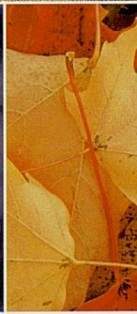
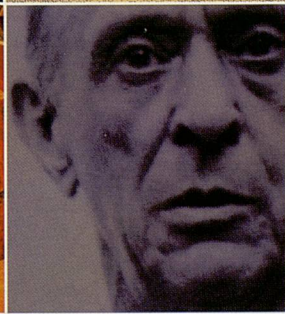
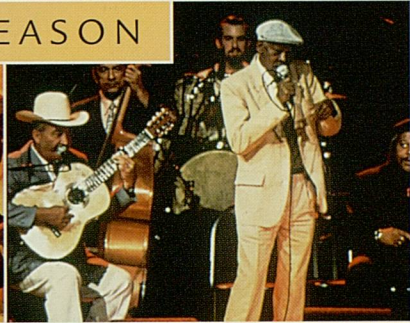


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University Musical Society

1999 FALL SEASON

of the University of Michigan, Ann Arbor

UMS Leadership

- 3 Letter from the President
- 4 Letter from the Chair
- 5 Corporate Leaders/Foundations
- 14 UMS Board of Directors
- 14 UMS Senate
- 15 UMS Staff
- 15 Advisory Committees

UMS Services

- 17 General Information
- 19 Tickets
- 19 Group Tickets
- 19 Gift Certificates
- 21 The UMS Card
- 21 <http://www.ums.org>

UMS Annals

- 23 UMS History
- 25 UMS Choral Union
- 26 Auditoria & Burton Memorial Tower

UMS Experience

- 29 The 1999/2000 UMS Season
- 35 Education & Audience Development
- 37 Dining Experiences
- 37 *BRAVO!*
- 39 Restaurant & Lodging Packages
- 41 The UMS Preferred Restaurant Program

On the Cover

Clockwise from left

Lyon Opera Ballet

Ibrahim Ferrer

Moby Dick

Arnold Schoenberg

Deconstructed Berlin Wall

(Corbis/Bob Krist)

Back Cover

Frederica von Stade

King Arthur detail (courtesy of
Great Performances at Lincoln Center)

Neeme Järvi

Ludwig van Beethoven

Bill Frisell

The Volga Vouty from

The Harlem Nutcracker

UMS Support

- 45 Advisory Committee
- 45 Sponsorship and Advertising
- 47 Internships/Work-study
- 47 Ushers
- 48 Membership
- 56 UMS Advertisers

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LETTER FROM THE PRESIDENT

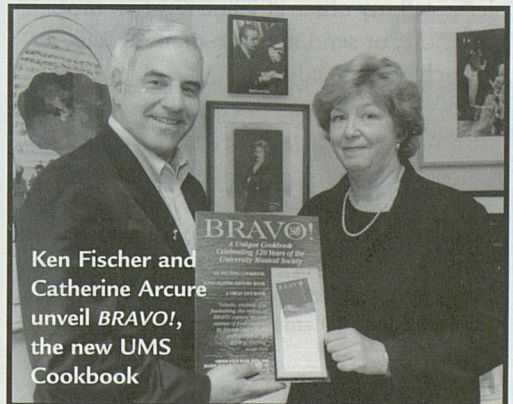
Thanks very much for attending this UMS performance and for supporting the performing arts in our community. UMS' 1999-2000 season is one of our best ever, and I hope I'll see you at some other performances. A complete listing of the season begins on page 29.

To be able to bring performances like this one to Ann Arbor takes a lot of people working together as a team. I'm privileged to work with an outstanding Board of Directors, Senate, Advisory Committee, and staff, all of whose names are listed on pages 14-15.

It is the staff who works day in and day out to assure that you are able to see the world's best performing artists. I firmly believe that UMS has the finest staff of any performing arts presenting organization in the country. The programming staff works with artists and artists' managers to design a diverse, exciting, and high-quality season, which this year features over ninety performances. The production staff looks after the wellbeing of our artists and makes the performances look sharp and run smoothly. The education and audience development team, working with over fifty community partners, designs and manages more than 175 events to enhance the audiences' understanding and appreciation of our artists and their work. People

learn about our programs through many different media thanks to the efforts of our marketing staff, which last season led UMS to an all-time record in ticket sales. Our box office staff has a well-deserved reputation of providing outstanding personalized service. The internal operation of UMS—finances, human resources, space, planning, etc.—are the purview of our skilled administrative team. And then there's the development team that each year raises 41% of our income, which is necessary to meet costs not covered by ticket sales. In the 1998-99 season, this figure was \$2.3 million.

Speaking of development, this year UMS celebrates the tenth anniversary of Catherine Arcure's service as Director of Development. In these ten years, Cathy's department has always exceeded its annual fundraising goal and has nearly tripled the number of donors to UMS. Our overall financial health has



Ken Fischer and Catherine Arcure unveil *BRAVO!*, the new UMS Cookbook

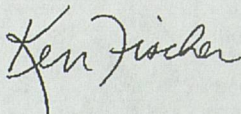
improved dramatically in the past decade, and Cathy's fundraising successes with individuals as well as foundations, corporations, and government agencies have been key to this turnaround. Cathy has also been instrumental in developing the Advisory Committee into an outstanding volunteer organization that raises over \$200,000 a year for UMS through the Ford Honors Program, Season Opening Party, an annual auction, and other special projects. Then there is Cathy's personal commitment to serve each and every member of UMS.

Among Cathy's proudest achievements is *BRAVO!*, the 224-page cookbook which UMS unveiled on September 17. More than 100 volunteers, under the leadership of Mary Ann Daane and Anne Glendon, worked on this publication for over two years. What better way for Cathy to combine two of her loves, cooking and UMS, than to create a vehicle for people everywhere to enjoy the legends, lore, and recipes from 120 years of UMS—and for UMS to have a source of revenue for many years to come. For more information on *BRAVO!*, please see p. 37.

Thank you, Cathy, for your outstanding contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn from you about anything we can do at UMS to make your concertgoing experience the best possible. If we don't see each other in the lobby, please call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfisch@umich.edu.

Sincerely,



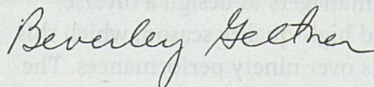
Kenneth C. Fischer, *President*

LETTER FROM THE CHAIR

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1999/2000 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.

Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at UMS are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,



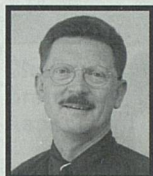
Beverley Geltner
Chair, UMS Board of Directors



CORPORATE LEADERS / FOUNDATIONS


Aetna

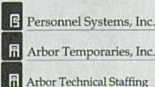
Richard L. Huber *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs, which help bring the arts to so many families and young people."



Don MacMillan *President, Alcan Global Automotive Products* "For 120 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



Douglass R. Fox *President, Ann Arbor Acura* "We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."

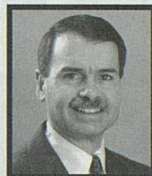


Jeanne Merlanti *President, Arbor Temporaries/Arbor Technical/Personnel System, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."

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."


Bank
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Jorge A. Solis *Senior Vice President, BankOne, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."


BANK ONE

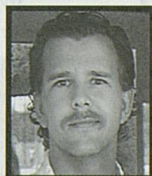
Habte Dadi *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



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."


cb

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."


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★ Dept. of Theatre and Drama

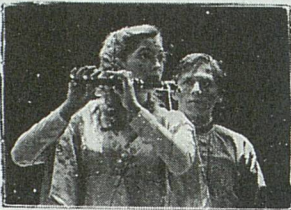
A Little Night Music

Music and lyrics by Stephen Sondheim

The various stages of love fill this enchanting musical.

Mendelssohn Theatre • October 14 - 17

Musical Theatre Dept.



★ *Susannah* ★

A lyrical opera by Carlisle Floyd

When a minister tries to save a young nonconformist, religious power and human frailties collide.

Power Center • November 11 - 14

★ Opera Theatre ★

The Importance of Being Earnest

by Oscar Wilde

Hilarity abounds as two young suitors try to persuade their ladies of their 'earnest'ness.

Mendelssohn Theatre • November 18 - 21

★ Dept. of Theatre and Drama

★ *The Tempest* ★

by William Shakespeare

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"Can you imagine a more powerful demonstration of Ann Arbor's quality of life than the University Musical Society? We at CFI can't, and that's why we're so delighted to be a concert sponsor. We salute UMS for its accomplishments and for what it has contributed to the pride in our community."



Charla Breton
Associates

Kathleen G. Charla *Founder/CEO, 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."



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Howdy S. Holmes *President and CEO, Chelsea Milling Company*

"'Jiffy' Mix appreciates the opportunity to support the University Musical Society. We applaud their commitment to providing nationally recognized educational opportunities to children in our community and to providing diverse arts programming."



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Eugene Miller *Chairman and Chief Executive Officer, Comerica Incorporated*

"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

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

S. Martin Taylor Sr. *Vice President-Corporate & Public Affairs and President-Detroit Edison Foundation*

"The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing Southeastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."



Detroit Edison Foundation

Larry Denton *Global Vice President, Dow Automotive*

"At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enriches all our lives."



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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."



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"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."

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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."



William Clay Ford, Jr. *Chairman, Ford Motor Company*

"At Ford, we believe the arts speak a universal language. We're proud of our long-standing association with the University Musical Society, its concerts, and the educational programs that enrich our community."



Ford Motor Company



Scott Ferguson *Regional Director, Hudson's*

"Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be partners with the University Musical Society for the 1999-2000 season as they present programs to enrich, educate and energize our diverse community."

HUDSON'S

Gregg A. DeMar *Vice President, Customer Segment Marketing, Personal Systems Group, IBM Corporation*

"IBM salutes the University Musical Society for their valuable service to our community in support of students, children and families, and for enhancing their exposure to the arts."



IBM

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

Richard A. Manogian *Chairman and CEO, Masco Corporation*

"We at Masco applaud the University Musical Society's contribution to diversity in arts programming and your efforts to enhance the quality of life in our community."




MASCO

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."



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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."



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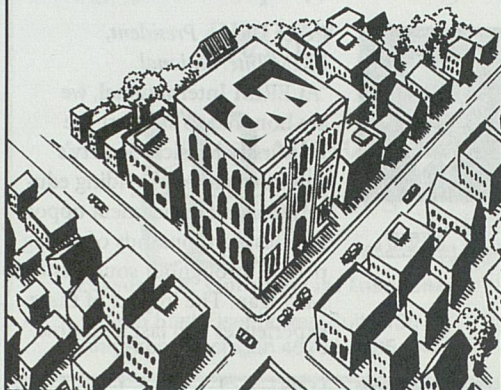


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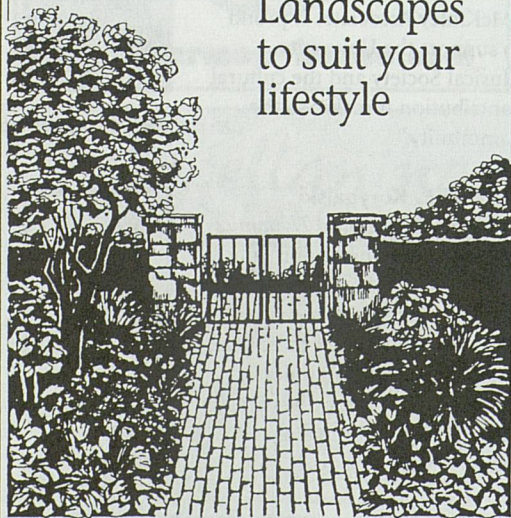
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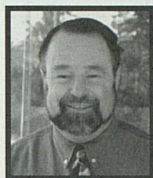
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CANFIELD
MILLER, CANFIELD, PADDOCK AND STONE, P.L.C.



Charles Hall *Partner, Multilogue* “Music is one way the heart sings. The University Musical Society helps our hearts enjoy and participate in song. Thank you.”

MULTILOGUE



Phillip R. Duryea *Community President, National City Bank* “National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community.”

National City



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 85 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.”

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John Psarouthakis, Ph.D. *Chairman and Chief Executive Officer, Paideia*

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



Paideia

Peter B. Coor, Ph.D. *President, Parke-Davis Pharmaceutical Research & Development; Corporate Vice President, Warner-Lambert Company* “The University Musical Society is a cornerstone upon which the Ann Arbor community is based: Excellence, Diversity and Quality. Parke-Davis is proud to support the University Musical Society for our community and our Parke-Davis colleagues.”



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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.”



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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.”



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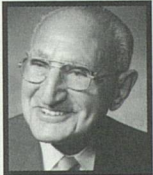
Dr. James R. Irwin *Chairman and CEO, The Irwin Group of Companies. President, Wolverine Temporaries, Inc.* "Wolverine Temporaries began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."



Wolverine Temporaries Inc.

We also extend our gratitude to several other anonymous companies.

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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:



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The Ford Foundation
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KMD Foundation
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Lila Wallace-Reader's Digest Fund
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of the University of Michigan

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GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

Refreshments

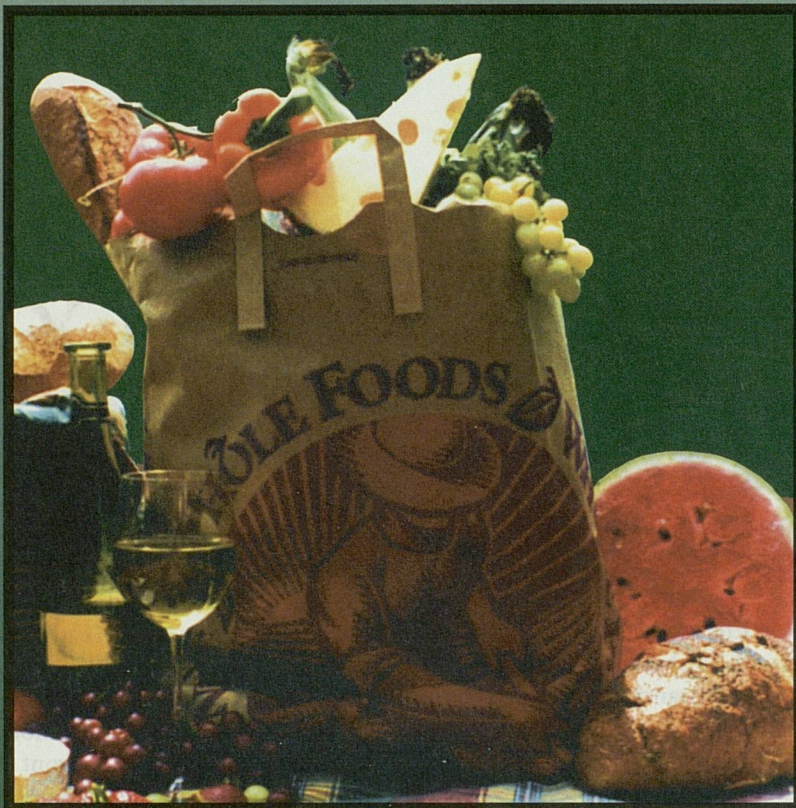
Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

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

UMS/Member Information Kiosk

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



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734.764.2538

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Mon-Fri 10 a.m. to 6 p.m.
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Order online at the UMS website:

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Visit our Box Office in person

At the Burton Tower ticket office on the University of Michigan campus.

Performance venue box offices open 90 minutes before each 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.

GROUP TICKETS

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

Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 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 including Wynton Marsalis and the Lincoln Center Jazz Orchestra, the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

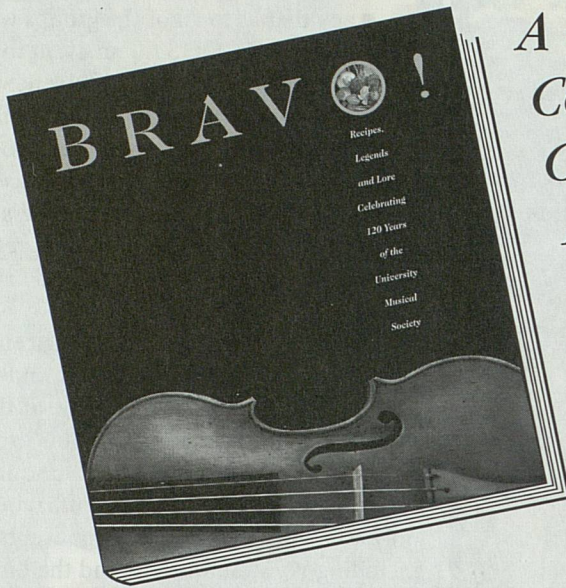
This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling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

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 ninety events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings,



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The UMS card also entitles you to 10% off your ticket purchases at other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS Box Office for more information at 734.764.2538.

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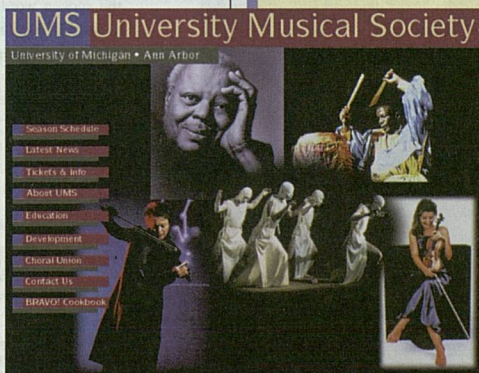
UMS enters a new interactive communication era with the launch of the new and improved **www.ums.org!**

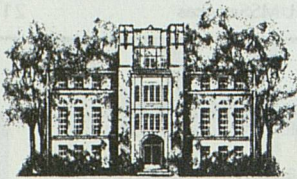
Why should *you* log onto **www.ums.org?**

- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
- **Cyber\$avers** Special weekly discounts appearing every Tuesday only available by ordering over the Web!
- **Information** Wondering about UMS' history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and artist information.
- **Sound Clips & Photos** Listen to recordings from UMS performers online before the concert. Check out photos from favorite UMS concerts!
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS Archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each

UMS performance.

- **Choral Union** Audition information and performance schedules for the UMS Choral Union.





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Frederica von Stade: Mendelssohn, Fri. Dec. 10

Take 6: Hill Auditorium, Mon. Jan. 17

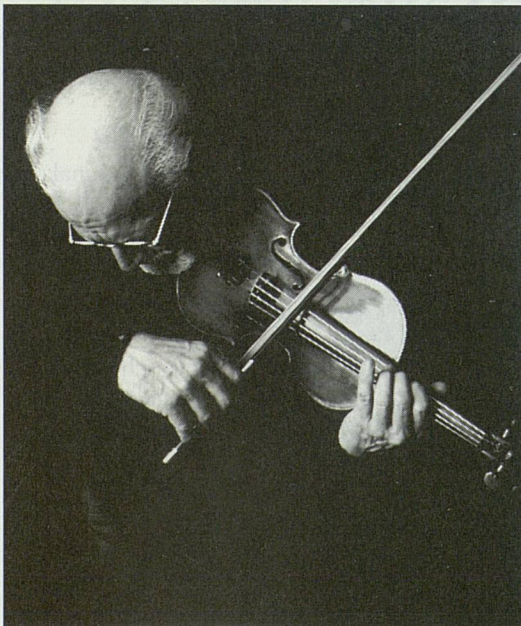
The Barber of Seville: Power, Fri. Feb. 18

The Chieftains: Hill Auditorium, Wed. Mar. 8

Trisha Brown Company: Power, Wed. Apr. 12

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UMS Annals

UMS HISTORY

The goal of the University Musical Society (UMS) is 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, has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for its rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the upcoming 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 traditional and contemporary work from the full spectrum of the performing arts — internationally renowned recitalists and

***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

orchestras, dance and chamber ensembles, jazz and world music performers, performance artists, opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over ninety performances and more than 175 educational events each season. UMS has flourished with the support of a generous community that gathers to enjoy world-class events in Hill and Rackham Auditoria, the

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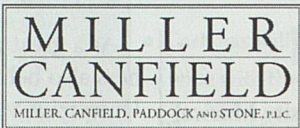
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 Edmond F. DeVine
 John B. DeVine
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Power Center for the Performing Arts, the Michigan Theater, St. Francis of Assisi Catholic Church, the Lydia Mendelssohn Theatre, and the Detroit Opera House.

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 through ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

UMS CHORAL UNION

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 150-voice Choral Union is especially well known for its definitive performances of large-scale works for chorus and orchestra. Six 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 Meadow Brook for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of the Berlioz *Requiem*, 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).

In the past two seasons, the Choral Union has given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works, and the Choral Union Chamber Chorale recently presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1998-99 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells*, both conducted by Neeme Järvi, and Kodaly's *Psalmus Hungaricus*, conducted by the legendary Gennady Rozhdestvensky. Other programs included Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

During the current season, the Choral Union will again appear in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovitch's *Symphony No. 13* (Babi Yar) followed by Beethoven's *Symphony No. 9* paired with Stravinsky's *Symphony of Psalms*. The last of these three series will feature performances of John Adams' *Harmonium*, conducted by the composer. The women of the chorus will also perform Mahler's *Symphony No. 3* with the Ann Arbor Symphony, and sixty singers will join the Gabrieli Consort & Players for an Advent program based on the music of Praetorius. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's

monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

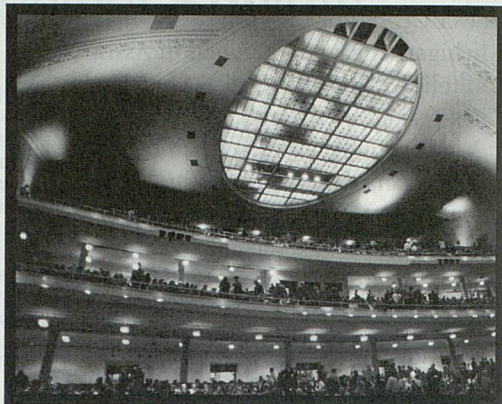
Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, call 734.763.8997 or e-mail edeb@umich.edu.

AUDITORIA & BURTON MEMORIAL TOWER

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, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past eighty-six 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*. 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

Hill Auditorium is slated for renovation in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall) and leading theatre and acoustical consultants, the renovation plans include an elevator, expanded bathroom facilities, air conditioning, and other improvements.

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 1,390-seat Power Center is more than seventy-two 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.



Rackham Auditorium

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 approximately \$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 will be completed by 2003.

In the fall of 1999, the Michigan Theater will open the doors of a new 200-seat screening room addition, as well as additional restroom facilities, which have been built onto the existing 1928 structure.

St. Francis of Assisi Catholic Church

In 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 in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment

and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

In 1926, construction was being discussed for the Women's League, the female counterpart to the all-male Michigan Union. Gordon Mendelssohn of Detroit seized the opportunity to support the inclusion of a theatre in the plans and building of the Woman's League, and donated \$50,000 in 1926 to establish the Lydia Mendelssohn Theatre, stipulating that the theatre would always bear his mother's name. UMS 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 UMS' 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



Power Center

A Full House

Hill
Auditorium
4,163

Rackham
Auditorium
1,129

Michigan
Theater
1,710

Power Center
1,390

Mendelssohn
Theatre
658

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 UMS.

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-12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15-10:45 a.m.

University Musical Society

of the University of Michigan
1999/2000 Fall Season

Event Program Book

Wednesday, October 27 through Sunday, November 7, 1999

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.

Sankai Juku **3**
Hiyomeki

Wednesday, October 27, 8:00pm
Power Center

Bill Frisell's New Quartet **7**

Thursday, October 28, 8:00pm
Power Center

Orquesta Ibrahím Ferrer & Rubén González y su Grupo **11**

Saturday, October 30, 8:00pm
Hill Auditorium

Emerson String Quartet **17**

Friday, November 5, 8:00pm
Rackham Auditorium

American String Quartet **23**

Beethoven the Contemporary
Sunday, November 7, 4:00pm
Rackham Auditorium

UMS

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in scope, in
depth, there
are few to rival
Meredith
Monk.”

(Washington Post)

Media Sponsors
WDET 101.9 FM
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Meredith Monk *Magic Frequencies*

A Science Fiction Chamber Opera

Wednesday, February 9, 8 P.M.
Power Center

Outer space, science fiction and folk art are the combined inspiration for Meredith Monk's newest music theater adventure. Shimmering with Monk's signature wit and whimsy, this full-evening work takes a look at the earth through the telescopic and microscopic vision of spirits from other realms, combining vocal and instrumental music, movement, images, light and specially designed objects.

Funded in part by the National Dance Project of the New England Foundation for The Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation.

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"Simply committed to the best in dance for Michigan."

UMS
presents

Sankai Juku

USHIO AMAGATSU, *Direction, Choreography, and Design*

Music

Takashi Kako
Yoichiro Yoshikawa

Dancers

Ushio Amagatsu
Semimaru
Toru Iwashita
Sho Takeuchi
Akihito Ichihara

Program

Wednesday Evening, October 27, 1999 at 8:00
Power Center, Ann Arbor, Michigan

Hiyomeki

Within a Gentle Vibration and Agitation

Hiyomeki: Fontanelle

From Hiyomeki
Seed – Like a Ripple
Sound – Darkness within Light
Anthropos – Memory from the Past or the Future
Perpetual Motion – Light within Darkness
The Breath in the Water's Depths
Toward Hiyomeki

Fourteenth Performance
of the 121st Season

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recording of this concert or
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recording is prohibited.*

Support for this program is provided by media sponsor, WDET.

Special thanks to the Center for Creative Studies in Detroit for their assistance with this residency.

Special thanks to Kate Remen, UMS Education and Audience Development Manager, for serving as this evening's Pre-performance Educational Presentation (PREP) speaker.

This tour has been made possible through the cooperation of Mitsubishi Motors and Shiseido.

Sankai Juku appears by arrangement of International Production Associates, Inc. (IPA) and Jedediah Wheeler.

Large print programs are available upon request.

Hiyomeki

Within a Gentle Vibration and Agitation

Fixing the height of one's eyes forward
 Right or left, one makes a slow turn.
 One's gaze moves, following the turn. Out of focus.
 One walks four steps, from the heel,
 carefully meeting the floor.

At the height of one's eyes, from both temples,
 stretching an imaginary thread
 One person holds the furthest possible part.

One tries the same movement.
 Relative to the person in the middle,
 as the thread lengthens, the movement of
 the two holding the thread increases in speed.

The two disappear to a point in the imagination.
 From a circle within the room as far as infinity.

The speed of consciousness and the distance
 of movement,
 The speed of the body. All carefully treated.
 When one arrives at imagining infinity
 the body moves nearly at the speed of light,
 and nears an almost unlimited stillness.

Turning once around. Standing in the middle.

One stands. From the act of turning
 Suddenly one loses every muscle,
 draws out the weight from the body
 and gives up one's body to the floor.
 With this process, and the body lying horizontal,
 one feels even more
 the pull towards the center.

Interior force and exterior force.
 Multiple centers.

The vital connection between voluntary movement
 and gravity.
 The body continually vibrates and is agitated
 between the two.

Sankai Juku and its artistic director, Ushio Amagatsu are part of the second generation of *butoh* dancers in Japan. *Butoh* is a new Japanese art form that evolved during the 1960s as an expression of humanitarian awareness by that country's post-war generation. Led by Tatsumi Hijikata and Kazuo Ohno, world-famous practitioners of *butoh*, Japanese dancers rejected the traditional forms of Eastern and Western dance. They investigated a method of expression which would be appropriate to a new Japan and could reflect the body and feeling of their generation.

"*Butoh* can only be made with that

retical meaning of movement. Therefore each individual brings his own physical history and method of expression to the art form. Before he worked in the *butoh* style, Amagatsu trained in classical as well as modern dance. In 1975 he started a series of workshops. From those sessions he developed the idea of Sankai Juku and selected three dancers from the workshop to help create the company. The name Sankai Juku can be translated to mean "studio of mountain and sea."

The company's first full scale production, *Homage to Ancient Dolls* (1977), led to the creation of *Kinkan Shonen*, which was presented in Tokyo in 1978. This production



Sankai Juku

which can be taken from the manner of living of a race," said *butoh* master Hijikata. The gestures seen in *butoh* emanate from a sensibility that has been restrained by centuries of tradition. The body of the *butoh* dancer is unencumbered by the ancient vocabulary of *kabuki* or *noh*.

For Ushio Amagatsu, *butoh* expresses the language of the body rather than a theo-

revealed Amagatsu's own vision which has enhanced the understanding of *butoh*. His work is a great departure from the masking of emotion and is premised on a personal expression of suffering. The contrast with the universally accepted Japanese performance traditions underscores Sankai Juku's passionate appreciation for the joy of life and the sadness of death. The white immo-

bile face traditionally represents a thwarted human being, but the whitened face of the *butoh* dancer is mobile and is in touch with innocence, wonder, fear and mortality.

In 1980, Sankai Juku was invited to perform in the West for the first time. They went to the Nancy Festival in France with the firm conviction that *Butoh* – a universal cry from the origins of humanity – would be accepted. However, they did not go to expose Japanese culture to the Europeans, but rather to experience other cultural climates which would give their work new resonance.

For the next four years, the company remained in Europe where they performed constantly. In 1984 they were invited to come to North America where they made their debut at the Toronto International Festival and the L.A. Olympic Arts Festival. Subsequently, they have been embraced warmly by audiences throughout Canada and the US. Their second North American tour was curtailed when Yoshiyuki Takada accidentally died during a performance in Washington on September 10, 1985. The company cancelled the remaining engagements and returned home, some to Japan, others to Paris.

In spring of 1986 Sankai Juku started a new sixteen-city tour of North America which began in Seattle. The company has been seen in such cities as Boston, Pittsburgh, Cincinnati, Ann Arbor, Minneapolis, Washington DC, and New York City. Sankai Juku has continued to be a much sought after performance group, touring America numerous times.

Ushio Amagatsu has immersed himself in the roots of the rituals and character of traditional Japan, from which his interest has reached a more universal point of view while Sankai Juku continues its foreign activities. His work has evolved to the point where his imagery predates classical struc-

tures and forms. The power and inner beauty identified with Sankai Juku is traced to man's inner life – a spiritual being who stems from all elements surrounding humanity.

Since 1982, Theatre de la Ville in Paris has been responsible for the commissioning of six works, *Jomon Sho* (1982), *Netsu No Katachi* (1984), *Unetsu* (1986), *Shijima* (1988), *Omote* (1991), *Yuragi* (1993), and *Hiyomeki* (1996). In the summer of 1988, Ushio Amagatsu created his first work for Western dancers at Jacob's Pillow in Lee, Massachusetts entitled *Fushi*.

Ushio Amagatsu's newest creation, *Hibiki* (1998), was co-commissioned by the Hancher Auditorium and will make its US debut in Iowa City at the beginning of the Sankai Juku US tour for Fall 1999. Sankai Juku will return to the US to tour *Hibiki* in Spring 2002.

Tonight's performance marks Sankai Juku's third appearance under UMS auspices.

Yuji Kobayashi, *Stage Manager*

Kenichi Yonekura, *Set Technician*

Genta Iwamura, *Lighting Technician*

Akira Aikawa, *Sound Technician*

Taiyo Tochiaki, *Assistant*

Andrew J. Kranis, *IPA Production/Tour Manager*

Co-Commissioners/Producers

Theatre de la Ville, Paris; Ginza Saison Theatre, Tokyo; Theatre de St. Quentin en Yvelines; Scene Nationale; and Sankai Juku with the cooperation of CNDC L'Esquisse, Angers

UMS
presents

Bill Frisell's New Quartet

Bill Frisell, *Guitar*
Greg Leisz, *Pedal steel and slide guitars*
David Piltch, *Bass*
Kenny Wollesen, *Drums*

Program

Thursday Evening, October 28, 1999 at 8:00
Power Center, Ann Arbor, Michigan

Bill Frisell's New Quartet will announce their program from the stage.



Left to right: Kenny Wollesen, Bill Frisell, Greg Leisz, David Piltch

There will be a brief question and answer session with the artists immediately following this performance.

Fifteenth Performance
of the 121st Season

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

Sixth Annual
Jazz Series

Special thanks to the U-M Department of Jazz Studies for their assistance in this residency.

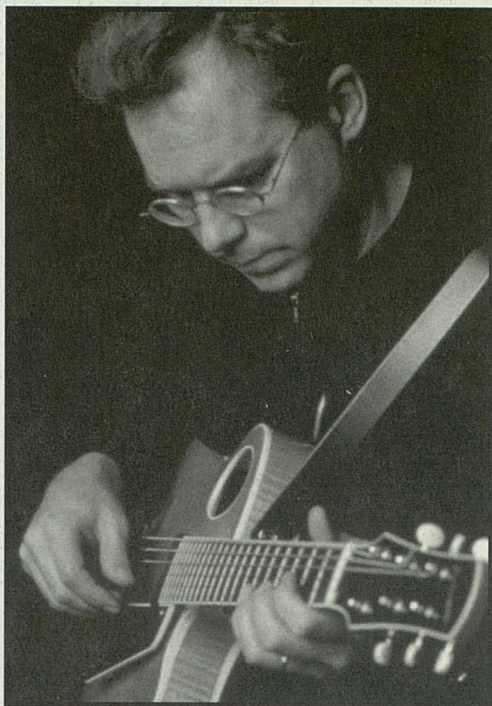
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Large print programs are available upon request.

In a career that spans more than twenty years and more than eighty recordings, guitarist, composer and bandleader **Bill Frisell** has established himself as one of the most sought after collaborators in contemporary music. He has contributed to the work of such diverse artists as Ginger Baker, Paul Bley, Gavin Bryars, Don Byron, Elvis Costello, Jerry Douglas, Marianne Faithful, Jan Garbarek, Robin Holcomb, Wayne Horvitz, Lyle Mays, Paul Motian, Vernon Reid, John Scofield, David Sylvian, Hal Willner and John Zorn.

The New York Times wrote, "It's hard to find a more fruitful meditation on American music than in the compositions of guitarist Bill Frisell. Mixing rock and country with jazz and blues, he's found what connects them: improvisation and a sense of play. Unlike other 'pastichists,' who tend to duck passion, Mr. Frisell plays up the pleasure in the music and also takes on another often-avoided subject, tenderness." His work has established Mr. Frisell as one of the most sought-after guitar voices in contemporary music. The breadth of such performing and recording situations is a testament not only to his singular guitar conception, but his musical versatility as well. In recent years, it has been Bill Frisell's role as a composer and bandleader which has garnered him increasing notoriety.

Bill Frisell recently made a national television appearance in 1997 on *Sessions at West 54th*, and *The New Yorker* called him, "...the most distinctive stylist in contemporary jazz." That same year, his 1996 recording *Quartet* won the Deutsche Schallplattenpreis, the German equivalent of a Grammy Award. In 1998 Frisell's recording *Nashville* won the *Downbeat* Critics Poll for "Album of the Year," and he received both a Critics Award and an Industry Award in the category of "Best Guitarist" at the First Annual Jazz Awards, sponsored by the Knitting Factory and the Jazz Journalists Association.



Bill Frisell

Mr. Frisell recently performed a series of select solo dates, after which he documented his first-ever solo record, produced by Lee Townsend which is set for release next year on Nonesuch. He also arranged and performed on a second collaboration with Elvis Costello, an album of songs by Mr. Costello and Burt Bacharach called *The Sweetest Punch*, released by Universal Classics earlier this fall. Mr. Frisell has also been busy composing and recording original soundtrack music for several projects: *American Hollow*, an HBO special about an Appalachian family; an educational radio program about the human genome called *The DNA Files*; Gus Van Sant's remake of the classic horror film *Psycho*; and new music for Gary Larson's second animated film project. Additionally, Mr. Frisell has been on the road with a new band called *Bill Frisell and the Willies*, featuring a variation on bluegrass instrumentation with Danny Barnes (banjo, guitar), Eyvind Kang (violin) and Keith Lowe (bass).

Bill Frisell was born in Baltimore and grew up in Denver, playing the clarinet in his high school band and discovering his love for the guitar through his exposure to pop music on the radio. His great enthusiasm for the Chicago Blues – particularly the music of B.B. King and Paul Butterfield – led to his complex affinity for contemporary American music. Mr. Frisell studied at the University of Northern Colorado and at the Berklee College of Music in Boston. In 1978, he spent a year composing in Belgium and then moved to New York City, where he spent the next ten years in fruitful collaboration with some of the most creative talents of the downtown new music scene. In 1989, Bill Frisell moved to Seattle, where he continues to make his home.

Tonight's performance marks Bill Frisell's debut under UMS auspices.

Guitarist **Greg Leisz** has been much in demand for playing country, folk, and rock music as well as with pop artists Emmylou Harris, Linda Ronstadt, Jewel, Beck, Dave Alvin, Peter Case, Paula Cole, Fiona Apple, the Smashing Pumpkins, and icons the Beach Boys, Joe Cocker, and Joni Mitchell. Leisz's primary instrument is the pedal-steel guitar but he's also gained a reputation for his wizardry on a variety of other string instruments: the acoustic dobro, Hawaiian Weissenborn, lap steel and mandolin, all of which he plays on Mr. Frisell's latest CD, *Good Dog, Happy Man* (Nonesuch).

Tonight's performance marks Greg Leisz's debut under UMS auspices.

Bassist **David Piltch** came of age in Toronto's jazz scene, accompanying such greats as Chet Baker, Art Pepper, Kenny Wheeler, and Tom Harrell. In more recent years he has relocated to the Los Angeles

area and now works with vocalists Holly Cole, Janice Ian, and k.d. lang.

Tonight's performance marks David Piltch's debut under UMS auspices.

Drummer **Kenny Wollesen** grew up in Santa Cruz, California and has since lived and worked in New York City for the past six years. He has played with John Zorn, Marc Ribot, John Medeski, Tom Waits, Sean Lennon, Mitchell Froom, Big John Patton, John Lurie, Jessica Williams and Myra Melford. In addition to his touring work with Bill Frisell he currently works with trumpeter Steven Bernstein's group Sex Mob, with Slow Poke and guitarist Leni Stern.

Tonight's performance marks Kenny Wollesen's debut under UMS auspices.

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Good Dog, Happy Man
with Bill Frisell
(Nonesuch)

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Jorge Pardo, Joaquin Grilo, Rubem Dantas
and Carlos Benavent

Friday, November 19, 8 P.M.

Hill Auditorium

Flamenco master Paco de Lucía brings the fire of the ancient Gypsy art back to Ann Arbor. With his company of musicians and dancers, Paco de Lucía transforms Hill Auditorium into a hall of passion, power and romance.



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Buena Vista Social Club present
**Orquesta Ibrahím Ferrer &
Rubén González y su Grupo**

Rhythm

Orlando "Cachaito" López, *Bass*
Adolfo Pichardo, *Piano*
Rubén González, *Piano*
Angel "Pangle" Terry, *Congas*
Robertico "El Millonario" García, *Bongos*
Filiberto Sánchez, *Timbales*

Brass

Alejandro Pichardo, *Trumpet*
Guajiro Mirabal, *Trumpet*
Jesús "Aguaje" Ramos, *Trombone*,
Rubén's band leader
Demetrio Muñoz, *Trombone*,
general band leader

Saxophones and Flutes

Jimmy Jenks
Tony Jiménez
Ventura García
Julian Sanchez

Soneros

Ibrahím Ferrer
Omara Portuondo

Guitar

Manolo Galbán

Program

Saturday Evening, October 30, 1999 at 8:00
Hill Auditorium, Ann Arbor, Michigan

*Orquesta Ibrahím Ferrer & Rubén González y su Grupo will
announce their program from the stage.*

Sixteenth Performance
of the 121st Season

Sixth Annual
Jazz Series

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This performance is sponsored by Charles Hall.

Special thanks to Charles Hall for his generous support of the University
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Additional support provided by media sponsors, WEMU and *Metro Times*.

Special thanks to Dr. Alberto Nacif for serving as this evening's Pre-perfor-
mance Educational Presentation (PREP) speaker.

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

Large print programs are available upon request.

Ibrahim Ferrer was born at a social club dance on February 20, 1927 in San Luis, a town near Santiago, Cuba. He has never looked back from that musical introduction to the world.

His mother died when he was twelve years old, and Ibrahim was forced to earn his own living singing on the streets of Santiago. At the age of thirteen he formed his first musical group with his cousin. They called themselves the *Jovenes del Son* (Young Men of *Son*), and performed at local private parties. Before long they attracted the attention of some of Santiago's musicians and Ibrahim was called to sing with a succession

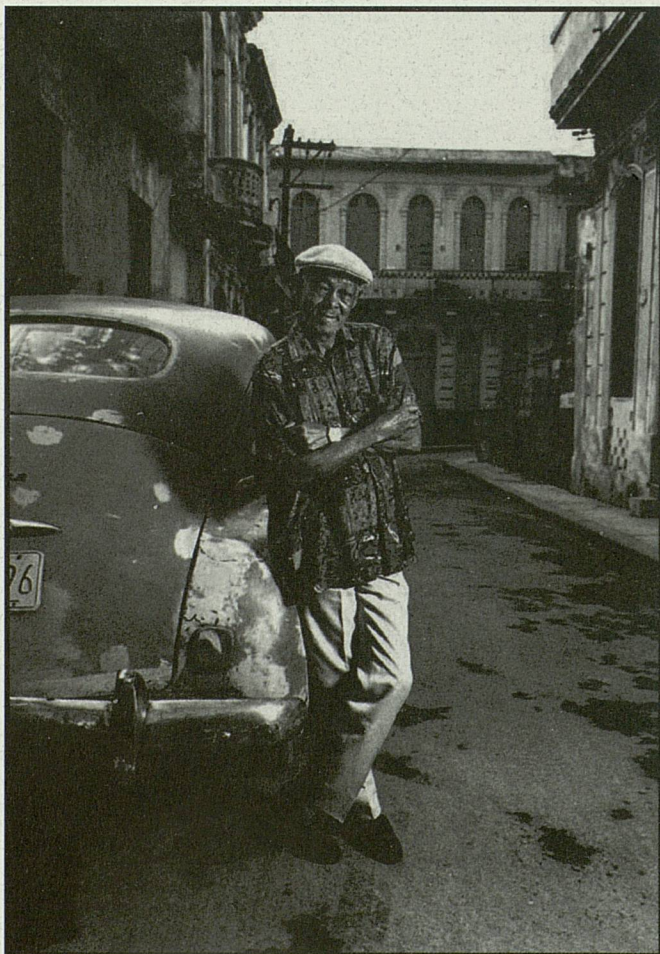
of bands, most notably the *Conjunto Wilson*, *Conjunto Sorpresa* and *Maravilla Beltran*.

Later he sang with Santiago's finest orchestra, *Orquesta Chapín-Chovén*, a very influential jazz group lead by the composer Electo Rosell (known artistically as *Chapín*). Rosell composed one of Ibrahim's biggest hits, *El platanal de Bartolo*.

In 1953 Ibrahim Ferrer started to work with Pacho Alonso's group in Santiago. In 1959 the group moved permanently to Havana and renamed themselves *Los Bocucos*. (The name comes from a type of drum, used in Santiago carnivals). With the *Bocucos*, Ferrer's work consisted mainly of

guarachas, *sones* and up-tempo numbers, although Ibrahim yearned to sing *boleros*. He enjoyed some popularity with songs such as *Mi Quimbín* and *El Platanal de Bartolo*, but he would have to wait nearly forty years to record a *bolero* worthy of his considerable talents as a *bolero* singer. That song, *Dos Gardenias* by Isolina Carrillo, is featured on the Grammy Award-winning recording *Buena Vista Social Club*.

When a *bolero* singer of the old school was required for the World Circuit recording sessions in 1996, Ibrahim Ferrer was literally plucked off the streets of Havana where he was taking his daily walk. During the sessions he took part in the Afro-Cuban All Stars' Grammy-nominated recording *A Toda Cuba le Gusta* and is one of the main *soneros* on the million-selling album *Buena Vista*



Ibrahim Ferrer

Social Club, produced by Ry Cooder.

Whereas the other stars from the Buena Vista sessions had originally some fame both in and outside of Cuba, Ibrahim Ferrer had never been recognized in his own right. He has since emerged as the one true discovery of the sessions. Always regarded as a "musician's musician," Ibrahim Ferrer has now been given the chance to display his great talent in both the rural Santiago and urban Havana traditions.



© 1999 David H. Johnson

Whereas the other stars from the Buena Vista sessions had originally some fame both in and outside of Cuba, Ibrahim Ferrer had never been recognized in his own right. He has since emerged as the one true discovery.

In May, Ibrahim Ferrer's debut album, produced by Ry Cooder, was released worldwide by World Circuit/Nonesuch Records. He also plays a starring role in Win Wenders' documentary *The Buena Vista Social Club*, released in the US this past June.

"I pinch myself all the time," Ibrahim says. "It is a dream come true. When I was younger I thought I was going to travel the world with my music. The only chance I got was when I came to Europe in 1962. Then there was the missile crisis. I played in Paris and Eastern Europe with Pacho Alonso's orchestra and then I was stuck in Europe. I had to stay until everything settled down again before I could go home. Then nothing happened for thirty-five years. This has given me the will to live. I'm living the dream of my youth in the body of an old man."

Tonight's performance marks Ibrahim Ferrer's second appearance under UMS auspices.

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Buena Vista Social Club
Presents
Ibrahim Ferrer
(Nonesuch)

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www.skrclassical.com

It has been said that **Rubén González** could have been a classical pianist or he could have been a doctor. Instead, he became one of the legendary figures of Cuban music, whose piano sound has created trends and established styles for more than half a century.

González graduated from the Cienfuegos Conservatoire in 1934. He then

only survivor of a trio of pianists from the period, with Luis 'Lili' Martínez and Peruchín. Together, they helped shape the future sound of Cuban music, developing the *mambo* and embracing modern jazz harmonies. And at the same time, González developed his own very distinctive style.

After traveling to Panama and Argentina to play with tango musicians,

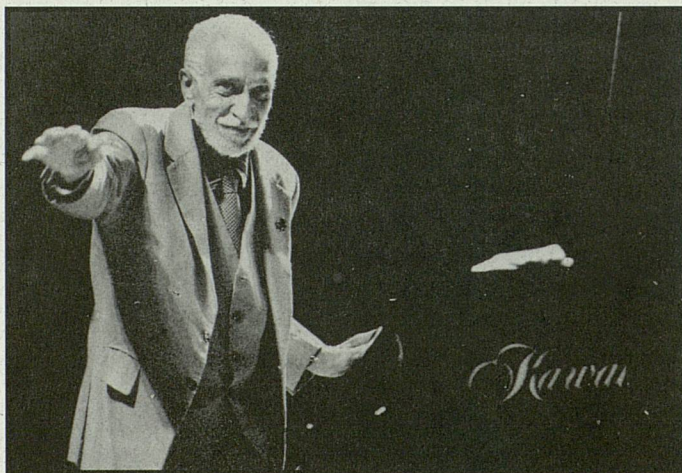
González returned to Havana to play with cabaret bands at clubs like the Tropicana. By the early 1960s he had teamed up with Enrique Jorrín, the creator of the *cha-cha-cha*. González stayed with Jorrín for twenty-five years until the bandleader died in the mid-1980s. González briefly took over as bandleader and retired shortly thereafter. The recording with *Buena Vista Social Club* and his own debut solo recording, *Introducing Rubén González*, marks forty-three years since he first entered the studio with Arsenio Rodríguez.

After González made his New York debut at Carnegie Hall in July 1998, *The New York Times*

critic Jon Pareles raved, "Mr. González was the group's most determined crowd pleaser, splashing across the piano with two-handed chords, ending phrases with sweeping *glissandos* and quoting Liszt during a *danzón*. In one tune, he carried a solo up to the top of the keyboard and beyond, playing the air while the audience cheered."

Tonight's performance marks Rubén González' debut under UMS auspices.

"The greatest piano soloist I have ever heard in my life. He's like a Cuban cross between Thelonious Monk and Felix the Cat." Ry Cooder



Rubén González

attended medical school, thinking he would be a doctor by day and musician by night. But the rhythms of Cuban *son* in particular were in his blood. By 1941 he had abandoned his medical studies and moved to Havana to make a full-time career as a musician.

Within a year he had joined the *conjunto* of the legendary Arsenio Rodríguez and also played with Mongo Santamaría in the *Orquesta de Los Hermanos*. Today he is the

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Eastern Michigan University Convocation Center

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*"Without music,
life would be
an error."*

Friedrich Nietzsche

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Gothenburg Symphony Orchestra

Neeme Järvi, conductor

Yuri Bashmet, viola

Saturday, February 5, 8 P.M.

Hill Auditorium

PROGRAM

Pärt

Kancheli

Orchestra

Shostakovich

Symphony No. 3

Liturgy for Viola and

"Vom Winde Beweint"

Symphony No. 6 in b
minor, Op. 54

For many years, conductor Neeme Järvi has jetted back and forth between his two posts as music director of the Detroit Symphony Orchestra and the Gothenburg Symphony Orchestra in Sweden. Maestro Järvi conducted a highly-acclaimed performance of Shostakovich's Thirteenth Symphony in October with the Detroit Symphony Orchestra. Join us for this remarkable evening, when he returns to conduct the composer's Sixth Symphony.

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present

Emerson String Quartet

Philip Setzer, *Violin* (1st in Nos. 13 and 15)

Eugene Drucker, *Violin* (1st in No. 14)

Lawrence Dutton, *Viola*

David Finckel, *Cello*

Program

Friday Evening, November 5, 1999 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

All-Shostakovich Program

String Quartet No. 13 in b-flat minor, Op. 138

Adagio

Doppio movimento

Tempo primo

(All mvts. attacca — without pause)

String Quartet No. 14 in F-sharp Major, Op. 142

Allegretto

Adagio

Allegretto – Adagio

(Mvts. 2 and 3 attacca — without pause)

INTERMISSION

String Quartet No. 15 in e-flat minor, Op. 144

Elegy: Adagio

Serenade: Adagio

Intermezzo: Adagio

Nocturne: Adagio

Funeral March: Adagio molto

Epilogue: Adagio

(All mvts. attacca — without pause)

There will be a brief question and answer session with the artists immediately following this performance.

Seventeenth Performance
of the 121st Season

Thirty-seventh Annual
Chamber Arts Series

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The Emerson String Quartet appears by arrangement with IMG Artists and records exclusively for Deutsche Grammophon.

Visit the Emerson String Quartet on the Internet at www.emersonquartet.com.

Large print programs are available upon request.

String Quartet No. 13 in b-flat minor, Op. 138

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

The composition of the *Violin Sonata* (1968) and *Symphony No. 14* separate *String Quartet No. 12* from *No. 13*, all of these works in which the composer continued to prune his expressive means and to explore the possibilities of concentrated, twelve-note thematic writing without employing any dogmatic compositional system. In *String Quartet No. 13*, Shostakovich pursued the goal of cyclic unity to a logical conclusion by casting the work in a concise, symmetrical arch form in which the main events of the first half find a mirror reflection in the second.

Shostakovich dedicated his *String Quartet No. 13*, completed in August 1970, to Vadim Borisovsky, as a belated present for his seventieth birthday. Due to ill health, the longtime violinist of the Beethoven Quartet by this time had already ceded his place in the ensemble to his student Fyodor Druzhinin. The quartet received its première in Leningrad on December 13, 1970. The composer honored its dedicatee by assigning the viola a prominent role in the composition: the viola both opens the work with a solo statement of the main theme, and in a lengthy monologue accompanied only by the tapping of the bow on the belly of the violin, brings the work to its final sonority.

Of all Shostakovich's quartets, *String Quartet No. 13* is tonally the most ambiguous, in disposition the most dark and desolate. Its form is divided into five sections that can be graphically represented as ABCBA; the elegiac opening and closing sections (A) of the quartet are marked "Adagio" while the central sections double the tempo. The viola solo that opens the

quartet sculpts a twelve-note row into distinctive sequential motives; the interval of the descending minor second, prominent in so much of the composer's late music, assumes special significance. As the tempo quickens, tentative staccato repetitions in the violin are transformed into violently struck chordal dissonances before splintering among the instruments. In the central section of the work (C), the instruments flit in a macabre dance over a *pizzicato ostinato* figure, eerily punctuated by the hollow taps of bows on wood. The recapitulation of the earlier sections is rounded out by a coda for the viola that climbs gradually to a final, harrowing *crescendo* for the three upper instruments in unison on a stratospheric B-flat. (The precedent for this unusual ending can be found in *Symphony No. 14*.)

String Quartet No. 14 in F-sharp Major, Op. 142

Shostakovich

Shortly after the completion of his *Symphony No. 15* in the summer of 1971, Shostakovich suffered his second heart attack. His heart improved, but his physical strength and mobility deteriorated significantly. A year later, while in the hospital for kidney stones, a cyst was discovered in his left lung and he began radiation treatments. (The cause of Shostakovich's death, in 1975, was lung cancer.) What bothered him considerably more than his myriad disabilities and failing health, however, was the creative dry spell that they brought on; throughout his life the need for the sustenance of composing was on par with his need for food. His mood improved markedly in the spring of 1973, when the spell was finally broken with the composition of his *String Quartet No. 14*.

Dedicated to the one remaining member of the original Beethoven Quartet who

had not yet received individual recognition, the cellist Sergey (Seryozha) Shirinsky, Shostakovich personalized the dedication both by featuring his instrument and by imbedding a quote from Act IV of his opera, *Katerina Izmaylova*, (“Seryozha, my fine one”) in the last movement. (The same quotation, incidentally, had already appeared in *String Quartet No. 8*.)

Additionally, in the opening *pizzicato* motive of the last movement, Shostakovich spelled out the musical equivalent of the dedicatee’s name. *String Quartet No. 14* was given its première in Leningrad on November 12, 1973.

String Quartet No. 14 is in three movements, the second and third played without pause. In sharp contrast to his previous two quartets, in *String Quartet No. 14* Shostakovich makes no use of twelve-note writing. Chromaticism is present, but its tonal contexts are more clearly defined; the sound is more “traditional.” The cello introduces both main themes in the sonata-form first movement. The initial theme, with its simple descending, then ascending sequences reflect back to a more innocent, carefree past. Cadenzas for the viola and later the cello lead to a coda that brings the movement to a tranquil conclusion. The opening theme of the second movement is a fluid, expressive melody that evolved over a long span; much of the movement is in rarefied two-part texture. A central episode presents a ravishing duet for cello above the first violin. (Shostakovich referred to this uncharacteristically sentimental departure as his “Italian bit.”) The final movement contains crisp pointillistic fragmentation of themes from both first and second movements and concluded with an extensive reprise of the themes, including the “Italian” duet, from the slow movement.

String Quartet No. 15 in e-flat minor, Op. 144

Shostakovich

Nowhere in his instrumental music is Shostakovich’s preoccupation with death more evident than in his last quartet, *String Quartet No. 15*. Completed in the hospital in May 1974, *String Quartet No. 15* was the first quartet since *String Quartet No. 6* (and one of a total of only three) that Shostakovich did not provide with a dedication, although the bleak introspection of the quartet left no doubt in his contemporaries’ minds that it was to be regarded as a personal requiem. Shostakovich, however, did not end his composing career with *String Quartet No. 15*. Hard on its heels, in a burst of creative activity, he produced the *Suite on Verses of Michelangelo Buonarroti* and the *Four Verses of Captain Lebyadkin* in the summer of 1974. In the autumn, the Beethoven Quartet began rehearsing the new quartet; the sudden death of cellist Sergey Shirinsky, however, brought about Shostakovich’s decision to consign the première to the Taneyev Quartet, who performed it in Leningrad on November 15, 1974.

The form of *String Quartet No. 15* is unprecedented. All six of its movements, performed without a break, are marked “Adagio.” The only contrast in tempo is provided by the fifth movement (“Funeral March”), though, significantly, its tempo is slower than that of the other movements. The consistency of tempo is matched by a unity of key; the tonic key of e-flat minor dominates the entire quartet. Within these restraints, however, Shostakovich achieves a maximum degree of variety and contrast. The “Elegy” exemplifies the austerity and concentration that prevails throughout. The mirror-like theme, introduced frugally, is archaic in its simplicity. The texture is modal and transparent, and the dynamic

level rarely rises above *piano*. The opening of the second movement, "Serenade," with its harsh, overlapping *crescendos* and strident dissonance, makes a terrifying contrast. It paves the way for fragmentary strains of a waltz which fails to gain momentum before it is suppressed by destructive forces.

The "Intermezzo," with a cadenza-like flourish for the violin over a sustained pedal in the cello, acts as a transition to the "Nocturne." Here the warm, lyrical melody played by a muted viola is framed by the gently undulating arpeggiations of violin and cello. Toward the end, the intrusion of a dotted-note rhythmic motive heralds the "Funeral March," where emphatic chordal reiteration of the dotted motive alternates with impassioned statements by individual instruments. With rapid trilling effects, the "Epilogue" weaves together brief reminiscences from the earlier movements into a cyclic whole.

Program notes by Laurel E. Fay.

Aclaimed for its artistry and dynamic performance style, the **Emerson String Quartet** has amassed an impressive list of achievements: an exclusive Deutsche Grammophon recording contract, four Grammy Awards – one for "Best Classical Album" and three for "Best Chamber Music Performance" – *Gramophone Magazine's* "Record of the Year" award, regular appearances with virtually every chamber music series and festival worldwide, and an international reputation as a quartet that approaches both the classics and contemporary music with equal mastery and enthusiasm.

The Emerson String Quartet has an extensive 1999-2000 season. In the spring of 2000, the group will perform the complete

cycle of Shostakovich Quartets in a five-concert series to be presented at both New York's Alice Tully Hall and the Barbican Center in London. Additionally, the Quartet will participate in a Shostakovich symposium and collaborate with renowned director Simon McBurney (*Street of Crocodiles*, *The Chairs*) in a theatrical work featuring Shostakovich's *String Quartet No. 15*. Blending film, poetry and live music by the Emerson Quartet, Mr. McBurney will capture the essence of this haunted composer and the music Shostakovich devoted to remembrance and renewal. The Quartet continues its sold-out series at the Smithsonian Institution in Washington, DC and the Hartt School of Music. Additional North American concert venues include Chicago, Boston, Cleveland, Philadelphia, Pittsburgh, La Jolla, Aspen, San Francisco, Ann Arbor, Houston, Seattle and Mexico City. International highlights will be appearances in Paris, Zurich, Geneva, and tours of Germany and Italy.

In 1987, the Emerson signed an exclusive recording contract with Deutsche Grammophon, which led to its acclaimed recording of Bartók's complete string quartets. In 1990, the Emerson received the 1989 Grammy for "Best Classical Album" and 1989 *Gramophone Magazine's* "Record of the Year" award for the Bartók cycle. This was the first time in the history of each award that a chamber music ensemble had ever received the top prize. In 1994, the Emerson added another Grammy to its discography when *American Originals*, a disc of Ives and Barber quartets, received the award for "Best Chamber Music Recording." In March 1997, the Emerson released the complete quartets of Beethoven to overwhelming critical acclaim, and the following year received its fourth Grammy award, for "Best Chamber Music Recording." A disc of Edgar Meyer's *Bass Quintet* paired with Ned



Emerson String Quartet

Rorem's *String Quartet* was released in March 1998. The Quartet's next major recording, the complete string quartets of Dmitri Shostakovich, will be released in January 2000. The theatrical nature of these extraordinary masterpieces and their powerful effect on audiences led the Emerson to record them live during three summers at the Aspen Music Festival.

Formed in the Bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position, and are joined by violist Lawrence Dutton and cellist David Finckel. All four members have performed numerous benefit concerts for

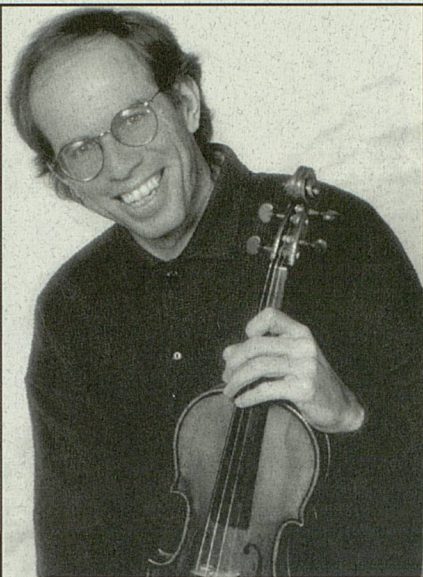
causes ranging from nuclear disarmament to the fight against AIDS, world hunger and children's diseases. The Quartet has been the topic of two award-winning films and appears on a laser video disc released by Teldec. In 1994, the Quartet received the University Medal for Distinguished Service from the University of Hartford, and in 1995, each member was awarded an honorary doctoral degree from Middlebury College in Vermont. The

Emerson String Quartet has been featured in *The New York Times Magazine*, *USA Today*, *Elle*, *Bon Appetit*, *The Strad*, and *Strings*. Television appearances include WNET's "City Arts" and A&E's *Biography of Beethoven*.

Tonight's performance marks the Emerson String Quartet's seventh appearance under UMS auspices.

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Rackham Auditorium

Developed to foster outstanding talent and to embody the cultural values of the Baltic states, the members of KREMERata BALTICA have performed to great success at numerous international festivals since its founding less than three years ago. This incredible program of interesting and exciting twentieth-century work is capped off with Astor Piazzolla's tango-inspired romance.

PROGRAM

Vasks	Book for Cello
Morricone	Duo for Violin and Viola
Kancheli	Time and Again (for String Trio)
Schnittke	Trio for Strings
Piazzolla	Pieces for String Trio (arr. By L. Desjatnikov)

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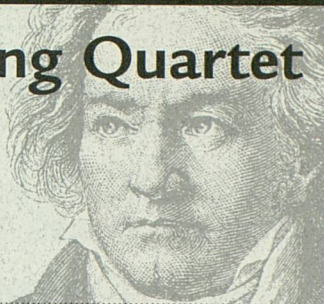
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American String Quartet

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



Program

Sunday Afternoon, November 7, 1999 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

String Quartet in c minor, Op. 18, No. 4

Allegro ma non tanto
Scherzo: Andante scherzoso quasi allegretto
Menuetto: Allegretto
Allegro

Ruth Crawford Seeger

Quartet (1931)

Rubato assai
Leggiero, tempo giusto
Andante
Allegro possibile
(*All mvts. attacca — without pause*)

INTERMISSION

Beethoven

String Quartet in E-flat Major, Op. 74

Poco Adagio; Allegro
Adagio, ma non troppo
Presto
Allegretto con variazioni

Eighteenth Performance
of the 121st Season

Support for this performance is provided by media sponsor, Michigan Radio.

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Special thanks to the U-M School of Music and the Ann Arbor School for the Performing Arts for their assistance with this residency.

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String Quartet in c minor, Op. 18, No. 4

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Beethoven composed his first set of six string quartets, published as Op. 18 in 1801, during a period of transition within the genre. He was writing for a Viennese audience raised on the works of Mozart and Haydn, both undisputed masters of the genre (in Haydn's case, still actively composing chamber music), and the shadow of eighteenth-century classicism still loomed large over them. But even in these early works, Beethoven hinted at the new horizons of musical expression he would explore in Op. 59 and the later quartets. They demonstrate his facile assimilation of a relatively new tradition, and an increasingly secure commitment to his own developing musical language.

While it appears that Beethoven worked on Op. 18 mainly between 1798 and 1800, the lack of extant sketches for the fourth quartet suggest it may have been written under different circumstances, perhaps even at a later date than the other five. It is more expansive, vigorous, and richer in texture, and is the most emotionally intense of the set, a trait emphasized by the minor key. Moreover, the key of c-minor is one that Beethoven never took lightly throughout his career. While this quartet may not reach the passionate extremes of, for instance, the *Pathétique* piano sonata — an earlier c-minor work — it still retains some degree of its emotional gravity and seriousness.

The main theme of the opening “Allegro” sets the serious character immediately, and establishes a new level of drama for the opening of a string quartet. Unusually for Beethoven, the first theme is a fully-fledged melody, lyrical and passionate, rather than a short, rhythmic motif. The

punctuating *fortissimo* chords at the close of the theme return periodically throughout the movement as a dramatic contrast, and some adventurous modulations in the recapitulation raise the level of intensity even further. But this is still an early work, not yet as emphatic as the c-minor *Symphony No. 5*, in which the passionate struggles would become deeply personal rather than merely musical.

This quartet is the first of several works by Beethoven to include both a *scherzo* and a *minuet*, with no slow movement. In the second movement marked “Scherzo,” the *fugato* themes are a parody of classical counterpoint, constructed from little more than scale fragments and *arpeggios*. Beethoven even mimics a baroque-like *hemiola* at cadence points. But despite the studied banality, there is no ironic edge to the parody; it's simply a playful badinage.

After the witty C-Major “Scherzo,” the composer returns to tonic minor for the “Menuetto,” recapturing the pathos of the opening movement. He omits the repeat of the trio's second section, and indicates that the *da capo* restatement of the minuet be taken faster than the original tempo. This movement is brooding and restless, relieved only by the A-flat trio, the only section of the entire quartet to provide tonal contrast, as all four movements keep ‘c’ as the tonic.

Like the finale of the *Pathétique* sonata, the finale movement of this quartet is variously lively, gruff, and placid, with the rondo episodes providing opportunities for the greatest contrast. Its rustic, rough-edged vigor presses toward a *prestissimo* cascade. But then, just as the movement seems to relax into a quiet and subdued ending, Beethoven adds a resolute, unison conclusion.

Quartet (1931)

Ruth Crawford Seeger

Born July 3, 1901 in East Liverpool, Ohio

Died November 18, 1953 in Chevy Chase,
Maryland

Ruth Crawford's early training followed a conventional path for women of her time seeking a career in music. She studied for the piano teaching certificate at the American Conservatory of Music in Chicago, and took harmony classes from Adolf Weidig, one of the few teachers there sympathetic to new developments in musical style. But Crawford's early compositions during this period (influenced by Scriabin, both in pianistic style and the meta-mysticism of his aesthetic theology) showed an exciting dynamism. Before long it was clear that she possessed tremendous compositional talent.

By the 1930s, Crawford had the support of Henry Cowell, who praised her as an exception to the stereotype of women composers as merely "sentimental melodists." She was awarded a Guggenheim fellowship in 1930, and moved to New York to study with Cowell's teacher, Charles Seeger (whom she eventually married). Crawford's biographer, Judith Tick, writes that she avoided "Schoenberg's 'cerebral' approach" and focused on "Seeger's *idée fixe* (fixed idea) of heterophony, treating dissonance as a value one could apply to all aspects of music." The result was an informal and intuitive approach to what would later be codified as total serialism, with pitch, rhythm, and dynamics all "dissonated" and blended with her tremendous gift for melody.

The *Quartet* (1931), composed while in Europe, is considered by many to be Crawford's masterpiece, and a brilliant application of Seeger's "dissonant counterpoint" theories. But soon after composing the string quartet, Crawford and her husband became more involved in the political "left," giving up *avant-garde* composition in

favor of the search for a "people's music." From 1936 until her death in 1953, she devoted herself to the folk music revival, publishing anthologies of folk songs and composing works based on folk melodies and rhythms.

The first movement of the *Quartet*, though notated mainly in $\frac{3}{4}$ time, is so filled with quintuplet and triplet rhythms that there is little sense of metric regularity. In the vigorously polyphonic texture, one voice is always marked "solo," indicating which instrument has the prominent melody. The second movement follows without a break. A study in sixteenth-note rhythms, the counterpoint is conceived more traditionally here, with imitations of Renaissance hocket or rapid exchanges between instruments. The movement is liberally marked *giocoso* (joyfully).

In the third movement, Crawford explores "dissonant dynamics." Each instrument sustains a single note for several measures, but the dynamics are individually shaped so that one instrument fades as another emerges. This gives the impression of simultaneous stasis and motion, much like Schoenberg's orchestral *Farben*, Op. 16/3. The stunningly majestic climax, with its high, crunching dissonances, anticipates the Polish school's string-texture experiments of the 1960s. Crawford arranged this movement as an independent work for string orchestra in 1938.

The final movement is an exact palindrome: the second half is simply the retrograde of the first half, played a half-step higher. It is cast as a dialog between the first violin (whose melody re-introduces the triplets and quintuplets from the first movement) and the rest of the quartet playing in unison. But there is little "conversation" involved, as each party seems oblivious to the other. The solo violin has the last (and first) say, but ultimately has been talking to itself the whole time.

String Quartet in E-flat Major, Op. 74

Beethoven

The year 1809 was not an especially productive one for Beethoven. After completing the “Emperor” piano concerto, he wrote some piano sonatas (including Op. 81a, *Das Lebewohl*) but little else of import. The composer was concerned at the time about the political situation in Vienna, which was under attack from Napoleon’s French forces. It was only when he escaped to the countryside away from Vienna, soon after finishing the concerto, that he regained some physical and psychological comfort, and composed the *String Quartet in E-flat Major*, Op. 74. But composition slowed again after he returned to the city. The following year was even less productive, with the Op. 95 string quartet standing out. He would not compose another string quartet until 1824. The Viennese audience’s cool response to the Razumovsky (Op. 59) quartets in 1806 had troubled Beethoven, and he privately decided that his next quartet would be more accessible, more immediately pleasing to the listener. Joseph Kerman describes the Op. 74 quartet as an “open, unproblematic, lucid work of consolidation,” written in response to the reception of Op. 59. But while there may be some conservative elements in it, the E-flat quartet can also be regarded as the first step toward the composer’s later style, not least in its contrapuntal complexity and the tendency to eschew dramatic passion in favor of a calm quietude.

The first movement’s opening “Poco Adagio” is questioning and hesitant, in a manner that would come to characterize the later quartets. But the following “Allegro” bears the classical hallmarks of balance and untroubled lightness; in Kerman’s words, it is “ostentatiously at peace with itself.” While in formal terms the movement is fairly straightforward, there are specific instru-

mental and textural touches that enliven the music. Extended *pizzicato* passages, especially in the development section, have earned the quartet its nickname, the “Harp,” while periodic unison writing endows the “Allegro” with another kind of textural variety.

The relaxed theme of the slow movement gives lie to those who think that Beethoven’s gift for lyrical melody was limited. The key of A-flat Major had already inspired some of the composer’s most ravishing slow movements; as in the *Pathétique* sonata, he ornaments differently each return of the melody, interspersing it with rondo-like episodes. While the movement’s gentleness may indicate either grief or serenity, the final marking in the score — “morendo” (dying away) — seems to represent more than just a performance indication. Again, the profundity anticipates the later quartets.

Though not marked as a *scherzo*, the third movement is certainly intense, and fast. It bears some affinity with the “scherzo” of *Symphony No. 5*, in key (c-minor, again) and in the aggressive counterpoint of the trio section. There is even an echo of the infamous “fate” motif in the rhythmic patterns. The form is the same as the *scherzo* movements in Op. 59, No. 2, and *Symphonies No. 4* and *No. 7*, with the *presto* and trio repeating twice before the *presto* is heard a third time, *pianissimo*.

A long transition (which later inspired Schubert) leads without pause to the finale, and suggests that the final movement might be something of great import. Instead, Beethoven writes as innocuous a set of variations as one is likely to find in his *oeuvre*. But this is not so much an anticlimax as energy dissipating into tranquility, recreating the pastoral repose and charming elegance of the first movement.

Program notes by Luke Howard.

The American String Quartet celebrated its twenty-fifth anniversary in the 1998/1999 season with a tour that included concerts in all fifty states, a performance at the Kennedy Center in Washington, and two European tours. In the years since its inception, the Quartet has achieved a position of rare esteem in the world of chamber music. On annual tours that have included virtually every important concert hall in eight European countries and across North America, the Quartet has won critical acclaim for its presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók and Mozart, and for collaborations with a host of distinguished artists.



American String Quartet

Resident Quartet at the Aspen Music Festival since 1974 and at the Taos School of Music since 1979, the American also has ongoing series at University of Michigan's University Musical Society and the Orange County Performing Arts Center in California. The Quartet is credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published arti-

cles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. Its commitment to contemporary music has resulted in numerous commissions and awards, among them three prize-winners at the Kennedy Center's Friedheim Awards.

Quartet-in-Residence at the Manhattan School of Music in New York since 1984, the members of the Quartet were previously on the faculty of the Peabody Conservatory (where they initiated the program of quartet studies) and in 1992 they served as resident ensemble for the Van Cliburn International Piano Competition.

The American String Quartet continues to reach a widening audience through its recordings, most recently the complete

Mozart string quartets for MusicMasters/Musical Heritage on a set of matched Stradivarius instruments, released during the 1997/1998 season. The Quartet's diverse activities have also included numerous radio and television broadcasts in fifteen countries, tours to Japan and the Far East, and performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra.

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 and recitals.

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

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American String Quartet

Beethoven the Contemporary

Sunday, January 23, 4 P.M.
Rackham Auditorium

PROGRAM

Chadwick Quartet No. 4 in e minor
Beethoven Quartet in E-flat Major, Op. 127

Sunday, March 19, 4 p.m.
Rackham Auditorium

PROGRAM

Beethoven Quartet in D Major, Op. 18, No. 3
I. Fine String Quartet
Beethoven Quartet in c-sharp minor, Op. 131

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UMS Co-Commission
Laurie Anderson
Songs and Stories from Moby Dick

Thursday, September 30, 8 p.m.
 Friday, October 1, 8 p.m.
 Saturday, October 2, 8 p.m.
 Power Center

Video Screening of Laurie Anderson's *Home of the Brave* (1986) hosted by Linda Kendall, Technologist for the U-M Media Union. Wednesday, September 29, 6:30 p.m., Ann Arbor District Library, Main Branch, Multipurpose Room, Lower Level.

Master of Arts Interview with Laurie Anderson. Interviewed by Stephen Rush, Professor of Music/Dance/Technology. Friday, October 1, 12 noon, Power Center. In conjunction with the Stamps' Visiting Arts Program of the U-M School of Art and Design, and the Institute for Research on Women and Gender, and the U-M Museum of Art.

Meet the Artist Post-performance dialogue from the stage. Friday and Saturday, October 1-2.
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Detroit Symphony Orchestra

Neeme Järvi, conductor
 Sergei Leiferkus, bass-baritone
 Estonian National Male Choir
 UMS Choral Union
 Sunday, October 3, 4 p.m.
 Hill Auditorium
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Andrea Marcovici

Sunday, October 3, 6:30 p.m.
 Season Opening Dinner
 Michigan League Ballroom
 Please call 734.936.6837 for reservations and more information.

Amalia Hernández'
Ballet Folklórico de México

Tuesday, October 5, 8 p.m.
 Wednesday, October 6, 7 p.m.
 Power Center
Family Project Make a Mexican Skull Rattle at the Ann Arbor Art Center, Sunday, October 3. Call 734.994.8004 for more information (\$).
PREP "An Introduction to Mexican Folklore and Folkloric Dance" by Gregorio Luke, Director of the Latin American Museum of Los Angeles. Tuesday, October 5, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.
Sponsored by Comerica, Inc. with support from AAA Michigan. Media sponsor WDET.

Paco Peña and Inti-Illimani
 Friday, October 8, 8 p.m.
 Michigan Theater
Media sponsor WDET.

Lyon Opera Ballet

Mats Ek's *Carmen*
 and *Solo for Two*
 Saturday, October 16, 8 p.m.
 Sunday, October 17, 2 p.m.
 Power Center
PREP "The Lyon Opera Ballet" by Yorgos Loukos, Artistic Director. Saturday, October 16, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.
Drawn to Dance Students from the Ann Arbor Art Center sketch the Lyon Opera Ballet dancers in rehearsal. Saturday, October 16, Power Center. For information and registration, call the Ann Arbor Art Center, 734.994.8004. \$
Ballet Master Class with Yorgos Loukos, Artistic Director. Saturday, October 16, 10 a.m., Eastern Michigan University. Advanced level students only. To register call EMU Dance Department, 734.487.1211. \$
Meet the Artist with Yorgo Loukos, artistic director. Post-performance dialogue from the stage. Saturday, October 16.

Berlin Philharmonic Orchestra

Claudio Abbado, music director
Wednesday, October 20, 8 p.m.
Hill Auditorium

Lecture and Reception "Why is Schoenberg's Music So Easy to Understand?" with Glenn Watkins, Earl V. Moore Professor of Music. Wed, Oct 20, 5 p.m., U-M Institute for the Humanities. In conjunction with the Center for European Studies.

Presented with the generous support of Wilhelm Kast and Friends of the Berlin Philharmonic Orchestra. Media sponsor WGTE.

Moondrunk

Da Camera of Houston
Conceived by Sarah Rothenberg
Choreography/Stage Direction
by John Kelly

Lucy Shelton, soprano
Friday, October 22, 8 p.m.
Power Center

The King's Singers and Evelyn Glennie, percussion

Saturday, October 23, 8 p.m.
Hill Auditorium
Co-sponsored by O'Neal Construction, Inc. and Elastzell. Media sponsor WDET.

Schoenberg and His Kind Michigan Chamber Players

Faculty Artists of the University
of Michigan School of Music
Sunday, October 24, 4 p.m.
Rackham Auditorium
Complimentary Admission

Sankai Juku Hiyomeki

Wednesday, October 27, 8 p.m.
Power Center
PREP "Ecstatic Meditation: The Performance Tradition of Sankai Juku" by Kate Remen, UMS Education and Audience Development Manager.
Wednesday, October 27, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.
Media sponsor WDET.

Bill Frisell's New Quartet

Thursday, October 28, 8 p.m.
Power Center
Meet the Artist Post-performance dialogue from the stage.
Media sponsors WEMU and WDET.

Buena Vista Social Club

presents
Orquesta Ibrahim Ferrer & Rubén González y su Grupo
Saturday, October 30, 8 p.m.
Hill Auditorium

PREP "The Cuban Son, its Origins and Evolution; or, Why is Cuban Music so Much Fun?" by Dr. Alberto Nacif, Cuban musicologist and percussionist.
Saturday, October 30, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.
Presented with the generous support of Charles Hall. Media sponsors WEMU and Metro Times.

Emerson String Quartet

Friday, November 5, 8 p.m.
Rackham Auditorium
Meet the Artist Post-Performance dialogue from the stage.
Sponsored by Edward Surovell Realtors.

American String Quartet

Beethoven the Contemporary
Sunday, November 7, 4 p.m.
Rackham Auditorium
Media sponsor Michigan Radio.

Les Arts Florissants

Henry Purcell's King Arthur
William Christie, conductor
Wednesday, November 10, 8 p.m.
Hill Auditorium
PREP "Purcell's Music for the Stage" with Ellwood Derr, U-M Professor of Music. Wednesday, November 10, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.
Presented with the generous support of Maurice and Linda Binkow. Media sponsor WGTE.

Theatre of Voices

Paul Hillier, director
Friday, November 12, 8 p.m.
St. Francis of Assisi Catholic Church
Presented with the generous support of Robert and Pearson Macek.

Paco de Lucía and Septet

Friday, November 19, 8 p.m.
Hill Auditorium
Sponsored by Parke-Davis Pharmaceutical Research. Media sponsors WEMU and Metro Times.

KREMERata BALTICA

Gidon Kremer, violin
Sunday, November 21, 4 p.m.
Rackham Auditorium
Sponsored by Deloitte & Touche.

The Harlem Nutcracker Donald Byrd/The Group

Friday, November 26–
Sunday, December 5
Detroit Opera House
Co-presented with the Detroit Opera House and The Arts League of Michigan and presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.

Handel's Messiah UMS Choral Union Ann Arbor Symphony Orchestra

Tamara Matthews, soprano
Ewa Podleś, contralto
Glenn Siebert, tenor
Andrew Wentzel, bass-baritone
Thomas Sheets, conductor
Saturday, December 4, 8 p.m.
Sunday, December 5, 2 p.m.
Hill Auditorium
Presented with the generous support of Jim and Millie Irwin.

Boys Choir of Harlem

Thursday, December 9, 8 p.m.
Hill Auditorium
Sponsored by Thomas B. McMullen Co. A Heartland Arts Fund Program with the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs.

Frederica von Stade, mezzo-soprano

Martin Katz, piano
Friday, December 10, 8 p.m.
Lydia Mendelssohn Theatre
PREP with Richard LeSueur, Vocal Arts Information Services. Friday, December 10, 7 p.m., Michigan League, Koessler Library, 3rd Floor.
Sponsored by National City Bank. Media sponsor WGTE.

A Lutheran Christmas Celebration (c. 1620) Gabrieli Consort & Players

UMS Choral Union
Paul McCreesh, director
Tuesday, December 14, 8 p.m.
St. Francis of Assisi Catholic Church

The Romeros

Sunday, January 9, 4 p.m.
Rackham Auditorium

Bebe Miller Company

Saturday, January 15, 8 p.m.
Power Center

Master of Arts Interview with Bebe Miller, choreographer, and showing of *Three*, a film by Isaac Julien featuring Bebe Miller and Ralph Lemon. Friday, January 14, 7 p.m., Betty Pease Studio, 2nd Floor, U-M Dance Department. In conjunction with the Institute for Research on Women and Gender, Center for Afroamerican and African Studies, Center for Education of Women, and U-M Department of Dance.

Dance Master Class Saturday, January 15, 10:30 a.m., U-M Dance Department, Studio A.

PREP "Identity and Process in Bebe Miller's Choreography" by Kate Remen, UMS Education and Audience Development Manager. Saturday, January 15, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

Meet the Artist Post-performance dialogue from the stage.

Dance Department Mini Course "Four Women of the Dance:" a mini-course based on the UMS sponsored performances of four major American women choreographers" taught by Gay Delanghe, U-M Professor of Dance. Winter Term, 2000. Mass Meeting, Saturday, January 8, 12 noon. For information, delanghe@umich.edu or call U-M Department of Dance, 734.763.5460. *Media sponsors WDET and Metro Times.*

Take 6

Monday, January 17, 8 p.m.
Hill Auditorium

Sponsored by Butzel Long Attorneys with support from Republic Bank. Media sponsors WEMU and WDET. Co-presented with the U-M Office of Academic Multicultural Initiatives.

Yo-Yo Ma, cello

Kathryn Stott, piano
Thursday, January 20, 8 p.m.
Hill Auditorium

Sponsored by Forest Health Services. Media sponsor WGTE.

American String Quartet

Beethoven the Contemporary
Sunday, January 23, 4 p.m.
Rackham Auditorium
Media sponsor Michigan Radio.

Russian National Orchestra

Mikhail Pletnev, conductor
Francesco Schlimé, piano
UMS Choral Union
Monday, January 24, 8 p.m.
Hill Auditorium

Center for Russian and Eastern European Studies Symposium "Scriabin and the End of Time" Sunday, January 23, Rackham Auditorium and Media Union. Full schedule at <http://www-personal.umich.edu/~agreene/symposium.html> or call 734.764.0351.

CREES Mini-Course on *Fin de Siecle* Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www-personal.umich.edu/~agreene/symposium.html> or call 734.764.0351.

Sponsored by Charla Breton Associates. Media sponsor WGTE.

Barbara Hendricks, soprano

Staffan Scheja, piano
Saturday, January 29, 8 p.m.

Lydia Mendelssohn Theatre
PREP with Naomi André, U-M Professor of Music and Musicology. Saturday, January 29, 7 p.m., Michigan League, Koessler Library, 3rd Floor. *Media sponsor WGTE.*

Mozart and Friends –

A Birthday Celebration
Michigan Chamber Players
Faculty Artists of the University of Michigan School of Music

Elwood Derr, director
Sunday, January 30, 4 p.m.
Rackham Auditorium
Complimentary Admission

Jazz at Lincoln Center

Sextet
Friday, February 4, 8 p.m.
Saturday, February 5, 2 p.m.
(*One-Hour Family Performance*)
Michigan Theater

Jazz Combo Master Classes with the Jazz at Lincoln Center Sextet. Thursday, February 3, 7 p.m., U-M School of Music.

Sponsored by Blue Nile Restaurant with support from Hudson's and the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. These concerts are part of Chamber Music

America's "A Musical Celebration of the Millennium." Media sponsors WEMU and WDET.

Gothenburg Symphony Orchestra

Neeme Järvi, conductor
Yuri Bashmet, viola
Saturday, February 5, 8 p.m.
Hill Auditorium
Media sponsor WGTE.

Meredith Monk Magic Frequencies A Science Fiction Chamber Opera

Wednesday, February 9, 8 p.m.
Power Center

Master of Arts Interview with Meredith Monk interviewed by Beth Genné, U-M Professor of Dance, Dance History and Art. Tuesday, February 8, 12 noon. In conjunction with the Institute for Research on Women and Gender, U-M School of Music, Center for Education of Women, and the U-M Department of Dance. **PREP** "Goddess Meredith: The Interdisciplinary Genius of Meredith Monk" by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, February 9, 7 p.m., Michigan League Koessler Library (3rd Floor).

Meet the Artist Post-performance dialogue from the stage. *Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Media sponsors WDET and Metro Times.*

Doudou N'Diaye Rose, master drummer

Drummers of West Africa
Thursday, February 10, 8 p.m.
Hill Auditorium

Master of Arts Interview with Doudou N'Diaye Rose. Interviewed by Dr. Lester Monts, Associate Provost for Academic Affairs. Thursday, February 10, 3 p.m., U-M School of Music Recital Hall. In conjunction with the Center for Afroamerican and African Studies.

Sponsored by Comerica, Inc. Media sponsors WEMU and Metro Times.

*UMS Co-Commission***Martha Clarke
Vers la flamme**

Christopher O'Riley, piano
Friday, February 11, 8 p.m.
Power Center

Master of Arts Interview with Martha Clarke, interviewed by Susan Nisbett, Dance and Music reviewer for the *Ann Arbor News*. Friday, February 11, 12 p.m., Betty Pease Studio, U-M Dance Department, 2nd Floor. In conjunction with the Institute for Research on Women and Gender, Center for Education of Women, and the U-M Department of Dance.

PREP "Interdisciplinary Inspiration: Martha Clarke's Choreographic Trajectory" by Kate Remen, UMS Education and Audience Development Manager. Friday, February 11, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.

Meet the Artist Post-performance dialogue from the stage.

Dance Master Class Saturday, February 12, 10:30 a.m., U-M Dance Department, Studio A.

**Anne-Sophie Mutter, violin
Lambert Orkis, piano**

Saturday, February 12, 8 p.m.
Hill Auditorium

Sponsored by KeyBank. Media sponsor WGTE.

**Estonian Philharmonic
Chamber Choir**

Tõnu Kaljuste, director
Sunday, February 13, 8 p.m.
St. Francis of Assisi Catholic
Church

Murray Perahia, piano

Wednesday, February 16, 8 p.m.
Hill Auditorium

Master of Arts Interview of Murray Perahia by Susan Isaacs Nisbett, music and dance writer for the *Ann Arbor News*. Tuesday, February 15, 7 p.m., U-M School of Music Recital Hall. *Sponsored by CFI Group. Media sponsor WGTE.*

**New York City Opera
National Company**

Rossini's *The Barber of Seville*
Thursday, February 17, 8 p.m.
Friday, February 18, 8 p.m.
Saturday, February 19, 2 p.m.
(*One-Hour Family Performance*)

Saturday, February 19, 8 p.m.

Power Center

PREP "Opera 101 for Adults" with Helen Siedel, UMS Education Specialist. Friday, February 18, 6:45 p.m., Michigan League, Hussey Room, 2nd Floor.

"PREP for Kids" with Helen Siedel, UMS Education Specialist. Saturday, February 19, 1 p.m., Michigan League, Koessler Library, 3rd Floor.

Sponsored by Parke-Davis Pharmaceutical Research.

Christian Tetzlaff, violin

Sunday, February 20, 8 p.m.
St. Francis of Assisi Catholic
Church

The Chieftains

Wednesday, March 8, 8 p.m.
Hill Auditorium

*Sponsored by Bank of Ann Arbor.
Media sponsor WDET.*

**Ballet d'Afrique Noire
The Mandinka Epic**

Jean Pierre Leurs, director
Thursday, March 9, 8 p.m.

Friday, March 10, 8 p.m.

Power Center

Master Classes Saturday, March 11 at Washtenaw Community College and U-M Dance Department. Please call 734.647.6712 for times.

*Sponsored by Detroit Edison Foundation.
Media sponsors WEMU and Metro Times.*

**The English Concert
Trevor Pinnock, conductor/
harpichord**

Saturday, March 11, 8 p.m.
Hill Auditorium

PREP with Steven Whiting, U-M Professor of Musicology. Saturday, March 11, 7 p.m., Michigan League, Hussey Room, 2nd Floor.

Sponsored by Miller, Canfield, Paddock and Stone. Media sponsor WGTE.

**Maestro Ali Akbar Khan
accompanied by
Zakir Hussain**

Friday, March 17, 8 p.m.
Hill Auditorium

Sponsored by Megasys Software Services, Inc. Media sponsor WDET.

Oscar Peterson Quartet

Saturday, March 18, 8 p.m.
Hill Auditorium

PREP with Linda Yohn, Programming Director of WEMU. Saturday, March 18, 7 p.m. Michigan League, Hussey Room, 2nd Floor.

Master of Arts Interview with Oscar Peterson, jazz piano. Saturday, March 18, 12 noon, Kerrytown Concerthouse, 415 N. Fourth Avenue, Ann Arbor. In conjunction with Kerrytown Concert House, U-M Department of Jazz Studies, and Southeastern Michigan Jazz Association, and the Center for Afroamerican and African Studies.

*Sponsored by Arbor Temporaries/Personnel Systems, Inc./Arbor Technical Staffing.
Media sponsor WEMU.*

American String Quartet

Beethoven the Contemporary
Sunday, March 19, 4 p.m.

Rackham Auditorium

Meet the Artist Post-performance dialogue from the stage.

Media sponsor Michigan Radio.

Thomas Quasthoff, baritone

Justus Zeyen, piano
Monday, March 20, 8 p.m.

Lydia Mendelssohn Theatre

PREP with Richard LeSueur, Vocal Arts Information Service. Monday, March 20, 7 p.m., Michigan League, Koessler Room, 3rd Floor.

Meet the Artist Post-performance dialogue from the stage.

Media sponsor WGTE.

**J.S. Bach Birthday Celebration
Michigan Chamber Players**

Faculty Artists of the University
of Michigan School of Music

Wednesday, March 22, 8 p.m.

Rackham Auditorium

Complimentary Admission

Forgiveness

Chen Shi-Zheng, director
Friday, March 24, 8 p.m.

Michigan Theater

*Presented with the generous support
of Dr. Herbert Sloan.*

Mammas**A Mediterranean Women's
Music Summit**

Saturday, March 25, 8 p.m.

Michigan Theater

Sponsored by Ideation.

Beaux Arts Trio

Sunday, March 26, 4 p.m.
Rackham Auditorium
Sponsored by Dow Automotive.

Moscow Virtuosi

Vladimir Spivakov, conductor
Inva Mula, soprano
Friday, March 31, 8 p.m.
Rackham Auditorium
Sponsored by Edward Surovell Realtors.

Czech Philharmonic Orchestra

Vladimir Ashkenazy, conductor
Saturday, April 1, 8 p.m.
Hill Auditorium
*Sponsored by Pepper Hamilton LLP.
Media sponsor WGTE.*

The Watts Prophets

with special guest Toni Blackman
Saturday, April 8, 8 p.m.
Michigan Theater
Open Rehearsal at the Michigan Theater.

Hip-Hop Panel Discussion with the Watts Prophets, Toni Blackman, and Detroit Hip-Hop artists. Wednesday, April 5. In conjunction with the Center for Afroamerican and African Studies and the Institute for Research on Women and Gender, and the King Chavéz Parks Visiting Professor's Program and the Office of the Provost. *Toni Blackman is presented in conjunction with the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies.* Media sponsors WEMU and Metro Times.

Trisha Brown Company

Wednesday, April 12, 8 p.m.
Power Center
Institute of the Humanities Brown Bag Lunch "Form and Structure: The Cycles in Trisha Brown's Choreographic Career" by Kate Remen, UMS Education and Audience Development Manager. Tuesday, February 1, 12 p.m., U-M Institute for the Humanities.
Master of Arts Interview with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Department of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Department of Dance, Betty Pease Studio, 2nd Floor. In conjunction with the Institute for Research on Women and Gender and the U-M Department of Dance.

PREP "Trisha Brown's Music Cycle: A Choreographer's Journey" by Ben Johnson, UMS Director of Education and Audience. Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.
Meet the Artist Post-performance dialogue from the stage.

Susanne Mentzer, mezzo-soprano Sharon Isbin, guitar

Thursday, April 13, 8 p.m.
Lydia Mendelssohn Theatre
Vocal Master Class with Susanne Mentzer. Friday, April 14, U-M School of Music.
Presented with the generous support of Ronald and Sheila Cresswell. Media sponsor WGTE.

Australian Chamber Orchestra


Richard Tognetti, conductor
Anne-Marie McDermott, piano
Friday, April 14, 8 p.m.
Rackham Auditorium

J.S. Bach's St. Matthew Passion UMS Choral Union Ann Arbor Symphony Orchestra Ann Arbor Youth Chorale

Thomas Sheets, conductor
Sunday, April 16, 4 p.m.
Hill Auditorium
PREP Sunday, April 16, 3 p.m., Michigan League, Koessler Library, 3rd Floor.
Presented with the generous support of Carl and Isabelle Brauer.

Lincoln Center Jazz Orchestra Dance Tour

with Wynton Marsalis
Saturday, April 22, 8 p.m.
EMU Convocation Center
Swing Dance Lesson with the Lincoln Center Jazz Orchestra Dancers. Saturday, April 22, 6:30 p.m., Eastern Michigan University Convocation Hall.
Sponsored by Hudson's Project Imagine. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media sponsor WEMU.



The Ford Honors Program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program.

Ford Honors Program Honorees

1996
Van Cliburn

1997
Jessye Norman


1998
Garrick Ohlsson

1999
The Canadian Brass

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 pays tribute to and presents the artist with the UMS Distinguished Artist Award,

and hosts a dinner and party in the artist's honor. This season's Ford Honors Program will be held on Friday, May 5, 2000. The recipient of the 2000 UMS Distinguished Artist Award will be announced in January.

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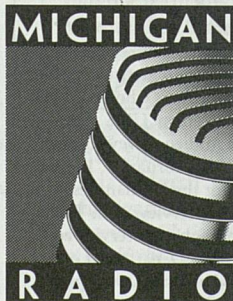
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EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and 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.

Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

This season's special, one-hour Family Performances include:

- **Amalia Hernández' Ballet Folklórico de México**
- **Boys Choir of Harlem**
- **Jazz at Lincoln Center Sextet**
- **New York City Opera National Company: *The Barber of Seville***

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children.

Master of Arts Interview Series

Now entering its fourth year, this series is an opportunity to showcase and engage our artists in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with:

- **Laurie Anderson**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**
- **Murray Perahia**
- **Trisha Brown**

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. All PREPs are open to the public and usually begin one hour before curtain time.

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 artist, 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.

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, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 1999/2000 season are with:

- **Lyon Opera Ballet**
- **American String Quartet**
- **Russian National Orchestra**
- **Jazz at Lincoln Center Sextet**
- **Chen Shi-Zheng's *Forgiveness***
- **The Watts Prophets**
- **Trisha Brown Company**

ATTENTION TEACHERS AND EDUCATORS!

Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 1999/2000 Youth Performance Series includes:

- **Amalia Hernández' Ballet Folklórico de México**
- **The Harlem Nutcracker**
- **Boys Choir of Harlem**
- **New York City Opera National Company: *The Barber of Seville***
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Trisha Brown Company**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122.

The Youth Education Program is sponsored by

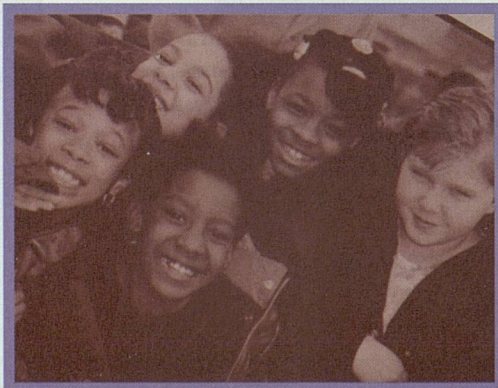


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Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- **"Developing Literacy Skills Through Music"**
- **"Bringing Literature to Life"**
- **"Making History Come Alive"**
- **"Reaching the Kinesthetic Learner Through Movement"**

Workshops focusing on the UMS youth performances are:

- **"Opera in the Classroom"**
- **"African Drumming in the Classroom"**
- **"Jazz in the Classroom" with the Jazz at Lincoln Center Sextet**
- **"Modern Dance in the Classroom"**

For information and registration, please call 734.615.0122.

The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the **Performing Arts Centers and Schools: Partners in Education Program** of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales Office at 734.763.3100 for more information about discounts for student and youth groups.

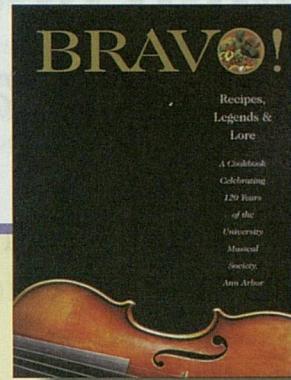
DINING EXPERIENCES

UMS Camerata Dinners

Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. 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 calling 734.647.8009. UMS members receive reservation priority.

- **Wednesday, October 20**
Berlin Philharmonic Orchestra
- **Saturday, October 23**
The King's Singers and Evelyn Glennie
This dinner will be held in the Stearns' Room in Hill Auditorium.
- **Wednesday, November 10**
Les Arts Florissants
Henry Purcell's *King Arthur*
- **Thursday, January 20**
Yo-Yo Ma
- **Monday, January 24**
Russian National Orchestra
- **Saturday, February 5**
Gothenburg Symphony Orchestra
- **Saturday, February 12**
Anne-Sophie Mutter
- **Wednesday, February 16**
Murray Perahia
- **Saturday, March 11**
The English Concert
- **Saturday, April 1**
Czech Philharmonic Orchestra

Please Note: All dinners are scheduled prior to performances on the Choral Union Series except for the Saturday, October 23 dinner prior to The King's Singers. This performance is part of the Ann Arbor Favorites Series.



BRAVO!

This fall, UMS is publishing **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from the sale of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after most performances), or may be ordered through our website (www.ums.org) or by calling toll-free 877.238.0503.

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The Artful Lodger Bed & Breakfast

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Join Ann Arbor's most theatrical host and 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 and prices

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. All events are at 8 p.m. with dinner prior to the performance.

Sat. Jan. 15	<i>Bebe Miller Company</i>
Sat. Jan. 29	<i>Barbara Hendricks, soprano</i>
Fri. Feb. 4	<i>Jazz at Lincoln Center Sextet</i>
Sat. Feb. 5	<i>Gothenburg Symphony Orchestra</i>
Sat. Feb. 12	<i>Anne Sophie Mutter, violin</i>
Sat. Feb. 19	<i>New York City Opera National Company: The Barber of Seville</i>
Fri. Mar. 10	<i>Ballet d'Afrique Noire: The Mandinka Epic</i>
Fri. Mar. 17	<i>Ali Akbar Khan and Zakir Hussain</i>
Sat. Mar. 25	<i>Mammas: A Mediterranean Women's Music Summit</i>
Fri. Apr. 14	<i>Australian Chamber Orchestra</i>

Package 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 and prices

Sat. Oct. 30	<i>Buena Vista Social Club presents Orquesta Ibrahim Ferrer & Rubén González y su Grupo</i>
Fri. Nov. 19	<i>Paco de Lucía and Septet</i>
Sun. Dec. 5	<i>Handel's Messiah (post-performance dinner)</i>
Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Mar. 18	<i>Oscar Peterson Quartet</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>

Pre-performance dinner

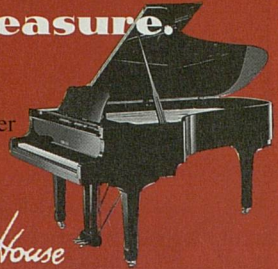
Package includes guaranteed reservations for a pre- or post-performance dinner (choose any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.



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625 Briarwood Circle – 734.747.9500

Experience the culture of fourteen Mediterranean countries with our authentic cuisine and cerulean bar. Reservations accepted for pre- and post-UMS performances. Visit us at www.azureusa.com.

Bella Ciao Trattoria

118 West Liberty – 734.995.2107

Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

Blue Nile

221 East Washington Street – 734.998.4746

Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

Café Marie

1759 Plymouth Road – 734.662.2272

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The Chop House

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The Original Cottage Inn

512 East William – 734.663.3379

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D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400

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The Earle

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Gratzi

326 South Main Street – 734.663.5555


Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted.

The Kerrytown Bistro

At the corner of Fourth Ave and Kingsley in Kerrytown – 734.994.6424

The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

For UMS Tickets and
Information, Click on
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Performance Network

1999-2000 Professional Season

As Bees in Honey Drown

by Douglas Carter Beane

September 17 - October 10, 1999 (preview Sept. 16)

Three Days of Rain

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October 22- November 14, 1999 (preview Oct. 21)

Not Waving

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Miki

106 South First Street – 734.665.8226

Award-winning classic Japanese food based on the freshest ingredients. Dinner reservations suggested. Open for weekday lunch and dinner every day until 10 p.m. and 11 p.m. on Friday and Saturday.

The Moveable Feast

326 West Liberty – 734.663.3278

Located just west of Main Street in the restored Brehm estate. Fine American cuisine with a global fare. Full service catering, bakery, wedding cakes.

Palio

347 South Main Street – 734.930.6100

Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available.

Real Seafood Company

341 South Main Street – 734.769.5960

As close to the world's oceans as your taste can travel. Serving delightfully fresh seafood and much more. Open for lunch and dinner. Reservations accepted.

Red Hawk Bar & Grill

316 South State Street – 734.994.4004

Neighborhood bar & grill in campus historic district, specializing in creative treatments of traditional favorites. Full bar, with a dozen beers on tap. Lunch and dinner daily. Weekly specials. Smoke-free. No reservations.

Sweet Lorraine's Café & Bar

303 Detroit Street – 734.665.0700

Modern American cooking in a casual, fun & sophisticated setting. Daily vegetarian specials, seafood, pasta & steaks. 30 wines-by-the-glass, cool cocktails, and courtyard dining. Brunch served Saturday and Sunday.

Weber's Restaurant

3050 Jackson Road – 734.665.3636

Great American restaurant since 1937. Featuring prime rib, live lobster, Cruvinet wine tasting flights, homemade pastries and desserts. Breakfast, Sunday brunch, lunch, dinner. Reservations accepted.

Zanzibar

216 South State Street – 734.994.7777

Contemporary American food with Mediterranean & Asian influences. Full bar featuring classic and neo-classic cocktails, thoughtfully chosen wines and an excellent selection of draft beer. Spectacular desserts. Space for private and semi-private gatherings up to 120. Smoke-free. Reservations encouraged.

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Arthur Post, Sep. 25 *Rhapsody on a Theme
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Markand Thakar, Oct. 16 *Elgar Cello
Concerto, Haydn "London" Symphony*

Susan Davenny Wyner, Nov. 13 *Brahms
#2, Copland Clarinet Conc w/R. Stoltzman*

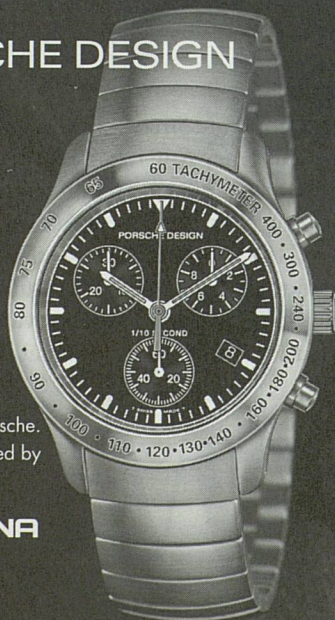
Victoria Bond, Jan. 22 *Schumann
"Spring" Symphony, Mozart Violin Concerto*

*Sam Wong conducts his final concerts on
March 11 and April 29*

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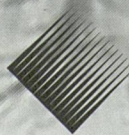
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UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.763.0611 to request more information.

ADVISORY COMMITTEE

Now forty-two members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and assisting in fundraising. Through an annual auction, season opening events, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$250,000 to UMS this season. Additionally, the Committee's hard work will be in evidence this fall when it publishes *BRAVO!*, a cookbook that traces the history of UMS through the past 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved in this dynamic group,

call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

SPONSORSHIP & ADVERTISING

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 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

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As a UMS corporate sponsor, your organization comes to the attention of an 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

Join Us

Because Music Matters

UMS members have helped to make possible this 121st 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
- Plus 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 performance
- 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
- One-year 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

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- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

INTERNSHIPS

Internships with UMS 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.

COLLEGE WORK-STUDY

Students working for UMS 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 UMS, please call 734.763.0611.

USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concert-going 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 venue (Hill, Power Center, or Rackham) for the entire concert season.

If you would like information about joining the UMS Usher Corps, leave a message for our front of house coordinator at 734.913.9696.

MEMBERSHIP

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, members of the Society. 🎵 The list below represents names of current donors as of July 31, 1999. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct it right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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