentho-Lyptus Cough Suppressant Tablets in specially marked dispensers located in the lobbies.

Thanks to **Sesi Lincoln-Mercury** for the use of a Lincoln Town Car to provide transportation for visiting artists.



★★★★ - DETROIT FREEPRESS

"...the Cadillac of new restaurants..." - GOURMET MAGAZINE
featured in Bon Appétit

FULL FLAVORED FOOD WITH A TROPICAL FLAIR

VAST ARRAY of INTERNATIONAL
BEERS & WINES by the GLASS

EXOTIC COCKTAILS • EXCEPTIONAL DESSERTS

RESERVATIONS

Zanzibar

everything under the sun.

216 South State Street • 994-7777



RED HAWK
BAR & GRILL

- extensive, eclectic menu • huge beer list
- full bar • two dozen wines by the glass
- casual smoke-free atmosphere

316 South State Street • 994-4000

Michigan's Oldest Law Firm

is pleased to continue
its support of the

University Musical Society

**MILLER
CANFIELD**

MILLER, CANFIELD, PADDOCK AND STONE, P.L.C.

Seventh Floor

101 North Main Street

Ann Arbor, Michigan 48104-1400

734/663-2445

www.millercanfield.com

~ Est. 1852 in Detroit, Michigan ~

Michigan New York Washington, D.C.
Affiliated offices: Florida and Poland



Proven Success in
Assisted Reproduction

Providing care today
with tomorrow's
technology

Specialists in:

- GIFT/ZIFT
- IVF
- ICSI

(734) 434-4766

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

Our credentials speak for themselves. Ann Arbor Reproductive Medicine

FIRST IN JAZZ

FIRST IN BLUES

FIRST IN NEWS



Public Radio
from Eastern Michigan University



Advisory Committee

The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 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

Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

Quality Custom Homes



Orchestrated by...



734.665.2100 Ann Arbor 734.662.6100

ARBORCREST

Memorial Park & Chapel Mausoleum Est. 1928



"Death, like birth, is a secret of nature."

—Marcus Aurelius Antoninus

2521 Glazier Way • Ann Arbor, MI 48105
734.761.4572

emersonschool

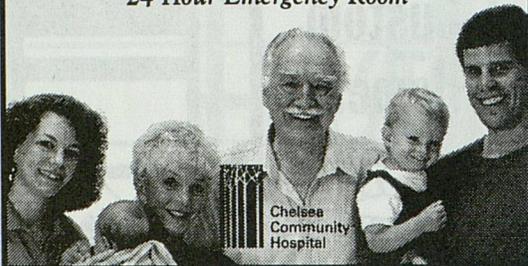
for gifted and academically talented
K-8 students

critical thinking • problem solving • life-long learning skills • creativity • hands-on learning • art • music • science • foreign language • physical education • technology • interdisciplinary curriculum • responsibility

5425 Scio Church Road Ann Arbor, MI 48103
(734) 665-5662

Chelsea Community Hospital Expert Care Right Here

24 Hour Emergency Room



**UFER
& CO.
INSURANCE**

home • business • auto • life
disability • health

DAVID UFER • TOM UFER • PAM UFER WOOD

2349 E. Stadium Blvd. • Ann Arbor, MI 48104



(734) 668-4166



Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund 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, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud

WE SUPPORT THE ARTS WITH
MORE THAN JUST APPLAUSE

those who join us in making investments that enrich peoples lives.

Comerica

WE LISTEN. WE UNDERSTAND.
WE MAKE IT WORK.™

C O M E R I C A B A N K

Equal Opportunity Lender. Member FDIC.

Two Ears, No Waiting

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



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



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

wDET
FM 101.9

Detroit Public Radio from Wayne State University

SIMPLY

Magnificent

**WE'RE PROUD TO
SUPPORT THE ARTS.**

Reinhart
Realtors

Thank You!

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, who constitute the members of the Society. The list below represents names of current donors as of August 14, 1998. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct this right away. The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

SOLOISTS

Individuals

Randall and Mary Pittman
Herbert Sloan
Paul and Elizabeth Yhouse

Businesses

Ford Motor Company Fund
Forest Health Services Corporation
Parke-Davis Pharmaceutical
Research
University of Michigan

Foundations

Arts Midwest
Lila Wallace - Reader's Digest
Audiences for the Performing
Arts Network
Lila Wallace - Reader's Digest
Arts Partners Program
The Ford Foundation
Michigan Council for Arts and
Cultural Affairs
National Endowment for the Arts

MAESTROS

Individuals

Sally and Ian Bund
Kathleen G. Charla
Ronnie and Sheila Cresswell
Robert and Janice DiRomualdo
James and Millie Irwin
Elizabeth E. Kennedy
Leo Legatski
Richard and Susan Rogel
Carol and Irving Smokler
Ron and Eileen Weiser

Businesses

Arbor Temporaries/
Personnel Systems, Inc.
Brauer Investments
Detroit Edison Foundation
Elastizell
JPEinc/The Paideia Foundation
KeyBank
McKinley Associates
Mechanical Dynamics
NBD Bank
NSK Corporation
The Edward Surovell Co./Realtors
TriMas Corporation
University of Michigan -
Multicultural Affairs
WDET
WEMU
WGTE
WMXD
Wolverine Temporaries, Inc.

Foundations

Benard L. Maas Foundation
New England Foundation for the
Arts, Inc.

VIRTUOSI

Individuals

Herb and Carol Amster
Edward Surovell and Natalie Lacy
Tom and Debbie McMullen

Businesses

Beacon Investment Company
First of America Bank
General Motors Corporation
Thomas B. McMullen company
Weber's Inn

CONCERTMASTERS

Individuals

Michael E. Gellert
Sun-Chien and Betty Hsiao
F. Bruce Kulp and Ronna Romney
Mr. David G. Loesel
Robert and Ann Meredith
Prudence and Amnon Rosenthal
Marina and Robert Whitman
Roy Ziegler

Businesses

Bank of Ann Arbor
Blue Nile Restaurant
Café Marie
Deloitte & Touche
Michigan Radio
Miller, Canfield, Paddock, and Stone
Pepper, Hamilton & Scheetz
Sesi Lincoln-Mercury
University of Michigan -
School of Music
Visteon

Foundations

Chamber Music America
Institute for Social Research

LEADERS

Individuals

Martha and Bob Ause
Maurice and Linda Binkow
Lawrence and Valerie Bullen
Dr. and Mrs. James P. Byrne
Edwin F. Carlson
Mr. Ralph Conger
Katharine and Jon Cosovich
Jim and Patsy Donahey
Mr. and Mrs. Thomas C. Evans
John and Esther Floyd
Mr. Edward P. Frohlich
Beverley and Gerson Geltner
Sue and Carl Gingles
Norm Gottlieb and
Vivian Sosna Gottlieb

Keki and Alice Irani
 John and Dorothy Reed
 Don and Judy Dow Rumelhart
 Professor Thomas J. and
 Ann Sneed Schriber
 Loretta M. Skewes
 Mr. and Mrs.
 John C. Stegeman
 Richard E. and
 Laura A. Van House
 Mrs. Francis V. Viola III
 John Wagner
 Marion T. Wirick and
 James N. Morgan

Businesses

AAA of Michigan
 Alf Studios
 Butzel Long Attorneys
 Comerica
 Crown House of Gifts
 Joseph Curtin Studios
 Environmental Research
 Institute of Michigan
 ERIM International Inc.
 Main Street Ventures
 Masco Corporation
 Red Hawk Bar and Grill
 Regency Travel
 Republic Bank
 STM, Inc.
 Target Stores
 Zanzibar

Foundations

Ann Arbor Area
 Community Foundation

PRINCIPALS

Individuals

Dr. and Mrs. Gerald Abrams
 Mrs. Gardner Ackley
 Jim and Barbara Adams
 Bernard and Raquel Agranoff
 Dr. and Mrs. Robert G. Aldrich
 Emily W. Bandera, M.D.
 Peter and Paulett Banks
 A. J. and Anne Bartoletto
 Bradford and Lydia Bates
 Raymond and Janet Bernreuter
 Suzanne A. and
 Frederick J. Beutler
 Joan A. Binkow
 Ron and Mimi Bogdasarian
 Lee C. Bollinger and Jean
 Magnano Bollinger
 Howard and Margaret Bond
 Jim Botsford and
 Janice Stevens Botsford
 Laurence Boxer, M.D.;
 Grace J. Boxer, M.D.

Barbara Everitt Bryant
 Jeannine and Robert Buchanan
 Mr. and Mrs. Richard J. Burstein
 Letitia J. Byrd
 Betty Byrne
 Edward and Mary Cady
 Kathleen and Dennis Cantwell
 Jean and Kenneth Casey
 Pat and George Chatas
 Mr. and Mrs. John Alden Clark
 David and Pat Clyde
 Maurice Cohen
 Alan and Bette Cotzin
 Peter and Susan Darrow
 Jack and Alice Dobson
 Elizabeth A. Doman
 Jan and Gil Dorer
 Mr. and Mrs. John R. Edman
 David and Jo-Anna Featherman
 Adrienne and Robert Feldstein
 Ken and Penny Fischer
 Ray and Patricia Fitzgerald
 David C. and Linda L. Flanigan
 Robben and Sally Fleming
 Ilene H. Forsyth
 Michael and Sara Frank
 Lourdes and Otto Gago
 Marilyn G. Gallatin
 William and Ruth Gilkey
 Drs. Sid Gilman and
 Carol Barbour
 Enid M. Gosling
 Linda and Richard Greene
 Frances Greer
 Alice Berberian Haidostian
 Debbie and Norman Herbert
 Dr. and Mrs. Sanford Herman
 Bertram Herzog
 Julian and Diane Hoff
 Mr. and Mrs. William B. Holmes
 Robert M. and Joan F. Howe
 John and Patricia Huntington
 Stuart and Maureen Isaac
 Mercy and Stephen Kasle
 Herbert Katz
 Richard and Sylvia Kaufman
 Thomas and Shirley Kauper
 Bethany and Bill Klinke
 Michael and Phyllis Korybalski
 Mr. and Mrs. Leo Kulka
 Barbara and Michael Kusisto
 Mr. and Mrs. Henry M. Lee
 Carolyn and Paul Lichter
 Peter and Sunny Lou
 Dean and Gwen Louis
 Robert and Pearson Macek
 John and Cheryl MacKrell
 Alan and Carla Mandel
 Judythe and Roger Maugh
 Paul and Ruth McCracken
 Rebecca McGowan and
 Michael B. Staebler
 Hattie and Ted McOmber
 Dr. and Mrs. Donald A. Meier
 Dr. H. Dean and
 Dolores Millard
 Andrew and Candice Mitchell
 Grant Moore
 Dr. and Mrs. Joe D. Morris
 Cruse W. and
 Virginia A. Patton Moss
 George and Barbara Mrkonjac

Mr. and Mrs. Homer Neal
 Sharon and Chuck Newman
 M. Haskell and
 Jan Barney Newman
 William A. and
 Deanna C. Newman
 Mrs. Marvin Niehuss
 Bill and Marguerite Oliver
 Gilbert Omenn and
 Martha Darling
 Constance L. and
 David W. Osler
 Mr. and Mrs. William B. Palmer
 William C. Parkinson
 Dory and John D. Paul
 John M. Paulson
 Maxine and Wilbur K. Pierpont
 Stephen and Agnes Reading
 Donald H. Regan and
 Elizabeth Axelson
 Ray and Ginny Reilly
 Molly Resnik and John Martin
 Jack and Margaret Ricketts
 Barbara A. Anderson and
 John H. Romani
 Dr. Nathaniel H. Rowe
 Rosalie and David Schottenfeld
 Joseph and Patricia Settini
 Janet and Mike Shatusky
 Helen and George Siedel
 Dr. Elaine R. Soller
 Steve and Cynny Spencer
 Judy and Paul Spradlin
 Lloyd and Ted St. Antoine
 Victor and Marlene Stoeffler
 Lois A. Theis
 Dr. Isaac Thomas III and
 Dr. Toni Hoover
 Susan B. Ullrich
 Jerrold G. Utsler
 Charlotte Van Curler
 Don and Carol Van Curler
 Mary Vanden Belt
 Elise and Jerry Weisbach
 Angela and Lyndon Welch
 Roy and JoAn Wetzel
 Douglas and Barbara White
 Elizabeth B. and
 Walter P. Work, Jr.

Businesses

The Barfield Company/Bartech
 Dennis Dahlmann, Inc.
 Consulate General of the
 Federal Republic of
 Germany
 Howard Cooper, Inc.
 The Monroe Street Journal
 O'Neal Construction
 Charles Reinhart Company
 Realtors
 Shar Products Company
 Standard Federal Bank
 Swedish Office of Science
 and Technology

Foundations

Harold and Jean Grossman
 Family Foundation
 The Lebensfeld Foundation
 Nonprofit Enterprise at Work

The Power Foundation
 Rosebud Foundation

BENEFACTORS

Individuals

Carlene and Peter Aliferis
 Dr. and Mrs. Rudi Ansbacher
 Catherine S. Arcure
 Janet and Arnold Aronoff
 Max K. Aupperle
 James R. Baker, Jr., M.D. and
 Lisa Baker
 Gary and Cheryl Balint
 Dr. and Mrs. Mason Barr, Jr.
 Robert and Wanda Bartlett
 Karen and Karl Bartscht
 Ralph P. Beebe
 P.E. Bennett
 L. S. Berlin
 Mr. and Mrs. Philip C. Berry
 John Blankley and
 Maureen Foley
 Charles and Linda Borgsdorf
 David and Sharon Brooks
 F. Douglas Campbell
 Jean W. Campbell
 Bruce and Jean Carlson
 Janet and Bill Cassebaum
 Tsun and Siu Ying Chang
 Mrs. Raymond S. Chase
 Janice A. Clark
 Leon and Heidi Cohan
 Roland J. Cole and
 Elsa Kircher Cole
 James and Constance Cook
 Susan and Arnold Coran
 Mary K. Cordes
 H. Richard Crane
 Alice B. Crawford
 William H. and
 Linda J. Damon III
 Della DiPietro and
 Jack Wagoner, M.D.
 Molly and Bill Dobson
 Charles and Julia Eisendraft
 David and Lynn Engelbert
 Stefan S. and Ruth S. Fajans
 Dr. and Mrs. S.M. Farhat
 Claudine Farrand and
 Daniel Moerman
 Sidney and Jean Fine
 Clare M. Fingerle
 Mrs. Beth B. Fischer
 Daniel R. Foley
 James and Anne Ford
 Susan Goldsmith and
 Spencer Ford
 Phyllis W. Foster
 Paula L. Bockenstedt and
 David A. Fox
 Wood and Rosemary Geist
 Charles and Rita Gelman
 Beverly Gershowitz
 Elmer G. Gilbert and
 Lois M. Verbrugge
 Margaret G. Gilbert
 Joyce and Fred M. Ginsberg
 Paul and Anne Glendon
 Dr. Alexander Gotz
 Dr. and Mrs. William A. Gracie
 Elizabeth Needham Graham
 Jerry M. and Mary K. Gray
 Dr. John and Renee M. Greden
 Lila and Bob Green
 John and Helen Griffith
 Leslie and Mary Ellen Guinn
 Mr. and Mrs. Elmer F. Hamel
 Robert and Susan Harris
 Susan Harris

42 Benefactors, continued

Walter and Dianne Harrison
 Clifford and Alice Hart
 Taraneh and Carl Haske
 Bob and Lucia Heindold
 Mr. and Mrs. Ramon Hernandez
 Fred and Joyce Hershenson
 Mrs. W.A. Hiltner
 Janet Woods Hoobler
 Mary Jean and Graham Hovey
 David and Dolores Humes
 Ronald R. and Gaye H. Humphrey
 John and Gretchen Jackson
 Wallie and Janet Jeffries
 James and Dale Jerome
 Billie and Henry Johnson
 Mr. and Mrs. Richard A. Jones
 Stephen Josephson and
 Sally Fink
 Susan and Stevo Julius
 Robert L. and Beatrice H. Kahn
 Robert and Gloria Kerry
 Howard King and
 Elizabeth Sayre-King
 Dick and Pat King
 Hermine Roby Klingler
 Philip and Kathryn Klintworth
 Jim and Carolyn Knake
 Charles and Linda Koopmann
 Samuel and Marilyn Krimm
 Helen and Arnold Kuethe
 Lee E. Landes
 David and Maxine Larrouy
 John K. Lawrence
 Ted and Wendy Lawrence
 Laurie and Robert LaZebnik
 Leo and Kathy Legatski

Myron and Bobbie Levine
 Evie and Allen Lichter
 Jeffrey and Jane Mackie-Mason
 Edwin and Catherine Marcus
 Marilyn Mason
 Joseph McCune and
 Georgiana Sanders
 Ted and Barbara Meadows
 Walter and Ruth Metzger
 Myrna and Newell Miller
 Lester and Jeanne Monts
 Dr. Eva L. Mueller
 Martin Neuliep and
 Patricia Pancioli
 Marylen and Harold Oberman
 Dr. and Mrs. Frederick C. O'Dell
 Mr. and Mrs. James C. O'Neill
 Mark and Susan Orringer
 Mark Ouimet and
 Donna Hrozenick
 Lorraine B. Phillips
 William and Betty Pierce
 Eleanor and Peter Pollack
 Stephen and Bettina Pollock
 Richard H. and Mary B. Price
 Mrs. Gardner C. Quarton
 William and Diane Rado
 Mrs. Joseph S. Radom
 Jim and Ieva Rasmussen
 Jim and Bonnie Reece
 La Vonne and Gary Reed
 Rudolph and Sue Reichert
 Glenda Renwick
 Maria and Rusty Restuccia
 Katherine and William Ribbens
 Ken and Nina Robinson

Gustave and Jacqueline Rosseels
 Mrs. Doris E. Rowan
 Maya Savarino and
 Raymond Tanter
 Sarah Savarino
 David and Marcia Schmidt
 Mrs. Richard C. Schneider
 Edward and Jane Schukal
 Howard and Aliza Shevrin
 Sandy and Dick Simon
 Scott and Joan Singer
 George and
 Mary Elizabeth Smith
 Cynthia J. Sorensen
 Mr. and Mrs. Neil J. Sosin
 Allen and Mary Spivey
 Gus and Andrea Stager
 Mrs. Ralph L. Steffek
 Professor Louis and
 Glennis Stout
 Dr. and Mrs. Jeffrey K. Stross
 Bob and Betsy Teeter
 James L. and Ann S. Telfer
 Dr. and Mrs.
 E. Thurston Thieme
 Sally Wacker
 Ellen C. Wagner
 Gregory and Annette Walker
 Willes and Kathleen Weber
 Karl and Karen Weick
 Raoul Weisman and
 Ann Friedman
 Robert O. and
 Darragh H. Weisman
 Dr. Steven W. Werns
 B. Joseph and Mary White
 Clara G. Whiting
 Brymer and Ruth Williams
 Mrs. Elizabeth Wilson
 Frank E. Wolk
 J. D. Woods
 Don and Charlotte Wyche
 Dr. and Mrs. Thomas Zydis
 Nancy and Martin Zimmerman

Christine Webb Alvey
 Dr. and Mrs. David G. Anderson
 David and Katie Andrea
 Harlene and Henry Appelman
 Patricia and Bruce Arden
 Jeff and Deborah Ash
 Mr. and Mrs. Arthur J. Ashe, III
 Jonathan and Marlene Ayers
 Essel and Menakka Bailey
 Julie and Bob Bailey
 Dr. and Mrs. Daniel R. Balbach
 Lesli and Christopher Ballard
 Cy and Anne Barnes
 Norman E. Barnett
 Leslie and Anita Bassett
 Scott Beaman
 Astrid B. Beck and
 David Noel Freedman
 Kathleen Beck
 Neal Bedford and
 Gerlinda Melchiori
 Linda and Ronald Benson
 Ruth Ann and Stuart J. Bergstein
 Mary Steffek Blasko and
 Thomas Blasko
 Cathie and Tom Bloem
 Mr. and Mrs. H. Harlan Bloomer
 Roger and Polly Bookwalter
 Gary Boren
 Dr. and Mrs. Ralph Bozell
 Mr. Joel Bregman and
 Ms. Elaine Pomeranz
 Mr. and Mrs. Gerald Bright
 Allen and Veronica Britton
 A. Joseph and Mary Jo Brough
 Olin L. Browder
 June and Donald R. Brown
 Morton B. and Raya Brown
 Trudy and Jonathan Bulkley
 Arthur and Alice Burks
 Margot Campos
 Charles and Martha Cannell
 Jim and Priscilla Carlson
 Marchall F. and Janice L. Carr
 Jeannette and Robert Carr
 James S. Chen
 Don and Betts Chisholm
 Dr. Kyung and Young Cho
 Robert J. Cierzniewski
 John and Nancy Clark
 Gerald S. Cole and
 Vivian Smargon
 John and Penelope Collins
 Wayne and Melinda Colquitt
 Cynthia and Jeffrey Colton
 Lolagene C. Coombs
 Paul N. Courant and
 Marta A. Manildi
 Merle and Mary Ann Crawford
 Mary R. and John G. Curtis
 DASH
 Ed and Ellie Davidson
 Laning R. Davidson, M.D.
 John and Jean Debbink
 Mr. and Mrs. Jay De Lay
 Louis M. DeShantz
 Elizabeth Dexter
 Gordon and Elaine Didier
 Steve and Lori Director
 Dr. and Mrs. Edward F. Domino
 Thomas and Esther Donahue
 Eugene and Elizabeth Douvan
 Prof. William Gould Dow
 Jane E. Dutton
 Martin and Rosalie Edwards
 Dr. Alan S. Eiser
 Joan and Emil Engel
 Dr. and Mrs. John A. Faulkner
 Susan Feagin and John Brown
 Reno and Nancy Feldkamp

The Law Offices of
ERNESTINE R. MCGLYNN
 and
GUBBINS & BOTSFORD, P.C.

*Applaud the
 University Musical Society*

(734)973-8560 (734) 662-5587



Pen in Hand

*Invitations . Announcements
 Personalized Stationery*

Dealer for Crane's & William Arthur

662.7276
 207 S. Fourth Avenue . Ann Arbor

Businesses

Azure
 Bella Ciao Trattoria
 Cooker Bar and Grille
 Gandy Dancer Restaurant
 Gratz
 Great Lakes Bancorp
 Kerrytown Bistro
 Malloy Lithographing, Inc.
 Metzger's German Restaurant
 The Moveable Feast
 Paesano's
 Palio
 Perfectly Seasoned
 St. Joseph Mercy Hospital
 UVA Machine

Foundations

Arts Management Group
 Jewish Federation of
 Metropolitan Chicago
 United Jewish Foundation of
 Metropolitan Detroit

ASSOCIATES

Individuals

Michael and Suzan Alexander
 Anastasios Alexiou

Dede and Oscar Feldman
 Dr. James F. Filgas
 Carol Finerman
 Herschel and Annette Fink
 Susan R. Fisher and
 John W. Waidley
 Beth and Joe Fitzsimmons
 Ernest and Margot Fonthelm
 Mr. and Mrs. George W. Ford
 Doris E. Foss
 Howard and Margaret Fox
 Deborah and Ronald Freedman
 Andrew and Deirdre Freiberg
 Lela J. Fuester
 Mr. and Mrs. William Fulton
 Harriet and Daniel Fusfeld
 Bernard and Enid Galler
 Gwyn and Jay Gardner
 Professor and Mrs.
 David M. Gates
 Steve Geiringer and Karen Bantel
 Thomas and Barbara Gelehrter
 James and Janet Gilsdorf
 Maureen and David Ginsburg
 Albert and Almada Girod
 Irwin J. Goldstein and
 Marty Mayo
 Steve and Nancy Goldstein
 Mrs. William Grabb
 Dr. and Mrs. Lazar J. Greenfield
 Carleton and Mary Lou Griffin
 Robert M. Grover
 Ken and Margaret Guire
 Drs. Bitá Esmaeli and
 Howard Gutstein
 Don P. Haefner and
 Cynthia J. Stewart
 Helen C. Hall
 Yoshiko Hamano
 Michael C. and Deanne A. Hardy
 Kenneth and Jeanne Heininger
 John L. and
 Jacqueline Stearns Henkel
 Carl and Charlene Herstein
 Herb and Dee Hildebrandt
 Ms. Teresa Hirth
 Louise Hodgson
 Dr. and Mrs. Ronald W. Holz
 Dr. and Mrs. Joseph Houle
 Linda Samuelson and
 Joel Howell
 Ralph and Del Hulett
 Mrs. Hazel Hunsche
 George and Kay Hunt
 Thomas and Kathryn Huntzicker
 Eileen and Saul Hymans
 Robert B. Ingling
 Carol and John Isles
 Professor and Mrs.
 John H. Jackson
 Harold and Jean Jacobson
 Mr. and Mrs. Donald L. Johnson
 Ellen C. Johnson
 Kent and Mary Johnson
 Tim and Jo Wiese Johnson
 Dr. and Mrs. Mark S. Kaminski
 Allyn and Sherri Kantor
 Mr. and Mrs. Norman A. Katz
 Anna M. Kauper
 David and Sally Kennedy
 Richard L. Kennedy
 Emily and Ted Kennedy
 Donald F. and Mary A. Kiel
 Tom and Connie Kinnear
 Rhea and Leslie Kish
 Drs. Paul and Dana Kissner
 James and Jane Kister
 Dr. George Kleiber
 Joseph and Marilyn Kokoszka
 Melvyn and Linda Korobkin

Dimitri and Suzanne Kosacheff
 Barbara and Charles Krause
 Konrad Rudolph and
 Marie Kruger
 Thomas and Joy Kruger
 Bert and Catherine La Du
 John and Margaret Laird
 Henry and Alice Landau
 Mr. and Mrs. Henry M. Lapeza
 Jill Latta and David S. Bach
 John and Theresa Lee
 Frank Legacki and Alicia Torres
 Richard LeSueur
 Jacqueline H. Lewis
 Lawrence B. Lindemer
 Vi-Cheng and Hsi-Yen Liu
 Rebecca and Lawrence Lohr
 Dan and Kay Long
 Leslie and Susan Loomans
 Charles and Judy Lucas
 Edward and Barbara Lynn
 Donald and Doni Lystra
 Frederick C. and
 Pamela J. MacKintosh
 Sally C. Maggio
 Steve and Ginger Maggio
 Virginia Mahle
 Marcovitz Family
 Richard Marcy
 Nancy and Philip Margolis
 Geraldine and Sheldon Markel
 Irwin and Fran Martin
 Sally and Bill Martin
 Dr. and Mrs. Josip Matovinovic
 Mary and Chandler Matthews
 Margaret W. Maurer
 Jeffrey and Sandra Maxwell
 Margaret E. McCarthy
 W. Bruce McCuaig
 Griff and Pat McDonald
 Charlotte McGeoch
 Terence McGinn
 Bernice and Herman Merte
 Deanna Relyea and
 Piotr Michalowski
 Leo and Sally Miedler
 Jeanette and Jack Miller
 Dr. and Mrs. James B. Miner
 Kathleen and James Mitchiner
 Dr. and Mrs. George W. Morley
 A.A. Moroun
 Dr. M. Patricia Mortell
 Brian and Jacqueline Morton
 Dr. and Mrs. Gunder A. Myran
 Frederick C. Neidhardt and
 Germaine Chipault
 Barry Nemon and Barbara
 Stark-Nemon
 Veltajeon Olson and
 D. Scott Olson
 Mrs. Charles Overberger
 Donna D. Park
 Shirley and Ara Paul
 Dr. Owen Z. and
 Barbara Perlman
 Frank and Nelly Petrock
 Joyce H. and Daniel M. Phillips
 William and Barbara Pierce
 Frank and Sharon Pignanelli
 Elaine and Bertram Pitt
 Richard and Meryl Place
 Donald and Evonne Plantinga
 Cynthia and Roger Postmus
 Bill and Diana Pratt
 Jerry and Lorna Prescott
 Larry and Ann Preuss
 Wallace and Barbara Prince
 Bradley Pritts
 J. Thomas and Kathleen Pustell
 Leland and Elizabeth Quackenbush

Anthony L. Reffells and
 Elaine A. Bennett
 Carol P. Richardson
 Constance Rinehart
 James and Alison Robison
 Mr. and Mrs. Stephen J. Rogers
 Mrs. Irving Rose
 Dr. Susan M. Rose
 Gay and George Rosenwald
 Drs. Andrew Rosenzweig and
 Susan Weinman
 Craig and Jan Ruff
 Jerome M. and Lee Ann Salle
 Ina and Terry Sandalow
 Sheldon Sandweiss
 Michael and Kimm Sarosi
 Albert J. and Jane L. Sayed
 Meeyung and Charles Schmitter
 Sue Schroeder
 Marvin and Harriet Selin
 Constance Sherman
 Alida and Gene Silverman
 Frances U. and Scott K. Simonds
 John and Anne Griffin Sloan
 Mrs. Alene M. Smith
 Carl and Jari Smith
 Mrs. Robert W. Smith
 Virginia B. Smith
 Richard Soble and
 Barbara Kessler
 Jorge and Nancy Solis
 Katharine B. Soper
 Dr. Yoram and Eliana Sorokin
 Jeffrey D. Spindler
 L. Grasselli Sprankle
 Francyne Stacey
 Dr. and Mrs. Alan Steiss
 Steve and Gayle Stewart
 Dr. and Mrs. Stanley Strasius
 Charlotte Sundelson
 Brian and Lee Talbot
 Ronna and Kent Talcott
 Eva and Sam Taylor
 Cynthia A. Terrill
 Paul Thielking
 Edwin J. Thomas
 Alleyne C. Toppin
 Joan Lowenstein and
 Jonathan Trobe
 Marilyn Tsao and Steve Gao
 Dr. Sheryl S. Ulin and
 Dr. Lynn T. Schachinger
 Paul and Fredda Unangst
 Kathleen Treckiak Van Dam
 Jack and Marilyn van der Velde
 Rebecca Van Dyke
 William C. Vassell
 Kate and Chris Vaughan
 Carolyn and Jerry Voight
 Warren Herb and Florence Wagner
 Wendy L. Wahl and
 William R. Lee
 Norman C. and Bertha C. Wait
 Bruce and Raven Wallace
 Charles R. and
 Barbara H. Wallgren
 Robert D. and Liina M. Wallin
 Dr. and Mrs. Jon M. Wardner
 Joyce Watson
 Robin and Harvey Wax
 Barry and Sybil Wayburn
 Mrs. Joan D. Weber
 Deborah Webster and
 George Miller
 Marcy and Scott Westerman
 Harry C. White and
 Esther R. Redmount
 Janet F. White
 Iris and Fred Whitehouse
 Thomas and Iva Wilson

Charlotte Wolfe
 Mr. and Mrs. A. C. Woolf
 Phyllis B. Wright
 MaryGrace and Tom York
 Mr. and Mrs. Edwin H. Young
 Ann and Ralph Youngren
 Gail and David Zuk

Businesses

Atlas Tool, Inc.
 Coffee Express Co.
 Edwards Brothers, Inc.
 General Systems
 Consulting Group
 The Kennedy Center
 John Leidy Shop, Inc.
 Scientific Brake and
 Equipment Company

Foundations

The Sneed Foundation, Inc.

ADVOCATES

Individuals

Jim and Jamie Abelson
 John R. Adams
 Irwin P. Adelson, M.D.
 Michihiko and Hiroko Akiyama
 Mr. and Mrs. Gordon E. Allardyce
 Mike Allemang
 Richard and Bettye Allen
 Richard Amdur
 Helen and David Aminoff
 Dr. and Mrs. Charles T. Anderson
 Catherine M. Andrea
 Dr. and Mrs. Dennis L. Angellis
 Elaine and Ralph Anthony
 Bert and Pat Armstrong
 Thomas J. and Mary E. Armstrong
 Gaard and Ellen Arneson
 Mr. and Mrs. Lawrence E. Arnett
 Mr. and Mrs. Dan E. Atkins III
 Eric M. and Nancy Aupperle
 Erik and Linda Lee Austin
 Eugene and Charlene Axelrod
 Shirley and Don Axon
 Virginia and Jerald Bachman
 Lillian Back
 Jane Bagchi
 Prof. and Mrs. J. Albert Bailey
 Doris I. Bailo
 Robert L. Baird
 Bill and Joann Baker
 Dennis and Pamela (Smittter) Baker
 Laurence R. and Barbara K. Baker
 Maxine and Larry Baker
 Drs. Helena and Richard Balon
 John R. Bareham
 David and Monika Barera
 Maria Kardas Barnes
 Ms. Gail Davis Barnes
 Robert M. and Sherri H. Barnes
 Donald C. Barnette, Jr.
 Mark and Karla Bartholomy
 Dorothy W. Bauer
 Rosemarie Bauer
 James M. Beck and
 Robert J. McGranaghan
 Mr. and Mrs. Steven R. Beckert
 Robert M. Beckley and Judy Dinesen
 Nancy Bender
 Walter and Antje Benenson
 Harry and Betty Benford
 Merete and Erling Blondal Bengtsson
 Bruce Benner
 Joan and Rodney Bentz
 Mr. and Mrs. Ib Bentzen-Bilkvist
 Dr. Rosemary R. Berardi
 Barbara Levin Bergman
 Minnie Berkin

44 Associates, continued

- Abraham and Thelma Berman
Harvey and Shelly Kovacs Berman
Pearl Bernstein
Gene and Kay Berrodin
Andrew H. Berry, D.O.
Robert Hunt Berry
Sheldon and Barbara Berry
Harvey Bertcher
Mark Bertz
R. Bezak and R. Halstead
John and Marge Bianche
Irene Biber
Eric and Doris Billes
Jack and Anne Birchfield
William and Ilene Birge
Elizabeth S. Bishop
Drs. Ronald C. and Nancy V. Bishop
Art and Betty Blair
Donald and Roberta Blitz
Marshall and Laurie Blondy
Dennis Blubaugh
George and Joyce Blum
Beverly J. Bole
Catherine I. Bolton
Mr. and Mrs. Mark D. Bomia
Harold and Rebecca Bonnell
Ed and Luciana Borbely
Lola J. Borchardt
Jeanne and David Bostian
Bob and Jan Bower
Dean Paul C. Boylan
C. Paul and Anna Y. Bradley
Enoch and Liz Brater
Professor and Mrs. Dale E. Briggs
Patrick and Kyoko Broderick
Dr. and Mrs. Ernest G. Brookfield
Linda Brown and Joel Goldberg
Cindy Browne
Mary and John Brueger
Mrs. Webster Brumbaugh
Dr. Donald and Lela Bryant
Phil Bucksbaum and Roberta Morris
Dr. Frances E. Bull
Margaret and John Burch
Marilyn Burhop
Judy and Bill Butler
Robert A. Sloan and Ellen M. Byerlein
Patricia M. Cackowski, M.D.
Joanne Cage
H. D. Cameron
Jenny Campbell (Mrs. D.A.)
James and Jennifer Carpenter
Jan and Steve Carpan
Deborah S. Carr
Dennis B. and Margaret W. Carroll
Carolyn M. Carty and
Thomas H. Haug
John and Patricia Carver
Dr. and Mrs. Joseph C. Cerny
Kathran M. Chan
William and Susan Chandler
J. Wehrey and Patricia Chapman
Joan and Mark Chesler
Catherine Christen
Mr. and Mrs. C. Bruce Christenson
Edward and Rebecca Chudacoff
Nancy Cilley
Brian and Cheryl Clarkson
Charles and Lynne Clippert
Roger and Mary Coe
Dorothy Burke Coffey
Alice S. Cohen
Hubert and Ellen Cohen
Hilary and Michael Cohen
Howard and Vivian Cole
Mr. and Mrs. Michael F. Collier
Ed and Cathy Colone
Edward J. and Anne M. Comeau
Patrick and Anneward Conlin
Nan and Bill Conlin
Thomas Conner
Donald W. Cook
Gage R. Cooper
Robert A. Cowles
Clifford and Laura Craig
Marjorie A. Cramer
Dee Crawford
Richard and Penelope Crawford
Charles and Susan Cremin
Mary C. Crichton
Lawrence Crouch
Constance Crump and Jay Simrod
- Mr. and Mrs. James I. Crump
Margaret R. Cudkowicz
Richard J. Cunningham
David and Audrey Curtis
Jeffrey S. Cutter
Roderick and Mary Ann Daane
Mr. and Mrs. John R. Dale
Marylee Dalton
Robert and Joyce Damschroder
Lee and Millie Danielson
Jane and Gawaine Dart
Sunil and Merial Das
DarLinda and Robert Dascola
Ruth E. Datz
Dr. and Mrs. Charles Davenport
Mr. and Mrs. Arthur W. Davidge
David and Kay Dawson
Joe and Nan Decker
Dr. and Mrs. Raymond F. Decker
Rossanna and George DeGrood
Penny and Laurence B. Deitch
Elena and Nicholas Delbanco
William S. Demray
Lloyd and Genie Dethloff
Don and Pam Devine
Elizabeth and Edmond DeVine
A. Nelson Dingle
Dr. and Mrs. Edward R. Doezema
Jean Dolega
Heather and Stuart Dombey
Fr. Timothy J. Dombrowski
Thomas Doran
Deanna and Richard Dorrer
Dick and Jane Dorr
Thomas Downs
Paul Drake and Joyce Penner
Roland and Diane Drayson
Harry M. and Norrene M. Dreffs
Janet Driver
John Dryden and Diana Raimi
Robert and Connie Dunlap
Jean and Russell Dunnaback
Edmund and Mary Durfee
John W. Durstine
Jacquelynn S. Eccles
Elaine Economou and Patrick Conlin
Mr. and Mrs. Richard Edgar
Sara and Morgan Edwards
Rebecca Eisenberg and Judah Garber
David A. Eklund
Judge and Mrs. S. J. Elden
Sol and Judith Elkin
Julie and Charles Ellis
Ethel and Sheldon Ellis
James Ellis and Jean Lawton
Jack and Wylma Elzay
Michael and Margaret Emlaw
Mackenzie and Marcia Endo
Jim and Sandy Eng
Patricia Enns
Carolyn and Jerry Epstein
Karen Epstein and
Dr. Alfred Franzblau
Mr. and Mrs. Frederick A. Erb
Stephen and Pamela Ernst
Leonard and Madeline Eron
Dorothy and Donald F. Eschman
Eric and Caroline Ethington
Barbara Evans
Adele Ewell
Mr. and Mrs. Robert B. Fair, Jr.
Barbara and Garry C. Faja
Mark and Karen Falahae
Elly and Harvey Falit
Thomas and Julia Falk
Richard and Shelley Farkas
Edward Farmer
Mr. and Mrs. H. W. Farrington, Jr.
Walter Federlein
Inka and David Felbeck
Phil and Phyllis Fellin
Larry and Andra Ferguson
Karl and Sara Fiegenschuh
Clay Finkbeiner
C. Peter and Bev A. Fischer
Gerald B. and Catherine L. Fischer
Dr. Lydia Fischer
Patricia A. Fischer
Charles W. Fisher
Eileen and Andrew Fisher
- Dr. and Mrs. Richard L. Fisher
Winifred Fisher
Barbara and James Fitzgerald
Linda and Thomas Fitzgerald
Morris and Debra Flaum
Mr. and Mrs. Kurt Flosky
David and Ann Flucke
Maureen Forrest, M. D. and
Dennis Capozza
Linda K. Forsberg
William and Beatrice Fox
Thomas H. Franks Ph.D
Lucia and Doug Freeth
Richard and Joann Freethy
Gail Fromes
Jerry Frost
Bartley R. Frueh, MD
Joseph E. Fugere and
Marianne C. Mussett
Jane Galantowicz
Thomas H. Galantowicz
Joann Gargaro
Helen and Jack Garris
Del and C. Louise Garrison
Mr. James C. Garrison
Janet and Charles Garvin
Allan and Harriet Gelfond
Jutta Gerber
Deborah and Henry Gerst
Michael Gerstenberger
W. Scott Gerstenberger and
Elizabeth A. Sweet
Beth Genne and Allan Gibbard
James and Cathie Gibson
Paul and Suzanne Gikas
Mr. Harlan Gilmore
Beverly Jeanne Giltrow
Ilan Gitten
Peter and Roberta Gluck
Mr. and Mrs. Robert Gockel
Albert L. Goldberg
Edward and Ellen Goldberg
Ed and Mona Goldman
Mr. and Mrs. David N. Goldsweig
Mrs. Eszter Gombosi
Mitch and Barb Goodkin
William and Jean Gosling
Charles Goss
Naomi Gottlieb and
Theodore Harrison, DDS
Siri Gottlieb
Michael L. Gowing
Christopher and Elaine Graham
Mr. and Mrs. Robert C. Graham
Helen Graves and Patty Clare
Pearl E. Graves
Dr. William H. and Maryanna Graves
Larry and Martha Gray
Isaac and Pamela Green
Jeff Green
Bill and Louise Gregory
Linda and Roger Grekin
Daphne and Raymond Grew
Mr. and Mrs. James J. Gribble
Mark and Susan Griffin
Werner H. Griik
Margaret Grillot
Laurie Gross
Richard and Marion Gross
Dr. Robert and Julie Grunawalt
Kay Gugala
Carl E. and Julia H. Guldberg
Arthur W. Gulick, M.D.
Mr. and Mrs. Lionel Guregian
Joseph and Gloria Gurt
Margaret Gutowski and
Michael Marletta
Caroline and Roger Hackett
Harry L. and Mary L. Hallock
Mrs. William Halstead
Sarah L. Hamcke
Mrs. Frederick G. Hammit
Dora E. Hampel
Lourdes S. Bastos Hansen
Charlotte Hanson
Herb and Claudia Harjes
M. C. Harms
Dr. Rena Harold
Nile and Judith Harper
Stephen G. and Mary Anna Harper
Laurelynn Daniels and
George P. Harris
- Ed Sarath and Joan Harris
Robert and Jean Harris
Jerome P. Hartweg
Elizabeth C. Hassinen
Ruth Hastie
James B. and Roberta Hause
Jeannine and Gary Hayden
Mr. and Mrs. Edward J. Hayes
Charles S. Heard
Derek and Cristina Heins
Mrs. Miriam Heins
Jim and Esther Heitler
Sivana Heller
Margaret and Walter Helmreich
Paula B. Hencken
Karl Henkel and Phyllis Mann
Dr. and Mrs. Keith S. Henley
Bruce and Joyce Herbert
Roger F. Hewitt
Hiroshi Higuchi
Peter G. Hinman and
Elizabeth A. Young
Carolyn Hiss
James C. Hitchcock
Jane and Dick Hoerner
Anne Hoff and George Villec
Robert and Frances Hoffman
Carol and Dieter Hohnke
John and Donna Hollowell
Howard L. and Pamela Holmes
Ken and Joyce Holmes
Arthur G. Horner, Jr.
Dave and Susan Horvath
Dr. Nancy Houk
Dr. and Mrs. F. B. House
James and Wendy Fisher House
Jeffrey and Allison Housner
Helga Hover
Drs. Richard and Diane Howlin
John I. Hritz, Jr.
Mrs. V. C. Hubbs
Charles T. Hudson
Hubert and Helen Huebl
Harry and Ruth Huff
Mr. and Mrs. William Hufford
Jane Hughes
Joanne Winkleman Hulce
Kenneth Hulsing
Ann D. Hungerman
Mr. and Mrs. David Hunting
Russell and Norma Hurst
Mr. and Mrs. Jacob Hurwitz
Ballic, Brenda and
Jason Prouser Imber
Edward C. Ingraham
Margaret and Eugene Ingram
Perry Irish
Judith G. Jackson
Dr. and Mrs. Manuel Jacobs
Robert and Janet James
Professor and Mrs. Jerome Jelinek
Keith and Kay Jensen
JoAnn J. Jeromin
Sherri Lynn Johnson
Dr. Marilyn S. Jones
John and Linda Jonides
Elizabeth and Lawrence Jordan
Andrew Joyaux and Fred Blanck
Tom and Marie Juster
Paul Kantor and Virginia Weckstrom
Kantor
Mr. and Mrs. Irving Kao
Mr. and Mrs. Wilfred Kaplan
Mr. and Mrs. Richard L. Kaplin
Thomas and Rosalie Karunas
Alex F. and Phyllis A. Kato
Maxine and David Katz
Nick and Meral Kazan
Julia and Philip Kearney
William and Gail Keenan
Janice Keller
James A. Kelly and Mariam C. Noland
John B. Kennard
Bryan Kennedy
Frank and Patricia Kennedy
Linda Atkins and Thomas Kenney
Paul and Leah Kileny
Andrew Kim
Jeanne M. Kin
William and Betsy Kincaid
Shira and Steve Klein
Drs. Peter and Judith Kleinman

- John and Marcia Knapp
Sharon L. Knight/Title Research
Ruth and Thomas Knoll
Mr. and Mrs. Jack Knowles
Patricia and Tyrus Knoy
Shirley and Glenn Knudsvig
Rosalie and Ron Koening
Ann Marie Kotre
Dick and Brenda Krachenberg
Jean and Dick Kraft
Doris and Don Kraushaar
David and Martha Krehbiel
Sara Kring
Alan and Jean Krisch
Bert and Geraldine Kruse
Danielle and George Kuper
Dr. and Mrs. Richard A. Kutcpal
Jane Laird
Mr. and Mrs. Seymour Lampert
Pamela and Stephen Landau
Patricia M. Lang
Lorne L. Langlois
Carl F. and Ann L. La Rue
Beth and George Lavoie
Mrs. Kent W. Leach
Chuck and Linda Leahy
Fred and Ethel Lee
Moshin and Christina Lee
Mr. Richard G. LeFauve and
Mary F. Rabaut-LeFauve
Diane and Jeffrey Lehman
Ann M. Leidy
Mr. and Mrs. Fernando S. Leon
Ron and Leona Leonard
Sue Leong
Margaret E. Leslie
David E. Levine
George and Linda Levy
Deborah Lewis
Donald J. and Carolyn Dana Lewis
Judith Lewis
Norman Lewis
Thomas and Judy Lewis
Mark Lindley and Sandy Talbott
Mr. Ronald A. Lindroth
Dr. and Mrs. Richard H. Lineback
Naomi E. Lohr
Jane Lombard
Patrick B. and Kathy Long
Ronald Longhofer
Armando Lopez R.
Luisa Lopez-Grigera
Richard and Stephanie Lord
Robert G. Lovell
Donna and Paul Lowry
Mr. and Mrs. Carl J. Lutkehaus
Susan E. Macias
Lois and Alan Macnee
Walter A. Maddox
Suzanne and Jay Mahler
Ronald and Jill Donovan Maio
Deborah Malamud and Neal Plotkin
William and Joyce Malm
Claire and Richard Malvin
Melvin and Jean Manis
Pearl Manning
Howard and Kate Markel
Lee and Greg Marks
Alice and Bob Marks
Rhoda and William Martel
Ann W. Martin
Rebecca Martin
Mr. and Mrs. Stephen D. Marvin
Debra Mattison
Glenn D. Maxwell
John M. Allen and Edith A. Maynard
Micheline Maynard
LaRuth McAfee
Thomas and Jackie McClain
Dores M. McCree
Jeffrey T. McCole
James and Kathleen McCauley
Eileen McIntosh and
Charles Schaldenbrand
Mary and Norman McIver
Bill and Virginia McKeachie
Daniel and Madelyn McMurttrie
Nancy and Robert Meader
Samuel and Alice Meisels
Robert and Doris Melling
Allen and Marilyn Menlo
Hely A. Merlé-Benner
- Jill McDonough and Greg Merriman
Henry D. Messer - Carl A. House
Robert and Bettie Metcalf
Lisa A. Mets
Professor and Mrs. Donald Meyer
Suzanne and Henry J. Meyer
Shirley and Bill Meyers
Francis and Helen Michaels
William and Joan Mikkelsen
Carmen and Jack Miller
Robert Rush Miller
John Mills
Olga Moir
Dr. and Mrs. William G. Moller, Jr.
Patricia Montgomery
Jim and Jeanne Montie
Rosalie E. Moore
Mr. Erivan R. Morales and
Dr. Seigo Nakao
Arnold and Gail Morawa
Robert and Sophie Mordis
Jane and Kenneth Moriarty
Paul and Terry Morris
Melinda and Bob Morris
Robert C. Morrow
Cyril and Rona Moscow
James and Sally Mueller
Tom and Hedi Mulford
Bern and Donna Muller
Marcie Mulligan and Katie Mulligan
Gavin Eadie and Barbara Murphy
Laura and Chuck Musil
Rosemarie Nagel
Penny H. Nasatir
Isabelle Nash
Susan and Jim Newton
John and Ann Nicklas
Shinobu Niga
Susan and Richard Nisbett
Gene Nissen
Laura Nitzberg and Thomas Carli
Donna Parmelee and William Nolting
Richard S. Nottingham
Steve and Christine Nowaczyk
Dr. Nicole Obregon
Patricia A. C. O'Connor
C. W. and Sally O'Dell
Nels and Mary Olson
Mr. J. L. Oncley
Zibby and Bob Oneal
Kathleen I. Operhall
Dr. Jon Oscherwitz
Mitchel Osman, M.D.
Elisa A. Ostafin
Lillian G. Ostrand
Julie and Dave Owens
Mrs. John Panchuk
Dr. and Mrs. Sujit K. Pandit
Penny and Steve Papadopoulos
Michael P. Parin
Bill and Katie Parker
Evans and Charlene Parrott
Maria and Ronald Patterson
Nancy K. Paul
P. D. Pawelski
Edward J. Pawlak
Sumer Pek and Marilyn Katz-Pek
Dr. and Mrs. Charles H. Peller
Donald and Edith Pelz
William A. Penner, Jr.
Steven and Janet Pepe
Bradford Perkins
Susan A. Perry
Ann Marie Petach
Margaret and Jack Petersen
Roger and Grace Peterson
Jim and Julie Phelps
Mr. and Mrs. Frederick R. Pickard
Leonard M. and Loraine Pickering
Nancy S. Pickus
Robert and Mary Ann Pierce
Roy and Winnifred Pierce
Russell and Elizabeth Pollard Hines
Robert and Mary Pratt
Jacob M. Price
Joseph and Mickey Price
V. Charleen Price
Ernst Pulgram
Malayatt Rabin dranathan
Mr. and Mrs. Mitchell Radcliff
Patricia Randle and James Eng
Al and Jackie Raphaelson
- Dr. and Mrs. Robert Rapp
Mr. and Mrs. Robert H. Rasmussen
Maxwell and Marjorie Reade
Michael Ready
Sandra Reagan
Gabriel M. Rebeiz
Katherine R. Reebel
Stanislav and Dorothy R. Rehak
John and Nancy Reynolds
Alice Rhodes
James and Helen Richards
Elizabeth G. Richart
Dennis J. Ringle
John and Marilyn Rintamaki
Sylvia Cedomir Ristic
Kathleen Roelofs Roberts
Dave and Joan Robinson
Janet K. Robinson, Ph.D.
Mary Ann and Willard Rodgers
Thomas and Catherine Rodziewicz
Mary F. Loeffler and
Richard K. Rohrer
Damian Roman
Elizabeth A. Rose
Bernard and Barbara Rosen
William and Elinor Rosenberg
Richard Z. and Edith W. Rosenfeld
Marilynn M. Rosenthal
Charles W. Ross
Roger and O.J. Rudd
Dr. and Mrs. Raymond W. Ruddon
Dr. and Mrs. Robert Ruskin
Bryant and Anne Russell
Scott A. Ryan
Mitchell and Carole Rycus
Ellen and Jim Saalberg
Theodore and Joan Sachs
Miriam S. Joffe Samson
Tito and Yvonne Sanchez
Daren and MaryJo Sandberg
John and Reda Santinga
Mike and Christi Savitski
Helga and Jochen Schacht
Chuck and Mary Schmidt
Courtland and Inga Schmidt
Elizabeth L. Schmitt
Charlene and Carl Schmult
Gerald and Sharon Schreiber
David E. and Monica N. Schteingart
Albert and Susan Schultz
Aileen M. Schulze
Alan and Marianne Schwartz
Ed and Sheila Schwartz
Ruth Scodel
Jonathan Bromberg and
Barbara Scott
David and Darlene Scovell
Michael and Laura Seagram
E. J. Sedlander
John and Carole Segall
Richard A. Seid
Suzanne Selig
Janet C. Sell
Louis and Sherry L. Senunas
George H. and Mary M. Sexton
Ruth and J. N. Shanberge
Brahm and Lorraine Shapiro
Matthew Shapiro and
Susan Garetz, M.D.
David and Elvera Shappirio
Maurice and Lorraine Sheppard
Dan Sherrick and Ellen Moss
Rev. William J. Sherzer
George and Gladys Shirley
Jean and Thomas Shope
Hollis and Martha A. Showalter
Mary Alice Shulman
John Shultz
Ned Shure and Jan Onder
John and Arlene Shy
Douglas B. Siders, M.D.
Dr. Bruce M. Siegan
Mr. and Mrs. Barry J. Siegel
Milton and Gloria Siegel
Eldy and Enrique Signori
Drs. Dorit Adler and Terry Silver
Michael and Maria Simonte
Robert and Elaine Sims
Alan and Eleanor Singer
Donald and Susan Sinta
Irma J. Skelaner
Bevelyn N. Slater
- Tad Slawecki
J. Barry and Barbara M. Sloat
Dr. and Mrs. Michael W. Smith
Susan M. Smith
Richard and Julie Sohnly
James A. Somers
Judy Z. Somers
Mr. and Mrs. Edward J. Sopcak
Juanita and Joseph Spallina
Tom Sparks
Mrs. Herbert W. Spendlove (Anne)
Shawn Spillane
Charles E. Sproger
Edmund Sprunger
Burnette Staebler
David and Ann Staiger
Constance Stankrauff
Betty and Harold Stark
Dr. and Mrs. William C. Stebbins
Bert and Vickie Steck
Virginia and Eric Stein
Frank D. Stella
Ronald R. Stempien
William and Georgine Steude
Barbara and Bruce Stevenson
John and Beryl Stimson
Mr. James L. Stoddard
Robert and Shelly Stoler
Ellen M. Strand and Dennis C. Regan
Mrs. William H. Stubbins
Dr. and Mrs. Samuel Stulberg
Donald and Barbara Sugerman
Richard and Diane Sullivan
Rebecca G. Sweet and Roland J. Loup
Peg Talburt and Jim Peggs
Mr. and Mrs. James R. Tamm
Jerry and Susan Tarpley
Margi and Graham Teall
Leslie and Thomas Tentler
George and Mary Tewksbury
Catherine and Norman Thornburn
Bette M. Thompson
Peggy Tieman
Patricia and Terril Tompkins
Ron and Jackie Tonks
Dr. and Mrs. Merlin C. Townley
Jim Toy
Angie and Bob Trinka
Sarah Trinkaus
Luke and Merling Tsai
Marlene C. Tulas
Jeff and Lisa Tulin-Silver
Jan and Nub Turner
Dolores J. Turner
William H. and Gerilyn K. Turner
Alvan and Katharine Uhle
Mr. and Mrs. Bryan Ungard
Dr. and Mrs. Samuel C. Ursu
Emmanuel-George Vakalo
Madeleine Vallier
Hugo and Karla Vandersypen
Bram and Lia van Leer
Fred and Carole S. Van Reesema
Yvette VanRiper
J. Kevin and Lisa Vasconi
Phyllis Vegter
Sy and Florence Veniar
Elizabeth Vetter
Martha Vicinus and Bea Nergaard
Jane and Mark Vogel
Mr. and Mrs. Theodore R. Vogt
John and Jane Voorhorst
George S. and Lorraine A. Wales
Richard and Mary Walker
Lorraine Nadelman and
Sidney Werschausky
Ruth and Chuck Watts
Edward C. Weber
Joan M. Weber
Jack and Jerry Weidenbach
Carolyn J. Weigle
Gerane and Gabriel Weinreich
Lawrence A. Weis
Donna G. Weisman
Barbara Weiss
Carol Campbell Welsh and
John Welsh
John and Joanne Werner
Rosemary and David Wesenberg
Ken and Cherry Westerman
Susan and Peter Westerman
Paul E. Duffy and Marilyn L. Wheaton

46 *Advocates, continued*

Mr. and Mrs. Nathaniel Whiteside
 William and Cristina Wilcox
 Honorable Kurtis T. and
 Cindy M. Wilder
 Reverend Francis E. Williams
 John Troy Williams
 Shelly F. Williams
 Lois Wilson-Crabtree
 Beverly and Hadley Wine
 Dr. and Mrs. Jan Z. Winkelman
 Beth and I. W. Winsten
 Mr. and Mrs. Eric Winter
 Dr. and Mrs. Lawrence D. Wise
 Charles Witke and Aileen Gatten
 Patricia and Rodger Wolff
 Wayne Wolfson
 Dr. and Mrs. Ira S. Wollner
 Richard E. and Muriel Wong
 Nancy and Victor Wong
 Stewart and Carolyn Work
 Charles R. and Jean L. Wright
 Fran and Ben Wylie
 Mr. and Mrs. R. A. Yagle
 Sandra and Jonathan Yobbagy
 Mr. Frank Yonkstetter
 James and Gladys Young
 Mr. and Mrs. Robert Zager
 Dr. Stephen C. Zambito
 Phyllis Zawisza
 Craig and Megan Zechman
 David S. and Susan H. Zurvalec

Businesses

Ann Arbor Vivouac, Inc.
 Ayse's Courtyard Cafe
 Bodywise Therapeutic Massage
 The BSE Design Group, Inc.
 Doan Construction Co.
 Garris, Garris, Garris &
 Garris Law Office
 Lewis Jewelers
 Organizational Designs
 Pen in Hand
 Alice Simsar Fine Art, Inc.
 Zepeda and Associates

Foundations

Schwartz Family Foundation

BURTON TOWER SOCIETY

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

Carol and Herb Amster
 Mr. Neil P. Anderson
 Catherine S. Arcure
 Mr. and Mrs. Pal E. Barondy
 Mr. Hilbert Beyer
 Elizabeth Bishop
 Pat and George Chatas
 Mr. and Mrs. John Alden Clark
 Dr. and Mrs. Michael S. Frank
 Mr. Edwin Goldring
 Mr. Seymour Greenstone
 Mr. and Mrs. Richard Ives
 Marilyn Jeffs
 Thomas C. and
 Constance M. Kinnear
 Dr. Eva Mueller
 Charlotte McGeoch
 Len and Nancy Niehoff
 Dr. and Mrs. Frederick O'Dell
 Mr. and Mrs. Dennis Powers
 Mr. and Mrs. Michael Radock
 Herbert Sloan
 Roy and Joan Wetzel
 Mr. and Mrs. Ronald G. Zollars

BUSINESS LEADERSHIP CIRCLE

AAA Michigan
 Alf Studios
 Arbor Temporaries/Personnel
 Systems Inc.
 Bank of Ann Arbor
 Barfield Company/Bartech
 Beacon Investment Company
 Blue Nile Restaurant
 Brauer Investments
 Butzel Long Attorneys
 Charles Reinhart Company
 Realtors
 Comerica
 Joseph Curtin Studios
 JPE Inc./The Paiche Foundation
 Deloitte & Touche
 Elastizell
 Environmental Research Institute
 of Michigan
 ERIM International
 First of America Bank
 Forest Health Services Corporation
 Ford Motor Company
 General Motors Corporation
 Howard Cooper, Inc.
 KeyBank
 Main Street Ventures
 Masco Corporation
 McKinley Associates
 Mechanical Dynamics
 Miller, Canfield, Paddock and
 Stone
 NBD Bank
 NSK Corporation
 O'Neal Construction
 Parke-Davis Pharmaceutical
 Research
 Pepper, Hamilton & Scheetz
 Red Hawk Bar & Grill
 Regency Travel
 Republic Bank
 Sesi Lincoln Mercury
 Shar Products Company
 Standard Federal Bank
 STM Inc.
 Swedish Office of Science
 and Technology
 Target Stores
 The Edward Surovell
 Company Realtors
 Thomas B. McMullen Company
 Weber's Inn
 Wolverine Temporaries
 Zanzibar

MEMORIALS

John H. Bryant
 Margaret Crary
 Mary Crawford
 George R. Hunsche
 Alexander Krezel, Sr.
 Katherine Mabarak
 Frederick C. Matthaei, Sr.
 Miriam McPherson
 Dr. David Peters
 Emerson and Gwendolyn Powrie
 Steffi Reiss
 Ralph L. Steffek
 Clarence Stoddard
 William Swank
 Charles R. Tieman
 John F. Ullrich
 Ronald VandenBelt
 Francis Viola III
 Carl H. Wilmot
 Peter Holderness Woods
 Helen Ziegler

IN-KIND GIFTS

Bernard and Riecky Agranoff
 Ann Arbor Symphony Orchestra
 Anneke's Downtown Hair and
 Company
 Applause Salon
 Catherine Arcure
 The Ark
 Dr. Emily Bandera
 Paulett and Peter Banks
 Gail Davis Barnes
 Ede Bookstein
 Janice Stevens Botsford
 The Boychoir of Ann Arbor
 Brewbakers
 Barbara Everitt Bryant
 Jeannine Buchanan
 Butzel Long
 David G. Loesel, Café Marie
 Tomas Chavez
 Chelsea Flower Shop
 Chianti Tuscan Grill
 Elizabeth Colburn
 Conlin Travel
 Mary Ann and Roderick Daane
 Peter and Norma Davis
 Sam Davis
 Katy and Tony Derezinski
 Dough Boys Bakery
 Rosanne Duncan
 Einstein's Bagel
 Pat Eriksen
 Espresso Royale Caffes
 Damian and Katherine Farrell
 Judy Fike of J'Cakes
 Beth and Joe Fitzsimmons
 Guillermo and Jennifer Flores
 Gallery Von Glahn
 The Gandy Dancer
 Beverly and Gerson Geltner
 Generations for Children
 Lee Gilles of the Great Frame Up
 Anne Glendon
 Renee Grammatico of Viola
 Linda and Richard Greene
 Daphne Grew
 Jim Harbaugh Foundation
 Marilyn Harber, Georgetown Gifts
 Jeanne Harrison
 Esther Heitler
 J. Downs Herold
 Kim Hornberger
 Kay and Tom Huntzicker
 Stuart and Maureen Isaac
 John Isles
 Jeffrey Michael Powers Beauty Spa
 Urban Jupena and Steve Levicki
 Gerome Kamrowski
 Stephen and Mercy Kasle
 Katherine's Catering
 Martha Rock Keller
 Ed Klum
 Craig L. Kruman
 Diane Kurbatoff
 Bernice Lamey
 Henry and Alice Landau
 Maxine Larrouy
 John Leidy Shop
 Don and Gerri Lewis
 Stephanie Lord
 Mary Matthews
 Marty's Menswear
 Elizabeth McLeary
 Charlotte McGeoch
 Michigan Theatre
 Ron Miller
 Moe Sport Shops
 Monahan's Seafood Market
 Robert Morris
 Motif Hair by Design
 The Moveable Feast
 Lisa Murray
 Susan and Richard Nisbett
 John and Cynthia Nixon
 Baker O'Brien - The Labino Studio
 Christine Oldenburg
 Karen Koykaa O'Neal
 Mary and Bill Palmer

Pen in Hand
 Maggie Long, Perfectly Seasoned
 Chris W. Petersen
 Mary and Randall Pittman
 Pat Pooley
 Sharon and Hugo Quiroz
 Radrick Farms Golf Course
 Ieva Rasmussen
 Regrets Only
 Nina Hauser Robinson
 Richard and Susan Rogel
 Anne Rubin
 Maya Savarino
 Sarah Savarino
 Ann and Tom Schriber
 Boris Sellers
 Grace Shackman
 Richard Shackson
 Janet and Mike Shatusky
 Aliza and Howard Shevrin
 George Shirley
 John Shultz
 Herbert Sloan
 David Smith
 Steven Spencer
 John Sprentall
 Deb Odom Stern
 Nat Lacy and Ed Surovell
 Susan Tait of Fitness Success
 Tom Thompson
 TIRA's Kitchen
 Donna Tope
 Tom Trocchio of Atys
 Susan Ullrich
 Charlotte Van Curler
 Kathleen and Edward VanDam
 Andrea Van Houweling
 Karla Vandersypen
 Emil Weddige
 Ron and Eileen Weiser
 Marina and Robert Whitman
 Sabrina Wolfe
 Young People's Theater Troubadours
 Ann and Ralph Youngren

GIVING LEVELS

Soloist / \$25,000 or more
 Maestro / \$10,000 - 24,999
 Virtuoso / \$7,500 - 9,999
 Concertmaster / \$5,000-7,499
 Leader / \$2,500 - 4,999
 Principal / \$1,000 - 2,499
 Benefactor / \$500-999
 Associate / \$250 - 499
 Advocate / \$100 - 249
 Friend / \$50 - 99
 Youth / \$25

FORD MOTOR COMPANY

RECOGNIZES

A TRULY PREMIUM

SOUND SYSTEM!



We wish the University Musical Society great
success in your '98/'99 season.

Ford Motor Company

adagio

lento

allegro

presto

ritardando

Those classical guys sure
know how to pace
themselves.

WGTE FM 91

Classical music. Day and night.

UM School of Music 1998-99 Season

Endgame

by Samuel Beckett

Beckett's 20th century masterpiece.

Trueblood Theatre • October 8 - 18

Department of Theatre and Drama

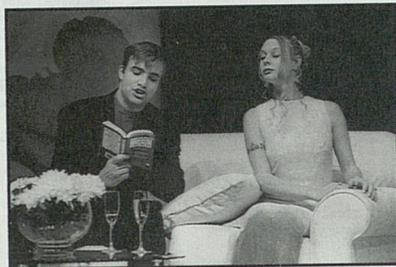
Anything Goes

Music and Lyrics by Cole Porter

Gangsters, showgirls and sailors abound in this toe-tapping romp on the high seas.

Mendelssohn Theatre • October 15 - 18

Musical Theatre Department



Henry V, Dept. of Theatre, Dec. 1997

La Traviata

Music by Giuseppe Verdi

Love fills this emotionally striking opera as it unfolds the bitter irony of a courtesan undone by her virtue.

Power Center • November 12 - 15

Opera Theatre

Blood Wedding

by Federico García Lorca

Sexual passion drives two denied lovers toward tragic and destined fates.

Mendelssohn Theatre • Nov. 19 - 22

Department of Theatre and Drama

Volpone

by Ben Jonson

One unbelievably greedy guy tries to swindle an entire town in this uproarious satiric comedy.

Power Center • December 3 - 6

Department of Theatre and Drama



League Ticket Office

734-764-0450

Join Us

Because Music Matters

UMS members have helped to make possible this 119th season of distinctive concerts. Ticket revenue covers only 61% 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

- For information about this special group, call the Development Office at 734.647.1175.

\$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

- Guest of UMS Board at a special thank-you event
- Plus 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
- Plus benefits listed below

\$2,500 Leader

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

\$500 Benefactor

- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- 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 benefits listed below

\$100 Advocate

- UMS Card providing discounts at local restaurants and shops
- Listing in UMS Program
- Plus benefits listed below

\$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- 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 memento
- 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.

Name(s) _____

Print names exactly as you wish them to appear in UMS listings. _____

Address _____

City _____

State _____

Zip _____

Day Phone _____

Eve. Phone _____

Comments or Questions _____

Please make checks payable to **University Musical Society**

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

Account # _____

Expiration Date _____

Signature _____

Will your company match this gift? Please enclose a matching gift form.

Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

MAKING YOU LOOK GOOD SINCE 1983

Complete photographic and digital services

- LightJet photo murals to 4' x 8'
- Scitex and Photo CD scans
- Short-run color printing
- Slides, B&W services

FOTO 1
IMAGING
PHOTOGRAPHIC & DIGITAL

2471 W. Stadium • Westgate Shopping Ctr • M-F 8-7, Sat. 9-6

734/665-3686 • www.foto1.com

UNIVERSITY OF MICHIGAN MATTHAEI BOTANICAL GARDENS

FALL FESTIVAL:

A BLAST TO THE PAST CIRCA 1750

October 3-4, 10:00 am - 4 pm
Adventures in plants, people and culture of the 18th century Great Lakes region.

OUT OF AFRICA: A CELEBRATION OF BLACK HISTORY MONTH

February 1999, *Theme Tours, Art Exhibit and Taste of Africa*



MATTHAEI BOTANICAL GARDENS - *More Than a Pretty Place.*

For additional information call **(734) 998-7061**

1800 N. Dixboro, Ann Arbor, MI Web site: www.lsa.umich.edu/mbg

Advertiser Index

- | | |
|---------------------------------------|---|
| 15 Ann Arbor Acura | 34 Individualized Home Care Nursing |
| 35 Ann Arbor Reproductive Medicine | 3 Kerrytown Bistro |
| 14 Ann Arbor Symphony Orchestra | 26 King's Keyboard House |
| 37 Arborcrest Memorial Park | 13 KeyBank |
| 27 Arriba | 19 John Leidy Shops, Inc. |
| 30 Azure Mediterranean Grille | 27 Lewis Jewelers |
| 18 Bank of Ann Arbor | 42 McGlynn & Gubbins Attorneys |
| 27 Bodman, Longley, and Dahling | 35 Miller, Canfield, Paddock, and Stone |
| 32 Butzel Long | 52 Mir's Oriental Rugs |
| 39 Charles Reinhart Co. | 17 Mundus & Mundus |
| 38 Chelsea Community Hospital | 2 NBD Bank |
| 34 Chris Triola Gallery | 42 Pen in Hand |
| 38 Comerica Bank | 26 Performance Network |
| 11 Dobbs Opticians | 35 Red Hawk/Zanzibar |
| 12 Dobson-McOmber | 11 SKR Classical |
| 33 Edward Surovell Co./Realtors | 17 Sweet Lorraine's |
| 37 Emerson School | 32 Sweetwaters Café |
| 3 ERIM International | 38 Ufer and Co. |
| 47 Ford Motor Company | 50 U-M Matthaei Botanical Gardens |
| 50 Foto 1 | 48 University Productions |
| 12 Fraleigh's Nursery | 51 Whole Foods |
| 26 Glacier Hills | 39 WDET |
| 19 Harmony House | 36 WEMU |
| 37 Harris Homes/Bayberry Construction | 48 WGTE |
| 28 Howard Cooper Imports | 50 WMXD |
| | 29 WUOM |

MIX 92.3

DETROIT'S BEST VARIETY OF HITS & OLDIES

Supporting the Arts!



Tom Joyner
6am-10am
MIX Mornings



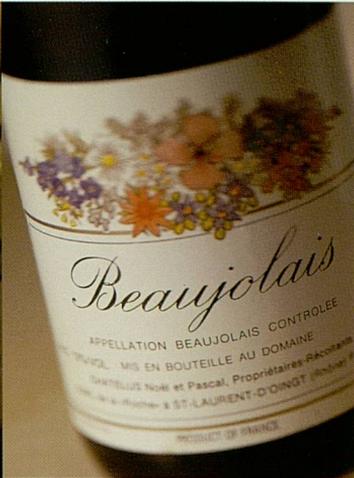
Randi Myles
10am-3pm
Midday MIX



Tony Rankin
3pm-7pm
Afternoon MIX



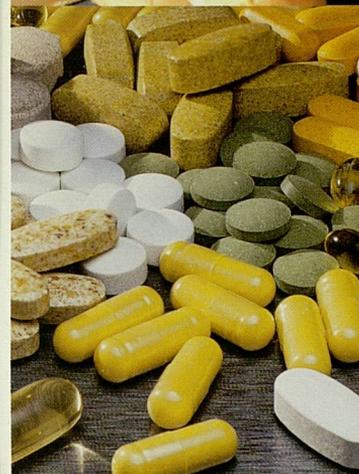
John Edwards
7pm-12mid
Nite MIX



**Give us
another
look.**

**Natural, gourmet, ethnic
and organic foods.
Nutritional supplements,
natural meat
and seafood. Wine,
international cheeses and
prepared foods.**

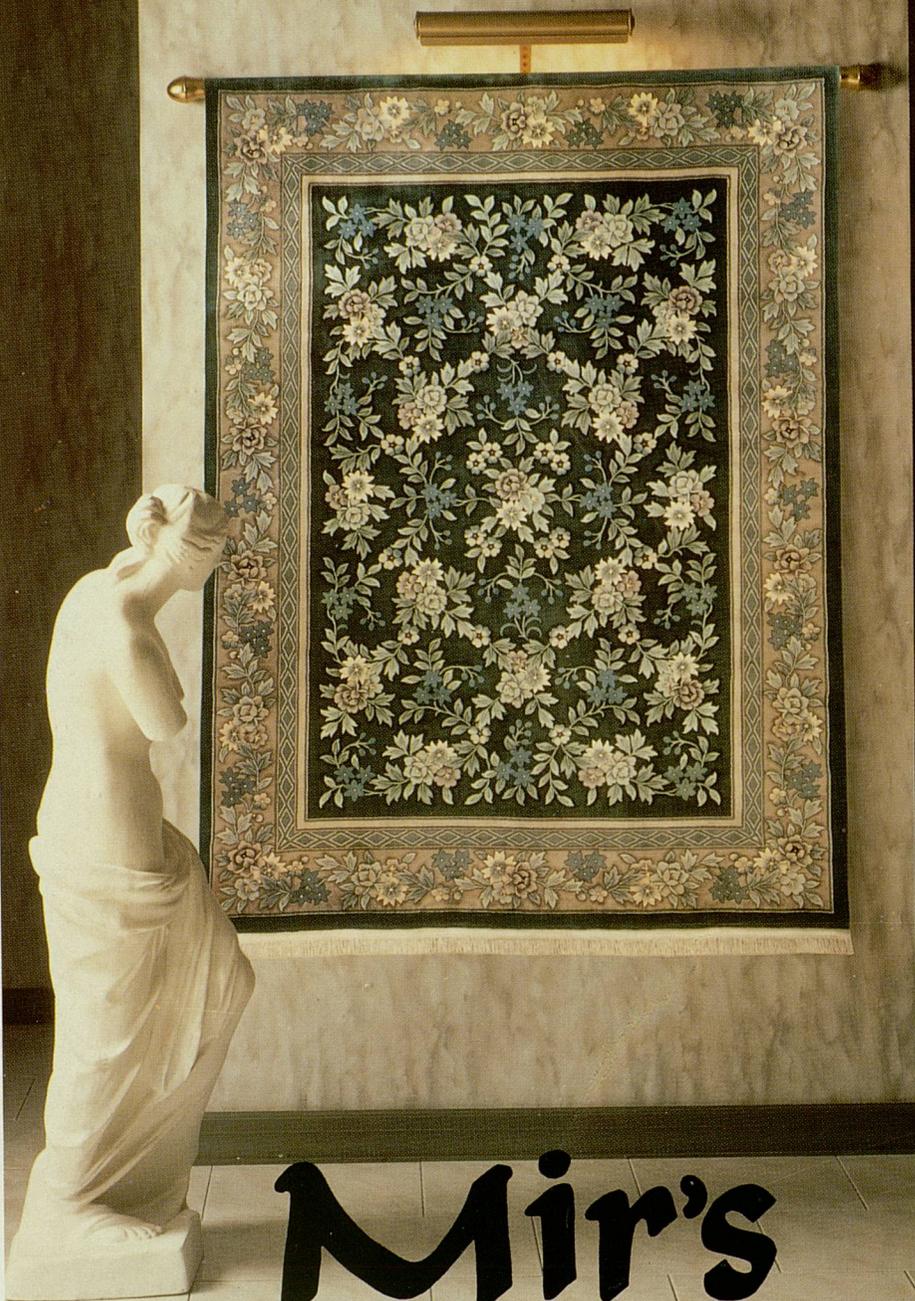
www.wholefoods.com



Rochester Hills, MI 248.652.2100
649.9600
2789 Plymouth Rd., Ann Arbor, MI 734.769.0900
Birmingham, MI 248.433.3000

1404 Walton Blvd.,
2880 West Maple, Troy, MI 248.
27640 Middlebelt, Farmington Hills, MI 248.473.7600
254 West Maple,
4052 Rochester Rd., Troy, MI 248.649.0900

Art For Your Floor



Mir's

ORIENTAL RUGS

"from our family to your family"

331 S. Main St. Ann Arbor • 5100 Marsh Rd. Okemos