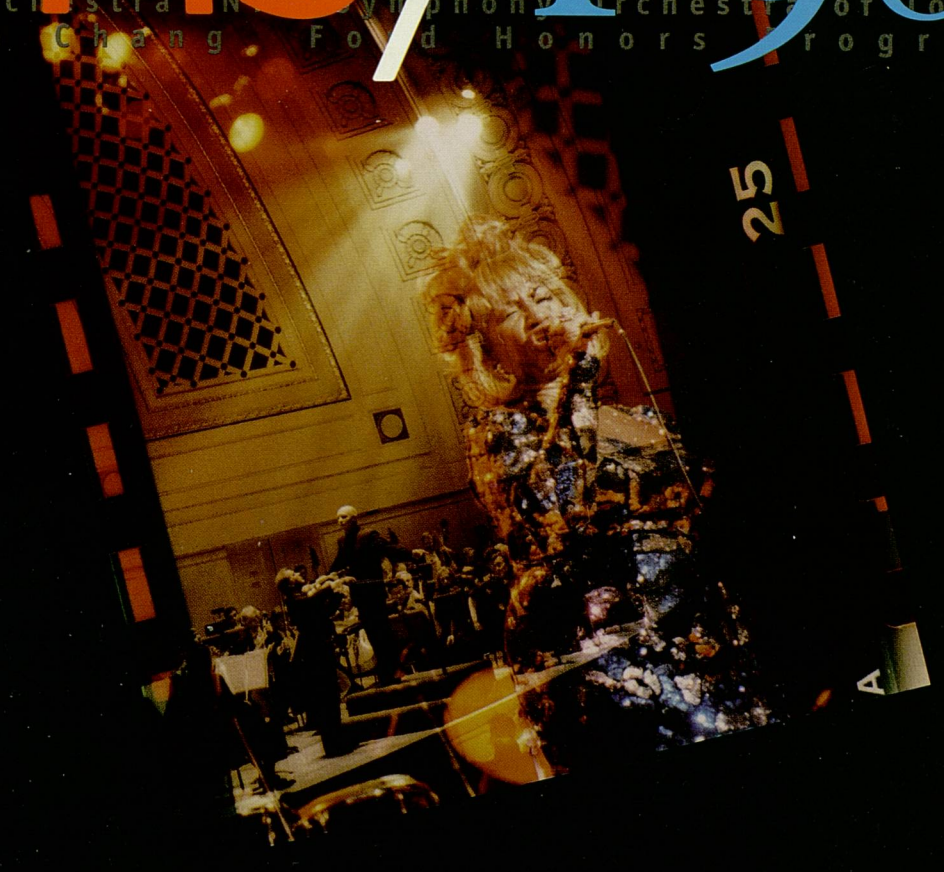


Uiko & Koma San Francisco Symphony Afro-Cuban All Stars
St. Petersburg Philharmonic Gidon Kremer John Williams
University Musical Society of the University of Michigan / Fall 1998 Season
Capitol Steps Guarneri String Quartet Bill T. Jones
Arnie Zane Dance Company Budapest Festival Orchestra
András Schiff 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 Storace
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 Kodaly
James Galway Abbe Lincoln Takács Quartet Alvin
Ailey American Dance Theater The Tallis Scholars
Gipsy Kings Sveinbjorn Sveinsson Honey in the Rock Trio Foye
Steve Eisen Ensemble Mozarteum Orchestra of Salzburg
Latin Ballet Podlaski Anonymous Anonymous
Monsters of Grace Wynton Marsalis Lincoln Center
Orchestra Nippon Symphony Orchestra of Tokyo
Sarah Chang Ford Honors Program

UMS / F98





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

Investments: · Not FDIC Insured · May Lose Value · No Bank Guarantee

Member FDIC.

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

KERRY TOWN BISTRO

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.

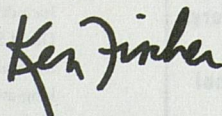
You'll find listings of all of these events in this program book on page 22 through 25.

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*

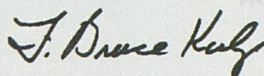


**Sally Cushing
with Ken Fischer**

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
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



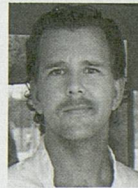
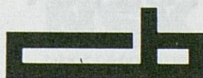
HABTE DADI
*Manager, Blue Nile
Restaurant*

"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."



**ERIM
International, Inc.**



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."



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 longstanding 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

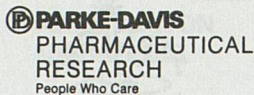
Musical Society's efforts to bring the finest artists and special events to our community."

 **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."



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."



JOSEPH SESI
President, Sesi Lincoln Mercury
"The University Musical Society is an important cultural asset for our community. The Sesi

Lincoln Mercury team is delighted to sponsor such a fine organization."



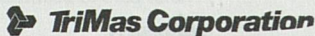
THOMAS B. McMULLEN
President, Thomas B. McMullen Co., Inc.
"I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

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



BRIAN CAMPBELL
President, TriMas Corporation
"By continuing to support this outstanding organization, I can ensure that the southeastern

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



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

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



BOARD OF DIRECTORS

F. Bruce Kulp, *Chair*
 Marina v.N. Whitman, *Vice Chair*
 Stuart A. Isaac, *Secretary*
 Elizabeth Yhouse, *Treasurer*
 Herbert S. Amster
 Gail Davis Barnes
 Maurice S. Binkow
 Lee C. Bollinger

Janice Stevens Botsford
 Paul C. Boylan
 Barbara Everitt Bryant
 Letitia J. Byrd
 Leon S. Cohan
 Jon Cosovich
 Ronald M. Cresswell
 Robert F. DiRomualdo

David Featherman
 Beverley B. Geltner
 Norman G. Herbert
 Alice Davis Irani
 Thomas E. Kauper
 Earl Lewis
 Rebecca McGowan
 Lester P. Monts

Joe E. O'Neal
 Richard H. Rogel
 George I. Shirley
 Herbert Sloan
 Carol Shalita Smokler
 Peter Sparling
 Edward D. Surovell
 Susan B. Ullrich
 Iva M. Wilson

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

Robert G. Aldrich
 Richard S. Berger
 Carl A. Brauer
 Allen P. Britton
 Douglas Crary
 John D'Arms
 James J. Duderstadt
 Robben W. Fleming
 Randy J. Harris

Walter L. Harrison
 Harlan H. Hatcher
 Peter N. Heydon
 Howard Holmes
 David B. Kennedy
 Richard L. Kennedy
 Thomas C. Kinnear
 Patrick B. Long
 Judythe H. Maugh

Paul W. McCracken
 Alan G. Merten
 John D. Paul
 Wilbur K. Pierpont
 John Psarouthakis
 Gail W. Rector
 John W. Reed
 Harold T. Shapiro
 Ann Scriber

Daniel H. Schurz
 John O. Simpson
 Lois U. Stegeman
 E. Thurston Thieme
 Jerry A. Weisbach
 Eileen Lappin Weiser
 Gilbert Whitaker

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 Opherall, *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, *Chair*
 Maureen Isaac, *Co-Chair*
 Ieva Rasmussen, *Secretary/Treasurer*
 Lisa Murray, *Staff Liaison*
 Gregg Alf
 Martha Ause
 Paulett Banks
 Kathleen Beck
 Jeannine Buchanan
 Letitia J. Byrd
 Betty Byrne
 Phil Cole
 Mary Ann Daane
 H. Michael Endres
 Don Faber
 Penny Fischer
 Sara Frank
 Barbara Gelehrter
 Beverley B. Geltner

Joyce Ginsberg
 Linda Greene
 Debbie Herbert
 Tina Goodin Hertel
 Darrin Johnson
 Barbara Kahn
 Mercy Kasle
 Steve Kasle
 Maxine Larrouy
 Beth Lavoie
 Doni Lystra
 Esther Martin
 Margie McKinley
 Jeanne Merlanti
 Scott Merz
 Ronald Miller
 Robert Morris
 Nancy Niehoff
 Karen Koykka O'Neal
 Marysia Ostafin

Mary Pittman
 Nina Hauser Robinson
 Maya Savarino
 Meg Kennedy Shaw
 Aliza Shevrin
 Loretta Skewes
 Cynny Spencer
 Susan B. Ullrich
 Kathleen Treციak Van Dam
 Dody Viola

UMS TEACHER ADVISORY COMMITTEE

Fran Ampey
 Kitty Angus
 Gail Davis Barnes
 Alana Barter
 Elaine Bennett
 Lynda Berg
 Barbara Boyce

Letitia J. Byrd
 Naomi Corera
 Carolyn Hanum
 Taylor Jacobsen
 Callie Jefferson
 Deborah Katz
 Dan Long
 Laura Machida
 Ed Manning
 Glen Matis
 Ken Monash
 Gayle Richardson
 Karen Schulte
 Helen Siedel
 Sue Sinta
 Sandy Trosien
 Melinda Trout
 Barbara Hertz Wallgren
 Jeanne Weinich

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

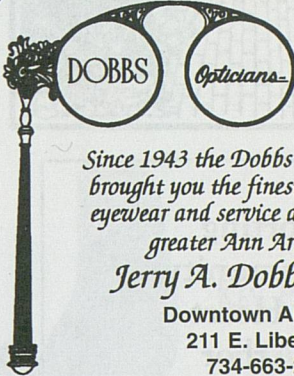
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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.

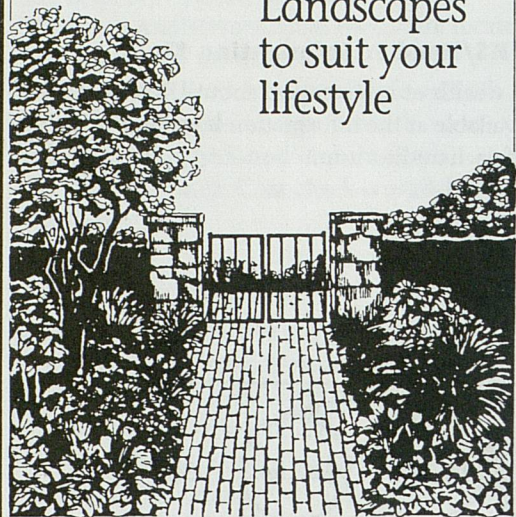
FRALEIGHS
LANDSCAPE NURSERY



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

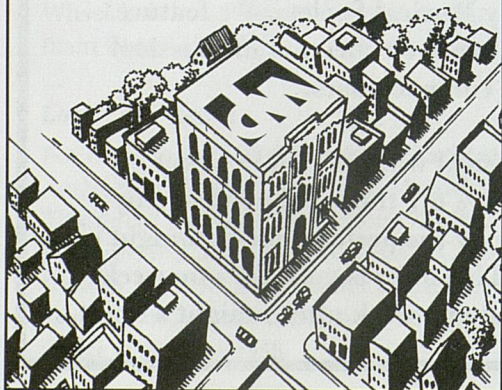


DOBSON-MCOMBER AGENCY, INC.

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

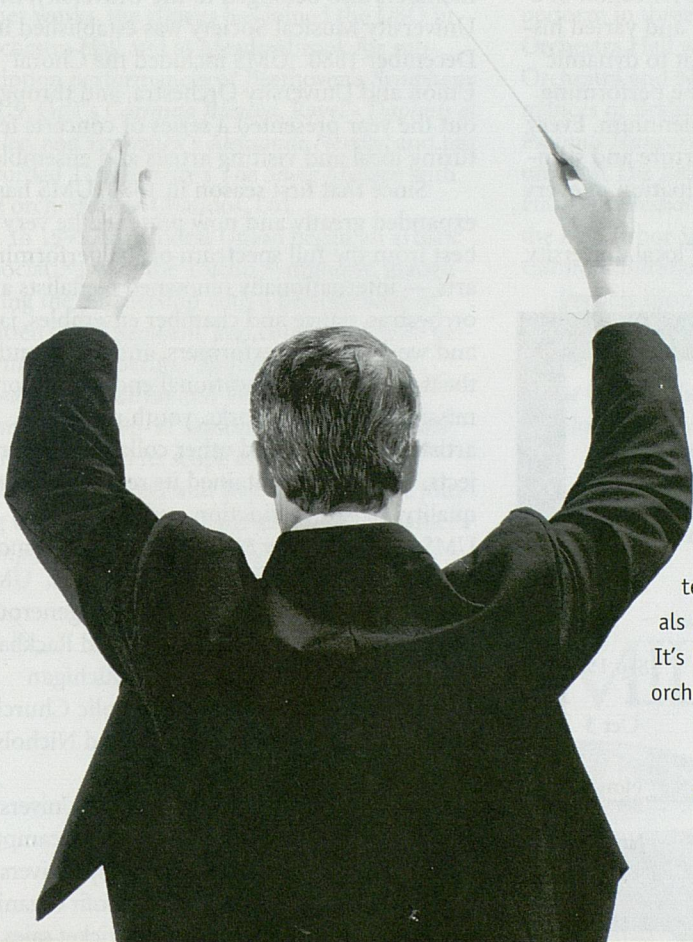
Visit our Box Office in person

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?

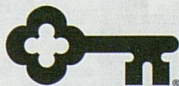


KEY PRIVATEBANK

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 Shippy	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kijé</i>	Mar 27
Season Finale – Mahler 6	Apr 17

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

A N N A R B O R
Symphony Orchestra
MUSIC IN THE KEY OF A.

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.

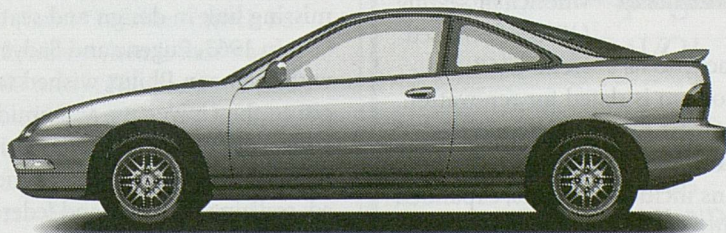
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the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

 **Ann Arbor**
ACURA
Driven to satisfy you

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!*

m
w MUNDUS
AND
MUNDUS
INC.

Personal & Commercial Insurance

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

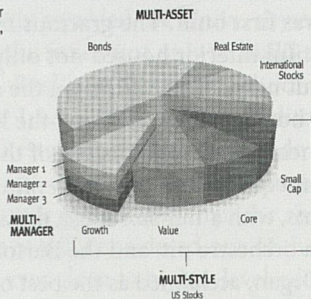
Why Bank of Ann Arbor may be the best connected personal investment advisor in Ann Arbor.

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.



50 HARMONYHOUSE

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

Look for valuable information about UMS, the 1998/99 season, our venues, educational activities, and ticket information.

<http://www.ums.org>

**CHECK OUT THE
UMS WEBSITE!**

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

ALVESTER 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
Vandenberg 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.

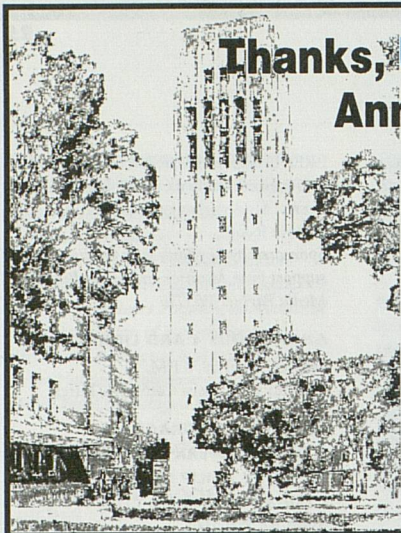
Hill Auditorium

*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

Monday, November 2 through Wednesday, November 11, 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.

Kirov Orchestra of the Mariinsky Theatre, St. Petersburg **3**

Valery Gergiev, Music Director
Monday, November 2, 8:00pm
Hill Auditorium

The Vienna Virtuosi **11**

Members of the Vienna Philharmonic
Ernst Ottensamer, clarinet
Thursday, November 5, 8:00pm
Rackham Auditorium

Jazz Tap Summit: **19**

An All-Star Celebration of Tap Dancing

Saturday, November 7, 8:00pm
Hill Auditorium

American String Quartet **27**

Beethoven the Contemporary
Sunday, November 8, 4:00pm
Rackham Auditorium

Mitsuko Uchida, piano **33**

Wednesday, November 11, 8:00pm
Hill Auditorium

The Harlem Nutcracker

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

Fri, Nov 27–Sun, Dec 6

12 performances — Detroit Opera House



Start your holiday swinging when *The Harlem Nutcracker* moves 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 Donald Byrd's exuberant choreography with dazzling sets and more than 300 costumes.

Sponsored by



Media partner



A collaboration by the University Musical Society, the Detroit Opera House and The Arts League of Michigan.

with additional support from the John S. and James L. Knight Foundation and the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network

Opening night sponsored by



Matinee performances sponsored by



Tickets start
at \$12!

FOR
TICKETS
CALL

734.764.2538



**University
Musical
Society**

and

Dr. Herbert Sloan

present

Kirov Orchestra of the Mariinsky Theatre, St. Petersburg

VALERY GERGIEV, *Music Director*

Program

Monday Evening, November 2, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Pyotr Ilyich Tchaikovsky **The Nutcracker, Op. 71**

ACT I

Overture

The Christmas Tree March

Little Galop and Entrance of the Guests

Dance Scene: Distribution of the Presents

Scene and Grandfather's Dance

Scene: Guests Depart

Scene: Battle between the Nutcracker and the Mouse King

Scene: Pine Forest in Winter

Waltz of the Snowflakes

INTERMISSION

ACT II

Scene: The Magic Castle

Clara and the Nutcracker Appear

Divertissement:

Chocolate (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trepak (Russian Dance)

Dance of the Mirlitons

Clowns' Dance

Waltz of the Flowers

Pas de Deux:

Entrata

Variation 1 (Tarantelle)

Variation 2 (Dance of the Sugar-Plum Fairy)

Coda

Final Waltz and Apotheosis

Fourteenth Performance
of the 120th Season

This performance is presented with the generous support of Dr. Herbert Sloan. Special thanks to Dr. Sloan for his continued support of UMS.

120th Annual Choral
Union Series

Additional support is provided by media partner WGTE.

Special thanks to Maestro Sam Wong of the Ann Arbor Symphony Orchestra for serving as interviewer of Maestro Gergiev for the Master of Arts Interview Series.

Valery Gergiev and the Kirov Orchestra record exclusively for Philips.

Large print programs are available upon request.

The Nutcracker, Op. 71

Pyotr Ilyich Tchaikovsky

Born May 7, 1840, in Kamsko-Votkinsk,

Vyatka province, Russia

Died November 6, 1893, in St. Petersburg

With some trepidation, Tchaikovsky agreed to appear as a conductor in the inaugural concert of New York's Carnegie Hall on May 5, 1891. Perhaps he felt that even the seasickness, homesickness, and stage fright that awaited him on his trip to America might be preferable to the uncongenial assignment that now lay on his desk. He had played no part in choosing the subject of his ballet *The Nutcracker* — the Director of the Imperial Theater had done that — and now the enigmatic fantasy tale by E.T.A. Hoffmann had been reduced to a confused, stop-and-start libretto bristling with loose ends.

Furthermore, before composition even began, the celebrated choreographer Marius Petipa had presented Tchaikovsky with pages of instructions, specifying the mood, the sounds, and even the exact number of bars of music he wanted for each section of the ballet. The composer resolved to make the best of the situation. "I am laboring with all my might, and am beginning to be reconciled to the subject of the ballet," he wrote his brother Modest. "I think I shall finish a good deal of it before my departure."

In April, with Act I mostly written, Tchaikovsky departed for Paris, where he first heard a *celesta*, the new instrument that would help create the magical atmosphere of *The Nutcracker*, especially in the Sugar-Plum Fairy scenes. He wrote to his publisher Jurgenson in Moscow with instructions to buy a *celesta*: "I don't want you to show it to anybody, for I'm afraid that Rimsky-Korsakov or Glazunov will smell it out and take advantage of its unusual effects before me." Then it was on to New York (and

Baltimore, Washington, Philadelphia, and Niagara Falls), where he basked in lavish American hospitality ("there is nothing like it — save, perhaps, in our own country," he wrote to Modest) and admiration of his music ("It seems I am ten times better known in America than I am in Europe... They have played the *Fifth Symphony* two years running. Isn't this funny?!").

Reinstalled in his country house near St. Petersburg, and perhaps buoyed by his successes abroad, he finished *The Nutcracker* in two weeks, at first glumly calling it "infinitely worse than *The Sleeping Beauty*," his acclaimed ballet of the year before, but admitting a few weeks later that "authors are often wrong in evaluating their works while in the throes of creation... now it seems to me that the ballet is good."

Apparently Tchaikovsky's music was the best thing about this ballet. Critics mocked the dancers, the plot, and the costumes, but they admired the composer's melodies and, in some cases, his "symphonic" style. Even before the first stage performance, the composer compiled and conducted *The Nutcracker Suite* that would keep this music familiar to concertgoers for nearly a century. In recent years, countless ballet companies have discovered the complete ballet's matchless properties as a Christmas spectacle, box-office attraction and bridge-builder to youthful and family audiences.

As a result of this latest trend, the music of the complete ballet is not so unfamiliar as it once was. Nevertheless, it's good to sit in a concert hall, away from extravagant costumes and settings, and focus our attention on the enormous creativity that Tchaikovsky has lavished on seemingly simple themes, evoking the vibrant imagination and complex emotions of childhood.

Since the music was composed to



Tchaikovsky

accompany dramatic action, some play-by-play description is called for. The Overture is in toy-symphony style, cunningly scored for only the higher-pitched strings and winds, with only a tinkling triangle to suggest military percussion. The stage curtain then rises on the Silberhaus family's Christmas party, with many greetings and dances for the whole ensemble. The elderly "Uncle" Drosselmayer arrives, bearing gifts for all the children, including a nutcracker for daughter Clara and her brother Fritz, which the latter breaks while playing with it. A rocking string theme accompanies the gradual departure of the party guests and the children's going off to bed. The darkness of night — evoked in the empty sonic space between very high and low instruments — settles on the scene, and Clara returns for one last look at the nutcracker. Drosselmayer's face appears in the clock as it strikes midnight. Mice scurry around the room; Clara tries to flee, but instead collapses in a chair. Now the world of fantasy takes over, as a long orchestral crescendo depicts the family Christmas tree growing to enormous size.

The mice return, and the toy soldiers around the tree rise up to do battle with them, in a sort of weightless parody of Tchaikovsky's own *1812 Overture*. At first, the toys are getting the worst of it, but then the Nutcracker enters the fray, engaging the Mouse King in single combat. At a crucial moment, Clara saves the Nutcracker's life by throwing her slipper at the Mouse King. The battle music halts, to be replaced by swelling, romantic melody as the Nutcracker reveals himself to be a handsome Prince, who invites Clara to visit his kingdom. They journey to this snow-covered landscape, then watch the flutter and swirl of the falling snow, as represented by the *corps de ballet* in the Waltz of the Snowflakes. On this serene note, Act I comes to a quiet close.

As Act II begins, Clara and the Prince are on their way again, accompanied by the

sort of delicate, harp- and *celesta*-colored music that suits a fantasy journey. They arrive in the land of the Sugar-Plum Fairy — the *Confiturembourg*, literally the "Jam Mountain" — where the Prince recounts how Clara saved his life (in a short recapitulation of themes from Act I) and a banquet table is spread for the guests. The *divertissement*, or entertainment, consists of brief, fanciful dances on Spanish, Arabian, Chinese, and Russian themes (the long-familiar music of *The Nutcracker Suite*), a Dance of Mirlitons (which means both a kind of cookie and a small flute), and the famous Waltz of the Flowers, written to Petipa's precise specifications and yet overflowing with spontaneous melodies. The next-to-last section is the romantic climax of the ballet, its first and only *pas de deux*. In dramatic terms, the moment should belong to Clara and her Prince, but in productions (including the original one) where a child dancer plays Clara, the Sugar-Plum Fairy and her consort do the honors. This number is itself in four sections: the fervent *Entrata*, featuring a patented Tchaikovsky love theme, overflowing with passion yet tinged with tragedy in its falling phrases, a foretaste of the *Pathétique Symphony*; a tarantella variation; the Sugar-Plum Fairy's variation, matching the magic of the *celesta* with the humor of the bass clarinet; and a brilliant coda. After one more waltz for the company, Clara and her Prince board a boat and sail away into the sky.

Copyright © 1998 by David Wright

The Kirov Orchestra has a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the eighteenth century during the reign of Peter the Great, it was known before the revolution as the Russian Imperial Opera Orchestra. Housed in St. Petersburg's famed Mariinsky Theatre (named for the favorite daughter of Czar Nicholas I) since 1860, the Orchestra entered

its true “golden age” during the second half of the nineteenth century under the music direction of Eduard Napravnik (1839-1916). Napravnik single-handedly ruled the Imperial Theatre for more than half a century (from 1863-1916) and under his leadership, the Mariinsky Orchestra was recognized as one of the finest in Europe. He also trained a generation of outstanding conductors, developing what came to be known as “the Russian school of conducting.”

The Mariinsky Theatre has also been the birthplace of numerous operas and ballets which have come to be regarded as masterpieces of the nineteenth and twentieth centuries. World première performances at the theatre include Glinka’s *Life of a Tsar* and *Ruslan and Lyudmila*; Borodin’s *Prince Igor*; Mussorgsky’s *Boris Godunov* and *Khovanshchina*; Rimsky-Korsakov’s *Maid of Pskov*, *The Snow Maiden* and *Legend of the Invisible City of Kitezh*, among others; Tchaikovsky’s *Queen of Spades*, *Iolanta*, *Swan Lake*, *The Nutcracker* and *Sleeping Beauty*; Prokofiev’s *The Duenna*; as well as operas by Shostakovich and ballets by Khachaturian.

Peter Ilyich Tchaikovsky was closely associated with the Mariinsky Theatre, not only conducting the orchestra but also premiering his *Symphony No. 5*, fantasy overture *Hamlet* and *Symphony No. 6*. Serge Rachmaninoff conducted the Orchestra on numerous occasions, including premières of his cantata *Spring* and symphonic poem, *The Bells*. In addition, he was highly regarded as an interpreter of Russian composers and led notable performances of Tchaikovsky’s *Queen of Spades* and Prokofiev’s *Sinfonietta*. The Orchestra also premièred the music of the young Igor Stravinsky, including his *Scherzo Fantastique* and suite from *The Firebird* ballet.

Throughout its history, the Mariinsky Theatre has presented works by Europe’s leading opera composers — Handel, Rossini, Gounod and Wagner. In 1862, Verdi’s *La Forza del Destino* was given its world première

at the theatre in the presence of the composer. Wagner was a favorite at the Mariinsky Theatre, where his operas were frequently performed from the nineteenth through the beginning of the twentieth centuries, including the first Russian performances of the complete *Ring* cycle, *Tristan und Isolde*, *Die Meistersinger* and *Parsifal*. The *Ring* cycle was conducted by Hans Richter, who was the first to conduct the complete *Ring* in Bayreuth and at Covent Garden.

The Mariinsky Orchestra also gave the first Russian performances of Richard Strauss’ *Elektra*, *Salome* and *Der Rosenkavalier*, and Berg’s *Wozzeck* in a production that took place two years after its world première in Berlin and twenty years before its première in Vienna.

By 1917 the orchestra’s name had changed to The Royal Imperial Theatre Orchestra, and was regarded as St. Petersburg’s most renowned symphony orchestra. Its repertoire — operatic and orchestral — has traditionally encompassed not only music of Russian composers but also that of European composers, both classical and contemporary. Numerous internationally famous musicians conducted the Orchestra, among them Hans von Bulow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter and Erich Kleiber.

On two occasions, 1847 and 1867, Hector Berlioz led performances of his own works, including *Damnation of Faust*, *Romeo and Juliet*, *Symphony fantastique* and *Harold in Italy*. Berlioz wrote in his memoirs, “Such an orchestra! Such precision! Such an ensemble!” And in a letter dated December 1867, he wrote, “I don’t think Beethoven had a better performance of his compositions!” In March and April 1863, Richard Wagner visited St. Petersburg and led the Royal Imperial Theatre Orchestra in six programs of Beethoven symphonies and his own compositions, plus the world’s first concert per-

formance of the "Prelude" and "Liebestod" from *Tristan und Isolde*. Gustav Mahler appeared with the Orchestra in both 1902 and 1907, conducting five concerts, including a performance of his *Symphony No. 5*. In 1912, Arnold Schoenberg conducted the première of his symphonic poem, *Pelléas et Mélisande*.

Renamed the Kirov during the Soviet era, the orchestra continued to maintain its high artistic standards under the leadership of Evgeni Mravinsky and Yuri Temirkanov. Since Valery Gergiev became artistic director in 1988, the Kirov has forged important relationships with the world's great opera houses, among them London's Royal Opera House, the San Francisco Opera, Paris Opéra de la Bastille, and the Metropolitan Opera. Soon after the city of Leningrad was renamed St. Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet, and the Kirov Orchestra.

This performance marks the Kirov Symphony Orchestra's second appearance under UMS auspices.

Valery Gergiev is Director of the Mariinsky Theatre in St. Petersburg, Russia, home to the Kirov Opera and Ballet, Principal Conductor of the Rotterdam Philharmonic Orchestra and Principal Guest Conductor of The Metropolitan Opera.

Mr. Gergiev is Artistic Director of the *Stars of the White Nights Festival* held annually in St. Petersburg, presenting principal soloists of the Mariinsky Theatre and international guest artists in opera, ballet, recital, symphonic and choral concerts. The Rotterdam Philharmonic/Gergiev/Philips Festival, for which he is Artistic Director, features performances by the Rotterdam Philharmonic and the Kirov Opera and Orchestra. He is Director and founder of the



Valery Gergiev

and the Kirov Orchestra make their first tour of China. They return to America for a national tour which includes this Ann Arbor concert and three concerts at Carnegie Hall featuring the later works of Tchaikovsky. Maestro Gergiev conducts *Kovanshchina* and *Pique Dame* at The Metropolitan Opera and returns to the San Francisco Opera for the Kirov production of *Betrothal In A Monastery*. He appears with the New York Philharmonic for two weeks, Philharmonia, Santa Cecilia Orchestra and makes his debut with the Philadelphia Orchestra.

During 1997-98, the Kirov Opera appeared in South America for the first time. They returned to the Theatre des Champs-Élysées in Paris presenting *Boris Godunov* and *Betrothal in a Monastery*. Their activities in London include concerts at the Barbican and Royal Festival Hall, and a Royal Gala performance of *Boris Godunov* at the Theatre Royal in the presence of The Prince of Wales. They presented *Salome* at the New Israeli Opera and appear at the Baden-Baden Festival with *Pique Dame*, *The Gambler* and symphonic programs. They opened EXPO 1998 in Lisbon, the last world's fair of the twentieth century, and tour extensively throughout Europe.

During the spring of 1998, Valery Gergiev and the Kirov were presented by The Metropolitan Opera for a three-week "Kirov Opera Festival" featuring *Prince Igor*, *Ruslan and Lyudmila*, *Betrothal in a Monastery*, *Mazeppa* and a Gala concert.

Mikkeli International Festival in Finland, Peace to the Caucasus Festival, and the Red Sea International Music Festival in Eilat, Israel, all featuring the Kirov Opera and Orchestra and major soloists.

In 1998-99,

Valery Gergiev and

Mr. Gergiev appeared with the New York Philharmonic for two weeks, the London Philharmonic, Philharmonia, Royal Opera with concert performances of Tchaikovsky's *The Enchantress*, La Scala for *Khovanshchina*, The Metropolitan Opera for *Boris Godunov* and for the opening concert of the Baden-Baden Festival, he conducted an orchestra comprised of principal musicians from the leading orchestras of the world. Mr. Gergiev inaugurated the Kirov/Philharmonia Festival at the Royal Festival Hall under the patronage of The Prince of Wales. He returned to the Salzburg Festival for appearances with the Vienna Philharmonic including *Parsifal* with Plácido Domingo and Waltraud Meier in concert.

Born in Moscow to Ossetian parents, Mr. Gergiev studied conducting with Ilya Musin at the Leningrad Conservatory. At the age of twenty-three he won the Herbert von Karajan Conductors Competition in Berlin. He made his Kirov Opera debut in 1978 with *War and Peace*, later became Assistant Conductor to Yuri Temirkanov and was designated Artistic Director and Principal Conductor in 1988. In 1996, the Russian government appointed Valery Gergiev Director of the Mariinsky Theatre. He has appeared with the leading orchestras of the former Soviet Union and for four years was Chief Conductor of the Armenian State Orchestra.

Mr. Gergiev has guest conducted the major orchestras of the world, including the Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Royal Concertgebouw in Amsterdam, Royal Philharmonic, Santa Cecilia of Rome, Boston Symphony, Chicago Symphony, Cleveland Orchestra, London Philharmonic, London Symphony, NHK Symphony in Tokyo and Berlin Philharmonic.

Valery Gergiev has recorded exclusively for Philips Classics since 1989. His recordings include the complete operas *Maid of Pskov*, *Khovanshchina*, *War and Peace*, *Sadko*, *Prince Igor*, *Pique Dame*, *Ruslan and Lyudmila*,

Iolanta, *Fiery Angel* (Gramophone Magazine's 1996 selection for Opera recording of the year), *La Forza del Destino* and the complete ballets *Romeo and Juliet* and *Sleeping Beauty*. Releases of orchestral music include Rachmaninov's *Symphony No. 2*, Shostakovich's *Symphony No. 8*, Borodin *Symphonies Nos. 1 and 2*, a disc of Russian showpieces entitled *White Nights* as well as Tchaikovsky and Verdi arias with Galina Gorchakova and Mussorgsky's *Songs and Dances of Death* with Dmitri Hvorostovsky.

Current releases include *The Gambler*, *Mazeppa*, *Kashchei the Immortal*, *Maid of Pskov*, *Betrothal in a Monastery*, the complete cycle of Prokofiev piano concertos with Alexander Toradze with the Kirov, and *Ivan the Terrible* with the Rotterdam Philharmonic.

This performance marks Valery Gergiev's second appearance under UMS auspices.



Classical

Recommended Recording

**Tchaikovsky:
The Nutcracker.**
**Valery Gergiev conducting
the Kirov Orchestra of
St. Petersburg. (Philips)**

539 East Liberty Street
734.995.5051
800.272.4506
www.skrclassical.com

The Kirov Orchestra of the Mariinsky Theatre, St. Petersburg

VALERY GERGIEV, *Music Director*

First Violins

Yuri Zagorodniuk, *Principal*
Sergei Levitin, *Principal*
Rafael Khismatulin, *Principal*
Pavel Fainberg
Leonid Vexler
Anna Vaiman
Grigori Ounanian
Sergei Zakurin
Elena Berdnikova
Leonid Kirichenko
Boris Vassiliev
Tatiana Rusetskaia
Konstantin Soloviev
Vsevolod Vassiliev
Vladimir Podenkov
Lolita Silvian
Artour Dzhavadyan
Maria Safarova

Second Violins

Georgi Shirokov, *Principal*
Zumrad Ilieva, *Principal*
Janna Abdulaeva
Ildar Gatov
Alexander Soloviev
Svetlana Juravkova
Alexander Vasiliev
Viktoria Shchoukina
Ivan Krasilnikov
Mark Kogan
Nina Pirogova
Elena Khaitova
Viktor Zaitsev
Anna Gloukhova

Violas

Olga Kirillova, *Principal*
Yulia Malkova, *Principal*
Vladimir Litvinov
Robert Pakkanen
Viktor Zakharov
Ekaterina Garshina
Svetlana Kozlova
Irina Dikhtyar
Sergei Evtikhov
Dmitri Vassilevski
Elena Solovieva
Andrei Pavliutchenkov

Cellos

Zenon Zalitsailo, *Principal*
Yuri Loevski, *Principal*
Alexander Ponomarenko
Nikolai Vasiliev
Vitaly Naidich
Riza Gimaletdinov
Boris Mejvinski
Natalia Baykova
Sarkis Guinosian
Inna Zalitsailo
Georgi Tleoubaev

Basses

Kirill Karikov, *Principal*
Vladimir Shostak, *Principal*
Alexander Alexeev
Denis Kashin
Alexandre Belokon
Evgeni Mamontov
Sergei Trafimovich
Alexei Lavrov

Flutes

Valentin Cherenkov
Diana Tcherезova
Ekaterina Rostovskaia
Margarita Maistrova
Polina Ivanova

Oboes

Viacheslav Lupachev
Alexander Trushkov
Sergei Bliznetsov
Pavel Terentiev
Leonid Sirotkin

Clarinets

Ivan Terski
Viktor Koulyk
Vassili Zhouchenko
Anatoly Shoka
Yuri Zyuryaev
Dmitri Kharitonov

Bassoons

Igor Gorbunov
Alexei Dmitriev
Valentin Kapustin
Arseni Makarov
Alexander Sharykin

Horns

Dmitri Vorontsov
Igor Prokofiev
Vladimir Smirnov
Valery Papyrin
Andrei Antonov
Viatcheslav Kuznetsov
Leonid Kiselev
Vyacheslav Minnikov

Trumpets

Yuri Fokin
Sergei Kriutchkov
Gennadi Nikonov
Konstantin Baryshev
Alexander Smirnov
Vitali Zaitsev

Trombones

Andrei Smirnov
Igor Yakovlev
Mikhail Seliverstov
Alexei Repnikov
Nikolai Timofeev

Tubas

Nikolai Slepnev
Valentine Avvakumov

Percussion

Sergei Antochkin
Valeri Zhavnerchik
Andrei Khotin
Yuri Alexeev
Mikhail Peskov
Yuri Mishchenko

Harp

Odarka Voshchak
Elizaveta Alexandrova

Piano, Celeste

Natalia Arzumanova
Valeria Roumiantseva

Orchestra Director

Vladimir Ivanov

Librarians

Elena Shostak
Natalia Morozova

Stage Managers

Vladimir Guliaev
Petr Smirnov

Managers

Alisa Meves
Dennis Kalashnikov

Columbia Artists Management Inc.

R. Douglas Sheldon
Mary Jo Connealy
Karen Kloster
Vivian T. Chiu

Tour Staff

Maria Keith
Harry Rakowski
Michael Cooney

Proud to Support the University Musical Society

Ann Arbor
Resident Attorneys

John C. Blattner
Robert A. Boonin
John H. Dudley, Jr.
Robert B. Foster
Abba I. Friedman
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

www.ums.org

Visit the UMS Website for
upcoming events, artist profiles,
ticket information, and more.

University Musical Society of the University of Michigan • Ann Arbor

Tues, Mar 30 8 P.M.

Rackham Auditorium

Since its formation in 1980, Trio Fontenay has been passionately dedicated to piano trio literature. Critics have lavishly praised their technical excellence, richness of tone and depth of interpretive imagination, and their 1996 Ann Arbor debut was hailed by many in the audience as one of the best chamber music performances of the year. "Trio Fontenay played with passion and polish, and a relaxed kind of musicianship that makes what they do look deceptively simple. Rarely has less sounded like more." (*Toronto Star*)

PROGRAM

Haydn	Trio in D Major, Hob. XV:24
Ravel	Trio in a minor
Tchaikovsky	Trio in a minor, Op. 50

Trio Fontenay

UMS BOX OFFICE
734.764.2538

OUTSIDE THE 313 AND
734 AREA CODES CALL
1.800.221.1229

VISIT US AT OUR WEBSITE
<http://www.ums.org>



**University
Musical
Society**

presents

The Vienna Virtuosi

Members of the Vienna Philharmonic

ERNST OTTENSAMER, *Clarinet*

Franz Bartolomey, <i>Cello</i>	Tobias Lea, <i>Viola</i>
Richard Beene, <i>Bassoon</i> *	Gerhard Muthspiel, <i>Doublebass</i>
Dieter Flury, <i>Flute</i>	Erich Schagerl, <i>Violin</i>
Martin Gabriel, <i>Oboe</i>	Stepan Turnovsky, <i>Bassoon</i>
Rainer Honek, <i>Violin</i>	Wolfgang Vladar, <i>Horn</i>
Bryan Kennedy, <i>Horn</i> *	

Program

Thursday Evening, November 5, 1998 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Wolfgang Amadeus Mozart **Contredanses, K. 106 (K. 588a) and 101 (K. 250a)**

K. 106:

Overture
Contredanse 1
Contredanse 2
Contredanse 3

K. 101:

Contredanse
Andantino
Presto
Gavotte

Mozart

Clarinet Concerto in A Major, K. 622 (arr.)

Allegro
Adagio
Rondo: Allegro

ERNST OTTENSAMER

INTERMISSION

Ludwig van Beethoven (?) **Three Mödlinger Dances, WoO. 17**

Waltz

Menuetto [sic]

Waltz

Johann Strauss, Jr.

Kaiserwaltzer, Op. 437

Tik-Tak Polka, (on themes from *Die Fledermaus*), Op. 365

Stadt- und Landpolka, Op. 322

Franz Schubert

Grätzer Galop, D. 925 (arr.)

Fritz Kreisler

Tamborin chinois, Op. 3

Syncopation

Johann Strauss, Sr.

Chinese Galop, Op. 20

Fifteenth Performance
of the 120th Season

Support for this performance is provided in part by Butzel Long Attorneys. Special thanks to Len Niehoff for his continued support of UMS through Butzel Long.

36th Annual Chamber
Arts Series

The Vienna Virtuosi are represented in North America by Shupp Artist Management.

* U-M School of Music faculty member who joins The Vienna Virtuosi for the Mozart *Clarinet Concerto*.

Large print programs are available upon request.

Contredanses, K. 106 and K. 101 (K. 588a)

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

One theory on the origins of the *contredanse* is that it is a continental variation of the English “country dance.” Another claims it is a bastardization of “counter-dance,” in which the partners stand across from each other, as opposed to a “round dance.” By Mozart’s time, the term was applied generically to a variety of dance types, and usually referred to instrumental pieces (whether intended to accompany dancing or not) rather than the dance itself.

Mozart composed his first set of four contredanses (K. 101) in early 1776, scoring them for doubled winds and a small string section. Apparently the second and third pieces in this set were drawn from a separate collection of twelve contredanses, now lost. But the combination that constitutes K. 101 is fortuitous in that, when played as a group, it blends aspects of the dance suite with the early Classical symphony. Mozart may not have intended this parallel, but the outer pieces nevertheless establish a tonic key for the set (F Major), and the second piece (Andantino) assumes the role of a slow movement.

Despite the closeness of Köchel number (referring to the chronological catalog of Mozart’s works), the K. 106 contredanses were written much later than K. 101, and date from 1790 when Mozart was in Vienna. (Consequently, they have been assigned a new Köchel number, K. 588a, in the revised catalog). The scoring is similar to the first set, but the key relationships and ordering of sections are more heterogeneous. An Overture in D Major introduces the three contredanses — in the keys of D Major, A Major, and B-flat Major respectively. As expected in works of such folk-like simplicity,

the melodies are evenly-phrased, mostly triadic, and the harmonies keep mostly to the primary triads.

Clarinet Concerto in A, K. 622 (arr.)

Wolfgang Amadeus Mozart

Mozart first heard the clarinet played in 1764, when it was already a regular part of the wind section in London orchestras. He was attracted to it again in Milan in 1771, and Mannheim (where he heard the famous orchestra) in 1777. But it wasn’t until his Vienna years when he befriended Anton Stadler, clarinetist in the Viennese court orchestra, that Mozart began to exploit the instrument’s full potential, and in that regard he was a pioneer. His *Clarinet Quintet* (K. 581) of 1789, written for Stadler, was one of the first works by any major composer to treat the instrument soloistically, utilizing its characteristic agility and the warmth of its middle register. In several regards this quintet was also a study, in preparation for Mozart’s only fully-fledged orchestral work to feature a solo clarinet (and the last concerto he composed), the *Clarinet Concerto in A*, K. 622.

Though Mozart composed this concerto for Anton Stadler, the original version was not for clarinet. Stadler also played the basset horn, a similar instrument (now rarely heard) but with a range that extended a few notes lower. In the first edition, published after Mozart’s death, the lower passages were transposed up to conform to the clarinet’s range, and since that time the work has been considered a fundament of the clarinet repertoire.

The first movement follows the traditional concerto form, with a complete ensemble exposition before the solo clarinet plays an embellished repeat of the themes. Immediately the clarinet demonstrates its dexterity in quick runs and rapid leaps, interspersed with passages of warm lyricism.

In the development section, Mozart treats the ensemble chamberistically, allowing the clarinet to occasionally accompany the ensemble, rather than *vice versa*.

The “Adagio” is one of the most poignant and affecting movements Mozart ever composed. By casting it in the form of a *da capo* aria, he creates an analogy with the human voice that highlights the clarinet’s “singing” tone, as it unfolds a melodic line of unfettered profundity.

In the “Rondo” finale the soloist takes the lead. Though lively, this movement is not all light-hearted. Minor-key episodes in c-sharp and f-sharp relate back to the development section of the first movement, which also contained dramatic passages in those keys.

Three Mödlinger Dances

Ludwig van Beethoven
Born December 15 or 16, 1770 in Bonn
Died March 26, 1827 in Vienna

Today Mödling is a suburb of Vienna, but in Beethoven’s time it was a quaint resort town several miles from the edges of the city. Beethoven spent long stretches of time there between 1818 and 1820, and legend has it that in 1819 he wrote a set of eleven waltzes (subsequently lost) for a band at the local inn. When the music scholar Hugo Riemann found a set of parts for eleven dances in Leipzig in 1907, and observed that they were somewhat skillfully written, he concluded that they must be these lost dances by Beethoven. This collection of four waltzes, five minuets, and two *ländler* were published two years later, and designated as the composer’s WoO (“without opus”) 17.

Scholars disagree on whether these dances are actually by Beethoven. They do not follow the typical arrangements found in Beethoven’s other dance sets, and the key progressions from piece to piece are uncharacteristically awkward. Yet several of the

dances share themes with other Beethoven works, including the *Symphony No. 2* and the Op. 119 piano bagatelles. As there is no conclusive evidence either way, it is safe only to say that they are possibly spurious.

Emperor Waltz, Op. 437

Tik-Tak Polka, Op. 365

Stadt- und Landpolka, Op. 322

Johann Strauss, Jr.
Born October 25, 1825 in Vienna
Died June 3, 1899 in Vienna

As the eldest son of one of Vienna’s most popular dance orchestra leaders and composers, Johann Strauss Jr. was well-positioned to assume his father’s legacy. But the elder Strauss was vehemently opposed to a musical career for his son, and steered him toward the banking profession instead. With his mother’s help, the young Strauss secretly studied violin, until his father left the family in 1842. But by that time the young man’s mind was made up, and a career in music was inevitable.

Though he actively avoided direct comparisons with his father, Johann Strauss, Jr. was without doubt more musically prolific, wrote in a broader range of genres, and enjoyed an even greater popular reputation. Wagner claimed his was the most musical mind he had ever encountered. And by the end of the nineteenth century, he was without peer in the field of light music.

Strauss composed the *Kaiserwalzer* (Emperor Waltz) in 1888, for the fortieth anniversary of Austrian Emperor Franz Josef’s reign. Rather than writing simply a dance tune, Strauss originally presented his *hommage* as an extended scene, with a march introduction, a moment of solemn preparation, and then an elegant waltz that William Ritter once described as “the most beautiful flower that the fantastic tree of

Strauss music had borne for seventy-five years.”

Though he composed numerous operettas and music theater pieces, only two have remained in the performing repertoire: *Die Fledermaus* (The Bat), and *The Gypsy Baron*. Premiered in April 1873, *Die Fledermaus* was a failure in Vienna, but a huge success in Berlin and Paris later in the year. It became so popular that in 1874 Strauss wrote several independent dance pieces based on the operetta, including a *Fledermaus Polka* and a *Fledermaus Quadrille*. That same year he also wrote the *Tik-Tak Polka*, a frantic spree based on several of the operetta's most popular themes.

The *Stadt- und Landpolka* (City and Country Polka), written in 1868, is actually a polka-mazurka: a variant in which the characteristic steps and rhythmic figures of the polka are adapted to the triple-time meter of the mazurka.

Grätzer Galop, D. 925 (arr.)

Franz Schubert

*Born January 31, 1797 in Himmelfortgrund
(now Vienna)*

Died November 19, 1828 in Vienna

During Schubert's final years, as he faced illness, financial problems, and the pressures of Viennese social circles, he would find occasional respite in summer trips to Graz, a provincial capital in southern Austria. Though not always musically productive, these visits were therapeutic for the composer, and the few pieces he managed to write while in Graz are invariably high-spirited. In the summer of 1827, for instance, he composed several charming piano works — the twelve Grätzer waltzes (Op. 91) and the lively *Grätzer Galop* — naming them gratefully after the town that was his haven from Vienna.

The *Grätzer Galop* follows the standard ABA format, with repeating sixteen-measure sections, and a contrasting Trio section in

the dominant key. Widely-known also in a two-piano version (not by the composer), the *Grätzer Galop* has since been arranged for numerous other instrumental ensembles.

Tambourin chinois, Op. 3

Syncopation

Fritz Kreisler

Born February 2, 1875 in Vienna

Died January 29, 1962 in New York

Though he was one of the most beloved violin virtuosos of the century, Fritz Kreisler's relationship with sections of the music community was not always amicable. He was a victim of strong anti-Austro/German sentiment (despite his wife being a U.S. citizen) that virtually kept him off the American concert stage during World War I. (A noted appearance during this period included a 1916 performance in Ann Arbor under University Musical Society auspices, one of over thirteen career concerts he gave before Ann Arbor audiences.) But decades later, after his reputation was solidly re-established, there were many who would also never forgive him for perpetuating a harmless hoax. In 1935 Kreisler admitted that several of his most popular recital pieces, which had been attributed to various early composers including Couperin, Stamitz, and Vivaldi, were actually fakes that he had composed himself. For thirty years he had fooled many of the most prominent musicologists, composers, critics, and supposed experts, who refused to believe that Kreisler had the compositional skills to match his playing ability.

Tambourin chinois, one of Kreisler's most popular encores, is somewhat of an oxymoron. The *tambourin* is an old Provençal dance, but Kreisler combines its frenetic rhythms with a strongly pentatonic flavor intended to evoke the music of Asia. A tango-like *piu lento* section provides momentary

contrast. *Syncopation* was published with several other miniatures in a collection titled *Apple Blossoms*. As the name suggests, it is a delightfully virtuosic study in offset rhythms and cross accents.

Chinese Galop, Op. 20

Johann Strauss, Sr.

Born March 14, 1804 in Vienna

Died September 25, 1849 in Vienna

The elder Johann Strauss' early musical training included a stint in Michael Pamer's dance orchestra — an ensemble that also included, for a time, Strauss' friend and colleague Joseph Lanner. Lanner and Strauss are credited equally with establishing the Viennese waltz as the mainstay of European entertainment establishments in the early nineteenth-century. Though his music is generally considered less inspired than that of his rival, Strauss' strength was his rhythmic ingenuity and vitality — a feature solidly evident in his most enduring work, the *Radetzky March*.

The Viennese light music made so popular by Lanner, Strauss, and especially by Strauss' eldest son, Johann Jr., had its roots in the same folk materials that influenced the orchestral dances of Haydn, Mozart, Beethoven, Weber, and Schubert. But while these other composers sought to capture the spirit of the native folk through dance, Strauss saw an opportunity for invention. It was his inventive bent that produced, for example, the *Chinese Galop*, in which he blends the rapid 2/4 dance with faint hints of the exotic East.

Program notes by Luke Howard.

Born in Upper Austria, Ernst Ottensamer studied at the Bruckner Conservatory in Linz and with Professor Peter Schmidl at the *Hochschule für Musik* in Vienna, where he graduated with honors in 1979. That same year, he joined the Vienna State Opera Orchestra, and has been a soloist with the Vienna Philharmonic since that time. Mr. Ottensamer is the founder of the Vienna Virtuosi and the Wiener Bläserensemble. He has performed as soloist with the Vienna Chamber Orchestra, the Haydn Sinfonietta, the Budapest Philharmonic, the Tokyo Philharmonic Orchestra, the New Japan Philharmonic Orchestra, the Mozarteum Orchestra of Salzburg, the Bach Collegium Stuttgart, and the Vienna Philharmonic under Sir Colin Davis. He has recorded the Mozart and Weber clarinet concertos on Naxos.



The Vienna Virtuosi

The Vienna Virtuosi is a chamber ensemble composed of younger-generation players of the Vienna Philharmonic who occupy solo or first-chair positions in the orchestra. The ensemble was founded by Ernst Ottensamer, solo clarinetist of the orchestra, in 1990. It is a flexible group ranging in size from a small string- and/or wind-ensemble to occasional chamber orchestra, and it offers works for smaller string or wind ensembles to octets, nonets, and even works for chamber orchestra or solo concertos. The repertoire spans from the Classical and Romantic to the Contemporary. The Vienna Virtuosi frequently invites world-renowned guest artists, such as Daniel Barenboim, André Previn, Rudolf Buchbinder and Stefan Vladar to join the group. The ensemble has its own concert cycle at the *Musikverein Wien*, appears at festivals such as Salzburg, Vienna and Ossiach, and regularly tours throughout Europe and Japan. In tonight's concert, U-M School of Music fac-

ulty members Richard Beene and Bryan Kennedy join the Vienna Virtuosi in the Mozart *Clarinet Concerto*.

Tonight's performance marks the debut of the Vienna Virtuosi under UMS auspices.

ELASTIZELL CORPORATION OF AMERICA

WELCOMES EVERYONE
TO THE

1998 JAZZ TAP SUMMIT

KICK UP YOUR HEELS!



University Musical Society of the University of Michigan • Ann Arbor

Trinity Irish Dance Company

Before *Riverdance*, before *Lord of the Dance*, there was the Trinity Irish Dance Company, the originator of progressive Irish dance in America. Emerging in Chicago in 1990, this ravishing troupe was founded by Mark Howard, North America's premier Irish dance choreographer and coach of an unprecedented 12 world-championship-title-winning teams. The Trinity performance showcases the thrill of 20 pairs of feet flashing and clacking rhythmically in perfect unison to the authentic live music of guitar, uilleann pipes and bodhran (Irish drum).



**ADDED PERFORMANCE!!
Great Seats Still Available!**

Thurs, Jan 7 8 P.M.
Power Center

UMS BOX OFFICE
734.764.2538

OUTSIDE THE 313 AND
734 AREA CODES CALL
1.800.221.1229

VISIT US AT OUR WEBSITE
<http://www.ums.org>



**University
Musical
Society**

and

**Elastizell
Corporation**

present

Jazz Tap Summit

An All-Star Celebration of Tap Dancing

Dancers:

BRENDA BUFALINO

and members of the American Tap Dance Orchestra:

MARGARET MORRISON *and* TONY WAAG

LA VAUGHN ROBINSON *and* GERMAINE INGRAM

JIMMY SLYDE

THE STEPPETTES AND FRIENDS from Bruce Bradley's
Creative Expressions, Flint, Michigan.

STRAIGHT NO CHASER:

PARRIS MANN *and* MICHAEL MINERY

DIANNE WALKER

BAAKARI WILDER

Musicians:

Dave Burrell, *Piano*; Paul Keller, *Bass*; Pete Siers, *Drums*
with special guests

BARRY HARRIS, *Piano*; YVETTE GLOVER, *Vocals*;

ANDY MCGHEE, *Saxophone*

Eva Soltes, *Producer*

Jimmy Slyde *and* Dianne Walker, *Artistic Advisors*

Kathy Pryzgod, *Technical Director and Lighting Designer*

Program

Saturday Evening, November 7, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

In keeping with the improvisational nature of tap dance, the program order will be announced from the stage.

There will be one fifteen-minute intermission.

Sixteenth Performance of the 120th Season

*The photographing or sound
recording of this concert or
possession of any device for
such photographing or sound
recording is prohibited*

Special thanks to Leo Legatski for his generous support of this performance through Elastizell Corporation.

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

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

Special thanks to Susan Filipiak, the students of Swing City Dance Studio, Brent Wagner, the U-M Hospital Gifts of Art program, and the Ann Arbor District Library for their involvement in this residency.

Large print programs are available upon request.

The spirit and joy of jazz tap has survived over time through a trail of artists who have nurtured, supported and communed with one another, all the while, passing along this authentic American art form.

Tap dance began with the founding of the American colonies. During the 1600s Irish step, English clog, Native American, and African rhythm dance forms began to meld. Over time tap evolved. It is unique for its jazz rhythms which were contributed by its African heritage.

Tap dancers are percussionists, who use their feet to tell their own story from the cool swing style of Jimmy Slyde, the driving precision of LaVaughn Robinson and Germaine Ingram, the spirited bebop of Brenda Bufalino and the understated elegance of Dianne Walker — all different but with a clear emphasis on rhythm. Sometimes unaccompanied and at others, performing as an instrument within the ensemble, jazz tap dancers interact with their musical partners improvising with one another and exchanging musical ideas.

Jazz tap, rhythm tap, or “hoofing” (some people even call it “story dancing”) emphasize rhythm, syncopation, melody and tone. Generally improvisational, but also choreographic, each dancer has a distinct individual sound and presentation — unlike other dance forms that may feature uniformity and line. This diversity adds to the flavor and substance of the performance.

The artists in “Jazz Tap Summit” are special for the pure musical traditions they bring to the stage and how it has been passed on to them — not in a classroom or studio, but through the one-on-one mentorship of the tap artists who preceded them. Not unlike storytellers who pass on cultural tales, each generation makes a new statement, always issuing from a recognizable “low-to-the-floor” style.

Tonight’s performers are internationally

renowned masters who have graced theaters throughout the world and have appeared in productions such as Broadway’s *Black and Blue* and in the movie *Tap*. They are distinguished for their pure musical abilities and links to the lineage of late great dancers including Bill Robinson, Charles “Honi” Coles, Steve Condos and Leon Collins and for the new generations of dancers they have mentored who have in turn inspired the stunning performances in *Jelly’s Last Jam* and *Bring in Da Noise, Bring in Da Funk*.

Four generations of masters and emerging younger dancers share tonight’s stage. Tap is unique among American dance forms in that like a good wine it ages well. Over time, talent, raw passion and energy transform into rich and subtle artistry in performance.

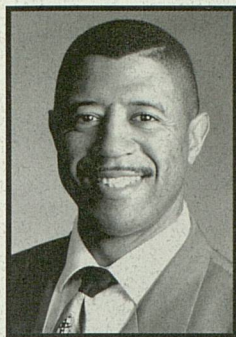
It is with great pleasure that I join the University Musical Society in bringing this historic “Jazz Tap Summit” to the University’s concert stage. The distinguished, spirited and entertaining artists who will perform are true American cultural treasures who bring with them a rich legacy of dance as music.

Program note by Eva Soltes.

Tonight’s performance marks the debut of the entire cast of this Jazz Tap Summit under UMS auspices.

Alfred Bruce Bradley, a protoge of the late Lloyd Storey, (The Detroit Sultans) traveled to Europe in 1996 to team with Lloyd in a smooth softshoe duet as a cast member in the world-renowned stage production of *Black and Blue*. A staff member of the Center for Creative Studies and adjunct faculty member of the University of Michigan–Flint as a tap instructor, he is also a Co-director of the Creative Expressions Dance Studio which is dedicated to teaching dance to minority and disadvantaged youth.

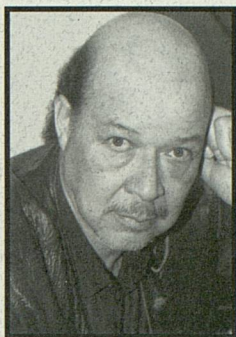
Brenda Bufalino is a trailblazer in the renaissance of jazz and tap dance. She performs and teaches throughout the US and in Israel, Italy,



Alfred Bruce Bradley



Brenda Bufalino



Dave Burrell



Yvette Glover

England, Germany, France, and most recently in Australia. She has appeared as a guest soloist in such prestigious arenas as Carnegie Hall, Avery Fisher Hall, The Apollo Theater, the Brooklyn Academy of Music, the Smithsonian Institute, and the Kennedy Center in Washington DC. She also performed in concert with the late Charles "Honi" Coles, touring America, England, France, and appeared on BBC Television in England and on cable for *Atlantic City Live*. They also choreographed the Morton Gould *Tap Concerto* performing with the Brooklyn Philharmonic and the Norwalk Symphony. Recently Ms. Bufalino performed the *Concerto* as guest soloist with the Detroit Symphony. In 1986 Ms. Bufalino formed the American Tap Dance Orchestra. Using their feet the ATDO presents a new concept in tap ensembles by creating a spectrum of musical tones and rhythms in the manner of a conventional orchestra.

Dave Burrell has distinguished himself as a performing artist and composer on the international contemporary music scene. During the last thirty years he has appeared on 100 recordings, numerous TV and radio broadcasts, and film soundtracks. He has received many awards including from the National Endowment for the Arts, Philadelphia Music Foundation, New York State Council on the Arts and recently was awarded the prestigious Pew Fellowship in the Arts in music composition. His dynamic compositions, with roots in blues and gospel, recall the tradition of Scott Joplin,

Jelly Roll Morton, Duke Ellington and reach forward to the next century. He has written operas, dance dramas and is currently developing a jazz ballet in addition to working frequently with LaVaughn Robinson and Germaine Ingram.

Yvette Glover, like so many others, began her music career in the church where she sang gospel under the tutelage of her mother who was a minister of music. As time passed Yvette ventured out carrying gospel with her, but adding jazz, pop and rhythm and blues to her repertoire. She has given a command performance for King Hassan in Morocco, and now, along with her trio, is making appearances throughout the United States. In the Spring of 1996 Yvette made her acting debut, to critical acclaim, in David Rousseve's *Urban Scenes/Creole Dreams* during an international tour, followed by Rousseve's *The Whispers of Angels* at the Brooklyn Academy of Music. Her love of tap dancing has allowed her to travel around the country as guest vocal artist with such tap giants and legends as Jimmy Slyde, Gregory Hines, Buster Brown, Dianne "Lady Di" Walker, Ted Levy, Brenda Bufalino and two of her three sons Savion and Abron Glover. Her third son Carlton is Savion's technical director. Yvette Glover is fondly nick-named "The Tap Mom" and thanks God for her achievements.

Barry Harris known as the "keeper of the bebop flame," has devoted his life to the advancement of jazz. He is a living legend in



Barry Harris



Germaine Ingram



Paul Keller



Andy McGhee

the field and has been recognized with many awards including the 96/97 "Living Legacy Jazz Award," a Lifetime Achievement Award from the International Association for Jazz Educators, and a special tribute at New York's Town Hall on National Tap Dance Day for his contributions to this field. He was born in Detroit. He was taught piano by his mother; played in a Baptist church at four, with Gene Ammons at fourteen, and soon after with all the jazz musicians who passed through the area. He moved to New York in 1960 playing with Cannonball Adderly, Yusef Lateef and Coleman Hawkins. In addition to a phenomenally busy performing calendar he has been firmly committed to preserving jazz through education and performance. In the early 1980s Mr. Harris founded the Jazz Cultural Center laying the foundation for many of today's young jazz performers.

Germaine Ingram fell under the spell of jazz tap in the early 1980s when she began intensive study with internationally acclaimed tap artist and teacher LaVaughn Robinson. She has pursued tap's call through performance, choreography, teaching, oral history, film making, and stage production. She began performing with Robinson in 1985 and appeared with him in the Emmy-Award winning television special, Gregory Hines' *Tap Dance In America*, where they were dubbed "the fastest taps in the business." Her choreographic credits include commissions for Manhattan Tap and Washington-based *Tappers with Attitude*, and works for

musical theater. Her work in documenting the lives and artistic styles of veteran African-American tap dancers in Philadelphia resulted in *Plenty of Good Women Dancers*, a video and exhibition. Germaine Ingram earned a law degree from the University of Philadelphia and is currently CEO for the School District of Philadelphia.

Paul Keller is one of the busiest bassists in the Detroit area. He leads the sixteen-piece Bird of Paradise Orchestra which plays original, obscure and classic big band material collected from all periods of jazz history. Under Paul's leadership, the BOPO has garnered critical and popular acclaim, winning the 1995 Ann Arbor Annie Arts Award, as well as the 1995 Detroit Music Award for "Best Traditional Act." Paul is also the co-leader of the Keller/Kocher Quartet in addition to heading the Paul Keller Ensemble, a three horn sextet featuring some of the best Ann Arbor and Detroit area musicians. Paul is a prolific composer and arranger for these three groups and they are all regulars at the Montreaux Detroit Jazz Festival. In addition, Paul plays with many different groups at the festival and was voted MVP in 1994. In 1997 he won the Detroit Music Award for best bass player.

Andy McGhee, saxophone has enjoyed a long and fruitful career as a professional musician and educator. He graduated from the New England conservatory of Music and was a professor at Berklee School of Music for thirty-two years. He performed and toured with



Margaret Morrison



LaVaughn Robinson



Pete Siers



Jimmy Slyde

Lionel Hampton for seven years and was a featured saxophone with Woody Herman. In the 1990s he toured Europe with the "Golden Men of Jazz," including Clark Terry, Sweet Edison, Benny Goldson, Jimmy Woode, Julian Mann, Al Grey and Lionel Hampton. He most recently returned from a tour of Switzerland, Austria and Germany and performed at the Jacob's Pillow dance festival with dancers including Gregory Hines, Jimmy Slyde, and Dianne Walker.

Margaret Morrison is a founding member and featured soloist with the *American Tap Dance Orchestra*, one of today's most innovative and exciting tap companies, directed by the internationally renowned tap artist Brenda Bufalino. With the ATDO Margaret has performed throughout Europe, Bermuda, and the United States, appearing at Lincoln Center, the Joyce Theater, the Apollo, and on the PBS Television Special, *Tap Dance in America*. Her dance credits include the comic duo of Tribble & Morrison, Tap Express, Vanaver Cravan, Foot & Fiddle Dance Company, and a national commercial for Seagrams. As a soloist, Margaret has performed in many New York City venues and, since 1993, she has collaborated with percussionists Robin Burdulis on pieces interweaving tap, percussion, poetry and humor.

LaVaughn Robinson has danced with Billie Holiday, Cab Calloway, Tommy Dorsey, Ella Fitzgerald, Maynard Ferguson, and Charlie Parker. He learned to dance in the early twentieth century and as a child performed on the

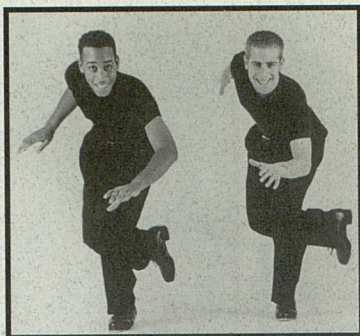
street corners of South Philadelphia where it was possible to walk the twenty blocks of South Street and encounter a different style of tap on each corner along the way. In 1988 Mr. Robinson received the distinguished National Heritage Fellowship Award from the National Endowment for the Arts and in 1989 participated in an artistic exchange with the Soviet Union sponsored by the Smithsonian Institution. He frequently performs as a duo with his protégée Germaine Ingram.

Pete Siers, a Michigan native, is one of Southeast Michigan's busiest drummers. He is a vital member of the Bird of Paradise Orchestra, the Keller/Kocher Quartet and the Ron Brooks Trio. Pete also has played with jazz legends such as Russell Malone, Mulgrew Miller, Mose Allison, Doc Cheetham and Frank Morgan. Pete has integrated music philosophy from lessons with Jeff Hamilton, Adam Nussbaum, and Kenny Werner into his own teaching methods. In addition to his busy performing schedule he currently teaches at Washtenaw Community College and The Ann Arbor Academy for Performing Arts.

Jimmy Slyde is without question one of the greatest "rhythm" dancers in tap history. His performance is total improvisation. Mr. Slyde has appeared in the films *Tap*, *The Cotton Club* and *Round Midnight*. He starred in both the Paris and Broadway productions of *Black and Blue*. Mr. Slyde has performed internationally in some of the world's great dance festivals



The Steppettes and Friends



Straight No Chaser

and at major jazz festivals including Newport, North Sea, Umbria and Pourri. His legendary reputation for elegant movement and his characteristic slides were developed when he performed with Jimmy Mitchell as The Slyde Brothers.

The Steppettes and fellow tappers come through the Creative Expressions Dance Studio in Flint, Michigan. Co-founder and tap instructor Alfred Bruce Bradley has been dedicated for the past thirteen years to providing dance instruction to disadvantaged minority youths. Of the thousands of children served, many have competed in dance competitions and appeared in tap festivals throughout the country and have taken classes with master teachers including Dianne Walker, Ted Levy, Savion Glover, Robert Reed, Van Porter, Henry Letang and Lane Alexander. Most recently they were featured at the St. Louis Tap Festival, and in 1997 at the Human Rhythm Project in Chicago. They appeared on *Showtime At The Apollo* in New York, where the *Stepettes*, *Rhythmettes*, and the *Taptations* won and appeared several times on national television. Tonight's performance is choreographed by sixteen year-old Alexandria Bradley. She is joined by Frances Bradley, Kandee Hogan, Anthony Campbell, Natasha Graham, Alyse Jones, Dionte Lee, Shatarian Lee-Hall, Lucretia Lever, Troy Swanigan, Richard Swanigan, and Jarel Waters.

Straight No Chaser, the dance duo of Parris Mann and Michael Minery, are currently appearing on Broadway at the Supper Club in its production of *The Joint is Jumpin'*, Parris and Michael have performed with Jimmy Slyde and Dianne Walker at the Jacobs Pillow Dance Festival; and with Buster Brown who was the honored guest of Dance Inn's *Tap Dance Day 1998* in Boston. As dancers and choreographers they have been featured with Manhattan Tap and the New Jersey Tap Ensemble at both the Joyce Theater and New Jersey Performing Arts Center. In 1997 this young duo toured France.

Tony Waag has performed in and choreographed for many concert, nightclub, stage, video and television productions throughout the US and abroad. Since 1986, he has been a featured dancer and the executive director for the American Tap Dance Orchestra. He has performed at the Apollo Theater, Joyce Theater, John F. Kennedy Center for the Performing Arts, Dance Theater Workshop, The Cotton Club, Town Hall and internationally in Turkey, Poland, Cypress, Germany, Italy and Moscow. Tony also teaches master classes and workshops throughout New York City. He introduces new takes on comic hoofing through his special "comic and eccentric" tap classes.

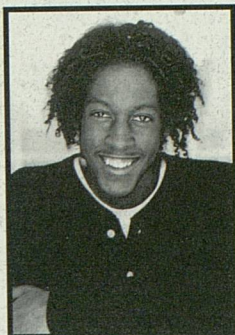
Dianne Walker (Lady Di) is one of the few internationally recognized women in the field of tap dancing. For the Broadway production



Tony Waag



Dianne Walker



Baakari Wilder

of *Black and Blue*, she was the assistant choreographer/dance captain and had the prestigious honor of being the only female “hooper” in the show. As a soloist, she has performed at jazz festivals including North Sea/Den Haag, Festival American/ Cannes, JVC/Chicago and tap dance festivals (Colorado, Boston, Portland) with such notables as Jimmy Slyde, the Hoofers, the Copasetics, and Gregory Hines, to name a few. Ms. Walker was a featured dancer in the movie *Tap*, and her television appearances include a PBS Great Performances: *Dance in America* special. Dianne Walker is also a much sought master teacher.

Baakari Wilder is currently starring in the Broadway production of *Bring in Da' Noise, Bring in Da' Funk*. Mr. Wilder is also studying acting at New York University's Tisch School of the Arts. He has danced and acted professionally since the age of nine, and his choreography has been featured in several concerts. Mr. Wilder tapped with Savion Glover and Friends at the Delacorte Theatre, in *Cavalcade of Stars* at Carnegie Hall and in *Jazz Tap* at the Kennedy Center. He has also performed in the National Tap Dance Gala at the Joyce Theatre and in the Memorial Tribute to “Honi” Coles at the Apollo. Television appearances include the Tony Awards, *The Tonight Show* with Jay Leno, *The Today Show*, The Kennedy Center Honors, *The Rosie O'Donnell Show*, and *Live with Regis and Kathy Lee*. He has taught tap classes in New York City and Washington, DC.

He is associated with Tappers With Attitude and the American Tap Dance Orchestra.

Eva Soltes has produced, directed and written over one thousand programs internationally for a variety of media including live performance, broadcast and print. Working with exceptional artists in the fields of music, theater and dance she began producing jazz tap tours with Carolyn Evans in the 1980s and was fortunate to work with some of the late great dancers including Charles “Honi” Coles, Steve Condos and Eddie Brown. Soltes' productions have been in a wide range of venues from the Lincoln and Kennedy Centers to universities and theaters around the country. Among her media credits are Producer/Director/Editor for television and radio documentaries on arts subjects made for National Public Radio and BBC TV. Her award-winning documentaries have also aired on PBS stations and other broadcast networks world-wide.

Beethoven!

American
String
Quartet

Beethoven the
Contemporary
Series



Thurs, Jan 28^{8 P.M.}

Rackham Auditorium

In this concert, Beethoven is paired with two well-known American composers: Charles Ives and Aaron Copland. Ives' string quartet was composed while he was studying at Yale and reflects nostalgically on the New England of his boyhood. The two pieces by Copland find their influence in the vernacular jazz style that was so popular in the 1920s.

PROGRAM

Copland	Two Pieces for String Quartet (1923, 1928)
Ives	Quartet No. 1 ("A Revival Service")
Beethoven	Quartet in C Major, Op. 59, No. 3

Sun, Feb 7^{4 P.M.}

Rackham Auditorium

Postponed from last season, this concert features the exciting world première of Kenneth Fuchs' new string quartet. Fuchs draws inspiration from visual artists, including Robert Motherwell and Andrew Wyeth, in many of his works. Here, he looks to the literary world and the poetry of Walt Whitman.

PROGRAM

Beethoven	Quartet in F Major, Op. 18, No. 1
Fuchs	Quartet No. 3 ("Whispers of Heavenly Death") World Première
Beethoven	Quartet in e minor, Op. 59, No. 2

Sun, Mar 28^{4 P.M.}

Rackham Auditorium

The final program of this season's Beethoven the Contemporary series showcases the rarely-heard string quartet by Ruth Porter Crawford. Crawford composed only a handful of works during her lifetime, with her early compositions indebted to Scriabin and Debussy, and her later works influenced by Arnold Schoenberg and America's folk music tradition.

PROGRAM

Beethoven	Quartet in f minor, Op. 95 ("Serioso")
Crawford	Quartet (1931)
Beethoven	Quartet in B-flat Major, Op. 130 with Grosse Fuge

Don't miss these
other great
performances
by the American
String Quartet!

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. This concert is part of Chamber Music America's "A Musical Celebration of the Millennium."

UMS BOX OFFICE
734.764.2538

OUTSIDE THE 313 AND
734 AREA CODES CALL
1.800.221.1229

VISIT US AT OUR WEBSITE
<http://www.ums.org>



University
Musical
Society

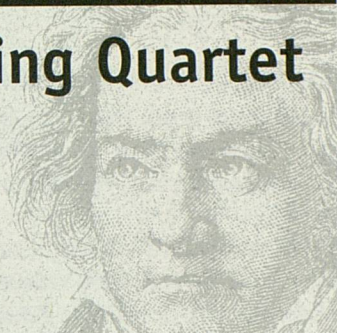
and

Edward Surovell
Realtors

present

American String Quartet

Peter Winograd, *Violin*
Laurie Carney, *Violin*
Daniel Avshalomov, *Viola*
David Geber, *Cello*



Program

Sunday Afternoon, November 8, 1998 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Quartet in A Major, Op. 18, No. 5

Allegro
Menuetto
Andante cantabile
Allegro

Richard Danielpour

String Quartet No. 2 (Shadow Dances)

Stomping Ground
The Little Dictator
My Father's Song
The Trickster

INTERMISSION

Beethoven

Quartet in F Major, Op. 59, No. 1

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Theme Russe: Allegro

Please remain after the performance for a brief Meet the Artists session to be led from the stage.

Seventeenth
Performance of the
120th Season

Special thanks to Ed Surovell for his continued and generous support of the Beethoven the Contemporary Series and this performance of the American String Quartet.

Beethoven the
Contemporary Series

This project is also made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program, which is administered by the Association of Performing Arts Presenters.

Additional support for this performance is made possible by the National Endowment for the Arts and media partner, Michigan Radio.

Special thanks to Steven Whiting and U-M School of Music, the Michigan American String Teachers Association, and Sara and Michael Frank for their involvement in this residency.

Large print programs are available upon request.

String Quartet in A, Op. 18, No. 5

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Beethoven's Op. 18 quartets, composed between 1798 and 1800, reflect a transition from Classical gentility to Romantic passion, but it is not a smooth transition. As the composer worked on refining his own voice in this first set of quartets, his style alternated between acknowledgment of the genre's heritage and cultural magnitude, and the desire to forge new paths in music. The first quartet, for instance, is full of drama (and melodrama), and the kind of motivic intensity more associated with Beethoven's middle period works. While the sixth and final quartet's conclusion points prophetically to nineteenth-century Romanticism, the fifth is the most Mozartian Beethoven ever composed.

There is more to the Mozart legacy in Beethoven's Op. 18, No. 5 than simply the stylistic influence of a great master. Beethoven was especially impressed with Mozart's *Quartet in A*, K. 464, copying out two movements for himself by hand, and later exclaiming, "That's what I call a work!" It's no coincidence that this quartet, in the same key, draws several features directly from that work.

The first movement is a lilting, somewhat gentle sonata form, with the unusual time signature (for a first movement) of 6/8. The opening theme has a delicacy not normally associated with the name of Beethoven, though the unison statement of the second theme in e-minor infuses some extra intensity into the exposition. The development begins in c-sharp minor, and includes long passages in D, prefiguring the key of second movement. The modulation back to tonic takes place before the return of the first theme, making the arrival of the recapitulation a smooth elision rather than a distinct formal marker.

Just as Mozart did in his A-Major quartet, Beethoven switches the inner movements, placing the minuet first. Here the debt to Mozart is especially clear, as Beethoven rarely used the title "Minuet" (preferring the Scherzo instead), and even more rarely were they minuets in anything but name. This movement is one of the few exceptions. It begins with a duet between the violins in which the accompanying voice accents the second beat. In the trio section, where the tune resembles a theme from Haydn's *Piano Sonata* No. 58, the accent shifts to third beat, creating an effect that Melvin Berger has likened to "a poorly played accordion."

The third movement is not really a slow movement, despite the tempo marking "Andantino". But while the theme and five variations differ in tempi and rhythmic activity, the composer wrote the indication "pastoral" over the score, showing that he still intended it to have the function of a slow movement. The theme itself is little more than a scale pattern, harmonized in sixths. But because of its simplicity, it is easily recognized in each of the variations, while allowing for a wider diversity of treatments. Beethoven maintains a democratic division among the instruments, with each of them given the chance to solo. But even in the variations where all play the theme together (the first — a fugato, and the fourth — a hushed chorale) he allows each instrument to make equal contributions. The fifth and final variation includes a surprisingly dramatic modulation to B-flat, and is followed by an expansive coda that recalls the simple opening.

Beethoven returns to a sonata form for the finale. The first theme is more of a succession of agitated ornaments than a distinct melody, and again the musical materials are equally divided among the four instruments. The composer recalls directly the Mozart model at the start of the second

key area, with its four-part chorale texture in long pianissimo notes (Beethoven also used the theme of this section in the rondo of his *Pathétique* sonata, Op. 13). The movement's rhythmic energy — derived from a motif similar to the famous “fate” theme of the *Symphony No. 5* — is dissipated by the coda, and the quartet concludes quietly.

String Quartet No. 2 (Shadow Dances)

Richard Danielpour

Born in New York City, January 28, 1956

Richard Danielpour, presently a member of the composition faculty at the Curtis Institute and the Manhattan School of Music, has in recent years cemented his place as one of America's foremost young composers. His major commissions include works for the orchestras of Pittsburgh, Baltimore, San Francisco, and New York, and his ballet score, *Anima Mundi*, has been widely acclaimed. One of his most-performed works, the *Concerto for Orchestra*, invites obvious comparisons with Bartók (a connection that also surfaces in Danielpour's chamber music), and he doesn't hesitate to admit a direct influence. He also gives credit in his music to other composers such as Shostakovich, Copland, and Stravinsky: “[They] can't help but be part of the brew.”

For Danielpour, dance is one of the most important foundations of music. Even when not writing works intended to be choreographed, the relationship between music and dance affects his compositions. Danielpour sees this as a trait common to many American composers, claiming that the idiosyncratic relationship of movement and music is “part of what we are as Americans.” But even more prominent than the dance influence is Danielpour's belief in

what he calls music's “internal memory,” or the maintaining of an unbroken connection with earlier masters and masterworks. Though this suggests his aesthetic is neo-romantic, Danielpour is also something of a mystic, allowing his music to be influenced by dreams, premonitions, philosophies, viewing music as a vehicle through which we have access to the other-worldly.

In Danielpour's first book of *Urban Dances* (1988) for brass quintet, he titled the third piece *Shadow Dance*. On a commission from the Barlow Endowment, he reworked and expanded this piece (while reducing the size of the ensemble) in 1992 into the similarly-titled second string quartet. The original piece for brass is, in Danielpour's own words, “pre-occupied with the death, dying, and desolation” found in his native New York, while the string quartet explores “the shadowy aspects of our personalities.” The combination of personal feeling, public expression, and a sense of foreboding recalls the music of Shostakovich (a connection that continues in Danielpour's *Quartet No. 3* (Psalms of Sorrow) — a remembrance of the Holocaust that includes a part for baritone solo).

“Stomping Ground,” the first movement of *Shadow Dances*, intersperses child-like play with moments of nostalgia. In the second movement, “The Little Dictator,” a pungent scherzo-like march frames a middle section in which the nostalgia is further intensified.

“My Father's Song” is a true slow movement. Reflective and more intensely personal than the rest of the work, its high registers culminate in an anguished climax that evokes Bartók's quartets. Bartók and Shostakovich both inform the energetic and wryly humorous finale, “The Trickster,” though the dominant personality in this mix, as in the entire quartet, is clearly Danielpour himself.

String Quartet in F, Op. 59, No. 1

Ludwig van Beethoven

When Beethoven accepted the commission to write a set of three quartets for Count Razumovsky, the Russian ambassador to Vienna, he pledged to “weave a Russian melody into every quartet.” In the end, only the finale of No. 1 and the third movement of No. 2 have Russian content. In each case, the strength and individuality of Beethoven’s own voice completely subsumes the quoted folk tunes, making the “Razumovsky” quartets thoroughly Beethovenian in breadth, concept, and invention.

At the première in February 1807, the three Op. 59 quartets were not received with the same enthusiastic response that had greeted the Op. 18 quartets several years earlier. The performers themselves laughed at the pieces, thinking Beethoven was playing a joke on them. The violinist remarked, “Surely you do not consider this music,” to which the composer replied, “Not for you, but for a later age.” Indeed, later critics have praised them as masterworks – giving them place alongside the “Eroica” symphony as crucial representatives of Beethoven’s middle period.

The formal design of the first quartet, in F-Major, is peculiar and without precedent in that all four movements are written in some kind of sonata form. The first movement is at once serene and noble. The first and second key areas abound with distinctive melodies, and the exposition unfolds without any major surprises. But what sounds like a repeat of the exposition is actually one of the composer’s boldest formal inventions. He disguises the fact that the exposition does *not* repeat by making the first four measures of the development section identical to it. The development itself is dominated by a central fugal section, and further development of themes takes place in the lengthy coda.

Beethoven again puts the dance movement before the slow movement in this quartet; even at this later stage of his musical development that was a little unusual. But more odd (and to the quartet’s first audience, particularly amusing), is the insistent drumming on one note that starts the movement. It creates a theme based not on melody or harmony, but purely on rhythm, and the emphasis on rhythmic development continues throughout. This light-hearted scherzo — the first movement so titled to be written in a sonata form — omits the repeat of the exposition, and greatly telescopes the recapitulation.

Above the sketches for the third movement, Beethoven wrote, “A weeping willow or acacia tree upon my brother’s grave.” This lament of almost Shakespearian tragedy develops around two lyrical themes, both characterized by wide melodic leaps. After a florid and impassioned violin recitative, the fourth movement follows without a break.

The Russian tune in the finale (which, in its original form, was in a minor key and twice as slow) is not especially captivating. But here, as in Beethoven’s music in general, it’s not so much the tune itself as what he does with it that makes the difference. In Beethoven’s hands it takes on added energy and brilliance, and when played off against the rhythmic motifs and lyricism of the second theme group, creates a wonderfully unified and well-crafted whole. Although lively and brisk, this movement brings a relaxation of emotional intensity to the quartet. Near the conclusion the Russian theme returns, re-harmonized and in a slower tempo, but before it has a chance to become nostalgic it is dismissed with a final *presto* flourish.

Program notes by Luke Howard.

In the seasons since its inception, the American String Quartet has reached a position of rare esteem in the world of chamber music. Annual tours have brought the American to virtually every important concert hall in eight European countries and across North America. Renowned for fluent and definitive interpretations of a diverse repertory, the Quartet has received critical acclaim for its presentation of the complete quartets of Beethoven, Schubert, Schoenberg and Mozart, and for collaborations with a host of distinguished artists.

Persuasive advocates for their art, the members of the Quartet are credited with broadening public awareness and enjoyment of chamber music across North America through their educational programs, seminars, broadcast performances, and published articles.

They have enjoyed a long association with the Aspen Festival, the Taos School of Music, and Lincoln Center's Mostly Mozart Festival, to which they frequently return as featured artists. Among the first to receive a National Arts Endowment grant for their activities on college campuses, the members of the American String Quartet have also maintained a commitment to contemporary music, resulting in numerous commissions and awards, among them three prize-winners at the Kennedy Center Friedheim Awards. After ten years on the faculty of the Peabody Conservatory (where they initiated the program of quartet studies), they accepted the position of Quartet-in-Residence at the Manhattan School of Music in 1984, and in 1992 were invited to become the resident ensemble for the Van Cliburn International Piano Competition. Their Mozart Year performances were rewarded with an invitation

to record the complete Mozart quartets on a set of matched Stradivarius instruments; Volumes I, II, and III have been released by MusicMasters/ Musical Heritage.

The four musicians studied at The Juilliard School, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds time for solo appearances, recitals, and teaching.



The American String Quartet

The American String Quartet continues to reach a broader audience through recordings of more than a dozen works, numerous radio and television broadcasts in thirteen countries, tours to Japan and the Far East, and recent performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra. Entering its third decade, the Quartet embodies the challenges and satisfactions of more than twenty years of music making.

This performance marks the American String Quartet's third appearance under UMS auspices.

The American String Quartet is represented by Melvin Kaplan, Inc.

The American String Quartet records for CRI, Musical Heritage, Nonesuch, New World, and MusicMasters.

Mozarteum Orchestra of Salzburg

Thurs, Apr 15 ^{8 P.M.}
Hill Auditorium



Hubert Soudant, *conductor*

Till Fellner, *piano*

Katharine Goeldner, *mezzo-soprano*

ALL-MOZART PROGRAM

- | | |
|--------|---|
| Mozart | Symphony No. 25 in g minor, K. 183 |
| Mozart | Piano Concerto No. 25 in C Major, K. 503 |
| Mozart | "Alma grande e nobil core," K. 578 |
| | "Ch'io mi scordi di te," K. 505 |
| Mozart | Symphony No. 36 in C Major, K. 425 ("Linz") |

Sponsored by Edward Surovell Realtors
Media partner WGTE 91.3 FM

The NHK Symphony performs Sofia Gubaidulina's Concerto for Three Kotos (a 13-stringed plucked zither introduced 13 centuries ago), entitled *In The Shadow Of The Tree*, which receives its U.S. premiere in Ann Arbor. Joining the orchestra for a UMS debut is the youngest artist ever to earn the coveted Avery Fisher Career Grant, Sarah Chang, who has been delighting audiences with the same magic and virtuosity that led to immediate orchestral engagements, at age eight, with Zubin Mehta and Riccardo Muti.

NHK Symphony Orchestra of Tokyo

Sun, Apr 25 ^{4 P.M.}
Hill Auditorium

Charles Dutoit, *conductor*
Sarah Chang, *violin*
Kazue Sawai, *koto*

PROGRAM

- | | |
|-------------|---|
| Gubaidulina | In The Shadow Of The Tree U.S. Premiere |
| Sibelius | Violin Concerto in d minor, Op. 47 |
| Prokofiev | Symphony No. 5 in B Major, Op. 100 |

Sponsored by TriMas Corporation with
additional support from Weber's Inn.
Media partner WGTE 91.3 FM



UMS BOX OFFICE
734.764.2538

OUTSIDE THE 313 AND
734 AREA CODES CALL
1.800.221.1229

VISIT US AT OUR WEBSITE
<http://www.ums.org>



**University
Musical
Society**
presents

Mitsuko Uchida

Piano

Program

Wednesday Evening, November 11, 1998 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Johann Sebastian Bach

English Suite No. 3 in g minor, BWV 808

Prelude
Allemande
Courante
Sarabande
Gavotte and Musette
Gigue

Frédéric Chopin

Two Nocturnes, Op. 62

No. 1 in B Major
No. 2 in E Major

Chopin

Polonaise-Fantaisie in A-flat Major, Op. 61

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

Chopin

Twenty-Four Preludes, Op. 28

No. 1 in C Major	No. 13 in F-sharp Major
No. 2 in a minor	No. 14 in e-flat minor
No. 3 in G Major	No. 15 in D-flat Major
No. 4 in e minor	No. 16 in b-flat minor
No. 5 in D Major	No. 17 in A-flat Major
No. 6 in b minor	No. 18 in f minor
No. 7 in A Major	No. 19 in E-flat Major
No. 8 in f-sharp minor	No. 20 in c minor
No. 9 in E Major	No. 21 in B-flat Major
No. 10 in c-sharp minor	No. 22 in g minor
No. 11 in B Major	No. 23 in F Major
No. 12 in g-sharp minor	No. 24 in d minor

Eighteenth Performance
of the 120th Season

This performance is made possible in part with support from media partner WGTE.

120th Choral Union
Series

Special thanks to Susan Nisbett for serving as interviewer of Ms. Uchida for the Master of Arts Interview Series.

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

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

Large print programs are available upon request.

English Suite No. 3 in g minor, BWV 808

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

Musicians have been talking about Bach's six "English" and six "French" suites for over two centuries now, but the names have nothing to do with the composer. Bach himself probably called them simply "suites for the harpsichord" or, in the case of the English suites, "suites with preludes." Stylistically, both the "English" and the "French" suites are French: a set of French dances Bach knew from the works of François Couperin, Charles Dieupart and others. Both the English and the French suites were written during the Köthen years (1717-1723), where Bach devoted his attention primarily to instrumental music.

All six English suites begin with substantial preludes that are often imitative, toccata- or concerto-like, or contain diverse combinations of the above qualities. In the third suite, the prelude opens with a theme reminiscent of a horn call and a countersubject all of running sixteenth-notes. The two themes are developed in four-part fugal imitation, visiting a number of different keys before the final return to the main tonality. The "Allemande," a dance in a 4/4 meter of moderate tempo, has the usual, gently undulating sixteenth-note runs couched in a free, invention-like (rather than fugal) polyphony. There is a moment in it that has raised the eyebrows of every music professor: a glaring parallel octave of the sort that is most strictly forbidden in every textbook. Yet this is one of those things that "offended every beginner in composition, but afterwards soon justified themselves," in the words of Johann Nicolaus Forkel, the author of the first Bach biography (1802). Also, it goes by so fast that it will be noticed only by the most attentive harmony student.

The next movement, the "Courante," follows French models in its metrical complexity and contrapuntal interest (as opposed to the faster, simpler courantes of several of the French Suites which, ironically, seem more Italianate in inspiration). The Sarabande — the slow movement of the set — is one of the most beautiful examples of its kind, with its expressive melody, daring modulations and highly chromatic harmonies. The ornaments, to be played at the repeats, were fully written out by Bach (not left to the performer's discretion). The following dance is a Gavotte-Musette-Gavotte sequence, where melody and accompaniment are, in accordance with custom, much simpler than in the preceding movements. The "Gavotte," in strictly two-part writing throughout, surprises by the drum-like bass that appears in the second half. The "Musette" evokes a different instrument, namely the bagpipe, by means of the pedal point that runs through the entire piece like a drone. As always, the "Gavotte" is repeated after the "Musette".

The Suite closes with a "Gigue," a quick dance Bach often treated contrapuntally. In this case he used strict fugal imitation in three parts, though the third part drops out soon after being introduced. The second half of the movement is a varied repeat of the first half, with inversion (the descending scale of the opening theme becomes an ascending one).

Two Nocturnes, Op. 62

Frédéric Chopin

Born March 1, 1810 in Zelazowa Wola,

near Warsaw

Died October 17, 1849 in Paris

These are the last two nocturnes Chopin wrote and published. The nocturne as a solo piano piece was a genre Chopin had inherited from the Irish composer John Field

(1782-1837), yet he had made it thoroughly his own, and done so at the very beginning of his career. The sixteen nocturnes published before Op. 62 had created certain expectations regarding musical form and general mood; by adding another pair, Chopin did not contradict those expectations, yet he managed to produce works with an individual physiognomy (despite the strong family resemblance).

The first of the two nocturnes (B Major) retains the ABA form characteristic of the genre, but whereas in many of the earlier nocturnes the slow main section was followed by a middle part in a faster tempo, in the present piece both sections are slow (Andante and Sostenuto). They are, however, contrasted in keys (B Major versus A-flat Major, with a clearly audible shift between the two). At the recapitulation, the first melody is embellished by an unbroken chain of trills, adding a special radiance to the music.

The second nocturne (E Major) has a slow principal melody and a faster middle section in the minor mode. The beautiful, almost operatic *bel canto* of the first theme is transformed, without any warning, into the turbulence of the "Agitato" section, whose theme is accompanied by a nervous syncopated motion. All tensions subside, however, when the calm opening melody returns.

Polonaise-Fantaisie in A-flat Major, Op. 61

Frédéric Chopin

Just as the Op. 62 nocturnes are Chopin's last word on the nocturne, the "Polonaise-Fantaisie" is his final contribution to the polonaise genre. Yet, as its title suggests, this work transcends the scope of Chopin's earlier polonaises in many important respects. It

is less a polonaise dance than a meditation on its melodic and rhythmic patterns. The suspenseful arpeggios of the beginning gradually lead into the section where the polonaise theme unfolds, but the exuberance of the earlier polonaises is always tempered by reflection, even — perhaps — nostalgia. The range of tonalities employed is much wider than elsewhere, with the initial A-flat Major yielding to E and B-flat even before we reach the "Più lento" middle section where the introduction of a new key would normally be expected. Halfway through this middle section — which started as a quiet quasi-nocturne — the polonaise rhythm returns, only to be interrupted by the meditative arpeggios from the work's opening. There is no recapitulation in the strict sense of the word; instead, the polonaise theme is developed into a brilliant coda. Just before the end, however, we are reminded of the mysterious side of the composition by a few introspective measures, with a few soft harmonies in the low register with a series of rumbling trills in the bass.

Twenty-Four Preludes, Op. 28

Frédéric Chopin

Let us try to forget, for a moment, that these preludes belong to the best-known and most-beloved pieces in the piano repertoire, and pretend we are hearing them for the first time. The novelty, the boldness, and the utter unpredictability of these twenty-four small (and not so small) gems then become readily apparent.

One of the most puzzling aspects of the preludes is their extreme diversity in length and level of difficulty. Some are extremely brief (No. 7 is only sixteen measures long; No. 9 — in a slower tempo — just twelve), and others are quite elaborate (the D-flat major piece, No. 15, takes about six minutes to perform). Also, there are a few preludes

that even a beginner could tackle, while most present the performer with formidable technical challenges. Some of the preludes give the impression of being mere sketches, or the beginnings of longer pieces, while others might just as well be included among the nocturnes or etudes. Most of them focus on a single idea, rhythmic, harmonic, or technical; only a few include contrasting materials.

The twenty-four preludes were written in 1838-39, shortly after the beginning of Chopin's relationship with Aurore Dupin, the Baroness of Dudevant, better known under the pseudonym she used as a writer: George Sand. They spent the winter on the Spanish island of Majorca, but the composer was ill most of the time, having suffered the first attack of the tuberculosis that would carry him off ten years later. He worked on the preludes incessantly on Majorca, and was able to send them back to Paris in January, 1839. The preludes were published later the same year.

In the Baroque and Classical eras, a prelude was a keyboard work in a free form, often improvisational in its origin. It frequently served either as a pedagogical exercise or an introduction to another piece, as in Bach's preludes and fugues. Chopin was called (by his friend and colleague Franz Liszt) an "enthusiastic student of Bach." The preludes show Bach's influence more than any of Chopin's works. They cover all twenty-four major and minor keys in the traditional tonal system, similarly to Bach's *Well-Tempered Clavier*. In addition, many of the individual pieces can be shown to have special links to Bach. But whereas Bach arranged his preludes (and their fugues) in a chromatically ascending order (C Major, c minor, C-sharp Major, c-sharp minor, D Major, d minor, etc.), Chopin chose to follow the circle of fifths, starting with no key signatures, and adding more

and more sharps (C Major, a minor, G Major, e minor, D Major, b minor, etc.). Some have argued that this arrangement makes for a smoother transition between one prelude and the next, as the subsequent keys are more closely related to one another (having more notes in common) than they are in Bach's chromatic sequence.

No. 1 (C Major — Agitato — 2/8). Like many of the preludes, the first one is dominated by a single, rather lively rhythmic idea that rises and then descends in both pitch and volume.

No. 2 (a minor — Lento — 2/2) is, in the words of a recent biography by Jeremy Siepmann (Northeastern University Press, 1995), "one of the bleakest meditations ever entrusted to the piano." An enigmatic, open-ended melody is repeated three times over a disquieting, chromatic accompaniment, and brought to a somewhat inconclusive ending.

No. 3 (G Major — Vivace — 2/2) is cheerful and energetic, with a triumphant melody soaring above a fast-moving accompaniment. In **No. 4 (e minor — Largo — 2/2)**, a highly expressive but barely moving melody is set against an even pulse of chromatically descending chords. The dynamics reaches *forte* for a single measure, only to fall back into the subdued *piano* of the beginning. It is a mysterious and hauntingly beautiful piece.

No. 5 (D Major — Allegro molto — 3/8) is a study in perpetual motion for both hands, constantly mixing the "happy" major tonality with intruding notes from the "sad" minor.

No. 6 (b minor — Lento assai — 3/4). If Op. 25, No. 8 is called the "cello etude," then this must be the "cello prelude," as its beautiful melody, unfolding in the bass register, has the singing quality often associated with string instruments. After the beautiful melody has run its course, the piece ends with a sigh.

No. 7 (A Major — Andantino — 3/4). The

shortest of the preludes, this is a hint at a mazurka, with a delicate melody that flits by before we know it.

No. 8 (f-sharp minor — Molto agitato — 4/4). A tempestuous and passionate piece, the most substantial of the preludes so far. Its simple theme, surrounded by virtuoso passagework in both hands, is subjected to some extremely bold modulations before reaching a singularly poignant conclusion.

No. 9 (E Major — Largo — 4/4). A funeral march in miniature, this piece has everything (development, climax, recapitulation) in just twelve measures, or about a minute in duration.

No. 10 (c-sharp minor — Allegro molto — 3/4). Another miniature, this prelude is the first to make *contrast* its main concern: the fast descending scales of the right hand alternate with some soft chords in mazurka rhythm.

No. 11 (B Major — Vivace — 6/8). The bubbling eighth-note runs in both hands keep both melody and accompaniment alive in this prelude, which is also among the shorter ones in the set.

No. 12 (g-sharp minor — Presto — 3/4). This prelude is fiery but also somewhat playful, as its impassioned chromatic melody is underpinned by the “oom-pah” of a waltz gone crazy.

No. 13 (F-sharp Major — Lento — 6/4). The melody of this nocturne among the preludes moves along in sweet parallel thirds and sixths, floating above a gentle eighth-note accompaniment. Its tempo, slow to begin with, becomes even slower in the intensely lyrical (though short) middle section.

No. 14 (e-flat minor — Allegro — 2/2). Chopin managed to build up enormous dramatic tensions in this prelude, although only 19 measures long. The two hands move in parallel octaves throughout, which means that they play exactly the same thing: broken chords in triplet rhythm, chromatically

tinged and rising and falling in volume. How dry all this sounds when you put it into words! And how exciting when you hear the music!

No. 15 (D-flat Major — Sostenuto — 4/4). This is undoubtedly the centerpiece of the set, the longest and weightiest of the preludes. It is traditionally called the “Raindrop” prelude because a single note (A-flat) is heard, in repeated eighth-notes, almost constantly throughout the piece, resembling drops of rain beating against the windowpanes. The piece resembles many of Chopin’s nocturnes in form and melodic style. It opens with a beautiful singing melody that eventually gives way to a mysterious, dramatic middle section in the minor mode. During this section, the repeated eighth-notes become more and more intense and, at the climactic moment, move up a minor third to B natural, sending shiv-



Classical Recommended Recording

Schubert: Piano Sonata in
B-flat Major.
Mitsuko Uchida, pianist.
(Philips)

Schubert: Impromptuos.
Mitsuko Uchida, pianist. (Philips)

539 East Liberty Street
734.995.5051
800.272.4506
www.skrclassical.com

ers down this listener's spine. The melody of the opening section returns, and the piece ends in a great calm.

No. 16 (b-flat minor — Presto con fuoco — 2/2). Siepmann described this piece as “dazzling, demoniacally exuberant; one of the most sheerly exciting exercises in bravura ever penned.” He did not exaggerate. The relentless sixteenth-note cascades and the galloping chords in the accompaniment make this piece, which is longer than most in the set, stand out as a dramatic statement on a monumental scale.

No. 17 (A-flat Major — Allegretto — 6/8). A delightful “song without words,” this piece is carried by a graceful melody, an active, insistent accompaniment, and intricate key changes of the kind only Chopin could write. We hear the main melody played both in a delicate *pianissimo* and a powerful *fortissimo*: it is irresistible in each case.

No. 18 (f minor — Allegro molto — 2/2) bursts with energy and impulsiveness. The piece is all wild runs, abrupt chords and accents — Romanticism at its most extravagant.

No. 19 (E-flat Major — Vivace — 3/4) is a study in fast triplet motion in both hands, like No. 14, but whereas the e-flat minor piece was tense and dramatic, the E-flat major has a gentle smile on its face — although it is fiendishly difficult to play.

No. 20 (c minor — Largo — 4/4). Here is another of Chopin's incredible miniatures. Eight measures of a funeral march (even more tragic than No. 9), with the second half repeated and a single closing chord: but what depth, what evocative power, and what a goldmine of harmonies in only two lines of printed music!

No. 21 (B-flat Major — Cantabile — 3/4). Instead of indicating a tempo, Chopin marked this piece “Singing,” which is in fact the most important characteristic of its beautiful main theme. But as the piece goes on, the faster accompaniment figures of the

left hand take over almost completely, outweighing the main melody.

No. 22 (g minor — Molto agitato — 6/8). The melody is played by the left hand in thunderous octaves, with the right hand supplying the harmonies. The dynamics is *forte* or *fortissimo* throughout in this fireball of a piece.

No. 23 (F Major — Moderato — 4/4). The figurations in this prelude resemble those in No. 3, but are now played by the right hand instead of the left. It is a calm and serene piece that, unlike most others, hardly leaves the home tonality at all.

No. 24 (d minor — Allegro appassionato — 6/8). In a total contrast after the preceding piece, the last prelude is as fervent as anything Chopin (or anyone else, for that matter) ever wrote. One of the longer preludes, it has a vigorous melody punctuated by ascending scalar passages quick as lightning. Far from abating, the excitement only increases toward the end. The prelude — and the set — ends in a rather dramatic way, with the fast passage turned upside down and leading into three solitary low D's played with a fierce emphasis.

Program notes by Peter Laki.

Mitsuko Uchida's interpretation of a wide ranging repertoire has gained her a formidable reputation as a pianist who brings intellectual activity and musical insight to her performances. She is particularly noted for her interpretations of Mozart, Beethoven, Schumann and Schubert but is also a dedicated performer of the music of Berg, Schoenberg and Messiaen. In May 1996 she gave the US première of Harrison Birtwistle's piano concerto *Antiphonies* with the Los Angeles Philharmonic and Pierre Boulez.

Mitsuko Uchida combined recently the music of Schubert and Schoenberg in a memorable series of concerts which took place in London, New York, Tokyo, Amsterdam, Vienna and at the Salzburg Festival. In addition to tonight's Ann Arbor concert, Miss Uchida's 1998/99 season will include recitals in Carnegie Hall, Alice Tully Hall, Royal Festival Hall, Glyndebourne, *Cité de la Musique* (Paris), Concertgebouw (Amsterdam) and the Vienna *Konzerthaus*, as well as in Rome, Milan, Hamburg and Munich.

A regular guest with the world's leading orchestras Miss Uchida toured Japan with the Vienna Philharmonic and Bernard Haitink in October 1997. Upcoming concerts include appearances with the Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Dresden Staatskapelle, Munich Philharmonic, Zurich Tonhalle Orchestra, and the Philharmonia of London.

Mitsuko Uchida records exclusively for Philips and her recordings are frequently nominated for awards throughout the world. She has recorded all of Mozart's piano sonatas and concerti for Philips and the Sonatas form part of Philips' now legendary "Mozart Edition" released in the composer's bicentenary year. The Sonata recordings also won



Mitsuko Uchida

the 1989 Gramophone Award. Her other recordings include works by Debussy, Chopin and Schumann, while her most recent are of Beethoven's *Piano Concertos Nos. 3 and 4* with the Royal Concertgebouw Orchestra and Kurt Sanderling, and Schubert's *Piano Sonata D960* and the three *Klavierstücke D946*.

Tonight's recital marks Mitsuko Uchida's debut under UMS auspices.

Kodo

Tues, Feb 23–Thurs, Feb 25 8 P.M.
Power Center



With a beat, beat, beat... Dominated by the majestic o-daiko, a huge, decorated 900-pound drum carved from the trunk of a single tree and played by two men, Kodo "seizes its audience in its musical grasp and refuses to let go until the entire room is completely spent." (*Dallas Morning News*)

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

Media partner WDET 101.9 FM

UMS BOX OFFICE
734.764.2538

OUTSIDE THE 313 AND
734 AREA CODES CALL
1.800.221.1229

VISIT US AT OUR WEBSITE
<http://www.ums.org>



Bringing you the finest chamber music from around the world



1998-99 Series
55th Season
presents...

**Brentano String
Quartet with Mitsuko
Uchida, Piano**
Tuesday, May 11, 1999, 8:00 P.M.,
Orchestra Hall

FOR TICKETS, CALL

ORCHESTRA HALL: 313-576-5111

FOR SUBSCRIPTION, CRANBROOK, AND
ROYAL OAK TICKETS: 248-737-9980

Juilliard String Quartet

Sunday, October 11, 1998,
8:00 P.M.,
Orchestra Hall

Muir String Quartet with Randall Hodgkinson, Piano, Ed Barker, String Bass

Saturday, November 14,
1998, 8:00 P.M.,
Orchestra Hall

Lanier Trio

Monday, December 7, 1998,
8:00 P.M., Orchestra Hall

Ying Quartet

Saturday, February 20, 1999,
8:00 P.M. or
Sunday, February 21, 1999,
3:30 P.M.
Albert and Peggy DeSalle
Auditorium, Cranbrook
Art Museum

Grigory Sokolov, Piano

Thursday, March 18, 1999,
8:00 P.M., Orchestra Hall

Vermeer String Quartet

Saturday, April 10, 1999,
8:00 P.M.,
Oakland Community College,
Royal Oak, Leila Jones-
Johnson Theater

TREATSEATS
TICKET DISCOUNTS
Compare tickets at Target and McDonald's.
Or present your Target Rewards Card for discounts.



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

Bodman, Longley & Dahling LLP

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

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) 747-0500 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

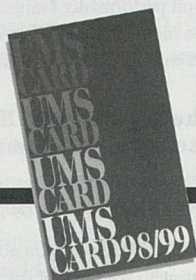
www.butzel.com

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.



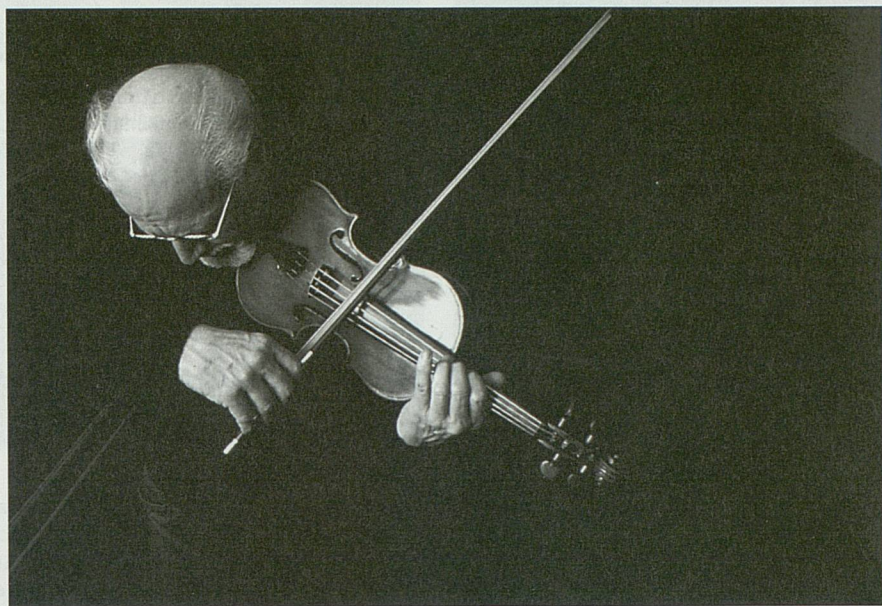
The UMS Card

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



89.1 FM

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

STONEBRIDGE

The Polo
Fields

Newport Creek
A community with nature

Orchestrated by...

Harris
Homes

DEVELOPMENT CORPORATION

734.665.2100

Ann Arbor



A HARRIS HOMES AFFILIATE

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

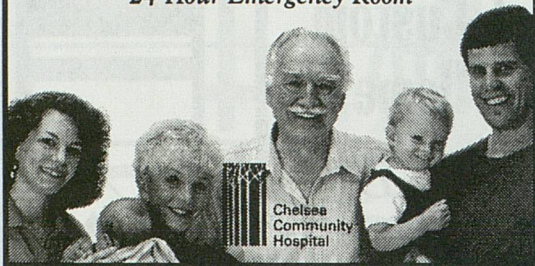
for gifted and academically talented
K-8 students

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.



WE SUPPORT THE ARTS WITH
MORE THAN JUST APPLAUSE

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

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

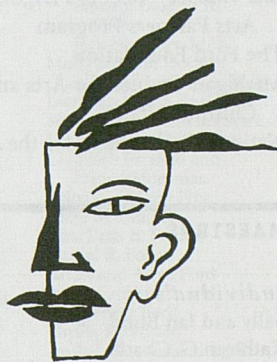
Equal Opportunity Lender. Member FDIC.

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
Beverly 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

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 Lo
 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 Mrkoncic

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 Settimi
 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.

The Power Foundation
 Rosebud Foundation

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.

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 Lo
 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 Mrkoncic

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

BENEFACTORS

Individuals

Carlene and Peter Aliferis
 Dr. and Mrs. Rudi Ansbacher
 Catherine S. Arcure
 Janet and Arnold Aronoff
 Max K. Auپرle
 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 Cohen
 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 Eisdendraft
 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 Gottz
 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 Gunn
 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 Heinold
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 Hrozencik
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 Schulak
Howard and Aliza Shevryn
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. Jeoffrey 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 Xydis
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 Blaske and
Thomas Blaske
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 Bulkeley
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. Cierzniwski
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
Gratzi
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 Fontheim
 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 Edith 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 Almeda 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. Bita 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
 Veltajan 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 Pignaneli
 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
 Meeyoung 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. Wool
 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
 Mrs. Helena and Richard Balon
 John R. Bareham
 David and Monika Barera
 Maria Kardas Barna
 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 Berki

44 Associates, continued

Abraham and Thelma Berman
 Harvey and Shelly Kovacs Berman
 Pearl Bernstein
 Gene and Kay Berroddin
 Andrew H. Berry, D.O.
 Robert Hunt Berry
 Sheldon and Barbara Berry
 Harvey Bertscher
 Mark Bertz
 R. Bezak and R. Halstead
 John and Marge Biancke
 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 L. 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 Bowser
 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 Carpmann
 Deborah S. Carr
 Dennis B. and Margaret W. Carroll
 Carolyn M. Cary and
 Thomas H. Haug
 John and Patricia Carver
 Dr. and Mrs. Joseph C. Cerny
 Kathran M. Chan
 William and Susan Chandler
 J. Wehrley 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 Crochier
 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 DeGroot
 Penny and Laurence B. Deitch
 Elena and Nicholas Delbanco
 William S. Demray
 Lloyd and Gene 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 Wynla 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 Ewall
 Mr. and Mrs. Robert B. Fair, Jr.
 Barbara and Garry C. Faja
 Mark and Karen Falabee
 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 Andrea 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. Fuge 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 Giltraw
 Ilan Gittlen
 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. Goldswieg
 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
 Linda and Louise Gregory
 Linda and Roger Grekin
 Daphne and Raymond Grew
 Mr. and Mrs. James J. Gribble
 Mark and Susan Griffin
 Werner H. Grilk
 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 I. Hamcke
 Mrs. Frederick G. Hammitt
 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. Himman 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 Hoyer
 Drs. Richard and Diane Howlin
 John I. Hritz, Jr.
 Mrs. V. C. Hubbs
 Charles T. Hudson
 Hubert and Helen Huebl
 Harry and Ruth Hueb
 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
 Bailie, 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
 Andree Joyaux and Fred Black
 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 Ilyrus Knoy
Shirley and Glenn Knudsvig
Rosalie and Ron Koenig
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. Kutcipal
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. McDole
James and Kathleen McGauley
Eileen McIntosh and
Charles Schaldenbrand
Mary and Norman McIver
Bill and Virginia McKeachie
Daniel and Madelyn McMurtrie
Nancy and Robert Meader
Samuel and Alice Meisels
Robert and Doris Mellling
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 Jack 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
Marcy Mulligan and Katie Mulligan
Gavin Eddie 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. Opherhall
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
Malayati Rabindranathan
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 Edie 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 Santana
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. Shanberg
Brahm and Lorraine Shapiro
Matthew Shapiro and
Susan Garetz, M.D.
David and Elvera Shappiro
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. Sklenar
Beverly N. Slater
- Tad Slawewski
J. Barry and Barbara M. Sloat
Dr. and Mrs. Michael W. Smith
Susan M. Smith
Richard and John Suhnly
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 Steve 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 Talburtt 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 Thoburn
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 Trinkaux
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 Lise 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 Warschausky
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
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. Zurvale

Businesses

Ann Arbor Bivouac, 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 Paideia 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 Cray
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. Wilmont
Peter Holderness Woods
Helen Ziegler

IN-KIND GIFTS

Bernard and Ricky 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 Everett 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
John 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 Odum 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

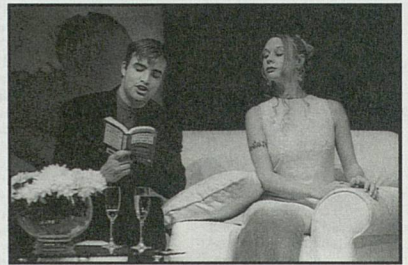
Anything Goes

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



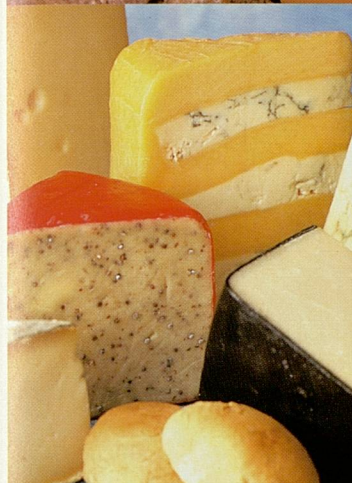
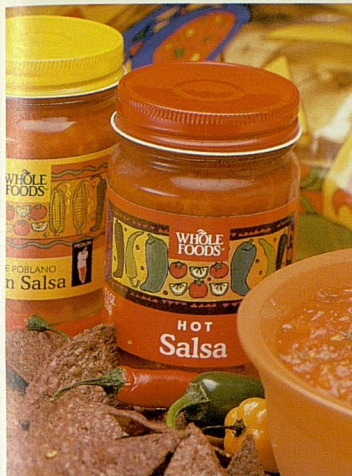
Randi Myles
10am-3pm
Midday MIX



Tony Rankin
3pm-7pm
Afternoon MIX



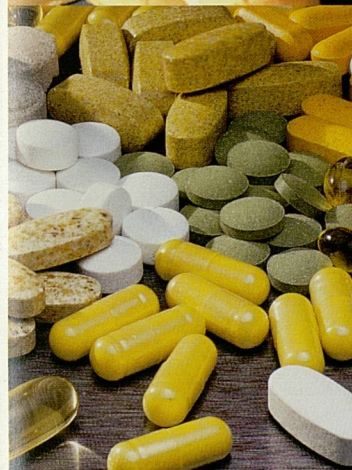
John Edwards
7pm-12mid
Nite MIX



**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



**Merchant
of Vino**
WHOLE FOODS MARKET

**WHOLE
FOODS**
M A R K E T

Rochester Hills, MI 248.652.2100

649.9600

2789 Plymouth Rd., Ann Arbor, MI 734.769.0900

Birmingham, MI 248.433.3000

27640 Middlebelt, Farmington Hills, MI 248.473.7600

1404 Walton Blvd.,

2880 West Maple, Troy, MI 248.

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