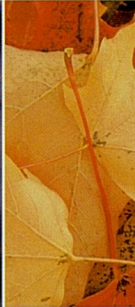
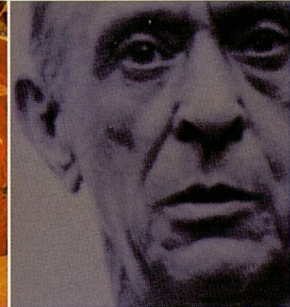


UMS

University Musical Society

1999 FALL SEASON



We're proud to be the official vehicle and title sponsor for the Montreux Detroit Jazz Festival.




Ford Motor Company

In art, you can discover the deepest reaches of a community's soul.

Supporting artistic expression in all its forms is important to Ford Motor Company. Our long history of involvement with the arts reaches back to the Ford family's founding of the Detroit Institute of Arts, the fifth largest fine arts museum in the United States today.

In this same spirit, we're proud to support the work of these and similar organizations. Their expressions provide a more inspiring community for us all.

Our contributions help the Dance Theatre of Harlem train over 1,000 students each year.

We love restoring classics like the majestic Detroit Opera House.



Ford Motor Company
BETTER IDEAS. DRIVEN BY YOU.

www.ford.com

ARTS



UMS

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

N₁ O₁ B₃ I₁ N₁ G₂ O₁



Just the opposite. University Commons offers exquisite residential retreats for current or retired University of Michigan faculty, staff, and alumni 55 years of age and older who love to live, learn, and explore.

Homes from \$195,000 to \$500,000

First residences available
Summer 2000

For more information phone us at
734.663.2500 or visit us on the Web:

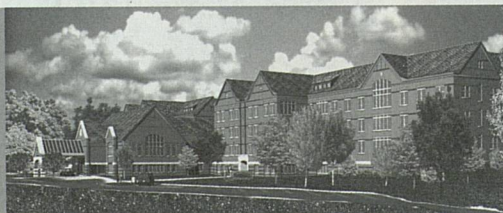
www.bluehilldevelopment.com

- ❖ 92 senior condominium homes on 18 acres along Huron Parkway in Ann Arbor, north of Huron High School. Designed with your convenience and active lifestyle in mind.
- ❖ Shared facilities for dining, study, exercise, intellectual interchange, hobbies – even a lecture/recital hall.
- ❖ Open floor plans, courtyards, and enclosed parking for optimum views and access to rolling woods and meadows.
- ❖ Adjacent to North Campus, only a few minutes from Central Campus & downtown Ann Arbor.



Now under Construction

Available Summer 2000



Woodbridge Residences and Houghton Hall pictured, Townhomes and Villas also available.



UNIVERSITY COMMONS

The Uncommon Option for Living and Learning



UMS Leadership

LETTER FROM THE PRESIDENT

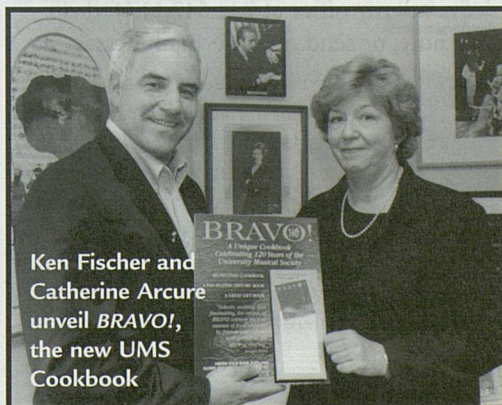
Thanks very much for attending this UMS performance and for supporting the performing arts in our community. UMS' 1999-2000 season is one of our best ever, and I hope I'll see you at some other performances. A complete listing of the season begins on page 29.

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

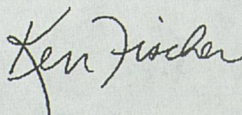
improved dramatically in the past decade, and Cathy's fundraising successes with individuals as well as foundations, corporations, and government agencies have been key to this turnaround. Cathy has also been instrumental in developing the Advisory Committee into an outstanding volunteer organization 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,



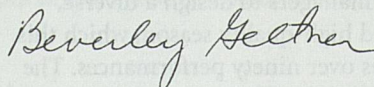
Kenneth C. Fischer, *President*

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

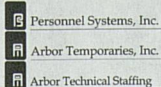
Richard L. Huber *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their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

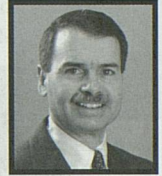


Jeanne Merlanti *President, Arbor Temporaries/Arbor Technical/Personnel System, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education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



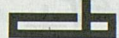
Jorge A. Solis *Senior Vice President, BankOne, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



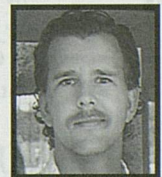
Habte Dadi *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



Carl A. Brauer, Jr. *Owner, Brauer Investment Company* "Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



David G. Loesel *President, T.M.L. Ventures, Inc.* "Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



ENJOY THE STARS OF
TOMORROW—TODAY!

★ Escape from Happiness ★

by George Walker

In this surreal comedy, a dysfunctional family pulls together to fend off criminals and cops.

Trueblood Theatre • October 7 - 17

★ Dept. of Theatre and Drama

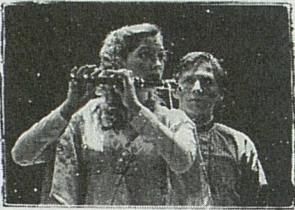
A Little Night Music

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

A magical tale filled with dance, music, and song.

Power Center • December 9 - 12

Dept. of Theatre and Drama

LEAGUE TICKET OFFICE

734-764-0450 ★



UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

Ann Arbor Tax Service, Inc.

340 Nickels Arcade

734-761-8144

Tax Planning & Preparation
Accounting & Payroll Services

Claudine Farrand, CFP, EA

Frederic Farrand, BBA

WASHINGTON
STREET
GALLERY



215 east washington
ann arbor, michigan
(734)761-2287

Magically suspended, your diamond sparkles
brilliantly in the Kretchmer Tension Ring
(exclusively at Beresh Jewelers).



BERESH JEWELERS

Parklane Towers • Southfield at Hubbard Drive • Dearborn

1.800.551.1250



CFI
GOLDEN
GROUP

Clayton Wilhite *Managing Partner, CFI Group, Inc.*

"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."



JIFFY mixes
CHELSEA MILLING COMPANY
CHELSEA, MICHIGAN 48118

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."



Comerica
We listen. We understand. We make it work.™

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."



DOW

Dow Automotive

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



EDWARD SUROVELL REALTORS



A R C H E O

MARTIN SOAVE
INTERIORS

T 734 327 0444
F 734 327 0046

International Alliance of Theatrical Stage Employees,
Moving Picture Technicians, Artists, and Allied Crafts of
the United States, Its Territories, and Canada, AFL-CIO



Stagehands

Projectionists

Serving Ann Arbor area
entertainment needs since 1914
Phone or FAX (734) 426-0151

We salute

the University

Musical Society

*for bringing our community
excellence and diversity in
highly artistic programming.*

BRAVO!

m MUNDUS
w AND
MUNDUS
INC.

Personal & Commercial Insurance

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

**Home grown and family
owned for over 50 years.**



www.harmonyhouse.com

We Bring Furniture Back to Life!



- Repairs
- Stripping
- Revenering
- Custom Refinishing
- Restoration
- Free In-Home Estimates
- Pick-up & Delivery
- Mirror Resilvering

**Littlefield & Sons
Furniture Service**

2298 S. Industrial, Ann Arbor, MI (next to Gross Electric)
668-1700

bellanina
Day Spa & Gift Boutique

Microdermabrasion
Facials & Massage
Day Spa Services
Gifts for the Home
and the Spirit

Gift Certificates by phone (734) 747-8517

www.bellanina.com

409 N. Fourth Ave. ♦ In the Historic Kerrytown District
(formerly Nina Howard Studio & Day Spa)

UFER
& CO.
INSURANCE

For your
*home • business • auto • life
disability • health*

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



668-4166





Elastizell

Leo Legatski *President, Elastizell Corporation of America*

"A significant characteristic of the University Musical Society is its ability to adapt its menu to changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."

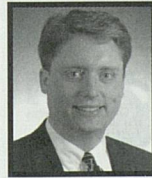


Peter Banks *President, ERIM International*

"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."



HUDSON'S

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."

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."



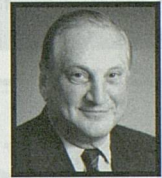
William S. Hann *President, KeyBank*

"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."



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

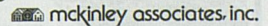
"We at Masco applaud the University Musical Society's contribution to diversity in arts programming and your efforts to enhance the quality of life in our community."



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."



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."



T I D E S
CALIFORNIA SCARF

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



 CHRIS TRIOLA #5 Nickels Arcade, Ann Arbor 996.9955

Supporting
the Community
from the Heart of
Ann Arbor

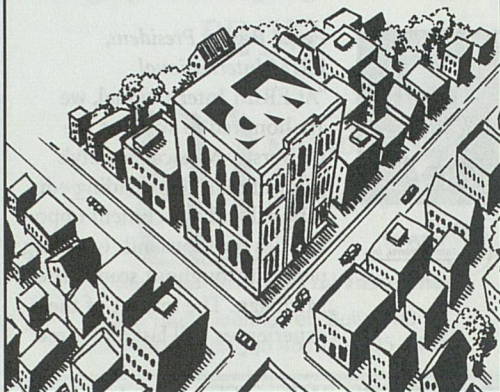


DOBSON-MCOMBER AGENCY, INC.

Insurance and Risk Management

741-0044

Insuring You • Your Home • Your Business • Your Car



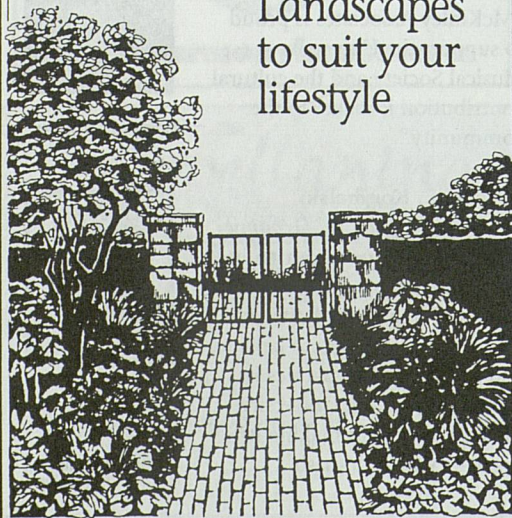
FRALEIGHS
LANDSCAPE NURSERY



DESIGNERS / BUILDERS / NURSERYMEN

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

Landscapes
to suit your
lifestyle



after the
show...

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

Sweetwaters
CAFÉ

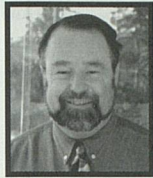
123 W WASHINGTON - ANN ARBOR - 734 769-2331
ON THE CORNER OF ASHLEY & WASHINGTON

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



Erik H. Serr *Principal Miller, Canfield, Paddock and Stone, P.L.C.* "Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community."

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



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."

O'neal
construction inc

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."



PARKE-DAVIS
PHARMACEUTICAL
RESEARCH
People Who Care

Michael Staebler

Managing Partner, Pepper, Hamilton & Scheetz

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

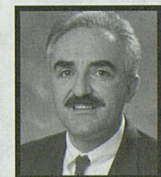


PEPPER, HAMILTON & SCHEETZ
ATTORNEYS AT LAW

Joseph Sesi *President,*

Sesi Lincoln Mercury


"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization."



SESI
LINCOLN
Mercury



In Tune With The Local Heartbeat

 **Bank OF ANN ARBOR**

125 South Fifth Ave. at Washington • 734-662-1600

www.bankofannarbor.com

Member FDIC



Proven Success in
Assisted Reproduction

Providing care today
with tomorrow's
technology

Specialists in:

- GIFT/ZIFT
- IVF
- ICSI

(734) 434-4766

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

**Our credentials speak for themselves.
Ann Arbor Reproductive Medicine**



Thomas B. McMullen
President, Thomas B. McMullen Co., Inc. "I used to feel that a U-M – Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment."

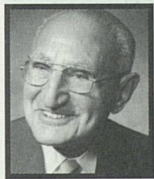
McMULLEN
 THOMAS B. McMULLEN CO.

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."



We also extend our gratitude to several other anonymous companies.

FOUNDATION UNDERWRITERS / GOVERNMENT AGENCIES



Benard L. Maas

David. E. Engelbert
Hiram A. Dorfman
Co-chairmen, Benard L. Maas Foundation "The Benard L. Maas Foundation is proud to support the University Musical Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

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



Ann Arbor Area Community Foundation
Arts Midwest
Benard L. Maas Foundation
Chamber Music America
The Ford Foundation
The Heartland Fund
KMD Foundation
Knight Foundation
Lila Wallace-Reader's Digest Fund



NATIONAL
 ENDOWMENT
 FOR THE
ARTS

Michigan Council for Arts and Cultural Affairs
National Endowment for the Arts

UNIVERSITY MUSICAL SOCIETY
of the University of Michigan

UMS BOARD OF DIRECTORS

Beverly B. Geltner,
Chair

Letitia J. Byrd,
Vice-Chair

Elizabeth Yhouse,
Secretary

David Featherman,
Treasurer

Gail Davis Barnes
Lee C. Bollinger
Janice Stevens Botsford
Paul C. Boylan
Barbara Everitt Bryant
Kathleen G. Charla
Robert F. DiRomualdo
Alice Davis Irani
Stuart A. Isaac

Gloria James Kerry
F. Bruce Kulp
Leo A. Legatski
Earl Lewis
Lester P. Monts
Alberto Nacif
Len Niehoff
Joe E. O'Neal
Randall Pittman

Rossi Ray-Taylor
Prudence L. Rosenthal
Maya Savarino
Herbert Sloan
Timothy P. Slottow
Peter Sparling
James L. Telfer
Susan B. Ullrich
Marina v.N. Whitman

UMS SENATE

(former members of the UMS Board of Directors)

Robert G. Aldrich
Herbert S. Amster
Richard S. Berger
Maurice S. Binkow
Carl A. Brauer
Allen P. Britton
Leon S. Cohan
Jon Cosovich
Douglas Crary
Ronald M. Cresswell
John D'Arms
James J. Duderstadt

Robben W. Fleming
David J. Flowers
Randy J. Harris
Walter L. Harrison
Norman G. Herbert
Peter N. Heydon
Howard Holmes
Kay Hunt
Thomas E. Kauper
David B. Kennedy
Richard L. Kennedy
Thomas C. Kinnear

Patrick B. Long
Judythe H. Maugh
Paul W. McCracken
Rebecca McGowan
Alan G. Merten
John D. Paul
Wilbur K. Pierpont
John Psarouthakis
Gail W. Rector
John W. Reed
Richard H. Rogel
Ann Schriber

Daniel H. Schurz
Harold T. Shapiro
George I. Shirley
John O. Simpson
Carol Shalita Smokler
Lois U. Stegeman
Edward D. Surovell
Jerry A. Weisbach
Eileen Lappin Weiser
Gilbert Whitaker
Iva M. Wilson

**nurturing creative
and technical skills**

**classes for adults
and children**

734.747.8885
comnet.org/dancegallery

Dance Gallery Studio

home of Peter Sparling Dance Company



*We offer an approach
which supports people on
their path to lasting
health and vitality.*

LINDA SAYER, D.C. • KATHLEEN DVORAK, D.C.
Chiropractic Physicians

RENÉE RUTZ, R.P.P. • LISA DARROW • KIRSTEN MOWREY
*Massage Therapy • Polarity Therapy
Craniosacral Therapy*

2020 HOGBACK RD, SUITE 7 • ANN ARBOR, MI 48105 • 734-677-1900

UMS STAFF

Administration/ Finance

Kenneth C. Fischer,
President
Elizabeth E. Jahn,
*Assistant to the
President*
John B. Kennard, Jr.,
*Director of
Administration*
John Peckham,
*Information Systems
Manager*

Box Office

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

Choral Union

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

Development

Catherine S. Arcure,
Director
Susan D. Halloran,
*Assistant Director—
Corporate Support*
Lisa Michiko Murray,
Advisory Liaison
Alison Pereida,
Development Assistant
J. Thad Schork, *Direct
Mail, Gift Processor*
Anne Griffin Sloan,
*Assistant Director—
Individual Giving*
L. Gwen Tessier,
Administrative Assistant

Education/Audience Development

Ben Johnson, *Director*
Kate Remen, *Manager*
Susan Ratcliffe,
Coordinator

Marketing/Public Relations

Sara Billmann, *Director*
Sara A. Miller, *Marketing
and Promotion Manager*
Aubrey Alter, *Marketing
and Advertising
Coordinator*

Production

Gus Malmgren, *Director*
Emily Avers, *Production
and Artist Services
Manager*
Jennifer Palmer, *Front
of House Coordinator*
Brett Finley, *Stage
Manager*
Eric R. Bassey, *Stage
Manager*

Bruce Oshaben,
Assistant Head Usher
Paul Jomantas, *Assistant
Head Usher*

Programming

Michael J. Kondziolka,
Director
Mark Jacobson,
Coordinator

Work-Study

Nadine Balbeisi
Rebekah Camm
Mark Craig
Mariela Flambury
David Her
Carrie Kahl
Un Jung Kim
Rebekah Nye
Beverly Schneider
Amy Tubman

Interns

Bree Doody
Brooke McDaniel

President Emeritus

Gail W. Rector

ADVISORY COMMITTEE

Debbie Herbert, *Chair*
Dody Viola, *Co-Chair*
Lisa Murray, *Staff Liaison*
Martha Ause
Letitia J. Byrd
Betty Byrne
Phil Cole
Mary Ann Daane
Lori Director
Betty Edman
H. Michael Endres
Don Faber
Penny Fischer
Sara Frank
Maryanna Graves
Linda Greene
Nina E. Hauser
Mercy Kasle
Steve Kasle

Maxine Larrouy
Beth Lavoie
Esther Martin
Jeanne Merlanti
Candice Mitchell
Robert Morris
John Mulcrone
Nancy Niehoff
Karen Koykka O'Neal
Marysia Ostafin
Mary Pittman
Ieva Rasmussen
Sue Schroeder
Meg Kennedy Shaw
Loretta Skewes
Cynny Spencer
Susan B. Ullrich
Bryan Ungard
Suzette Ungard
Kathleen Treciak Van Dam

UMS TEACHER ADVISORY COMMITTEE

Fran Ampey
Gail Davis Barnes
Alana Barter
Elaine Bennett
Lynda Berg
Yvette Blackburn
Barbara Boyce
Letitia Byrd
Nancy Cooper
Naomi Corera
Gail Dybdahl
Keisha Ferguson
Doreen Fryling
Carolyn Hanum
Vickey Holley Foster
Amy Goodman
Taylor Jacobsen
Callie Jefferson
Lola Jones
Deborah Katz
Deb Kirkland

Rosalie Koenig
David A. Leach
Rebecca Logie
Dan Long
Laura Machida
Ed Manning
Glen Matis
Barbara Meadows
Kim Mobley
Eunice Moore
Rossi Ray-Taylor
Gayle Richardson
Katy Ryan
Karen Schulte
Helen Siedel
Joan Singer
Sue Sinta
Sandy Trosien
Sally Vandeven
Barbara Hertz Wallgren
Jeanne Weinch

WEMU 89.1

The Choice for **npr**[™]
News • Jazz • Blues

Public Broadcasting from
EASTERN MICHIGAN UNIVERSITY[™]

UMS Services

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

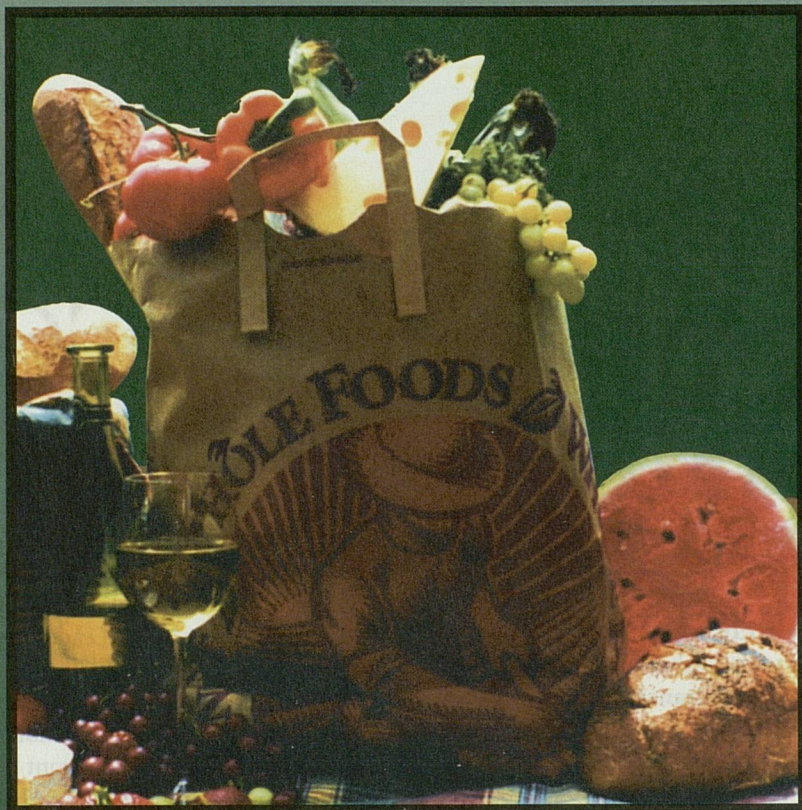
Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

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.



**Experience shopping where
great tasting food is only...natural!**



Merchant of Vino/Whole Foods Market

- 4052 Rochester Rd., Troy (Beverage Outlet)
- 254 West Maple, Birmingham (Cellar Collection)
- 1404 Walton Blvd. Rochester Hills • 2880 West Maple, Troy
- 27640 Middlebelt, Farmington Hills • 2789 Plymouth Rd., Ann Arbor

Whole Foods Market 2398 East Stadium Blvd., Ann Arbor

w w w . w h o l e f o o d s . c o m

TICKETS

For phone orders and information, please contact:

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

734.764.2538

Outside the 734 area code,
 call toll-free
800.221.1229

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

Order online at the UMS website:

<http://www.ums.org>

or

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.

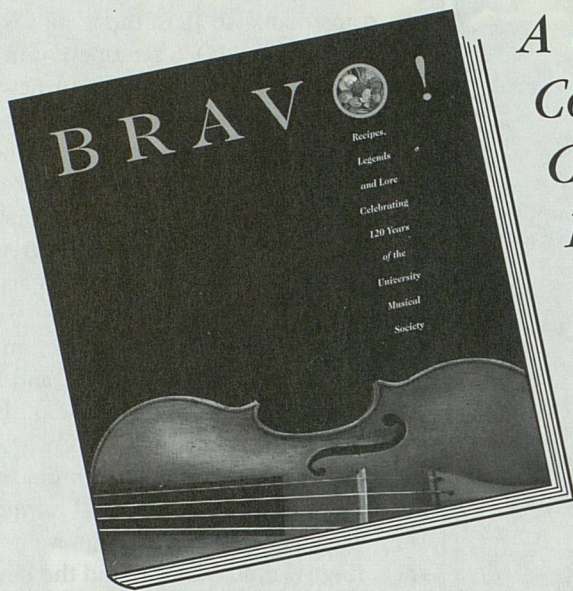
GIFT CERTIFICATES

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,



BRAVO!



*A Unique
Cookbook
Celebrating
120 Years
of the
University
Musical
Society*

AN EXCITING COOKBOOK

A CAPTIVATING MUSICAL HISTORY

A GREAT GIFT BOOK

“Eclectic, exciting, and fascinating, the recipes in BRAVO! capture the true essence of food prepared by friends and enjoyed with friends in the spirit of sharing.”

Jacques Pépin,
noted chef, cookbook author, and TV personality

CALL TOLL-FREE: **1-877-238-0503**

VISIT OUR WEBSITE: **www.ums.org**

Visit Our Booth in the Lobby

birthdays, Hanukkah, Christmas, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

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

THE UMS CARD

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

Amadeus Café
Ann Arbor Acura
Ann Arbor Arts Center
Back Alley Gourmet
Blue Nile Restaurant
Bodywise Therapeutic Massage
Café Marie
Chelsea Flower Shop
Dough Boys Bakery
Fine Flowers
Gandy Dancer
Great Harvest
Jacques
John Leidy Shop

John's Pack & Ship
Kerrytown Bistro
King's Keyboard House
Le Dog
Michigan Car Services
Paesano's Restaurant
Regrets Only
Ritz Camera One
Hour Photo
SKR Blues & Jazz
SKR Classical
SKR Pop & Rock
Shaman Drum
Bookshop
Zingerman's

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.

WWW.UMS.ORG

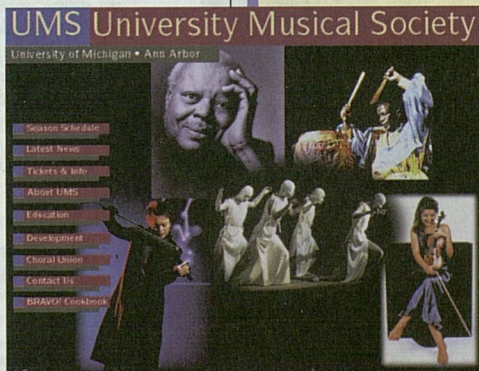
UMS enters a new interactive communication era with the launch of the new and improved www.ums.org!

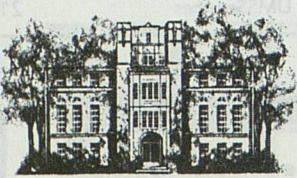
Why should *you* log onto www.ums.org?

- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
- **CyberSavers** 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.





The Friends of the Michigan League
in cooperation with
University Musical Society & University Productions
proudly presents

The Michigan League's Pre-Performance Dinner Series
League Buffet Dining Room • 6:00 pm • Reservations Required

The Pre-Performance Dinner Series launches a new and different dining experience for supporters of the University's fine arts performances.

Shows with Pre-Performance Dinners:

Bill Frisell's New Quartet: Power, Thurs. Oct. 28

Susanah: Power, Thurs. Nov. 11

The Tempest: Power, Fri. Dec. 10

Frederica von Stade: Mendelssohn, Fri. Dec. 10

Take 6: Hill Auditorium, Mon. Jan. 17

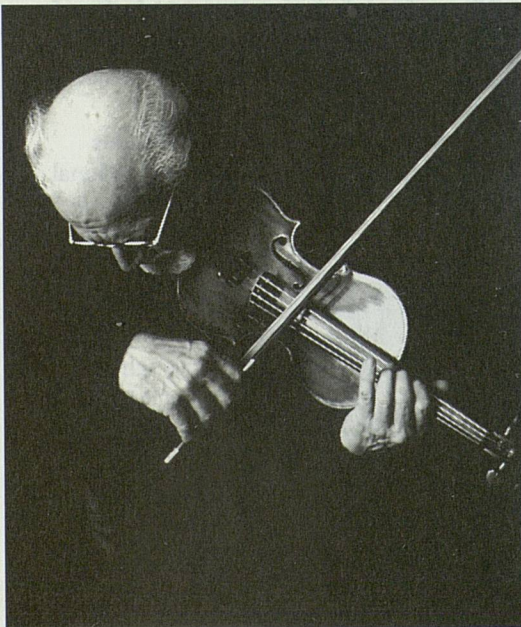
The Barber of Seville: Power, Fri. Feb. 18

The Chieftains: Hill Auditorium, Wed. Mar. 8

Trisha Brown Company: Power, Wed. Apr. 12

- Three-course dinners are priced at \$25/person. Diners may choose from three entrees.
- Cash bar will be available for those who wish to have wine with their dinner.
- The ease of early parking, our convenient location and our professional staff will make your theater-going experience convenient and memorable.
- So, please join us at the Michigan League for a fine dining experience.

For reservations and entree selections, please call (734) 647-7463, Mon.-Fri., 10am-3pm.



**We support the
arts with more
than just applause.**

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

Comerica

We listen. We understand. We make it work.™



Comerica Bank. Member FDIC. Equal Opportunity Lender.

www.comerica.com

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

We are pleased to continue our support of
The University Musical Society

ATTORNEYS

Lindsay L. Bray
Orin D. Brustad
Gregory L. Curtner
Edmond F. DeVine
John B. DeVine
Suzanne L. DeVine
Timothy L. Dickinson
Paul R. Dimond
Charles A. Duerr, Jr.
Alice C. Elkin
Bettye S. Elkins

W. Mack Faison
Joseph M. Fazio
James C. Foresman
David L. Freedman
David A. French
Robert E. Gilbert
Leonard D. Givens
Linda O. Goldberg
Irene B. Hathaway
Kristin A. Hermann
Thomas P. Hustoles

Allyn D. Kantor
Douglas M. Kilbourne
Sarah G. Lavery
Marta A. Manildi
John A. Marxer
Sonal H. Mithani
Kristin E. Nied
Megan P. Norris
Roselyn R. Parmenter
David N. Parsigian
Thomas C. Phillips

Clarence L. Pozza, Jr.
J. David Reck
John O. Renken
Jerry T. Rupley
Erik H. Serr
Richard J. Seryak
Timothy D. Sochocki
Nancy E. Vettorello
Carl H. von Ende
Richard A. Walawender
Vince A. Wellman
Robert J. Wierenga

**MILLER
CANFIELD**

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

101 North Main Street • Ann Arbor, Michigan 48104-1400
734/663-2445 www.millercanfield.com

Serving clients since 1852

Michigan

New York

Washington, D.C.

Poland

Affiliated office in Florida

the best service *the best prices* *the best selection* *the best looking*

**the best
music stores in the
Midwest salute the best music
presenter in the Midwest!**

Classical
734 995.5051

BLUES/JAZZ
734 827.2340

POP&ROCK
734 827.2340

523, 529, 539 East Liberty Street, Ann Arbor
next to the Michigan Theater

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 premiere 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

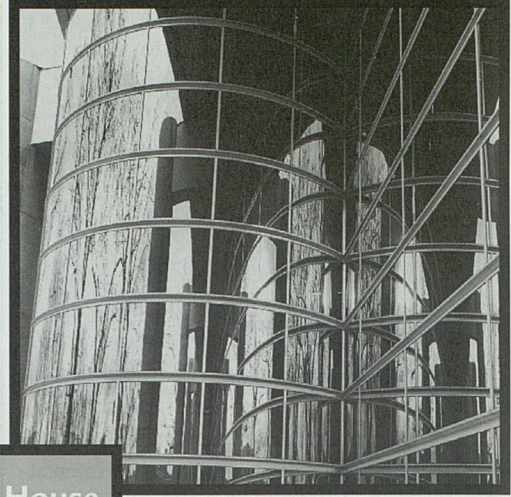
and contemplation of sacred *a cappella* choral music and early music ensembles.

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

Saturday, December 4 through Tuesday, December 14, 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.

Handel's *Messiah*

3

UMS Choral Union

Ann Arbor Symphony Orchestra
Thomas Sheets, *conductor*

Saturday, December 4, 8:00pm

Sunday, December 5, 2:00pm

Hill Auditorium

Boys Choir of Harlem

25

Dr. Walter J. Turnbull, *director*

Thursday, December 9, 8:00pm

Hill Auditorium

Frederica von Stade

35

Friday, December 10, 8:00pm

Lydia Mendelssohn Theatre

Gabrieli Consort & Players

45

Paul McCreesh, *director*

A Lutheran Christmas Celebration (c. 1620)

Tuesday, December 14, 8:00pm

St. Francis of Assisi Catholic Church

UMS

of the University of Michigan • Ann Arbor



“Bach’s
work is
indisputably
one of the
highest
achievements
of choral
music.”

Bach’s *St. Matthew Passion*

UMS Choral Union
Ann Arbor Symphony Orchestra
Ann Arbor Youth Chorale
Thomas Sheets, conductor
Maya Boog, soprano
Susan Platts, mezzo-soprano
Hans Peter Blochwitz, tenor
Steven Tharp, tenor
Russell Braun, baritone
Clayton Brainerd, bass-baritone

Sunday, April 16, 4 P.M.
Hill Auditorium

Our commemoration of the music of J.S. Bach in this 250th anniversary of his death concludes with this choral masterpiece, which has never before been performed in UMS’ 121-year history. To celebrate, the audience is invited to sing along on all of the chorales (text and music provided). *Sung in German with English supertitles.*

PROGRAM:
Bach St. Matthew Passion, BWV 244 (1728)

Presented with generous support
of Carl and Isabelle Brauer.

UMS BOX OFFICE
734.764.2538

OUTSIDE THE
734 AREA CODE CALL
800.221.1229

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

UMS
and
Dr. James and
Millie Irwin
present

George Frideric Handel's Messiah

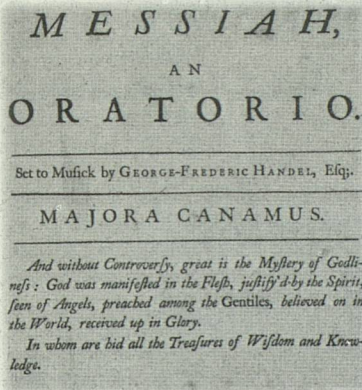
UMS CHORAL UNION
ANN ARBOR SYMPHONY ORCHESTRA
THOMAS SHEETS, *Conductor*

Tamara Matthews, *Soprano*
Ewa Podleś, *Contralto*
Glenn Siebert, *Tenor*
Andrew Wentzel, *Bass-baritone*
Edward Parmentier, *Harpsichord*
Janice Beck, *Organ*

Program

Saturday Evening, December 4, 1999 at 8:00
Sunday Afternoon, December 5, 1999 at 2:00
Hill Auditorium, Ann Arbor, Michigan

George Frideric Handel



Thirty-fourth
and Thirty-fifth
Performances
of the 121st Season

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

Special thanks to Dr. James and Millie Irwin for their continued and generous support of our presentation of Handel's *Messiah*.

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

Tune into Michigan Radio/WUOM 97.1 FM on Christmas Day at 12:00pm for a special tape-delayed broadcast of this performance.

Ms. Matthews appears by arrangement with Novo Artists, Inc.

Mme. Podleś appears by arrangement with Matthew Sprizzo.

Mr. Siebert and Mr. Wentzel appear by arrangement with Herbert Barrett Management, Inc.

Large print programs are available upon request.

Messiah

George Frideric Handel

Born on February 23, 1685 in Halle,

Germany

Died on April 14, 1759 in London

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around twenty singers and an equal number of instrumental players, but even before the end of the eighteenth century much larger ensembles were performing the work. By the mid-nineteenth century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a

gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the seventeenth century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian – *Il Trionfo del Tempo e del Disinganno* and *La Resurrezione* – and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on 22 August 1741, and completed it twenty-four days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in

the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride*." Another secular duet, "*Nò, di voi non vo' fidarmi*," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore*," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-

hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic "Handelists" in the nineteenth century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion

After the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music.



Handel's *Messiah* in Hill Auditorium

while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar

with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this,

In 1791, the Cæcilian Society of London began annual Christmas performances of *Messiah*, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the United States on Christmas Day — establishing a tradition that continues to the present.

be all thy sins forgiven." But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the "Hallelujah

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word "were" as if it had two syllables, and "surely" with three syllables. In the bass aria, "The trumpet shall sound," Handel originally declaimed "incorruptible" with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don't hear them as unusual: "For unto us a Child is born," or "Come unto Him, ye that are heavy laden."

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave

Chorus"), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theatre in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win — when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly perfor-

mances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the eighteenth century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the United States on Christmas Day – establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and clos-

ing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Handel was congratulated by Lord Kinnoul on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" – a message that continues to be timely and universal.

Program note by Luke Howard.

Part I

- 1 **Sinfonia**
- 2 **Arioso** **Mr. Siebert**
Isaiah 40: 1 Comfort ye, comfort ye my people, saith your God.
Isaiah 40: 2 Speak ye comfortably to Jerusalem, and cry unto her that her
warfare is accomplished, that her iniquity is pardoned.
Isaiah 40: 3 The voice of him that crieth in the wilderness: Prepare ye the
way of the Lord, make straight in the desert a highway for
our God.
- 3 **Air** **Mr. Siebert**
Isaiah 40: 4 Every valley shall be exalted, and every mountain and hill
. . . made low: the crooked . . . straight, and the rough
places plain:
- 4 **Chorus**
Isaiah 40: 5 And the glory of the Lord shall be revealed, and all flesh shall
see it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative** **Mr. Wentzel**
Haggai 2: 6 . . . thus saith the Lord of hosts: Yet once, . . . a little while, and
I will shake the heavens and the earth, the sea and the dry land;
Haggai 2: 7 And I will shake all nations, and the desire of all nations shall
come: . . .
Malachi 3: 1 . . . the Lord, whom ye seek, shall suddenly come to his temple,
even the messenger of the covenant, whom ye delight in:
behold, he shall come, saith the Lord of hosts.
- 6 **Air** **Mme. Podlés**
Malachi 3: 2 But who may abide the day of his coming? And who shall stand
when he appeareth? For he is like a refiner's fire, . . .
- 7 **Chorus**
Malachi 3: 3 . . . and he shall purify the sons of Levi, . . . that they may offer
unto the Lord an offering in righteousness.
- 8 **Recitative** **Mme. Podlés**
Isaiah 7: 14 Behold, a virgin shall conceive, and bear a son, and shall call his
name Immanuel, "God-with-us."
- 9 **Air and Chorus** **Mme. Podlés**
Isaiah 40: 9 O thou that tellest good tidings to Zion, get thee up into the high
mountain; O thou that tellest good tidings to Jerusalem, lift
up thy voice with strength; lift it up, be not afraid; say unto
the cities of Judah: Behold your God!
Isaiah 60: 1 Arise, shine; for thy light is come, and the glory of the Lord is
risen upon thee.

- 10 Arioso**
Isaiah 60: 2
- Mr. Wentzel**
For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.
Isaiah 60: 3 And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 Air**
Isaiah 9: 2
- Mr. Wentzel**
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 Chorus**
Isaiah 9: 6
- For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 Pifa**
(Pastoral Symphony)
- 14 Recitative**
Luke 2: 8
- Ms. Matthews**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**
Luke 2: 9
- Ms. Matthews**
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 Recitative**
Luke 2: 10
- Ms. Matthews**
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
Luke 2: 11 For unto you is born this day in the city of David a saviour, which is Christ the Lord.
- 17 Arioso**
Luke 2: 13
- Ms. Matthews**
And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 Chorus**
Luke 2: 14
- Glory to God in the highest, and peace on earth, good will toward men.
- 19 Air**
Zechariah 9: 9
- Ms. Matthews**
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .
Zechariah 9: 10 . . . and he shall speak peace unto the heathen: . . .

- 20 Recitative**
Isaiah 35: 5
Isaiah 35: 6
- Mme. Podleś**
 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.
 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 Air**
Isaiah 40: 11
Matthew 11: 28
Matthew 11: 29
- Mme. Podleś and Ms. Matthews**
 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.
 Come unto him, all ye that labour and are heavy laden, and he will give you rest.
 Take his yoke upon you, and learn of him, for he is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 Chorus**
Matthew 11: 30
- . . . His yoke is easy, and his burden is light.

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

Part II

- 23 Chorus**
John 1: 29
- . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air**
Isaiah 53: 3
Isaiah 50: 6
- Mme. Podleś**
 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .
 He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.
- 25 Chorus**
Isaiah 53: 4
Isaiah 53: 5
- Surely he hath borne our griefs, and carried our sorrows: . . .
 . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 Chorus**
Isaiah 53: 4
- All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

- 27 **Arioso** **Mr. Siebert**
Psalm 22: 7 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
- 28 **Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative** **Mr. Siebert**
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso** **Mr. Siebert**
Lamentations 1: 12 ... Behold and see if there be any sorrow like unto his sorrow ...
- 31 **Accompanied recitative** **Mr. Siebert**
Isaiah 53: 8 ... he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 32 **Air** **Mr. Siebert**
Psalm 16: 10 But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 **Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 **Recitative** **Mr. Siebert**
Hebrews 1: 5 ... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 35 **Chorus**
Hebrews 1: 6 ... let all the angels of God worship him.
- 36 **Air** **Mme. Podlés**
Psalm 68: 18 Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 **Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.

- 38 Air**
Isaiah 52: 7
Ms. Matthews and Mme. Podleś
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things . . .
- 39 Chorus**
Romans 10: 18
Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**
Psalms 2: 1
Mr. Wentzel
Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?
Psalms 2: 2
The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 Chorus**
Psalms 2: 3
Let us break their bonds asunder, and cast away their yokes from us.
- 42 Recitative**
Psalms 2: 4
Mr. Siebert
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
- 43 Air**
Psalms 2: 9
Mr. Siebert
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**
Revelation 19: 6
Revelation 11: 15
Revelation 19: 16
Hallelujah: for the Lord God omnipotent reigneth.
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
. . . King of Kings, and Lord of Lords.

You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 45 Air**
Job 19: 25
Ms. Matthews
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
Job 19: 26
And though . . . worms destroy this body, yet in my flesh shall I see God.
I Corinthians 15: 20
For now is Christ risen from the dead, . . . the first fruits of them that sleep.

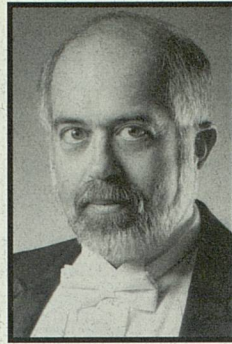
- 46 Chorus**
I Corinthians 15: 21 . . . since by man came death, by man came also the resurrection of the dead.
I Corinthians 15: 22 For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Wentzel**
I Corinthians 15: 51 Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,
I Corinthians 15: 52 In a moment, in the twinkling of an eye, at the last trumpet:
- 48 Air Mr. Wentzel**
I Corinthians 15: 52 . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
I Corinthians 15: 53 For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative Mme. Podlés**
I Corinthians 15: 54 . . . then shall be brought to pass the saying that is written,
 Death is swallowed up in victory.
- 50 Duet Mme. Podlés and Mr. Siebert**
I Corinthians 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Corinthians 15: 56 The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**
I Corinthians 15: 57 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Matthews**
Romans 8: 31 If God be for us, who can be against us?
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is God that justifieth.
Romans 8: 34 Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
- 53 Chorus**
Revelation 5: 12 . . . Worthy is the Lamb that was slain and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Revelation 5: 13 . . . Blessing, and honour, . . . glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.
 Amen.

Thomas Sheets is an accomplished conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Mr. Sheets is Music Director of the 160-voice Choral Union, based in Ann Arbor under the aegis of the University Musical Society. Following his appointment to that position in 1993, the Choral Union began performing on a regular basis with the Detroit Symphony Orchestra. In the past six seasons, he has prepared the Choral Union for several notable performances given by the DSO under the direction of Neeme Järvi, Jerzy Semkow and Gennady Rozhdestvensky. In January 1994, the Choral Union collaborated with Maestro Järvi and the DSO in the choir's first major commercial recording, Tchaikovsky's *The Snow Maiden*, released by Chandos Records.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current international repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta and Michael Tilson Thomas. As chorusmaster in 1988 for Long Beach Opera's highly-celebrated American première of Szymanowski's *King Roger*, his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

In the 1996-97 season, Mr. Sheets collaborated with the University of Michigan's Dance Company, conducting four performances of Orff's *Carmina Burana* in which



Thomas Sheets

dancers joined the established musical forces. During that season he made his debut with the Toledo Symphony in two performances of Bach's *Mass in b minor*, and also conducted performances of Handel's *Messiah*

with the Ann Arbor Symphony Orchestra and the Perrysburg (OH) Symphony. During the 1997-98 season, Mr. Sheets conducted the Choral Union and the Ann Arbor Symphony Orchestra in performances of *Messiah* and Mendelssohn's *Elijah* in Hill Auditorium. In the 1998-99 season, he conducted a performance of Bach's monumental *St. Matthew Passion* at the historic Fort Street Presbyterian Church of Detroit.

Thomas Sheets is a graduate of Chapman University and CSU Fullerton, and received the degree Doctor of Musical Arts from the University of Southern California. He has held appointments as Director of Choral Activities at several colleges and universities, serving now in that capacity at Oakland Community College in Farmington, Michigan. Dr. Sheets is a frequent conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

This weekend's performances mark the seventh year that Thomas Sheets has conducted Messiah under UMS auspices.

American soprano Tamara Matthews has rapidly risen to the forefront of the international music scene through her outstanding performances on opera and concert stages around the world. A voice described as "worthy of the angels" brought her First Prize at the *Musica Sacra* Bach Vocal Competition and her acclaimed Carnegie Hall debut in 1994. In recent seasons, she has debuted as soloist with the Cleveland Orchestra (Beethoven's *Mass in C* and *Choral Fantasy*), the Philadelphia Orchestra (Poulenc's *Gloria*), and the Ravinia, Blossom, Marlboro, Accademia per la Musica Antica, Hong Kong and Berkeley music festivals. She has worked with many esteemed conductors including Leonard Slatkin, Joseph Flummerfelt, Luis Biava, Robert Page, Paul Salamunovich, Richard Westenburg, and Joshua Rifkin.

Engagements during the 1999-2000 season include Ms. Matthews' operatic debut in France at the Festival Lyrique-Belle Ile en Mer (Antonia – *Les Contes d'Hoffmann*), a Kennedy Center debut with the Bach Choir of Bethlehem (Bach's *Mass in b minor*), an Israeli debut as guest soloist in the opening concert of the Haifa Symphony Orchestra's fiftieth jubilee season (opera arias and Mahler's *Symphony No. 4*), a concert tour of Spain with The Orchestra of New Spain, and a debut with the Houston Symphony Orchestra (Handel's *Messiah*). Though Tamara Matthews' experience in opera encompasses a wide variety of parts, she continues to be universally acclaimed for her extraordinary portrayals of Baroque, Mozart and R. Strauss leading ladies. Recently, she performed principal roles in two world premières: Scarlatti's *L'Aldimiro* in San Francisco, and Thomas Whitman's *The Black Swan* (directed by Sarah Caldwell) in Philadelphia. Other recent operatic debuts include Donna Anna (*Don Giovanni*)

with Opera Delaware, Linfea and *Éternité* in Cavalli's *La Calisto* in Chicago, and the title role in Handel's *Alcina* in New York. With over a dozen recordings to her credit, Ms. Matthews' discography continues to grow in both quantity and diversity. A recent *Fanfare* review stated, "Tamara Matthews' purity of tone and agility puts her ahead of the competition." Her impressive output in works by J.S. Bach includes recordings as soloist in the *Mass in b*



Tamara Matthews

minor and the *Christmas Oratorio* (Bach Choir of Bethlehem, Dorian), the *St. Matthew Passion* (American Bach Soloists, Koch International Classics) and the *St. John Passion* (Pro Gloria Musicae). She has also been featured on recording's of Beethoven's *Symphony No. 9*, Haydn's *Lord Nelson Mass*, Italian solo pieces by Ristori, Fux and Lotti, the solo cantatas of Buxtehude, and music of William Byrd with the New York Consort of Viols (Lyrichord). Upcoming projects include Bach's solo cantatas, the Boccherini *Stabat Mater*, new works with Philadelphia's Orchestra 2001 and rarely heard Spanish Baroque music for Dorian.

Ms. Matthews is currently a member of the faculty of the Westminster Choir College as professor of voice.

This weekend's performances of Handel's Messiah mark Tamara Matthews' debut appearances under UMS auspices.

Byond a distinctive voice of staggering range, agility and amplitude, the Polish contralto **Ewa Podleś** brings profound emotional commitment and a *lieder* singer's sensitivity to text to everything she sings. As comfortable with Mahler and Prokofiev as with the breathtakingly florid music of Gluck, Handel, Vivaldi and



Ewa Podleś

Rossini, she is a true original, a "Golden Age" singer for our time. Mme. Podleś' 1999-2000 season promises five performances of Mahler's *Das Lied von der Erde* with Riccardo Chailly and the Philadelphia Orchestra (including one in New York's

Carnegie Hall); two performances of the Schoenberg chamber orchestra version of this same work with Mario Bernardi conducting Ottawa's National Arts Centre Orchestra; this same composer's *Das Knaben Wunderhorn* with Mto. Chailly and the Royal Concertgebouw Orchestra (performances in Paris, Amsterdam, London and Cologne, also a Decca recording); *Kindertotenlieder* with Leon Botstein and the American Symphony Orchestra; and *Symphony No. 3* with Gerard Schwarz and the Seattle Symphony. In addition she gives recitals in Montreal, Philadelphia and at the Amsterdam Concertgebouw, and performs the title role of Handel's *Giulio Cesare* in Oviedo, Spain; and her first-ever Baba the Turk in Stravinsky's *The Rake's Progress* at Catania's Teatro Bellini. The 1998-99 season included a European tour (Paris, Birmingham, Vienna, Amsterdam) in the title role of Handel's *Rinaldo* with Christopher Hogwood and the Academy of Ancient Music; an extensive North

American recital tour (including Washington, DC, Cleveland, Toronto, Ann Arbor, and the opening of the "Art of the Song" series at Lincoln Center's Alice Tully Hall); five *Alexander Nevskys* with the San Francisco Symphony under Libor Pešek; a concert with Québec's Les Violons du Roy under its Music Director Bernard Labadie; her celebrated Rossini *Arias for Contralto* program with the Edmonton Symphony and Moscow Chamber Orchestra, the latter her Carnegie Hall debut; and Bradamante in Handel's *Alcina* at Barcelona's Gran Teatre del Liceu.

Mme. Podleś has sung her "signature" role of Rossini's *Tancredi* at La Scala and the Staatsoper Berlin (and on the Grammy-nominated Naxos recording); Arsace (*Semiramide*) at Venice's Teatro La Fenice; Handel's *Rinaldo* at New York's Metropolitan Opera and Paris' Théâtre Châtelet; Dalila in Saint-Saëns' *Samson et Dalila* at Paris' Opéra Bastille; and Ulrica in Verdi's *Un Ballo in Maschera* at Madrid's Teatro Real. She has also sung principal roles at the Frankfurt Alte Oper, Deutsche Oper Berlin, Vienna State Opera, Naples' Teatro San Carlo, Warsaw's National Theatre, and the Rome, Budapest and Vancouver Operas. In addition she has been welcomed at the Aix-en-Provence, Flanders and Montpellier Festivals; as well as Canada's Festival International de Lanaudière. She has appeared with the Pittsburgh and NHK Tokyo Symphonies, Hong Kong and Dresden Philharmonics, Maggio Musicale Fiorentino Orchestra, Orchestre de la Suisse Romande and National Orchestra of Spain, under such conductors as Lorin Maazel, David Atherton, Gianluigi Gelmetti, Myung-Whun Chung and Armin Jordan. Her many collaborations with Marc Minkowski and Les Musiciens du Louvre includes Polinesso in Handel's *Ariodante*, a Deutsche Grammophon recording that earned the

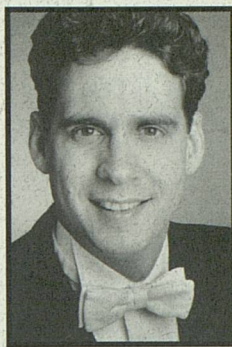
coveted *Diapason d'Or*. Other recent issues include *A Treasury of Polish Songs* with pianist Ewa Pobiocka, Respighi's *Il Tramonto*, the Berlioz version of Gluck's *Orphée et Eurydice*, Mahler's *Symphony No. 2 and No. 3*, *Alexander Nevsky*, and a unanimously acclaimed all-Rossini disc, awarded the prestigious *Preis der Deutschen Schallplatten Kritik*.

An especially renowned interpreter of Russian song, her widely acclaimed *Mélodies Russes* CD with pianist Graham Johnson earned the *Grand Prix de L'Académie Française du Disque*. An altogether riveting recitalist, Mme. Podlés has offered programs at London's Wigmore Hall, Paris' Salle Gaveau, Théâtre de l'Athénée and Théâtre des Champs Elysées, Moscow's Bolshoi Theatre and San Francisco's Herbst Theater. Among the international publications in which she has been profiled are *The New York Times*, *Orpheus*, *Opera News* and *The Wall Street Journal*.

This weekend's performances of Handel's Messiah mark Mme. Podlés' third and fourth appearances under UMS auspices.

American tenor Glenn Siebert has proven his versatility as a concert and opera singer in a wide variety of repertoire from Baroque to twentieth-century literature and has been praised for his "fresh tenor voice and vivid stage presence" (*St. Louis Globe-Democrat*).

Glenn Siebert's operatic credits include Count Almaviva in *Il Barbiere di Siviglia* with the Hamburg Opera; Baron Lummer in *Intermezzo* and Merkur in *Die Liebe der Danae* with the Santa Fe Opera; Ramiro in *La Cenerentola* with both the Washington Opera and the Florentine Opera; Rossini's *Otello* with the Flanders Festival in Belgium; Don Ottavio with both the Opera Theatre of St. Louis and the Minnesota Opera;



Glenn Siebert

Ferrando in *Così fan tutte* with Opera Colorado; Tonio in *La Fille du Régiment* in Oviedo, Spain; and Nemorino in *L'Elisir d'Amore* with the Atlanta Opera.

Mr. Siebert made his New York Philharmonic debut in 1996 in *Carmina*

Burana, conducted by Kurt Masur. He has also performed the Mozart *Requiem* and Bach's *Magnificat* with the Los Angeles Philharmonic and Nicholas McGegan; Schubert's *Mass in E-flat* with the Boston Symphony and Charles Dutoit; Rossini's *Stabat Mater* with the Royal Flanders Philharmonic; Handel's *Acis and Galatea* with the Seattle Symphony; and Haydn's *Harmoniemesse* with the Baltimore Symphony. He has performed *Messiah* with the Philadelphia Orchestra, the Houston Symphony, Boston Baroque, the Saint Louis Symphony, the Pittsburgh Symphony, the Minnesota Orchestra, and the Oratorio Society of New York.

Highlights of Mr. Siebert's 1998-99 season included performances of *Messiah* with both the Pacific Symphony and the Virginia Symphony; *The Creation* with the Canton Symphony; the Evangelist in *St. Matthew Passion* with the Charlotte Symphony; and Beethoven's *Symphony No. 9* with Anima Aeterna in the Netherlands, Belgium, and Germany. In the summer of 1999 he sang Rossini's *La gazza ladra* at the Caramoor Festival; in 1999-2000 he will sing *Carmina Burana* with the Pasadena Symphony and Ernesto in *Don Pasquale* with the Greensboro Opera in addition to this performance of *Messiah*.

Glenn Siebert's recordings include Schubert's *Mass in E-flat* with the Atlanta Symphony and Robert Shaw (Telarc);

Handel's *Acis and Galatea* with the Seattle Symphony and Gerard Schwarz (Delos); Berlioz' *Lelio* with the Milwaukee Symphony (Koss); a CD of Virgil Thomson songs entitled *Nothing Divine is Mundane* (Albany Records), and the recently released recording on the Arabesque label of Mendelssohn's *Paulus* with the Royal Scottish National Orchestra.

This weekend's performances of Handel's Messiah mark Glenn Siebert's debut appearances under UMS auspices.

An exciting and commanding figure in opera houses and concert halls throughout the world, bass-baritone Andrew Wentzel has garnered praise for his "flexible but powerful voice" which has "vocal reserves to spare and total abandon in his phrasing" (*The Washington Times*). His December 1997 performances of Bloch's *Sacred Service* with the Rochester Philharmonic Orchestra led the *Rochester Democrat and Chronicle* to exclaim, "Wentzel's performance of the demanding cantor's part was miraculous. His rich, even voice is ideal for the piece."

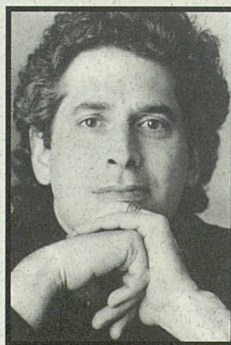
In the 1998-99 season Andrew Wentzel sang the title role in Mendelssohn's *Elijah* with the Pittsburgh Symphony and the Mendelssohn Choir of Pittsburgh; the title role in *Don Giovanni* with Knoxville Opera; Méphistophélès in *Faust* with the Chattanooga Symphony; the roles of Crespel, Luther, and Schlemil in *Les Contes d'Hoffmann* with the Florida Grand Opera; and Dvořák's *Te Deum* with Columbia Pro Cantare. In the 1997-1998 season Mr. Wentzel's engagements included performances of Figaro in *Le Nozze di Figaro* with the San Diego Opera and the San Antonio Symphony; Mr. Flint in *Billy Budd* with the Houston Grand Opera; and Olin Blicht in *Susannah* with both the Opera

Festival of New Jersey and the Chattanooga Symphony and Opera. He also sang Blicht with the Central City Opera in the summer of 1997.

Since his Metropolitan Opera debut in 1985, Mr. Wentzel has sung many roles with the company, in *Roméo et Juliette*, *Billy Budd*, *I Puritani*, *Rigoletto*, *La Fanciulla del West*, *Turandot*, *Manon*, and *Les Contes d'Hoffmann*. His other operatic credits include *La Bohème* with the Washington Opera; *Norma* with the Minnesota Opera; Collatinus in *The Rape of Lucretia* with the Opera Theatre of St. Louis; Don Alfonso in *Così fan tutte* with Glimmerglass Opera; and Don Basilio in *Il barbiere di Siviglia* and Sparafucile in *Rigoletto* with the Boston Lyric Opera.

Andrew Wentzel's oratorio credits include Bach's *Mass in b minor* at the Kennedy Center; Berlioz' *L'enfance du Christ* with the Orchestre Symphonique de Montréal; Weill's

Seven Deadly Sins and the world première of Ned Rorem's *Swords and Plowshares* with the Boston Symphony Orchestra; Schumann's *Szenen aus Goethes Faust* with the Bard Festival at Lincoln Center; the title role in *Elijah* with the



Andrew Wentzel

Jerusalem Symphony; and the world première of Shostakovich's *Rayok* with the National Symphony Orchestra, which was recorded by Erato Records. Mr. Wentzel's other recordings include Dvořák's *Te Deum* with the Milwaukee Symphony on Koss, and the role of Godoy in Menotti's *Goya*, recorded live at the Festival dei Due Mondi in Spoleto, Italy, and available on Nuova Era. His performance of Shojo in the world première of Minoru Miki's *Joruri* with the

Opera Theatre of St. Louis is available on Videodisc and VHS.

This weekend's performances of Handel's Messiah mark Andrew Wentzel's debut appearances under UMS auspices.

Janice Beck's recital career has taken her from coast to coast in the US, and she is perhaps more widely known in Europe than any other active American organist. Words such as "olympian," "mesmerizing," "consummate," and "impeccable" consistently appear in critical and popular reviews of her performances and recording. Whether at home or abroad, her brilliant performances are routinely met with great audience enthusiasm and standing ovations.

Janice Beck's extensive recital tours have taken her to France, the United Kingdom, Germany, Poland, the Czech Republic, Slovakia and Hungary. Many of her recital appearances have been at international music festivals, including the Bury Music Festival at Bury St. Edmunds in England and the Kosice International Organ Festival in Slovakia. She has performed in such noted venues as Cathédrale St. Maurice, Angers, France; Coventry Cathedral, St. David's Hall, Westminster Abbey, Lincoln Cathedral, and Cardiff in Great Britain; the Janacek Conservatory of Music in the Czech Republic; and the Matthias Church, Budapest. In North America, Ms. Beck has performed at the Mormon Tabernacle in Salt Lake City, the National Shrine of the Immaculate Conception in Washington, DC, First Congregational Church, Los Angeles, Christ Church Cathedral, Ottawa, and the Duke University Chapel, to name but a few, in addition to performances at national conventions of the American Guild of Organists and the Organ Historical Society.

From very early in her career, Ms. Beck has been sought after to première new organ works. She gave the first performance of Jean Langlais' *American Suite* in recital in Paris.



Janice Beck

Most recently, she gave the world première of Pamela Decker's *Retablo III: Victimae Paschali* in 1997 at the University of Michigan, and in May, 1999 première Ms. Decker's *Three Tangos* at the University of Arizona.

In 1995 Janice Beck recorded works of Marcel Dupré on the French label REM Editions. Earlier recordings include the six organ sonatas of Felix Mendelssohn and *Organ Symphony, No. 6* of Louis Vierne on Arkay, and three recordings of American organ music on MHS. Her forthcoming CD of organ works of Pamela Decker, recorded in Hill Auditorium at the University of Michigan, will be issued on Albany. She has been heard on National Public Radio's *Pipedreams* and on the Canadian Broadcasting Corporation.

A native of Virginia, Janice Beck received her early organ training in Williamsburg. Her major organ study was completed at Rollins College with Catherine Crozier and the University of Michigan with Marilyn Mason. A Fulbright scholarship took her to Paris, where she studied with Jean Langlais and Nadia Boulanger. She is the recipient of the Algernon Sydney Sullivan Award, presented by Rollins College, and in 1999 was honored again by Rollins College with an Alumni Achievement in Music Arts Award. In addition to her active recital and recording career, Ms. Beck is the organist of the First United Methodist Church in Ann Arbor, Michigan.

Janice Beck has performed in the annual UMS presentation of Messiah since 1995. This weekend's performances of Handel's Messiah mark Ms. Beck's ninth and tenth appearances under UMS auspices.

Edward Parmentier, harpsichordist, has played concerts recently throughout the country of Estonia, for the Kalamazoo Bach Festival, for the University of Michigan Organ Conference, and for the Berkeley Early Music Festival. This fall, he plays concerts at the Universities of Colorado, Montana and North Carolina. Last summer Mr. Parmentier performed at the Boston Early Music Festival, and will perform at the Berkeley, California, Early Music Festival in 2000. Mr.



Edward Parmentier

Parmentier is Professor of Music (harpsichord, Early Music Ensemble) at the School of Music, University of Michigan.

Mr. Parmentier's new CD, *The Portuguese Fortepiano*, has just been released on Wildboar. Soon to be released will be J.S. Bach's *English Suites*. This past June, Mr. Parmentier recorded "Book I" of J.S. Bach's *Well-tempered Clavier* and will record "Book II" this upcoming February.

In addition to instrumental performance, Mr. Parmentier conducted the Windsor Symphony in November and will teach harpsichord workshops on Bach at the University of Michigan next summer. He will play organ and harpsichord for the upcoming UMS performances of Bach's *St. Matthew Passion* in April.

Edward Parmentier has performed in the annual UMS presentation of Messiah since 1995. This weekend's performances of Handel's Messiah mark Mr. Parmentier's ninth and tenth appearances under UMS auspices.

Please refer to UMS Annals, page 25, for biographical information on the UMS Choral Union.

The UMS Choral Union began performing in 1879 and has since presented Handel's Messiah in annual performances. This weekend's performances of Handel's Messiah mark their 375th and 376th appearances under UMS auspices.

UMS Choral Union

Thomas Sheets, *Conductor*
 Justin Rossow, *Assistant Conductor*
 Jean Schneider-Claytor, *Accompanist*
 Edith Leavis Bookstein, *Chorus Manager*
 Kathleen Operhall, *Co-Manager*
 Donald Bryant, *Conductor Emeritus*

Sopranos

Edith Leavis Bookstein
 Debra Joy Brabenc
 Bonnie L. Brooks
 Ann Burke
 Susan F. Campbell
 Young S. Cho
 Laura Christian
 Cheryl D. Clarkson
 Marie A. Davis
 Kathy Neufeld Dunn
 Kathryn Elliott -Hudson
 Laurie Erickson
 Patricia Forsberg-Smith
 Keiko Goto
 Deirdre Hamilton
 Meredyth Jones
 Heidi Laura
 Mary Kay Lawless
 Carolyn Leyh
 Loretta Lovalvo
 Melissa Hope Marin
 Linda Selig Marshall
 Marilyn Meeker
 Claire Molloy
 Margaret Peterson
 Sara Peth
 Julie Pierce
 Judith A. Premin
 Virginia Reese
 Mary A. Schieve
 Jeannine Scott
 Elizabeth Starr
 Sue Ellen Straub
 Barbara Hertz Wallgren
 Rachelle Barcus Warren
 Margaret Warrick
 Mary Wigton
 Linda Kaye Woodman
 Kathleen Young
 Denise Rae Zellner

Altos

Mary Jo Baynes
 Wendy Bethune
 Paula Brostrom
 Laura Clausen
 Joan Cooper
 Deborah Dowson

Jeanette Luton Faber
 Judy Fettman
 Marilyn Finkbeiner
 LeAnn Eriksson Guyton
 Hilary Haftel
 Nancy Ham
 Lisa Hills
 Wilma Hoch
 Carol Hohnke
 Mary Halbeisen
 Kerith Lee
 Jean Leverich
 Cynthia Lunan
 Beth McNally
 Carol Milstein
 Joan L. Morrison
 Holly Ann Muenchow
 Nancy L. Murphy
 Lisa Michiko Murray
 Kathleen Operhall
 Brooke Orozco
 Andrea Parciarelli
 Lynn Powell
 Carren Sandall
 Cindy Shindledecker
 Beverly N. Slater
 Cynthia Sorensen
 Gayle Stevens
 Elizabeth Suing
 Cheryl Utiger
 Katherine Verdery
 Sandra K. Wiley

Tenors

Fr. Timothy J. Dombrowski
 Philip Enns
 Stephen Erickson
 John W. Etsweiler III
 Steve Fudge
 Albert P. Girod Jr
 Roy Glover
 Arthur Gulick
 Robert Hamel
 Steven J. Hansen
 Stephen Heath
 Knut Rosenkrands Hill
 Derek Jackson
 Douglas Keasal
 Robert Klaffke

Gregor Koso
 John Mulcrone
 Mike Needham
 Steve Pierce
 Phillip Rodgers
 Matthew Rush
 Thomas Sheffer
 Scott Silveira
 Elizabeth Sklar
 Daniel Sonntag
 James Van Bochove

Basses

Nath Anderson
 Howard Bond
 Harry Bowen
 Daniel Burns
 Kee Man Chang
 George Dentel
 Robert Edwards
 Don Faber
 Philip Gorman
 Charles T. Hudson
 Michael Khoury
 Matthew Laura
 Mark Lindley
 George Lindquist
 Rod Little
 Lawrence Lohr
 Charles Lovelace
 Joseph D. McCadden
 John Middlebrooks
 Gerald Miller
 Michael Pratt
 William Premin
 Sheldon Sandweiss
 Curt Scott
 Michael Semaan
 John T. Sepp
 Fred Shure
 William Simpson
 Rodney Smith
 Jeff Spindler
 Robert Stawski
 Jayme Stayer
 Robert D. Strozier
 Jack L. Tocco
 Terril O. Tompkins

The Ann Arbor Symphony Orchestra (A²SO) has been a part of Ann Arbor's cultural life for much of this century. It was founded in 1928 by Joseph Maddy (founder of Interlochen Music Camp) as a "mom and pop" orchestra of committed and talented amateur musicians. Since 1986, the A²SO has been a fully professional orchestra, first under the baton of Carl St. Clair, and for the past seven seasons, under the leadership of Samuel Wong. During this 1999-2000 season, five distinguished finalists who wish to succeed Maestro Wong are each conducting the orchestra. A new Music Director from among these five will be named at the April 2000 Season Finale concert.

During Maestro Wong's tenure, the stature of the orchestra has grown significantly. In recent years, audiences have been treated to thrilling performances of four Mahler symphonies, Bruckner's *Symphony No. 8*, Prokofiev's *Symphony No. 5*, Stravinsky's *Firebird Suite*, the *Four Last Songs* by Richard Strauss and the "Prelude" and "Liebestod" from Wagner's *Tristan und Isolde*. New works by Ann Arbor composer Bright Sheng and Music Director finalist Victoria Bond have filled the hall of the historic Michigan Theater. These orchestral powerhouses supplement the A²SO's already strong record with the standard classics from Beethoven, Brahms, Mozart (including a sold-out *Requiem* last season), Tchaikovsky and others.

Off-stage, the A²SO has also grown in stature. In-school educational programs and Youth Concerts reach over 13,000 area

students each year. This year the A²SO teams up with humanities specialists from area public schools and the University of Michigan to create a standard-setting youth-concert curriculum. Pre-concert lectures and broadcasts of our concerts on WGTE radio help all our audiences be life-long learners.

This season, six conductors come together to create one special season. Special guest artists, including world-renowned clarinet virtuoso Richard Stoltzman, grace our stage. The excellent musicians of the A²SO bring to life a stunning variety of music, including several works in celebration of the centennial of American composer Aaron Copland. The A²SO will perform the world première of a new work composed by Ann Arbor composer Gabriel Ian Gould. The new work, written for the A²SO and the University of Michigan Gamelan Ensemble, will be the State of Michigan's contribution to Continental Harmony, a national musical celebration of the Millennium which has provided for the commission of a new musical work in each of the fifty states.

Social and fund raising events such as *Hearts for the Arts*, and lunches with our Music Director candidates invite you to get to know the A²SO family better, and to join us as we enter a new millennium of "Music in the key of A²®."

The Ann Arbor Symphony Orchestra has performed in the annual UMS presentation of Messiah since 1988. This weekend's performances of Handel's Messiah mark the Ann Arbor Symphony Orchestra's thirtieth and thirty-first appearances under UMS auspices.

Ann Arbor Symphony OrchestraMary Steffek Blaske, *Executive Director***Violin I**

Sabine Bretschneider, *concertmaster*
 Adrienne Jacobs
 Linda Etter
 Beth Kirton
 Afa Sadykhly
 Anca Gavris

Violin II

David Lamse
 John-Michael Muller
 Bryan Johnston
 Karen Land
 Katie Rowan
 Jackie Livesay

Viola

Kathleen Grimes
 Barbara Zmich
 Angelika Fürtwangler
 Steven Ewer
 Carolyn Tarzia

Cello

Sarah Cleveland
 Vladimir Babin
 Alicia Rowe
 Margot Amrine

Bass

Gregg Emerson Powell
 Beshir Barakat
 Kenneth Marshall

Oboe

Lorelei Crawford
 Judi Scramlin
 Amy Kesler
 Karl Shymanovitz

Bassoon

Roger Maki-Schramm

Trumpet

J. David Hunsicker
 Steve Wenig

Timpani

James Lancioni

UMS

of the University of Michigan • Ann Arbor

The Chieftains

Wednesday, March 8, 8 P.M.

Hill Auditorium

Irish eyes are smiling on The Chieftains, Ireland's ambassadors of music; after 30 years of performing throughout the world, they still remain the pride of Dublin with their inimitable brand of Celtic magic. "If there is a more beautiful musical sound in all the world than that made by The Chieftains, I haven't heard it." (*Houston Post*)



Sponsored by
 Bank of Ann Arbor

Media Sponsor
 WDET 101.9 FM

UMS BOX OFFICE
734.764.2538

OUTSIDE THE
 734 AREA CODE CALL
800.221.1229

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

McMULLEN

THOMAS B. McMULLEN CO.

**Real Estate Development:
Construction, Leasing, Management**
734•769•1800

UMS

of the University of Michigan • Ann Arbor



Jazz at Lincoln Center Sextet

Saturday, February 5, 2 P.M.

Comprised of exceptional musicians from the Lincoln Center Jazz Orchestra, the Jazz at Lincoln Center Sextet brings a program of swing, spirit and soul to Ann Arbor. The Sextet is a tightly-knit, dynamic ensemble that performs their own original compositions alongside popular standards from the jazz repertoire. These performances conclude a multi-day educational residency designed to introduce jazz to teachers, students, and the general public throughout the region.

Sponsored by
Blue Nile Restaurant

Presented with support
from Hudson's and the
Lila Wallace-Reader's
Digest Audiences for the
Performing Arts Network.

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

Media Sponsors
WEMU 89.1 FM
and WDET 101.9 FM

UMS BOX OFFICE

734.764.2538

OUTSIDE THE
734 AREA CODE CALL
800.221.1229

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

UMS

and

**Thomas B.
McMullen
Company**

present

Boys Choir of Harlem

DR. WALTER J. TURNBULL, *Founder and Director*

Xavier Davis, *Piano*
Dwayne Broadnax, *Drums*
Keith Burton, *Piano*
Takashi Otsuka, *Bass*
Daryl Smith, *Guitar*

Program

Thursday Evening, December 9, 1999 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Claudio Monteverdi

Vespro della Beata Vergine (excerpt)

Lauda, Jerusalem

J.S. Bach

Singet dem Herrn ein Neues Lied

(Sing unto the Lord a New Song)

Srul Irving Glick

Sing Unto the Lord a New Song

(Sheeru Ladonye Sheer Chadash)

O Lord Open Our Lips
Come Let Us Sing Unto the Lord
Let our Enemies be as Chaff
Sing Unto the Lord a New Song

arr. Moses Hogan

Five Spirituals

Go Down Moses
Every Time I Feel The Spirit
Children, Go Where I Send Thee
Mary Was The Queen of Galilee
I Can Tell the World

arr. Moses Hogan

arr. Robert L. Morris

arr. Wendell Whalum

arr. Moses Hogan

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

George Gershwin

A Gershwin Medley

Rhapsody in Blue
Our Love is Here to Stay
I've Got Rhythm
Lady be Good
It Ain't Necessarily So

Edward Kennedy Ellington **An Ellington Medley**

Mood Indigo
 Love you Madly
 Azure Mood
 It Don't Mean a Thing (If It Ain't Got that Swing)

Pride and Hope

*arr. Tsepo Mokone
 Cooper/Twine*

Bayethe Mandela
 We are Heroes
 The Gumboot Dance
Choreographed and Conceived by Tsepo Mokone

Christmas Favorites

arr. Battle/Byrd

'Twas the Night Before Christmas
*Poem by Clement Clarke Moore
 Read by Frank Jones, Jr., Director of Counseling Services BCH*

*Cahn/Styne
 arr. Mahoney, Beckton*

Let it Snow

*Tormé/Wells
 arr. Holland and Battle*

The Christmas Song

Don Sebesky

Hooray for Christmas

*Onorati Davis
 arr. M. Roger Holland*

The Little Drummer Boy

Christmas Praise

Victor Simonson

I Will Give You All The Praise

Robert Mathais

Hark, the Herald Angels Sing

*Traditional
 arr. M. Roger Holland*

Kings Highway Medley

*Traditional
 arr. Don Sebesky*

Amazing Grace

*Traditional
 arr. M. Roger Holland*

O Holy Night

Thirty-sixth
Performance
of the 121st Season

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

This performance is sponsored by Thomas B. McMullen Company.

Special thanks to Tom and Debby McMullen for their generous support of the University Musical Society.

A Heartland Arts Fund Program with the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs.

Special thanks to Dr. Walter J. Turnbull and the U-M Center for Afroamerican and African Studies for their assistance with this residency.

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

This performance is made possible, in part, with public funding from the National Endowment of the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

The Boys Choir of Harlem's Thirtieth Anniversary Season Outreach and Replication activities are made possible, in part, by the National Endowment for the Arts Leadership Initiatives for the Millennium.

Synthesizers provided by Korg.

Dr. Walter J. Turnbull's performance wardrobe courtesy of Sak's Fifth Avenue.

American Airlines is the airline of choice of The Boys Choir of Harlem, Inc.

Footwear for the Boys Choir of Harlem compliments of L.A. Gear and Jane Boyer.

Boys Choir of Harlem appears by arrangement with Columbia Artist Management, Inc.

Visit the Boys Choir of Harlem on the Internet at www.boyschoirofharlem.org

Large print programs are available upon request.

Vespro della Beata Vergine (excerpt)

Lauda, Jerusalem

Claudio Monteverdi

*Born May 15, 1567 in Cremona, Italy**Died November 29, 1643 in Venice*

Lauda Jerusalem, Dominum:

lauda Deum tuum, Sion.

Quoniam confortavit seras portarum tuarum
benedixit filiis tuis in te.Qui posuit finestuos pacem:
et adipe frumenti satiat te.Qui emittit eloquium suum terrae:
velociter currit sermo eius.Qui dat nivem socut lanam:
nebulum sicut cinerem spargit.Mittit cristallum suum sicut buccellas:
ante faciem frigoris eius quis sustinebit?Emittet verbum suum et liquefaciet ea:
flabit spiritus eius, et fluent aquae.Qui annuntiat verbum suum Jacob:
iustitias et iudicia sua Israel.Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.

Gloria Patri, et Filio, et Spiritu Sancto.

Sicut erat in principio, et nunc et semper,
et in saecula saeculorum.

Amen.

Praise the Lord, O Jerusalem:

Praise thy God, O Zion.

For he hath strengthened the bars of the gates:
he hath blessed thy children within thee.He makes peace in thy borders:
and fills thee with the finest of the wheat.He sends forth his commandment upon earth:
his word runs very swiftly.He gives snow like wool:
he scatters the hoarfrost like ashes.He casts forth his ice like morsels:
who can stand before his cold?He sends out his word, and melts them:
he causes his wind to blow, and the waters
to flow.

He shows his sword unto Jacob:

his statues and his judgements unto Israel.
He hath not dealt so with any nation:
and as for his judgements, they have not
known them.Glory be to the father, and to the son
and to the Holy Spirit.As it was in the beginning, is now and ever
shall be,
world without end.

Amen.

Singet dem Herrn ein Neues Lied

(Sing unto the Lord a New Song)

J.S. Bach

*Born March 21, 1685 in Eisenach**Died July 28, 1750 in Leipzig*

Imagine the scene. Mozart enters the St. Thomaskirche in Leipzig in April 1789, immediately seeks the librarian and asks if any works of the elder Bach still remain in storage, even though it had been almost thirty years since the old man had died. It was a strange request, as this was well before the resurgence of interest in the music of Bach in the 1830s, and most of his music was still unknown. But Mozart had played and absorbed the keyboard works of Bach in his early youth, and knew that the last works of Bach were written while employed as Cantor of the Thomaskirche. The librarian returned with the eight vocal parts of *Singet dem Herrn*, each written on separate pages, and gave them to Mozart. No full score was available, sorry. The account is clear of how Mozart dropped to his knees, spread the pages on the floor and spent hours combining them and internalizing the music in ecstatic joy. "Here at last is something from which you can learn." Later Mozart was honored by a special performance of the work and given a score made from those original parts, which still bear the words, in his own hand: "This ought to be scored for

a whole orchestra.”

Unlike other Bach motets that were written for funeral services, it is thought that *Singet dem Herrn* was written either for a New Year celebration, or perhaps for the birthday of the Elector Freidrich August on May 12, 1727. The first section, a setting of Psalm 149 (v. 1-3), is a richly scored prelude followed by an eight-part fugue with entries that cascade in grand style from the highest voice parts to lowest in the first choir then lowest to highest in the second choir, doubled by the first choir. The second part, both majestic and contemplative, is an interwoven aria and chorale, with a single chorale line terminating with one or more lines from the aria. The celebratory third section is cast, like the first as a prelude and fugue, with text for the prelude from Psalm 150 (v. 2 and the fugue Psalm 150, v. 6). Each generation turns to the music of Bach. Each generation feels the need to connect to it, so perfectly expressed by Mozart.

Program note by Jeffrey Johnson.

Singet dem Herrn ein Neues Lied

Singet dem Herrn ein neues Lied!
Meine der Heilligen sollen ihn loben
Israel freuet sich des, der ihn gemachts hat.
Die Kinder Zion sein Frölich über ihrem
Könige.
Sie sollen loben seinen Namen im Reigen
mit Pauken und Harfen sollen sie ihn spielen.

Sing to the Lord a new song!
The congregation of saints shall praise Him.
Let Israel rejoice in Him that made Him.
The Children of Sion shall rejoice in their
king.
They shall praise His name with dancing
and they shall play to Him with drums and
harps.

Sing Unto The Lord A New Song

Srul Irving Glick

Born September 18, 1934 in Toronto

I

O Lord, open our lips
that we may sing aloud.
our hearts delight
in Your praise.

Purge us with hyssop
and we shall be clean.
wash us until
we be whiter than snow.

Let us hear gladness
and joy.
Adonye s'fatye tifrach
ufee yageed t'heelatecha.

II

Sing unto the Lord a new song.
Let us praise with joy the rock of our salvation.
Let us shout for joy unto Him with psalms.
Come before His presence with thanksgiving.

L'chu n'ran 'na Lashem, nareea L'tzur
yishaynu.
N'Kadma fanav b'toda, bizmeerot nareea lo
kee hu Elohaynu, vaanachnu am marceto
kee hum Elokaynu, v'zton yado.

For He is our God,
and we the people of His pasture,
For He is our shepherd,
and we the flock of His hand.

III

Let our enemies be as chaff
before the wind.
Let their ways be dark and slippery.
Even in the secret corners the land is heavy
with their deceit.
They speak not peace,
nor is their quiet in the land.
Let our enemies be ashamed
O Lord, O Lord.

IV

Sheeru Ladonye sheer chadash, sheeru sheer
 Chadash Laadonye kol haaretz
 Let the heavens be glad, and let the earth
 rejoice,
 for great is the Lord and highly to be praised.
 Sing unto the Lord a new song.
 Sheeru Ladonye sheer chadash.
 O worship the Lord in the beauty of holiness,
 in the sweetness of song.
 O sing unto the Lord.
 Tremble before Him all the earth.
 Sing unto the Lord a new song.

Five Spirituals

The Black Spiritual, referred to as the Negro Spiritual before the 1950s, constitutes one of the largest single bodies of American folk song. The former slave and Black leader, Frederick Douglas (c. 1617-95) wrote of singing spirituals when a slave: "A keen observer might have detected in our repeated singing of 'O Canaan, I am bound for the land of Canaan,' something more than a hope of reaching heaven."

The BCH incorporate the spiritual in its program as a learning tool for students and audiences. Therefore it is important to use modern day arrangements by such new arrangers as Robert Morris and Moses Hogan. With icons such as William Dawson and Wendell Whalem to round out the significance of the body of work known as the spiritual.

A Gershwin Medley

George Gershwin
 Born September 26, 1898 in New York City
 Died July 11, 1937 in Los Angeles

George Gershwin is considered along with Edward Kennedy "Duke" Ellington to be one of America's most prolific composers. Gershwin, who was born in Brooklyn, New York to a very poor family, has become one of the most well known composers of American music. The music in this medley is just a splash of his many wonderful melodies. Songs for the theater to selections from the opera *Porgy and Bess*, are represented in this program.

An Ellington Medley

Pride and Hope

Christmas Favorites

Christmas Praise

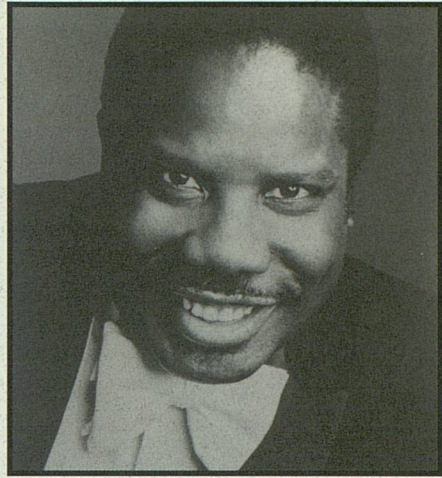
The gospel genre is one that is an extension of the spiritual tradition in the Black community. Forerunners, hymnody, spirituals and jazz, all come together in praise and celebration. John Newton's *Amazing Grace*, recognized all over the world, flows naturally into old-fashioned gospel, a song made famous by Mahalia Jackson, *Come on Children Let's Sing*.

Dr. Walter J. Turnbull has celebrated thirty years as the leader of the internationally acclaimed Boys Choir of Harlem, Inc. With vision, determination and inspired leadership, he has taken the Boys Choir of Harlem from a small church choir to a world-renowned artistic and educational institution.

He has built an innovative program, which addresses the social, educational, and emotional needs of urban boys and girls and helps them transform their lives through music. The Boys Choir of Harlem, Inc. helps children achieve their creative potential, build self esteem, find positive role models, and develop a strong value system of discipline and hard work in preparation for the future as confident, motivated, productive adults.

A native of Greenville, Mississippi, Dr. Turnbull is an honors graduate of Tougaloo College, where his notable achievements earned him recognition in *Who's Who in American Colleges and Universities*. He received his Masters in Music and Doctor of Musical Arts degrees from the Manhattan School of Music. He graduated from the Institute for Non-Profit Management at the Columbia University School of Business and has received honorary degrees from California State University, Hofstra, Mannes College of Music, Muhlenberg College, Queens College, Skidmore and Tougaloo, which has named a scholarship in his honor for Boys Choir of Harlem graduates.

A talented performing artist in his own right, Dr. Turnbull made his operatic debut with the Houston Grand Opera in Scott Joplin's *Treemonisha*. He has performed in *Carmen* and *Turandot* with Opera South and created the role of Antonio in the world première of Roger Ames' opera *Amistad*. His other operatic roles include Alfredo in *La Traviata* and Tamino in *Die Zauberflöte*, both with the Lake George Opera. He has



Dr. Walter J. Turnbull

performed in *Carmina Burana* with the Alvin Ailey Dance Theatre and reprised his role in Joplin's *Treemonisha* on Broadway. He has appeared as a tenor soloist with the New York Philharmonic and the Philadelphia Orchestra and has also sung with the Godovsky Opera Theatre and Young Audiences, Inc. In addition to his role as Principal Conductor of the Boys Choir of Harlem, Dr. Turnbull gives recitals at Merkin Hall in New York City, holds master classes for artistic and educational organizations throughout the country, and lectures frequently on education and the arts.

Dr. Turnbull is the recipient of numerous awards and recognitions, most recently the 1998 Heinz Award in the Arts and Humanities. The State of New York and the State of Mississippi have honored him. He has received the William M. Sullivan Award, the Eleanor Roosevelt Community Service Award, the Edwin Berry National Business and Professional Award, the Black Book Publishers Award, the Mayor's Voluntary Action Award, the New Yorker for New York Award and the National Association of Negro Musicians prize. He was awarded the President's Volunteer Action Award, the Intrepid Freedom Award, the Actors Equity Association LeNoire Award, Chase

Manhattan Humanitarian Recognition Award, and the NAACP Man of Action Award. He was named "One of the Fifteen Greatest Men on Earth" by *McCall's Magazine*. In 1997 Dr. Turnbull and the Boys Choir of Harlem were awarded the prestigious National Medal of Arts. In 1998 he received the *Readers Digest* American Heroes in Education Award, and was named one of the New York Black 100 by the Schomburg Center for Research in Black Culture.

Dr. Turnbull has been frequently profiled in the media. He has been featured on *The Today Show*, *CBS This Morning*, *Good Morning, America*, *Nightline*, *20/20*, *48 Hours*, and *60 Minutes*; as well as CNN, UPN News, and the Fox News Network. He has appeared on *Amazing Grace with Bill Mores*, *Great Performances: Ellington and his Music* and *Pavarotti in Central Park*. He is the author of a highly acclaimed book, *Lift Every Voice: Expecting the Most and Getting the Best from All of God's Children*.

Tonight's performance marks Dr. Walter J. Turnbull's third appearance under UMS auspices.

In the 1998-99 season, the **Boys Choir of Harlem** celebrated the thirtieth anniversary of its founding by Walter J. Turnbull in 1968. Today the Boys Choir of Harlem (BCH) is internationally recognized for its virtuoso performances and its innovations in the thousand-year-old art of the boy choir. BCH is well known for the breadth of its repertoire, which ranges from staples of the European canon such as Haydn, Bach and Mozart through more modern composers such as Ginastera and Poulenc, to contemporary works from such artists as Bernstein and Hailstork. African-American spirituals, gospel, jazz, pop and hip-hop are choreo-

graphed to give the Choir a magnetic stage presence that has won critical and popular acclaim.

The Choir makes three or four national tours each year and averages 100 engagements in twenty-four states annually. Nine European tours have taken the Choir to some of Europe's most prestigious venues, such as London's Cathedral of St. Paul and Royal Albert Hall; Paris' St. Germain-des-Près; and Amsterdam's Concertgebouw. Three Asian tours have included performances in Japan, Hong Kong and Singapore.

In addition to its regular schedule of performances, the Boys Choir of Harlem has helped to celebrate some of the late twentieth century's most significant milestones. The United Nations' Fiftieth Anniversary Concert at Avery Fisher Hall with the New York Philharmonic under the baton of Kurt Masur, the Centennial of the Statue of Liberty, Nelson Mandela's first visit to the US, the Quincentenary of Columbus' arrival, Pope John Paul II's Sunrise Mass in Central Park and the 1993 Presidential Inaugural have all featured appearances by the Choir. Stars from every genre of music have collaborated with BCH live and on video and audio recordings (including *Pavarotti in Central Park*, taped before a live audience of a half-million and broadcast into more than thirty-million American homes and forty-eight countries worldwide). *BCH - Up In Harlem*, is the Choir's latest pop album.

The Choir has grown from a twenty-member church choir to an artistic and educational institution. Today the Boys Choir of Harlem, Inc. comprises a boys choir, a girls choir, the Choir Academy of Harlem (BCH, Inc.'s alternative college-preparatory public school), student and family support services, and a Summer Music Institute. The thirty-five to forty boys who appear in the boys' Performing Choir



Boys Choir of Harlem

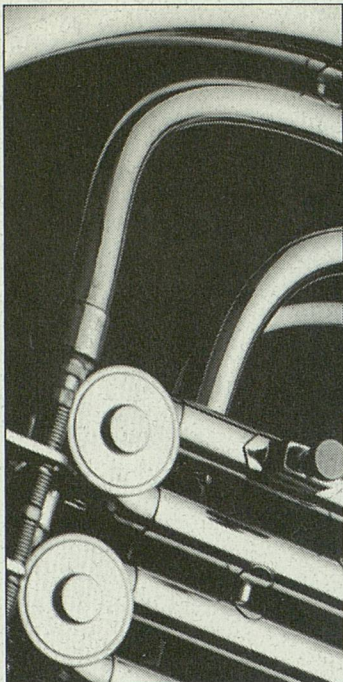
are selected from the 250-member Concert Choir based on academic performance, attendance, and progress at rehearsals, as well as the vocal quality required for the chosen program. All 500-plus students at the Choir Academy of Harlem take daily classes in music history, theory, voice and an instrument.

Among BCH, Inc.'s recent accomplishments include the 1997 debut of the Girls Choir of Harlem at Alice Tully Hall (which was the following morning's *New York Times* lead story and featured on CBS' *60 Minutes*); a campaign to replicate its program across the country, supported by the Kellogg Foundation and the National Endowment for the Arts; and President Clinton's 1997 bestowal of the National Medal of the Arts upon Dr. Turnbull and the Boys Choir of Harlem.

Tonight's performance marks the Boys Choir of Harlem's third appearance under UMS auspices.

Touring Staff

Hilda Cabrera, *Company Manager*
 Dwight R. B. Cook, *Production Manager*
 Pamela Hobson, *Lighting Director*
 E. Kevin Jones, *Sound Engineer*
 Frank Jones, Jr., *Director of Counseling Services*
 Eamon Scannell, *Road Manager*
 Thomas R. Selsey, *Monitor Mixer*
 Joan Melendez, *Wardrobe Mistress*
 SheRon Williams, *Assistant Company Manager*



NATIONAL CITY IS
PROUD TO PLAY A PART
IN SUPPORTING
THE ARTS IN
OUR COMMUNITY.

National City

FOLLOW YOUR OWN LEAD.®

www.national-city.com

Member FDIC • ©1998, National City Corporation®

UMS

of the University of Michigan • Ann Arbor

**Added
Performance!**

An Evening with Audra McDonald

Ted Sperling, piano and music director

Sunday, March 5, 8 P.M.
Power Center

This concert is presented in conjunction with the symposium, *The Fine and Performing Arts of African Americans: Enhancing Education*, and with the Finals Concert of the Sphinx Competition.

This season Audra McDonald embarks on her first solo tour to only a handful of U.S. cities, including Ann Arbor. Her remarkable range, color, power and beauty show off her classical vocal training at Juilliard, yet she makes singing seem as natural and spontaneous as speech. Don't miss the Michigan debut of this thrilling artist when she performs a cabaret-style evening of American song standards and original new songs.



UMS BOX OFFICE

734.764.2538

OUTSIDE THE
734 AREA CODE CALL
800.221.1229

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

UMS
and
National City
Bank
present

Frederica von Stade

Mezzo-Soprano

MARTIN KATZ, *Piano*

Program

Friday Evening, December 10, 1999 at 8:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Gabriel Fauré

I
Les roses d'Ispahan
Prison
Mandoline
Clair de lune
Le fée aux chansons

Robert Schumann

II
Frauenliebe und -leben, Op. 42
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

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

Claude Debussy

III
Chansons de Bilitis
La flûte de Pan
La chevelure
Le tombeau des naïades

IV

<i>Ned Rorem</i>	I Am Rose
<i>Charles Ives</i>	Memories, No. 45 A. Very Pleasant B. Rather Sad
<i>Richard Hundley</i>	Sweet Suffolk Owl
<i>Leonard Bernstein</i>	Greeting, from <i>Arias and Barcarolles</i>
<i>Virgil Thomson</i>	St. Catherine of Sienna
<i>Lee Hoiby</i>	The Serpent
<i>Traditional</i> <i>arr. Aaron Copland</i>	The Little Horses
<i>Thomas Pasatieri</i>	Vocal modesty
<i>John Musto</i>	Litany
<i>William Bolcom</i>	Amor

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

Thirty-seventh
Performance
of the 121st Season

This performance is sponsored by National City Bank.

Special thanks to Phillip Duryea of National City Bank for his generous support of the University Musical Society.

Fifth Annual
Song Recital Series

Additional support provided by media sponsor, WGTE.

Special thanks to Richard LeSueur for serving as this evening's Pre-Performance Educational Presentation speaker.

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

The piano used in this evening's performance is provided by Hammell Music, Inc., Livonia, Michigan.

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

Frederica von Stade appears by arrangement with Columbia Artists Management Inc.

Frederica von Stade records for CBS Masterworks, Deutsche Grammophon, Philips Classics, London/Decca, EMI/Angel, Erato, and BMG Classics.

Large print programs are available upon request.

If there is a common thread throughout tonight's program, it is that all thirteen composers particularly excel at song-writing. Yes, most of these gentlemen have written in many other genres, but it is in their songs that the secrets of their styles are to be found and most easily appreciated.

I
Fauré may not be considered the Father of the French song – Berlioz had already claimed that title – but he certainly deserves our acknowledgement as indisputable master of this genre. Like his German colleague, Robert Schumann, Fauré concentrated on songs and smaller works for piano; this avoidance of the orchestra and the theatre was to be a life-long preoccupation for both composers.

If we consider the ninety years of Fauré's life and imagine what he heard, we can better appreciate his legacy. When he was born, Brahms had not written a note, and the ink was still wet on many a score of Berlioz; in 1924 he had lived long enough to hear the first works of Messaien as well as the new, amazing world of Berg's *Wozzeck*. But even more striking is how this evolution of music did *not* affect his own composition. He remained true to his own ideals, occasionally experimenting with the Impressionists' whole-tone scale or Wagner's chromaticism, but only momentarily. Fauré's music is immediately identifiable as much for what it is *not*, as for the actual notes we hear. He forged a personal language which remained resistant to other trends swirling around him. This is not at all to suggest that he himself was mired in a single system of writing. His extraordinarily long life gave him plenty of room for development and change. Fauré's song-writing can easily be divided into three periods, two of which are represented in this evening's selection. Initially, he inherited the romantic cloak from Gounod and Berlioz; the songs from this first period are more

decorative and laden with sweetness, sentiment and charm. The exotic sensuality of Persia (*Les Roses d'Ispahan*) and the adorable picture of the song-fairy and her pupils (*La fée aux chansons*) would only appeal to the Fauré of the 1870s and early 1880s, his first period of composition. Upon discovering the poetry of Verlaine, Fauré entered a more sophisticated and elevated realm of expression, and his musical vocabulary had to expand to accommodate this change. The central three songs in tonight's group are examples of this second period. *Mandoline* and *Clair de lune* evoke the elegance and formality of the eighteenth century. Both are aural representations of the visual world of Watteau and Fragonard. Formality and wit combine to offer us a highly poetic atmosphere. *Prison* is also part of this second Fauré period, but Verlaine's bitter self-loathing has evoked a searing economy of style and gesture from the composer.

II

For Schumann, the year 1840 was a turning point both personally and professionally. Often called his "year of song," the flood of vocal masterworks produced between February and September of 1840 more than validates this epithet. Obstacles to his marriage to Clara Wieck were falling away, happiness was within reach, publishers were soliciting new scores daily, and the composer reacted to these joyous tidings with five significant song-cycles as well as innumerable individual expressions of lyricism. The *Frauenliebe und -leben* cycle of eight songs was composed in only two days' time. Schumann often exercised composer's license in omitting or altering poetry, and of Chamisso's nine poems, only eight were set to music here.

Much has been written of the unsuitability of the cycle's words for modern performances. Many a singer has eschewed

these old-fashioned, unliberated, anti-feminist lyrics in our century. Elizabeth Schwarzkopf first performed them during the last years of her career; Elly Ameling avoided the cycle until her farewell tour. The average twentieth-century woman cannot identify with the self-deprecating, ego-less texts of this French poet. But at the same time, one cannot deny the beauty and warmth of Schumann's music which these words inspired. Many a Schubert or Brahms song also ennoble questionable poetry with immortal music, and any singing actress need only access a nineteenth-century mentality to feel a kinship and empathy with these songs. They are the sincerest expressions of their era, and Schumann has responded with uncomplicated, direct and highly romantic songs which mark the milestones in the life of any woman of that century.

Listen carefully to the first song, marking the heroine's first sight of her beloved. The music proceeds insecurely – temporary "blindness" being its inspiration. An assertive tune forms the basis for song two, as the man's virtues are trumpeted to all who will listen. Breathlessness in song three at being loved in return is quickly followed by the fourth song's serene hymn to the engagement ring. The actual wedding day is captured in the hysterical anxiety of "Helft mir," and we cannot help but notice the piano's postlude to this song: a march in b-flat, bearing no resemblance to the song proper. Wagner's *Lohengrin* was ten years in the future, and yet one hears the germ of its Bridal Chorus clearly in Schumann's song. After five songs in flat keys, the composer shifts to sharps for songs six and seven. "Süßer Freund" is the core of the cycle, and Schumann introduces chromaticism and his own brand of impressionism to paint the intimacy and vulnerability of the situation. The nursery antics of song seven are clearly heard as Schumann waxes sing-song and childish. The young mother's giddiness is

a perfect foil to the last song when sudden tragedy overwhelms the happy family. Only recitative will suffice for the bleak emptiness – melody would be too beautiful, too inappropriate. As our singer withdraws into herself, Schumann's favorite device, the postlude for piano solo, forms the denouement of the story. The cycle's naive opening song is reiterated in entirety – albeit with slight alterations – as the widow silently remembers her joy of long ago.

III

Debussy's songs are not as numerous as Fauré's, but then the impressionist was also occupied with symphonic tone-poems and his operatic masterwork, *Pelléas et Mélisande*. Writing for voice and piano was a habit for Debussy since his teenage years, when he earned his spending money accompanying lessons for the vocal pedagogue most in demand, Mme. Vasnier. His early songs seem mere copies of Massenet's idiom, and Debussy was not consistently careful in his choice of poetry. In 1888, however, all of this was to change as he took up the lyrics of Baudelaire and Verlaine. His immediate response to the perfumed eroticism and symbolism of these giants is clearly evident, and from this point on, Debussy finds his own voice, imitating no one. Ten years later, with the first act of *Pelléas* finished, he selected these three prose poems of Pierre Louÿs for his triptych-cycle which we hear tonight. The poet had created quite the scandal in the salons of Paris, for originally he claimed to have found these twenty-six ancient Greek lyrics and simply translated the first-person accounts of the young Bilitis into French. Soon it was discovered however, that Louÿs was actually the author of these sensuous feminine sentiments. This shocking revelation did not at all discourage the book's success, (quite the opposite in

fact!), nor did Debussy lack an audience for their musical settings.

Debussy treats the relationship of voice and piano as an equal partnership, and if he strays from this course, it is in the direction of lyricism for the keyboard and one-note declamation for the singer. The antique Greek fantasyland is established immediately in the first song, with modality and specific directions to avoid any strict rhythm. The seductive invitations of the flute are heard alone, and then braided into the singing of the adolescent Bilitis. Debussy has rarely surpassed the breathless subtlety of this initiation into the world of sensuality. (We must remember that Hellenic pantheism had a very different moral code from our own Judeo-Christian society.) In the second song, the lovers are at the summit of their union, and Debussy asks for “passionate and concentrated tone” as Bilitis relates her lover’s erotic dream. No declamation is used here, rather a sweeping *bel canto* melody for both performers, surrounded with ninth, eleventh and thirteenth chords which are, of course, staples in the impressionist kitchen. Love does not last, and the joyous spirits of song give way abruptly to the austere, ice-world of the last song. Relentless walking motion in the piano shows us Bilitis’ physical and emotional fatigue. Her lover’s voice is low and lacking in melodic shape. As with any short song cycle, much happens between the songs, and it is challenging for the singer to present the whole story of Bilitis’ Awakening, Flowering, and Abandonment in such a short time.

IV

The last song group of tonight’s recital is a partial survey of twentieth-century America’s songwriters. Everyone included is both indispensable and irreplaceable in our vocal repertoire. Ms. von Stade has rarely performed

a concert without including songs of her own country, even commissioning works herself on occasion; she has been regarded by American composers as a constant champion of their many diverse voices throughout her career.

Enjoying this bouquet of songs requires no program notes – close your books, open your ears and hear the amazing variety of textures, sounds, and responses to texts which the last hundred years have produced. If you’d like a bit of extra information, here is a quick list of facts to walk you through:

- 1 Ned Rorem’s catalogue is ninety percent songs, and he is able to change styles as the poet and the context demand. This is a four-sentence bit of Gertrude Stein fluff which requires longer to read about than to experience.
- 2 Charles Ives published his songs at his own expense, being a successful insurance agent. As with Rorem, it is impossible to speak of an “Ives’ style.” One of his favorite subjects is homespun Americana, as these two songs stitched together would attest.
- 3 New Yorker Richard Hundley is a great friend to America’s singers, and writes only songs. While usually very lyrical, he can also select wry and amusing poems like this silly, anonymous sixteenth-century verse.
- 4 “Greeting” is from Bernstein’s last work, a song-cycle for four singers and two pianists. This simple utterance, reminiscent of *Mass* (1971), has lyrics by the composer himself and is dedicated to his two children.
- 5 Capturing the inflection of words, finding the perfect rhythm for our speech patterns: these were the life-long preoccupation of Virgil Thomson, composer and critic. While the piano’s chords are remarkably simple triads, usually in root position, the singer’s declamation requires a complex notation in order to sound natural.

6 Rorem and Hundley have also set this delightful Roethke text to music, but it is Lee Hoiby's song, written for Leontyne Price, which has proved to be the most popular. Hoiby is another composer who has written more songs than anything else.

7 Copland's *Little Horses* is the only folk-song performed tonight. (Ms. von Stade's last UMS appearance featured no less than eighty percent folk music.) In the two volumes of *Old American Songs*, Copland has gathered traditional tunes from all regions and limned them with colorful accompaniments right out of *Appalachian Spring* or *Billy the Kid*. Written for piano or orchestra, these songs have never left the active repertoire since their composition half-a-century ago.

8 Thomas Pasatieri has written two cycles and an operatic role specifically for Frederica von Stade. A student of Menotti, Pasatieri has now become a highly successful film-score composer in Hollywood. This "unimportant" little waltz from his youth features lyrics which could constitute a narcissistic credo. How well those of us associated with singers understand these sentiments!

9 The son of a jazz trumpeter, pianist and composer, John Musto appeared in Ann Arbor only last season as part of the New York Festival of Song Gershwin tribute. He often incorporates the blues into his serious music, dedicating many of his songs to his wife, soprano, Amy Burton. This haunting setting of Langston Hughes' words is on its way to becoming an American art-song classic.

10 William Bolcom needs no introduction for Ann Arbor audiences – he is a part of our own community. His three volumes of *Cabaret Songs* achieve a wonderful blend of classic, jazz, and pop...and not without considerable humor.

Program notes by Martin Katz.

Described by the *New York Times* as "one of America's finest artists and singers," Frederica von Stade is in the midst of the third decade of an extraordinary career and continues to reign as one of the music world's most beloved figures.

Ms. von Stade's career has taken her to the stages of the world's great opera houses and concert halls. She began at the top, when she received a contract from Sir Rudolf Bing during the Metropolitan Opera Auditions, and since her debut in 1970 she has sung nearly all of her great roles with that company. In January 2000, the company celebrates the thirtieth anniversary of her debut with a new production of *The Merry Widow* specifically for her, and in 1995, as a celebration of her twenty-fifth anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande*. In addition, Ms. von Stade has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago and Los Angeles Music Center Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. She is invited regularly by the world's finest conductors, among them Claudio Abbado, Charles Dutoit, James Levine, Kurt Masur, Riccardo Muti, Seiji Ozawa, André Previn, Leonard Slatkin, and Michael Tilson Thomas, to appear in concert with the world's leading orchestras, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, London Symphony, Washington's National Symphony and the Orchestra of La Scala.

With impressive versatility, she has effortlessly traversed an ever-broadening spectrum of musical styles and dramatic

characterizations. A noted *bel canto* specialist, she excelled as the heroines of Rossini's *La cenerentola* and *Il barbiere di Siviglia* and Bellini's *La sonnambula*. She is an unmatched stylist in the French repertoire; a delectable Mignon or Périchole, a regal Marguerite in Berlioz' *La damnation de Faust*, and, in one critic's words, "the Mélisande of one's dreams." Her elegant figure and keen imagination have made her the world's favorite interpreter of the great trouser roles, from Strauss' Octavian and Composer to Mozart's Sextus, Idamante and Cherubino. Ms. von Stade's artistry has inspired the revival of neglected works such as Massenet's *Cherubin*, Thomas' *Mignon*, Rameau's *Dardanus*, and Monteverdi's *Il ritorno d'Ulisse in patria*. Her ability as a singing actress has allowed her to portray wonderful works in operetta and musical theater including the title role in *The Merry Widow* and Desirée Armfeltt in *A Little Night Music*. Her repertoire is continually expanding with the works of contemporary composers. She created the role of Tina in Dallas Opera's world-première production of Dominick Argento's *The Aspern Papers* (a work written for her) and the role of Madame de Merteuil in the world première of Conrad Susa's *Dangerous Liaisons* for San Francisco Opera.

Frederica von Stade's orchestral repertoire is equally broad, embracing works from the Baroque to that of today's composers. She has garnered critical and popular acclaim in her vast French repertoire as one of the world's finest interpreters of Ravel's *Shéhérazade*, Berlioz' *Les nuits d'été*, and Canteloube's *Les chants d'Auvergne*. She is continually in demand for the symphonic works of the great Austrian and German composers including Mozart and Mahler, as well as the new works of American composers.

It was the American composer, Richard Danielpour, who in 1998 helped Frederica



Frederica von Stade

von Stade to realize an artistic and personal dream when he wrote *Elegies*. The work, scored for orchestra, mezzo-soprano and baritone, is a tribute to Ms. von Stade's father,

Charles von Stade, who was killed in the final days of World War II, and is based on the text of letters Mr. von Stade sent to his wife during the war. It is through these letters that Frederica von Stade came to know her father, who died two months before her birth. In January 1998 the Jacksonville Symphony, led by Roger Nierenberg, offered the world première of *Elegies* with performances in Florida and in New York's Carnegie Hall. *Elegies* was recorded by Sony Classical in 1998 and will be performed throughout North America and Europe in coming seasons.

Unparalleled in her artistry as a recitalist, Ms. von Stade combines her expressive vocalism and exceptional musicianship with a rare gift for communication, enriching audiences throughout the world. Here, too, her repertoire encompasses an expansive scope, from the classical style of Mozart and Haydn to the popular songs of Broadway's greatest musicals; from the Italian "Arie antiche" to the songs of contemporary composers – who compose especially for her – such as Dominick Argento and Jake Heggie.

She has made over three dozen recordings with every major label, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered six Grammy nominations, two Grand Prix du

Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by *Stereo Review* and *Opera News*. She has enjoyed the distinction of holding simultaneously the first- and second-places on national sales charts for Angel/EMI's *Show Boat* and Telarc's *The Sound of Music*.

Ms. von Stade appears regularly on television, through numerous PBS and other broadcasts, including a gala concert for the San Francisco Symphony which opened the 1998-99 season at New York's Carnegie Hall and a *Live from Lincoln Center* television event which opened the 1999 season of the Mostly Mozart Festival. She can be seen in *Live from the Met* performances as Cherubino, Hänsel and Idamante, and through PBS broadcasts of her celebration of the art of American song with Thomas Hampson, Marilyn Horne, Dawn Upshaw and Jerry Hadley in a program at New

York's Town Hall titled *I Hear America Singing*, as well as a program with Tyne Daly which included arias, art songs and popular crossover material. Also seen on PBS were a holiday special, *Christmas with Flicka*, shot on location in Salzburg, and an evening of operatic and musical theater selections with Samuel Ramey and Jerry Hadley titled *Flicka and Friends*. Her recent portrayals in *Dangerous Liaisons* and *The Aspern Papers* were broadcast throughout North America. She can also be seen in the Unitel film of the classic Jean-Pierre Ponnelle production of *La cenerentola*.

Frederica von Stade's 1999-2000 season begins with a series of concerts and recitals. She opens the season for the Colorado Symphony before she joins Chanticleer, a thirteen voice *a capella* male vocal ensemble, in a tour of unique programs featuring Ms. von Stade as soloist with the ensemble. In addition to her appearance in the title role in *The Merry Widow*, Ms. von Stade opens the season for Dallas Opera as Sesto in *La clemenza di Tito*. Soon after, she tours the US in recital, culminating in two appearances in New York City – at Alice Tully Hall in a celebration of the music of Jake Heggie, and at Carnegie Hall in a program of American music with Samuel Ramey. Ms. von Stade and Mr. Ramey join again to tour in concert together with performances at the Ravinia Festival, the Hollywood Bowl and the Brevard Festival. In concert, Frederica von Stade appears with the London Philharmonia, under the direction of Leonard Slatkin, as well as the Milwaukee Symphony and the Louisville Orchestra.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her *alma mater*, the Mannes School of Music. In 1998, Ms. von Stade was awarded France's highest honor in the Arts, when

SKR
Classical

Recommended
Recordings

Across Your Dreams
with Chris Brubeck
and Bill Crofut
(Telarc)

Mahler Symphony No. 4
and Songs of a Wayfarer
with Yoel Levi
and the
Atlanta Symphony Orchestra
(Telarc)

539 East Liberty Street
734.995.5051
800.272.4506
www.skrclassical.com

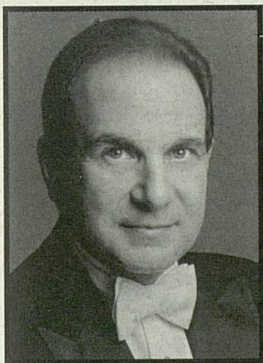
she was appointed as an officer of *L'Ordre des Arts et des Lettres*, and in 1983 she was honored with an award given at The White House by former President Ronald Reagan in recognition of her significant contribution to the arts.

This evening's recital marks Frederica von Stade's second appearance under UMS auspices.

Martin Katz must surely be considered the dean of collaborative pianists," said the *Los Angeles Times* after a concert this season.

One of the world's busiest collaborators, he finds himself in constant demand by many of the most celebrated vocal soloists in recital. His partnership with Frederica von Stade is now twenty-six years old. In addition, he has appeared regularly with Marilyn Horne, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, Sylvia McNair, and José Carreras in both concerts and recordings.

Season after season, the world's musical capitals figure prominently in his schedule. His many appearances at New York's Carnegie Hall, Washington's Kennedy Center, Milan's La Scala, Vienna's



Martin Katz

Musikverein and Buenos Aires' Teatro Colon have been lauded by audiences and critics alike. He has more than a dozen recordings to his credit for the BMG, CBS, Sony, Decca, Phillips, RCA, and FonitCetra labels.

Martin Katz is a native of California, where he began piano studies at the age of

five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus in Washington, DC, before moving to New York and beginning his international career in earnest.

In recent years, invitations to conduct orchestral evenings have come with increasing frequency. Mr. Katz has partnered several of his soloists on the podium for the orchestras of B.B.C., Houston, Washington, DC, Tokyo, New Haven and Miami. His appearances in the opera house have included *Don Pasquale*, *Don Giovanni*, *Hansel and Gretel* and *Dialogues des Carmélites* in recent years. His editions of works by Handel and Rossini have been presented by the Metropolitan, Houston Grand Opera and the National Arts Centre in Ottawa.

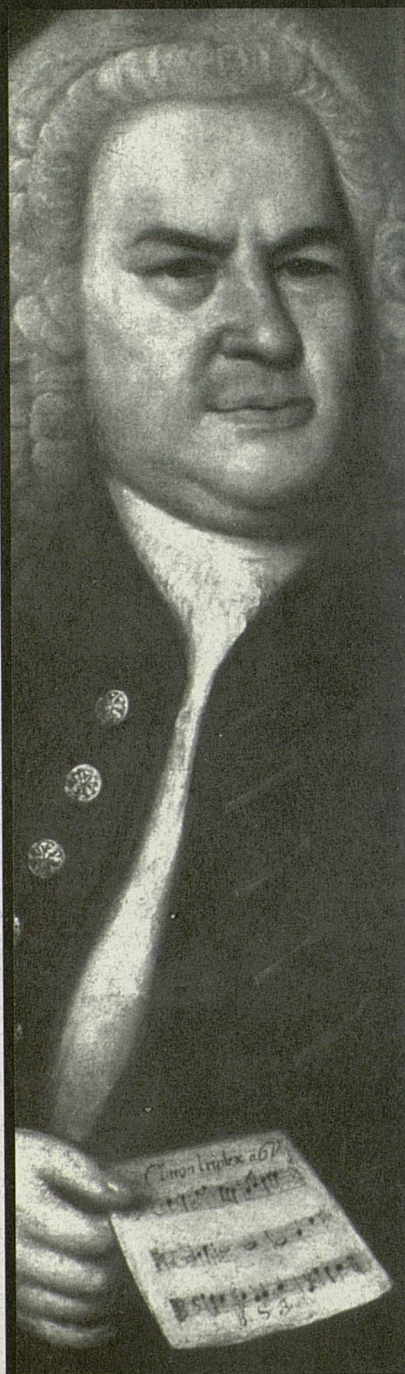
The professional profile of Martin Katz is completed with his commitment to teaching. For many years, he has been Professor in charge of accompanying and chamber music at the University of Michigan, and has played a pivotal role in the training of countless young artists who are now working all over the world. The University of Michigan School of Music recently named him the Arthur Schnabel Professor of Music. He is also a frequent guest for master classes here and abroad, regularly visiting institutions such as the Manhattan School of Music, The Juilliard School, Tanglewood Music Center, UCLA and the Santa Fe Opera.

This evening's recital marks Martin Katz' twenty-third appearance under UMS auspices.

UMS

of the University of Michigan • Ann Arbor

J.S. Bach Series • Five Performances



Murray Perahia, piano

Wednesday, February 16, 8 P.M.

Hill Auditorium

PROGRAM

Bach Goldberg Variations, BWV 988

Bach/Busoni Four Chorale Preludes

Sponsored by the CFI Group Media Sponsor WGTE 91.3 FM

Christian Tetzlaff, violin

Sunday, February 20, 8 P.M.

St. Francis of Assisi Catholic Church

PROGRAM

Bach Partia No. 2 in d minor, BWV 1004

Bach Sonata No. 3 in C Major, BWV 1005

Bach Sonata No. 2 in a minor, BWV 1003

English Concert

Trevor Pinnock, conductor and harpsichord

Saturday, March 11, 8 P.M.

Hill Auditorium

PROGRAM

Bach The Six Brandenburg Concertos, BWV 1046–1051

Sponsored by Miller, Canfield, Paddock, and Stone, P.L.C.

Media Sponsor WGTE 91.3 FM

Trisha Brown Company

Wednesday, April 12, 8 P.M.

Power Center

PROGRAM

Canto/Pianto (Choreography by Brown/Music by Monteverdi)

M.O. (Brown/Bach)

St. Matthew Passion

UMS Choral Union

Ann Arbor Symphony Orchestra

Ann Arbor Youth Choral

Thomas Sheets, conductor

Sunday, April 16, 4 P.M.

Hill Auditorium

PROGRAM

Bach St. Matthew Passion, BWV 244

Presented with the generous support of Carl and Isabelle Brauer

UMS BOX OFFICE

734.764.2538

OUTSIDE THE
734 AREA CODE CALL
800.221.1229

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

UMS
presents

Gabrieli Consort & Players

PAUL MCCREESH, *Director*

Joined by members of the UMS Choral Union
Thomas Sheets, *Director*

Zum Eingang

Christum wir sollen loben schon,
Der reinen Magd Marien Sohn,
So weit die liebe Sonne leucht,
Und an aller Welt Ende reicht.

Der selig Schöpfer aller Ding,
Zog an eins Knechtes Leib gering,
Daß er das Fleisch durch Fleisch erwerb,
Und sein Geschöpf nicht als verderb.

Die göttlich Gnad vom Himmel groß
Sich in die keusche Mutter goß,
Ein Mägdlein trug ein heimlich Pfand,
Das der Natur war unbekand.

Des Himmels Chor sich freuen drob,
Und die Engel singen Gott lob,
Den armen Hirten wird vermelt,
Der Hirt und Schöpfer aller Welt.

Lob, Ehr und Dank sei dir gesagt,
Christ geborn von der reinen Magd,
Mit Vater und dem heiligen Geist,
Von nun an bis in Ewigkeit.

Processional

We now must praise Christ
Son of the spotless Virgin Mary,
as far as the fair sun shines
and reaches to the world's end.

The blessed Creator of all things
assumed the lowly body of a boy
so that he might gain flesh through flesh
and his creation not be destroyed.

The divine grace of great heaven
was enshrined in the chaste mother:
a virgin bore a secret pledge
unknown to Nature.

The heavenly choir rejoices therat
and the angels sing praise of God;
the poor shepherds are informed
of the Shepherd and Creator of all the world.

Praise, glory and thanks be given to thee,
Christ, born of a spotless maid,
and to the Father and the Holy Ghost
now and for evermore.

Introitus

Puer natus in Bethlehem
Unde gaudet Hierusalem
Alleluia.

Singet, jubiliret, triumphiret
Unserm Herren dem König der Ehren.

Reges de Saba veniunt,
Aurum, thus, myrrham offerunt.
Alleluia.
Singet, *etc*

Hic jacet in praesepio
Qui regnat sine termino.
Alleluia.
Singet, *etc*

Mein Herzenskindlein,
Mein liebstes Freundlein,
O Jesu.

Ein Kind geboren zu Bethlehem,
Des freuet sich Jerusalem,
Alleluja.

Die Köng aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachtn sie dar,
Alleluja

Hie leit es in dem Krippelein,
Ohn Ende ist die Herrschaft sein,
Alleluja.

In hoc natali gaudio
Benedicamus Domino.
Alleluia.
Singet, *etc*

Laudetur sancta Trinitas,
Deo dicamus gratias,
Alleluia.
Singet, *etc*

Introit

A boy is born in Bethlehem,
whence Jerusalem rejoices,
Alleluia.

Sing, rejoice, triumph,
all honour to our Lord, the king.

The kings came there from Sheba,
bringing gold, incense and myrrh,
Alleluia.
Sing, rejoice, *etc*

Here lies in the little crib
he whose reign is without end.
Alleluia.
Sing, rejoice, *etc*

Child of my heart,
my dearest little friend,
O Jesu.

A child is born in Bethlehem,
whence Jerusalem rejoices,
Alleluia.

The kings came there from Sheba,
bringing gold, incense and myrrh,
Alleluia.

Here lies in the little crib
he whose reign is without end.
Alleluia.

For this time of such grace
God be praised in all eternity.
Alleluia.
Sing, rejoice, *etc*

Praise be to the holy Trinity,
now and for evermore,
Alleluia.
Sing, rejoice, *etc*

Mein Herzenskindlein,
Mein liebstes Freundlein,
O Jesu.

Für solche gnadenreiche Zeit,
Sei Gott gelobt in Ewigkeit,
Alleluja.

Lob sei der heiligen Dreifaltigkeit.
Nun und in alle Ewigkeit,
Alleluja.

Kyrie

Kyrie eleison.
Herr erbarme dich.

Christe eleison.
Christe erbarme dich.

Kyrie eleison.
Herr erbarm dich über uns.

Gloria

Ehre sei Gott in der Höhe und auf Erden
Fried den Menschen ein Wohlgefallen. Wir
loben dich, wir beten dich an, wir preisen
dich, wir sagen dir Dank um deiner großen
Ehre willen. Herr Gott, himmlischer
König, Gott, allmächtiger Vater. Herr,
Allerhöchster, Herr Gott, Lamm Gottes,
ein Sohn des Vaters, der du hinnimmst
die Sünde der Welt, erbarme dich unser.
Der du hinnimmst die Sünde der Welt,
nimm an unser Gebet. Der du sitzt zu
der Rechten des Vaters, erbarme dich
unser. Denn du bist allein heilig, du bist
allein der Herr, du bist allein der Höchste,
Jesu Christe, samt dem heiligen Geist in
der Herrlichkeit Gott des Vaters.

Amen.

Child of my heart,
my dearest little friend,
O Jesu.

For this time of such grace
God be praised in all eternity,
Alleluia.

Praise be to the holy Trinity,
now and for evermore,
Alleluia.

Kyrie

Lord, have mercy.
Lord, have mercy.

Christ, have mercy.
Christ, have mercy.

Lord, have mercy.
Lord have mercy on us.

Gloria

Glory to God in the highest, and on earth
peace to men of goodwill. We praise
Thee, we bless Thee, we adore Thee, we
glorify Thee, we give thanks to Thee for
Thy great glory. O Lord God, heavenly
King, God the Father almighty. O Lord, the
only-begotten Son, Jesus Christ, the most
high, Lord God, Lamb of God, Son of
the Father, who takest away the sins of the
world, have mercy upon us. Thou who
takest away the sins of the world, receive
our prayer. Thou who sittest at the right
hand of the Father, have mercy upon us.
For Thou only art holy, Thou only, Jesus
Christ, are most high, with the Holy Ghost
in the glory of God the Father.

Amen.

Tagesgebet

V: Der Herr sei mit euch.

R: Und mit deinem Geiste.

V: Laßt uns beten. Hilf, lieber Herr Gott, daß wir der neuen lieblichen Geburt teilhaftig werden und bleiben und von uns'rer alten sündlichen Geburt erledigt werden durch denselbigen deinen Sohn Jesum Christum, unsern Herren.

R: Amen.

Präambulum

Orgelvorspiel

Gradualied

Vom Himmel hoch da komm ich her,
Ich bring euch gute neue Mär,
Der guten Mär bring ich so viel,
Davon ich singn und sagen will.

Euch ist ein Kindlein heut geborn,
Von einer Jungfrau auserkorn,
Ein Kindelein so zart und fein,
Das soll eur Freud und Wonne sein.

Es ist der Herr Christ, unser Gott,
Der will euch führn aus aller Not,
Er will eur Heiland selber sein,
Von allen Sünden machen rein.

Er bringt euch alle Seligkeit,
Die Gott, der Vater hat bereit't,
Daß ihr mit uns im Himmelreich,
Sollt leben nun und ewiglich.

So merket nun das Zeichen recht,
Die Krippen, Windelein so schlecht,
Da findet ihr das Kind gelegt,
Das alle Welt erhält und trägt.

Collect

V: The Lord be with you

R: And with thy spirit.

V: Let us pray. Help us, dear Lord God, to be blessed by the lovely new birth and so remain, and to be removed from our old sinful birth, through thy son Jesus Christ, our Lord

R: Amen.

Praeambulum

Organ prelude

Gradual hymn

From heaven on high I come hither,
bringing you good news;
so much good news do I bring
that of it I will sing and speak.

Today a little child is born to you
by a chosen virgin,
a child so tender and fine
who shall be your joy and delight.

He is the Lord Christ, our God,
who will lead you out of all distress:
he will be your Saviour himself,
cleansing you from all sin.

He brings to you all the bliss
that God the Father has prepared,
so that you shall live with us
in the kingdom of heaven now and for
evermore.

So mark now the sign aright,
the crib, the wretched swaddling clothes,
there you will find the child lying
who will preserve and sustain the whole
world.

Des laßt uns alle fröhlich sein,
 Und mit den Hirten gehn hinein,
 Zu sehn, was Gott uns hat beschert,
 Mit seinem liebsten Sohn verehrt.

Ach, mein herzliebes Jesulein,
 Mach dir ein rein sanft' Bettlein,
 Zu ruh'n in meines Herzensschrein,
 Daß ich nimmer vergesse dein.

Davon ich all' Zeit frölich sei,
 Zu springen, singen immer frei
 Das rechte Susaninne schon,
 Mit Herzen Lust den süßen Ton.
 Lob, Ehr sei Gott im höchsten Thron,

Der uns schenkt seinen eingen Sohn,
 Des freuet sich der Engel Schar,
 Und singen uns solch neues Jahr.

Credo

Wir glauben all an einen Gott,
 Schöpfer Himmels und der Erden,
 Der sich zum Vater geben hat,
 Daß wir seine Kinder werden.
 Er will uns allzeit ernähren,
 Leib und Seel auch wohl bewahren,
 Allem Unfall will er wehren,
 Kein Leid soll uns widerfahren.
 Er sorget für uns, hüt und wacht,
 Es steht alles in seiner Macht.

Wir glauben auch an Jesum Christ,
 Seinen Sohn und unsern Herren,
 Der ewig bei dem Vater ist,
 Gleicher Gott von Macht und Ehren.
 Von Maria, der Jungfrauen,
 Ist ein wahrer Mensch geboren
 Durch den Heiligen Geist im Glauben,
 Für uns, die wir warn verloren,
 Am Kreuz gestorben und vom Tod
 Wieder auferstanden durch Gott.

Then let us all be joyful
 and go in with the shepherds
 to see what God has granted us,
 presented us with his dearest son.

Ah, my dear little Jesus,
 make yourself a clean soft cot
 to rest in my heart's shrine,
 that I may never forget you.

Thereby let me be joyful at all times,
 ever free to leap and sing
 the sweet notes of apt lullabies
 with heartfelt joy.
 Praise and glory be to God on his highest
 throne
 who bestows on us his only son,
 at which the host of angels rejoices
 and sings to us such a new year.

Credo

We all believe in one God,
 Creator of heaven and earth,
 who has acted as a father,
 that we might be his children.
 He will always support us,
 also well guard body and soul,
 he will shield us from all mishap,
 no harm shall befall us.
 He cares for us, guards and protects us;
 everything is within his power.

We also believe in Jesus Christ,
 his Son and our Lord,
 who is forever beside the Father,
 likewise God of might and glory.
 From Mary, the Virgin,
 a real man is born
 through the Holy Ghost in faith;
 for us, who were lost
 he died on the Cross, and through God
 rose again from the death.

Wir glauben an den Heiligen Geist,
 Gott mit Vater und dem Sohne,
 Der aller Blöden Tröster heißt
 Und mit Gaben zieret schöne.
 Die ganz Christenheit auf Erden
 Hält in einem Sinn gar eben,
 Hie all Sünd vergeben werden,
 Das Fleisch soll auch wiederleben.
 Nach diesem Elend is bereit'
 Uns ein Leben in Ewigkeit.

Amen.

Resonet in laudibus

Orgelvorspiel

Kanzellied

Quem pastores laudavere,
 Quibus Angeli dixere:
 Absit vobis iam timere,
 Natus est Rex gloriae.

Den die Hirten lobeten sehre,
 Und die Engel noch viel mehre,
 Fürcht euch fürbaß nimmermehr,
 Euch ist gborn ein König der Ehrn.
 Heut sind die lieben Engelein
 Im hellen Schein
 Erschienen bei der Nachte.
 Den Hirten so ihr Schäfelein
 Beim Mondenschein in weitem Feld
 bewachten.

Große Freud und gute Mär
 Wolln wir euch offenbaren,
 Die euch und aller Welt soll widerfahren.
 Gottes Sohn ist Mensch-geborn,
 Hat versöhnt des Vaters Zorn.

Ad quem Magi ambulans,
 Aurum, thus, myrrham portabant,
 Immolabant haec sincere
 Leoni victoriae.

We believe in the Holy Ghost,
 God with the Father and the Son,
 who is called comforter of all the foolish
 and adorns them with beautiful gifts.
 He holds all Christendom on earth
 quite evenly in one spirit;
 here all sins are forgiven,
 flesh shall also live again.
 After this misery, a life
 is prepared for us in eternity.

Amen.

Resonet in laudibus

Organ prelude

Pulpit hymn

He whom the shepherds greatly praised
 and the angels still more cried:
 Henceforth fear no more!
 To you is born the king of glory.

He whom the shepherds greatly praised
 and the angels still more cried:
 "Henceforth fear no more!
 To you is born the king of glory.
 Today the dear angels
 have appeared in a bright light
 in the night.
 Shepherds watching your flocks
 by moonlight in the broad field,

we wish to reveal to you
 great joy and good tidings
 which shall befall you and all the world.
 The Son of God is born of man
 and has appeased his Father's wrath."

To whom the wise men came,
 bringing with them gold, incense and myrrh:
 they offered these things sincerely
 to the lion of victory.

Zu dem die Weisen kamen geritten
Gold, Weihrauch, Myrrhen brachten sie
mitte,

Sie fielen nieder auf ihr Knie.
Gelobt seist du Herr allhie.
Ein Sohn die Göttlich Majestät
Euch geben hat
Und einen Mensch la'n werden,
Ein Jungfrau ihn geboren hat
in Davids Stadt,
Da ihr ihn finden werdet.
Liegend in eim Krippelein,
Nackend, bloß und elende,
Daß er euer Elend von sich soll wenden.

Gottes Sohn ist Mensch-geborn,
Hat versöhnt des Vaters Zorn.

Christo Regi Deo nato,
Per Mariam nobis dato,
Merito resonat vere
Laus, honor et gloria.

Lobet alle Menschen gleiche
Gottes Sohn vom Himmelreiche,
Uns zu Trost ist er geboren.
Lob und Preis sei Gott dem Herrn.
Die Hirten sprachen nun wohlän,
So laßt uns gahn
Und diese Ding erfahren,
Die uns der Herr hat kundgetan,
Er wird indes
Unser Vieh wohl bewahren.
Da findn sie das Kindelein
In Tüchelein gehüllet,
Daß alle Welt mit seiner Gnad er füllet

Gottes Sohn ist Mensch-geborn
Hat versöhnt des Vaters Zorn.

Padouana à 5
Johann Schein
Sonate

To whom the wise men came riding,
bringing with them gold, incense and myrrh,

they fell down on their knees.
Praise be to thee here, Lord!
Divine majesty has given you
a Son who will become
a man.
A virgin bore him
in the city of David,
where you will find him
lying in a manger
naked, bare and wretched,
so that he may take your misery upon
himself.

The Son of God is born of man
and has appeased his Father's wrath.

To Christ, born a king and god,
granted us through Mary,
let praise, honour and glory
truly and deservedly resound.

Let all men alike praise
God's Son from the realm of heaven,
who is born to bring us solace.
Praise and glory be to God the Lord.
The shepherds now spoke up:
"Then let us go
and see this thing
of which the Lord has told us.
He will meanwhile
guard our cattle well."
There they will find the babe
wrapped in a small cloth,
that all the world might be filled with
his grace.

The Son of God is born of man
and has appeased his father's wrath.

Padouana à 5
Johann Schein
Sonata

Sanctus

Jesaja dem Propheten das geschah,
 Daß er im Geist den Herren sitzen sah
 Auf einem hohen Thron im hellen Glanz,
 Seines Kleides Saum den Chor füllet ganz.
 Es stunden zwen Seraph bei ihm daran,
 Sechs Flügel sah er einen jeden han.
 Mit zwen verborgen sie ihr Antlitz klar,
 Mit zwen bedeckten sie die Füße gar,
 Und mit den andern zwen sie flogen frei,
 Gegnander rufften sie mit großem Geschrei:
 Heilig ist Gott der Herre Zebaoth,
 Sein Ehr die ganze Welt erfüllet hat.
 Von dem Geschrei zittert Schwell und
 Balken gar,
 Das Haus auch ganz voll Rauchs und
 Nebels war.

Wie schön leuchtet der Morgenstern

Samuel Scheidt
Orgelvorspiel

Zum Abendmahl

Wie schön leuchtet der Morgenstern
 Voll Gnad und Wahrheit von dem Herrn,
 Du süße Wurzel Jesse.
 Du Sohn Davids aus Jakobs Stamm,
 Mein König und mein Bräutigam,
 Hast mir mein Herz besessen;
 Lieblich, freundlich, schön und herrlich,
 Groß und ehrlich,
 Reich an Gaben,
 Hoch und sehr prächtig erhaben.

Uns ist ein Kindlein heut geborn,
 Von einer Jungfrau auserkorn,
 Ein wahrer Mensch und wahrer Gott,
 Daß er uns helf aus aller Not,
 Sein Nam ist Wunderbar und Rat,
 Durch ihn haben wir funden Gnad.

Sanctus motet

It befell to Isaiah the prophet
 that in spirit he saw the Lord sitting
 on a lofty throne in brilliant splendour,
 the hem of his robe quite filling the choir.
 Two seraphs stood beside him;
 He saw that each had six wings.
 With two they hid their bright faces
 with two they quite covered their feet,
 and with the other two they flew free,
 calling to each other with great cries,
 "Holy is God the Lord of Sabaoth,
 his glory has filled the whole world".
 Threshold and rafters shake with the cry,
 the house was also full of smoke and haze.

How brightly shines the morning star

Samuel Scheidt
Organ prelude

Communion motet

How brightly shines the morning star
 full of grace and truth before the Lord,
 the sweet root of Jesse!
 Son of David from Jacob's stock,
 my king and my bridegroom,
 thou hast taken possession of my heart
 sweetly, kindly, beautiful and mighty,
 great and upright,
 rich in gifts,
 high and exalted in great splendour.

To us this day a babe is born
 of a chosen Virgin,
 a true man and true God,
 to help us out of all distress.
 His name is Wonderful and Counsellor:
 through him we have found grace.

Was hätt uns Gott mehr können tun,
Denn daß er uns schenkt seinen Sohn,
Der von uns weggenommen hat,
All unser Sünd und Missetat,
Erlöst uns von der Sünd und Pein,
Darein wir sollten ewig sein.

Freu dich du werthe Christenheit,
Und dank es Gott in Ewigkeit,
Hass aber alle Sünd und List,
Davon du teur erlöset bist,
Sei fortan gottfürchtig und rein,
Zu Ehrn dem neugbornen Kindelein.

Blessing

Post-Communion

V: Der Herr sei mit euch.
R: Und mit deinem Geiste.
V: Laßt uns beten. Wir danken dir,
allmächtiger Gott, daß du uns durch diese
heilsame Gabe hast erquicket, und bitten
deine Barmherzigkeit, daß du uns solches
gedeihen lassest zu starken Glauben gegen
dich und zu brünstiger Liebe unter uns
allen um Jesu Christi, unsers Herren willen.

R: Amen.

Segen

V: Der Herr segne dich und behüte dich.
Der Herr erleuchte sein Angesicht über dir
und sei dir gnädig. Der Herr hebe sein
Angesicht auf dich und gebe dir Frieden.

R: Amen

What more could God have done for us
than send us his Son,
who from us has taken away
all our sins and misdeeds,
rescued us from the sin and pain
in which we should have remained forever.

Rejoice, O worthy Christendom,
and thank God into all eternity;
but hate all sin and guile,
from which you have been dearly saved.
Henceforth be God-fearing and pure
to honour the newborn babe.

Post-Communion

V: The Lord be with you.
R: And with your spirit.
V: Let us pray. We thank thee, Almighty
God, for having invigorated us with this
healing gift, and plead for thy compassion
to leave us such progress towards firm faith
in thee and heartfelt love along us all, for
the sake of Jesus Christ, our Lord.

R: Amen.

Benediction

V: The Lord bless you and keep you. May
the Lord shine his countenance upon you
and be merciful unto you. May the Lord
turn his face to you and give you peace.

R: Amen.

Schlußlied

Puer nobis nascitur,
Rector angelorum,
In hoc mundo pascitur
Dominus Dominorum.

Uns ist gborn ein Kindelein,
Von einer Jungfraun reine,
Marie ist die Mutter sein,
Sein Vater Gott alleine.

In praesepe ponitur,
Faeno juvencorum,
Cognoverunt Dominum,
Christum regem coelorum.

In ein Kripp ward er gelegt,
Der all Ding regieret,
Das Ochsein und Eselein
Erkannten Gott den Herren.

Hinc Herodes timuit
Magno cum tremore,
Infantes et pueros
Occidit cum dolore.

Kön'g Herodes das verdroß,
Viel Kindlein ließ er töten,
Er wüt't und tobt ohn all Maß,
Des ist er nun in Nöten.
Qui natus ex Maria
Die hodierna
Perducat nos cum gratia
Ad gaudia superna.

Der von Maria ward geboren,
An diesm heutgen Tage,
Der wolle sein liebs Himmelreich
Uns nimmermehr versagen.

Nos de tali gaudio
Cantemus in choro,
In chordis et organo
Benedicamus Domino.

Final Hymn

To us is born a child,
guardian of the angels,
in this world lives
the Lord of Lords.

To us is born a child
of a spotless virgin;
Mary is his mother,
his father God alone.

In a manger was he laid,
in the hay of oxen:
they recognized the Lord,
Christ the king of heaven.

In a manger was he laid,
he who reigns over all things;
the ox and ass
recognised God the Lord.

This made King Herod afraid,
with great trembling
he killed in his wrath
many babes and children.

This galled King Herod,
who had many children killed;
he raged and raved beyond all measure
for he was now in a plight.
He who was born of Mary
on this very day
would never deny us
his dear heavenly realm.

He who was born of Mary
on this very day
would lead us by his grace
to heavenly joy.

Of such joy
let us sing together,
with strings and organ
let us praise the Lord.

Drum seid fröhlich allermeist,
Lobsingt und jubiliert,
Gott Vatr, Sohn und heiligen Geist,
Dem sei Preis, Dank und Ehre.

Nun lob mein Seel

Orgen

Zum Auszug

In dulci jubilo
Nun singet und seid froh:
Unsers Herzens Wonne
Leit in praesepio
Und leuchtet als die Sonne
Matris in gremio
Alpha es et O.

O Jesu parvule,
Nach dir ist mir so weh;
Tröst mir mein Gemüte,
O puer optime;
Durch alle deine Güte,
O princeps gloriae,
Trahe me post te.

O Patris caritas,
O nati lenitas,
Wir wären all verloren
Per nostra crimina,
So hat er uns erworben
Coelorum gaudia.
Eya wären wir da!

Ubi sunt gaudia,
Nirgends mehr denn da.
Da die Engel singen
Nova cantica
Und die Schellen klingen
In regis curia.
Eya wärn wir da!

Therefore be exceeding joyful,
sing praises and exult
to God the Father, Son and Holy Ghost,
to whom be praise, thanks and glory.

Nun lob mein Seel

Organ voluntary

Recessional

In sweet jubilation
now sing and rejoice
our heart's delight
lies in a manger
and shine like the sun
in his mother's bosom
You are the first and last.

O little Jesus,
I so long for you;
comfort my soul,
O best boy;
by all your good,
O prince of glory,
draw me after you.

O love of the Father,
O mildness of the Son!
We were all lost
through our sins
until you gained for us
the joys of heaven:
O that we were there!

Where are joys?
Nowhere more than there.
There the angels sing
new songs
and the bells ring
in the court of the king:
O that we were there!

UMS
presents

Gabrieli Consort & Players

PAUL MCCREESH, *Director*

Joined by members of the UMS Choral Union
Thomas Sheets, *Director*

Program

Tuesday Evening, December 14, 1999 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Michael Praetorius *A Lutheran Christmas Celebration (c. 1620)*

Processional

Christum wir sollen loben schon

Introit

Puer natus in Bethlehem

Kyrie

Missa gantz Teutsch

Gloria

Missa gantz Teutsch

Collect

Chant

Organ prelude

Praeambulum

Gradual hymn

Vom Himmel hoch da komm ich her

Credo

Wir glauben all an einen Gott

Organ prelude

Resonet in laudibus

Pulpit hymn

Quem pastores laudavere

INTERMISSION

Johann Schein
Sonata

Padouana a 5

Sanctus motet

Jesaja dem Propheten das geschah

Samuel Scheidt
Organ prelude

Wie schön leuchtet der Morgenstern

Communion motet

Wie schön leuchtet der Morgenstern

Blessing

Chant

Final hymn

Puer nobis nascitur

Organ voluntary

Nun lob mein Seel

Recessional

In dulci jubilo

Thirty-eighth
Performance
of the 121st Season

Special thanks to Father James McDougal, David Barrera, and Janelle O'Malley of St. Francis for their hospitality and support of these Divine Expressions Series concerts.

Fifth Annual
Divine Expressions
Series

Thanks to Dr. Thomas Sheets and the UMS Choral Union for their participation in this concert.

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

Large print programs are available upon request.

Christmas Mass

Michael Praetorius

Born February 15, 1571 in Kreuzberg an der Werra, Thuringia

Died February 15, 1621 in Wolfenbüttel

Michael Praetorius was the most influential, multi-faceted and prolific German composer of his generation. Over some fifteen years in the early seventeenth century he produced an enormous amount of sacred music which soon became the basic repertoire for Lutheran churches in northern Germany. Almost as astonishing as the quantity of his output is its variety of forms, which range in truly encyclopedic fashion from the simplest of congregational hymns to massive poly-choral motets.

Born into a strict Lutheran family, Praetorius studied at Frankfurt an der Oder and settled in Wolfenbüttel around 1592. By 1595 he had entered the service of Duke Heinrich Julius of Brunswick Wolfenbüttel as organist. In 1604 he was appointed court Kapellmeister, a position he held until shortly before his death. He spent two years in Dresden between 1613 and 1615, where he met Schütz and was introduced to many of the latest Italian musical developments which were to influence his later works. Renowned as an organist, Praetorius also designed organs and wrote the most important musical treatise of the early Baroque, his monumental *Syntagma musicum*.

This evening's concert presents a selection of Praetorius's music as it might have been heard at a Lutheran mass for Christmas morning, celebrated at one of the major churches in central Germany around 1620. Although it generally follows the structure of the Roman mass, the Lutheran mass is more flexible, allowing for more congregational participation.

As in the Roman rite, the mass begins

with an Introit, the Kyrie and the Gloria, after which the Collect (the prayer of the feast) is intoned by the celebrant. The Epistle would then be sung in German; the Gradual hymn would precede the Gospel for Christmas Day, which was then followed by the Credo. The preacher then mounted the pulpit to deliver the sermon (usually an hour long), which was followed by the Confession and Absolution – in effect dividing the service into two parts.

Those intending to receive Communion would move up to the chancel area of the church. On major feasts the Preface was intoned in Latin, beginning with the ancient dialogue *Sursam corda*, and leading to the Sanctus, again in Latin. However, the Sanctus was often transferred to a position at the beginning of the Communion, especially when most of the mass was sung in German. The celebrant, facing the altar, would intone the Lord's Prayer and the Words of Institution. Communion was celebrated and was followed by the Postcommunion prayer and the Benediction.

Central to any Lutheran service was the congregational chorale, which was featured at several climactic points in the mass. Especially important was the *Graduallied* between the Epistle and Gradual, and the *Kanzellied*, sung as the preacher mounts the pulpit. Traditionally these chorales were sung unaccompanied, but in the early years of the seventeenth century, organ accompaniment became more widespread.

Praetorius's music stems from a tradition of congregational involvement which is at the core of Lutheranism. Although his output includes some of the most elaborate sacred repertoire of the time, most of it is skillfully written to allow for the inclusion of the various musical groups that took part in music within the church: town waits, school children, the Collegium Musicum of amateur musicians, and the professional Kantorei. Praetorius frequently encourages

the most imaginative approach for musical and liturgical effect furnishing a wealth of information in the prefaces of his publications, in elaborate remarks printed above the scores, and also the third volume of his treatise *Syntagma musicum*. To consider performing his music in terms of an *Urtext* is to miss the point: it demands much creative input from interpreters, not only as regards the usual questions of instrumental and vocal scoring in seventeenth-century music, but also in the form and structure of the works themselves, which are open to considerable variations.

Traditionally, chorales were often sung *alternatim*, verse by verse (or line by line) between congregational (*choraliter*) and vocal/instrumental choirs (*figuraliter*), sometimes in different languages. In his prefaces, Praetorius suggests many possible modifications of this *Wechselgesang* (exchange-song) scheme, especially when using polychoral versions for several choirs. The underlying intention, however, is always to create the greatest possible variety of color and musical experience. The music may look vast on the page, but a dozen or so flexible layers (four-part consorts of reeds/wind, cornets/sackbuts and violins or viols) are more than enough for performance; the inclusion of a large continuo section of several organs, regals and plucked instruments is, however, a great advantage. The core of the ensemble, Praetorius's *capPELLA fidicina*, comprises strings, plucked instruments and keyboard instruments. In addition, Praetorius offers advice regarding the displacement of the musicians, who were frequently positioned around the church, especially in galleries. This basic polychorality allows the music to envelop the congregation in the act of worship.

Instrumental ensemble music seems to have had only a modest role in Lutheran services: here a solemn *pavan* by Johann Schein introduces the second half of the

service as the communicants move towards the altar. The organ had a vital role, however, especially in the "preluding" of the chorales, but very few examples survive of what was essentially an improvised tradition. Although dating from as late as 1650, the famous Lüneburg organ tablature from which two preludes are taken seems to be a retrospective collection of typical, functional and mainly anonymous pieces. Each has been treated quite freely, as a starting-point for further improvisation. The variations on *Nun lob mein Seel* are one of only eight extant organ works by Praetorius. It is not a Christmas chorale but was often sung as a thanksgiving chorale at Eucharistic services. With its flamboyant cascades of figuration over an *ostinato* phrase, it gives a tantalizing glimpse of Praetorius the virtuoso performer.

The Kyrie and Gloria, drawn from Praetorius's most spectacular collection, the *Polyhymnia caduceatrix et panegyrica* of 1619, are subtitled *Missa gantz Teudsch* (Mass, completely in German). The style of the Kyrie, with its echo effects and constant jollity, says much about the Lutheran approach to worship. The Gloria is scored for six choirs: eight soloists in two choirs, a choir of three *obbligato* instruments and three optional supplementary groups (two vocal, one instrumental). It is conceived on the broadest scale, with constantly changing sonorities and virtuoso Italianate writing for voices and violins.

The text of the Credo is the expanded metrical German version by Luther (*Wir glauben all an einen Gott*). The outer verses are sung *choraliter* and unaccompanied, their supple flowing melody a testament to Luther's musical skills of adaptation: the original melody is an early fifteenth-century folk-hymn. The central verse is sung *figuraliter*, accompanied by organ with Samuel Scheidt's expressive harmony.

The Sanctus is also sung in German, to Luther's magnificent paraphrase in rhymed

couplets, *Jesaja dem Propheten*, in a setting for five choirs (flutes, trombones, strings, lutes and voices). For all its harmonic simplicity, the angels' *paen* and the apocalyptic vision of the trembling earth are vividly depicted.

All the remaining vocal music is more directly related to the congregational song or chorale. One of the loveliest of all Christmas hymns, *Christum wir wollen loben schon*, is Luther's translation of *A solis ortu cardine*, sung at Lauds on Christmas day. The subtle harmony of alternate verses is taken from a 1586 hymnbook of Lucas Osiander.

The fourteenth-century hymn *Puer natus in Bethlehem* circulated in both Latin and German versions in pre-Reformation times. The main setting, found in the *Polyhymnia caduceatrix*, is scored for three solo voices and strings and *troped* (interspersed) with a *ritornello* for full ensemble ("Singet, jubilet, triumphet"). Praetorius suggests that the congregation should sing verses in a simple setting at the end of each part; as usual, the text is given in two languages.

Luther's famous chorale *Von Himmel hoch*, with its folksong-like melody, provides the gradual hymn. The settings come from *Musae Sioniae V* and *Urania*, both simple enough to allow the congregation to join in alternate verses, with the scoring of the choral verses constantly varied. The pulpit hymn is another fourteenth-century folk-hymn *Quem pastores laudavere*, which was traditionally sung line-by-line by four boys placed high in galleries to represent the heavenly host of angels on Christmas night. The earthly congregation replies with two carols *Nunc angelorum* and *Gottes Sohn is Mensch-geborn*.

For the communion, *Wie schön leuchtet der Morgenstern* is sung: this would have been a comparatively modern chorale in 1620; the text by Philip Nicolai first appeared in print in 1599. Although not

written for the Nativity, it very soon became part of the Lutheran Christmas repertoire. Praetorius ingeniously takes the five solo voices and instruments through a kaleidoscope of changing textures simply by silencing different members of the ensemble. The whole work is closely based on the chorale melody, the solo sections being punctuated by a refrain with an additional four-part vocal and/or instrumental *cappella*. The final chorale is the fifteenth-century *Puer nobis nascitur* from *Musae Sioniae VI*, performed in a straightforward *choraliter/figuraliter* style with Latin and German verses alternating.

Last of all comes the fourteenth-century macaronic hymn *In dulci jubilo*, probably the most famous of all carols. The setting is a sumptuous and spectacular polychoral version from the *Polyhymnia caduceatrix* scored for four choirs with trumpets and drums. Tonight's performance presents a new re-working of the material tailored precisely to our touring ensemble taking at face value the composer's invitation to rearrange the musical material. Town or court trumpeters would have joined the church ensemble for special occasions: ever the pragmatist, Praetorius advises the Kapellmeister that they are best placed at a very great distance, or even outside the church!

Program notes by Paul McCreesh and Robin A. Leaver.

Paul McCreesh is among the most pre-eminent and versatile British conductors of the younger generation and has an outstanding international reputation for his work in renaissance and baroque music, most notably with the Gabrieli Consort & Players which he founded in 1982.

With his ensemble he has performed in concert, radio and on television in most of Europe's international festivals and



Paul McCreesh

concert halls including the BBC Proms, Vienna Konzerthaus, Bergen Festival, Glasgow Mayfest, Lucerne Festival, Cité de la Musique in Paris, Bremen Musikfest, Covent Garden Festival, Accademia Santa

Cecilia Roma, the South Bank Centre, Jerusalem Festival, Polish Radio, Styriarte Graz, the Palau de la Musica Barcelona, Flanders Festival, Utrecht Festival, Ludwigsburger Schlossfestspiele, and the Handelfestspiele in Halle.

As well as conducting established masterpieces by Monteverdi, Handel, Bach and Purcell he is especially renowned for his imaginative programming, often calling upon the very latest research and placing music within the framework of great historic events and ceremonies.

Since 1993, Paul McCreesh has enjoyed an exclusive recording contract with Deutsche Grammophon Archiv Produktion. His recorded repertoire includes music by Gabrieli, Monteverdi, Purcell, Praetorius, Palestrina, Josquin, Victoria and Morales, and forthcoming recordings of Bach and Handel. These recordings, including video productions, have scooped most of the major international recording prizes, including two Gramophone Awards, the *Diapason D'Or*, the *Deutschen Schallplatten Preis* and two Edisons.

Away from his own ensemble, Paul McCreesh is noted for the breadth of his interests in later repertoire. He has performed Bruckner for the BBC and City of London Festival, Stravinsky, Haydn, Elgar and Fauré with the Northern Sinfonia in Newcastle, and has appeared with the Orchestra Regionale Toscana in Florence,

with the Netherlands Bach Society and the Netherlands Chamber Choir. He has also enjoyed conducting opera and stage productions in the UK, France, Holland and the US.

Tonight's performance marks Paul McCreesh's second appearance under UMS auspices.

Since its founding by Paul McCreesh in 1982, the Gabrieli Consort & Players have gained an international reputation for their performances of Renaissance and Baroque music. The ensemble is best known for its extraordinary reconstructions of famous sixteenth- and seventeenth-century musical events. Much of this success can be attributed to the extensive research by Paul McCreesh in preparation for each project.

In 1989 the Consort & Players undertook their first historical reconstruction with *A Venetian Coronation, 1595*. Specifically, this consisted of music by Andrea and Giovanni Gabrieli performed at the coronation of Doge Marino Grimani at San Marco in Venice. This mixture of High Mass and grand ceremonial caught the imagination of a public unfamiliar with much of the music, and has proved largely popular. In 1991 the recording received Gramophone's Award for "Best Early Music Recording," the Edison Award, and the ABC Award.

Subsequent reconstructions have been similarly successful: *Venetian Vespers* (vespers as it might have been in 1640's Venice), *Christmas in Rome* (Palestrina's *Missa Hodie Christus Natus Est at Santa Maria Maggiore*, Rome: filmed for T.V., video and laser disc in 1992), and *A Lutheran Christmas Mass (c. 1620)* by Michael Praetorius, with its colorful range of renaissance instruments and massed choirs. The latest project of this kind took place recently at the Scuola di San Rocco in Venice, where Paul McCreesh fulfilled a long-held ambition by recreating

and recording in sound and vision, on the 700th anniversary of the birth of San Rocco, a concert given at the Scuola in August 1608. Entitled *Music at San Rocco*, this extraordinary event features fifty-two performers, among them seven organists, and includes Giovanni Gabrieli's most majestic polychoral pieces, culminating in the monu-

nal and well-received debut with a semi-staged production of Handel's *Saul* at the 1994 Covent Garden Festival in London. In 1995, Purcell's centenary year, they performed his dramatic masterpieces, *King Arthur*, *The Fairy Queen*, and *Dido and Aeneas* throughout Europe.

In 1997, the Gabrieli Consort & Players joined Musica Antiqua Köln in a spectacular performance of Biber's *Salzburger Messe*, which was presented and recorded by Deutsche Gramophon's Archiv label to celebrate its fiftieth anniversary. Archiv also recorded the ensemble's fresh take on Handel's *Messiah* as a special anniversary release. Last fall, the Gabrieli Consort & Players toured the US with



Gabrieli Consort & Players

mental *Magnificat* for seven choirs. It was shown on European TV in 1996.

Paul McCreech and the Gabrieli Consort & Players have extended their international concert, broadcasting, and recording activity. They often record for BBC Radio 3 and perform throughout the UK, appearing at the BBC Proms, the South Bank, and at festivals including Oxford, Glasgow, York, Birmingham, Covent Garden, and Spitalfields. Along with critically acclaimed performances at the BBC Proms, Vienna's Konzerthaus, and Cité de la Musique in Paris, they are regular guests at such leading European festivals as Lyon, Beaune, La Chaise Dieu, Flanders, and Utrecht.

In the field of music-theatre Paul McCreech and the ensemble made an origi-

nal and well-received debut with a semi-staged production of Handel's *Saul* at the 1994 Covent Garden Festival in London. In 1995, Purcell's centenary year, they performed his dramatic masterpieces, *King Arthur*, *The Fairy Queen*, and *Dido and Aeneas* throughout Europe.

In 1997, the Gabrieli Consort & Players joined Musica Antiqua Köln in a spectacular performance of Biber's *Salzburger Messe*, which was presented and recorded by Deutsche Gramophon's Archiv label to celebrate its fiftieth anniversary. Archiv also recorded the ensemble's fresh take on Handel's *Messiah* as a special anniversary release. Last fall, the Gabrieli Consort & Players toured the US with

their *Venetian Vespers* program to great critical acclaim.

Paul McCreech and the Gabrieli Consort & Players record exclusively for Archiv Produktion.

Tonight's performance marks the Gabrieli Consort & Players' second appearance under UMS auspices.

Please refer to UMS Annals, page 25, for biographical information on the UMS Choral Union.

Tonight's performance marks the UMS Choral Union's 377th appearance under UMS auspices.

Members of the UMS Choral UnionThomas Sheets, *Conductor*Justin Rossow, *Assistant Conductor*Jean Schneider-Claytor, *Accompanist*Edith Leavis Bookstein, *Chorus Manager*Kathleen Operhall, *Co-Manager*Donald Bryant, *Conductor Emeritus***Soprano**

Debbie Brabenec
 Cheryl Clarkson
 Marie Davis
 Meridyth Jones
 Caroline Leyh
 Linda Marshall
 Marilyn Meeker
 Sara Peth
 Judith Premin
 Virginia Reese
 Mary Schieve
 Jeannine Scott
 Liz Starr
 Margie Warrick

Alto

Paula Brostrom
 Laura Clausen
 Deb Dowson
 Jeanette Faber

Judy Fettman

Hilary Haftel
 Nancy Ham
 Jean Leverich
 Cynthia Lunan
 Beth McNally
 Carol Milstein
 Joan Morrison
 Lisa Murray
 Nancy Murphy
 Kathy Operhall
 Lynn Powell
 Cynthia Sorenson
 Elizabeth Suing

Tenor

Fr. Timothy Dombrowski
 John Etsweiler III
 Steven Fudge
 Robert Hamel
 Derek Jackson

Bob Klaffke

Phil Rogers
 Matthew Rush
 Elizabeth Sklar

Bass

Harry Bowen
 Daniel Burns
 Robert Edwards
 Don Faber
 Philip Gorman
 Charles Hudson
 George Lindquist
 Lawrence Lohr
 Gerald Miller
 Michael Pratt
 Curt Scott
 John Sepp
 Fred Shure
 Terril Tompkins

UMS Experience

THE 1999-2000 UMS SEASON

All educational activities are free and open to the public unless otherwise noted (\$). For more information on educational activities, call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538. Activities are also posted on the UMS Website at www.ums.org.

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.
Media sponsors WDET and Metro Times.

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
*Sponsored by Bank One, Michigan.
Media sponsor WGTE.*

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 Elastizell. 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 Ibrahím 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 McCreech, 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 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/
harpisichord**

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's 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.

Proud to Support the University Musical Society

Ann Arbor Resident Attorneys 

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



Butzel Long

A PROFESSIONAL CORPORATION
ATTORNEYS AND COUNSELORS

Detroit • Ann Arbor • Birmingham • Lansing • Grosse Pointe Farms
Boca Raton • Naples • Palm Beach Gardens

www.butzel.com

CARTY'S MUSIC

Serving Your Musical Needs Since 1939

NEW & USED
INSTRUMENTS
Sales & Service

BAND
INSTRUMENT
RENTALS

BRASS • WOODWIND
• PERCUSSION • STRINGS

WE REPAIR ALL
INSTRUMENTS

• Trade-Ins
• Large Selection
of Sheet Music



GUITAR
HEADQUARTERS

Washtenaw
County's Largest
PRINT MUSIC
DEALER!

500 N. HEWITT
Bet. Washtenaw & Packard
YPSILANTI
OPEN MON. - SAT.
(734) 483-4428

Your NPR® News Station

91.7 FM
Ann Arbor / Detroit

For your complete source of
informative news and talk programs,
tune in to 91.7 FM – Michigan Radio.

www.michiganradio.org

MICHIGAN



RADIO

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



*Ford Motor Company
Fund*

HUDSON'S



UMS
Advisory
Committee

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"**

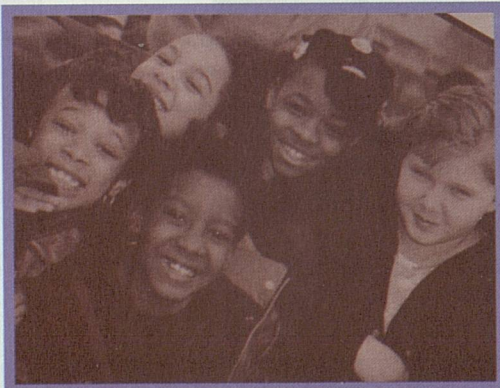
For information and registration, please call 734.615.0122.

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.



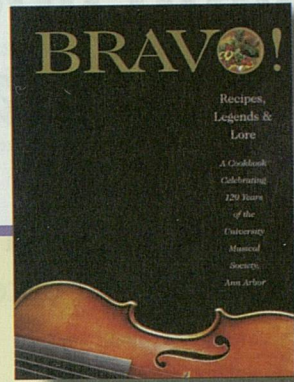
DINING EXPERIENCES

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.

Radio doesn't get any better than this...

Classical music.
Reliable news from NPR.
Great weekend entertainment.

WGTE FM 91.3



Bodman, Longley & Dahling LLP

*Best Wishes to the
University
Musical Society*

Attorneys Resident in our Ann Arbor office:

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

110 Miller, Suite 300
Ann Arbor, Michigan 48104
(734) 761-3780



Detroit • Oakland County • Northern Michigan
www.bodmanlongley.com

LEWIS SINCE 1921 JEWELERS

"Your Diamond Store"

Diamonds! — For Less!

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



Round



Pear



Emerald



Marquise



Oval

Compare Our Prices!

2000 W. Stadium Blvd., Ann Arbor
(734) 994-5111

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

Family Owned and Operated Since 1921

RESTAURANT & LODGING PACKAGES

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

The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

734.769.0653 for reservations

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.



U
M

**Ann Arbor's
Treasure.**

Yamaha • Blüthner



KING'S
Keyboard House

2333 E. Stadium • Ann Arbor, MI
(734) 663-3381 • 1-800-968-5464

**Where Excellent Seats
Are Always Available**

- Audi • Honda
- Mitsubishi • Porsche
- Volkswagen

**HOWARD
COOPER**

• Import Center •

*Voted Best Car Dealership three years in a row (97-99)
by readers of Current Magazine*

(734) 761-3200
www.howardcooper.com

COME HOME TO A CARING COMMUNITY OF FRIENDS
Glacier Hills, a Continuing-Care Community

If you are actively seeking Retirement Living as it should be, then Glacier Hills is the place for you!

- 34 acres of Scenic Gardens with Paved Walking Paths
- Private Apartments with an Array of Services and Amenities
- Independent, Assisted Living & Nursing Center Care when needed
- Elegant Dining Overlooking the Meadow



And Much More!



1200 Earhart Road, Ann Arbor
Call Andy for info: 663-5202

THE UMS PREFERRED RESTAURANT PROGRAM

Visit and enjoy these fine restaurants. Join us in thanking them for their generous support of UMS this season.

Azure

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

Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.

The Chop House

322 South Main Street – 734.669.9977

Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations.

The Original Cottage Inn

512 East William – 734.663.3379

An Ann Arbor tradition for more than 50 years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400

Casual dining, serving wonderful home style Italian cuisine; many entrees changed daily. Featuring 35 wines by the glass, banquet seating, and moderate prices. Rated '4 Stars' by the *Detroit Free Press*! Reservations welcome.

The Earle

121 West Washington – 734.994.0211

Provincial French and Italian dishes served in a casually elegant cellar setting. Wine list of over 1,000 selections. Live music nightly. Private rooms seat 8-30.

Gandy Dancer

401 Depot Street – 734.769.0592

Located in the historic 1886 railroad depot. Specializing in fresh seafood. Lunches Monday-Friday 11:30-3:30. Dinners Monday-Saturday 4:30-10, Sunday 3:30-9. Award winning Sunday brunch 10:00-2:00. Reservations recommended.

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
www.ums.org

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

by Richard Greenberg

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

Not Waving

by Gen LeRoy

November 26-December 19, 1999

for information and reservations call (734) **663-0696**



Terry Heck in *Private Eyes*
"a public witness to greatness"
Detroit News 1999

101.9 FM
WDET

...delivering the world since 1949

Detroit Public Radio
A Community Service from Wayne State University

La Dolce Vita

322 South Main Street – 734.669.9977

Offering the finest in after-dinner pleasures. Indulge in the delightful sophistication of gourmet desserts, fancy pastries, cheeses, fine wines, ports, sherries, martinis, rare scotches, hand-rolled cigars and much more. Open nightly.

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.

TRAIN YOUR BODY, MIND & SPIRIT

AIKIDO



SENSEI TAKASHI KUSHIDA,
8th Degree Black Belt from
Japan, Head Instructor.

**BEGINNERS COURSES IN
ANN ARBOR:**

- Thursdays 6:30-7:20 PM
 - Saturdays 10:30-11:20 AM
- New courses start monthly.

ALSO AVAILABLE:

- Youth Aikido Classes
- Japanese Sword Classes

Classes are held at the Aikido
Yoshokai Association's Genyokan
Dojo, 749 Airport Blvd., Ann
Arbor (in Airport Plaza).

For information please call
(734) 662-4686

©1999 Aikido Yoshokai Association of North America (AYANA), a non-profit educational organization. AYANA admits students of any race, color, or national or ethnic origin.



The best concerts you can shake a stick at.

Come see these distinguished Music
Director candidates lead your A²SO

Arthur Post, Sep. 25 *Rhapsody on a Theme
of Paganini, Shostakovich Symp. #5*

Markand Thakar, Oct. 16 *Elgar Cello
Concerto, Haydn "London" Symphony*

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

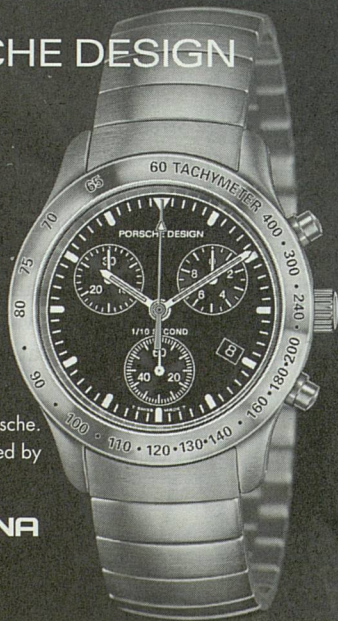
Victoria Bond, Jan. 22 *Schumann
"Spring" Symphony, Mozart Violin Concerto*

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

Call (734) 994-4801 for tickets or info

ANN ARBOR
Symphony Orchestra
MUSIC IN THE KEY OF A.

PORSCHE DESIGN



Designer F.A. Porsche.
Manufactured by



The P-10-Chronograph

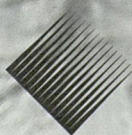
GREENSTONE'S
CREATORS OF FINE JEWELRY SINCE 1925

528 North Old Woodward · Birmingham, MI
4 Blocks N. of Maple · (248) 642-2650

MAKING YOU LOOK GOOD SINCE 1983.

Complete photographic and digital services

- LightJet digital photo murals to 4' x 8'
- Scitex & Photo CD scans
- PictureNet images for web
- Short-run color printing
- Slides, B&W processing



**FOTO 1
IMAGING**
PHOTOGRAPHIC & DIGITAL

2471 W. Stadium Blvd. • M-F 8-7, Sat. 9-6

734/665-3686 • www.foto1.com

UMS Support

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.

Sponsorship

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 performances
- Plus benefits listed below

\$100 Advocate

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

\$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- Advance notice of performances
- Advance ticket sales
- 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

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

Name(s) _____

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

Address _____

City _____

State _____

Zip _____

Day Phone _____

Eve. Phone _____

Comments or Questions _____

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

Gifts of \$50 or more may be charged to: VISA MasterCard Discover Am. Express

Account # _____

Expiration Date _____

Signature _____

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

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

that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

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

For more information, 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.

SOLOISTS

Individuals

Carl and Isabelle Brauer
 Dr. Kathleen G. Charla
 Dr. and Mrs. James Irwin
 The Lohr Family
 Charlotte McGeoch
 Randall and Mary Pittman
 Herbert Sloan
and several anonymous donors

Businesses

Aetna Corporation
 Bank One
 Brauer Investments
 Ford Motor Company Fund
 Forest Health Services
 Corporation
 Hudson's
 Parke-Davis Pharmaceutical
 Research
 Office of the Provost,
 University of Michigan

Foundations

Arts Midwest
 The Ford Foundation
 John S. and James L. Knight
 Foundation
 Lila Wallace – Reader's
 Digest Audiences for the
 Performing Arts Network
 Lila Wallace – Reader's Digest
 Arts Partners Program
 Michigan Council for Arts and
 Cultural Affairs
 National Endowment for the Arts

MAESTROS

Individuals

Herb and Carol Amster
 Ronnie and Sheila Cresswell
 Robert and
 Janice DiRomualdo
 Charles N. Hall
 Roger and Coco Newton
 Prudence and
 Amnon Rosenthal
 Edward Surovell and
 Natalie Lacy
 Ronald and Eileen Weiser

Comerica
 Deloitte & Touche
 Elastizell Corp of America
 I. B. M.
 KeyBank
 Masco Corporation
 McKinley Associates
 Mechanical Dynamics
 Mervyn's California
 National City Corporation
 NSK Corporation
 Edward Surovell Realtors

Businesses

Arbor Temporaries/
 Personnel Systems/Arbor
 Technical Staffing, Inc.

Foundations

Benard L. Maas Foundation
 Mid-America Arts Alliance

VIRTUOSI

Individuals

Thomas B. and
 Deborah McMullen

Businesses

Beacon Investment Company
 Holnam, Inc.
 Thomas B. McMullen
 Company

CONCERTMASTERS**Individuals**

Maurice and Linda Binkow
Douglas Crary
Ken and Penny Fischer
Beverly and Gerson Geltner
Sun-Chien and Betty Hsiao
F. Bruce Kulp and Ronna
Romney
David G. Loesel
Sally and Bill Martin
Natalie Matovinovic
Joe and Karen Koykka O'Neal
John and Dorothy Reed
Loretta M. Skewes
Carol and Irving Smokler
Marina and Robert Whitman

Businesses

Bank of Ann Arbor
Butzel Long Attorneys
Café Marie
CFI Group
Chelsea Milling Company
Dow Automotive
Miller, Canfield, Paddock,
and Stone
O'Neal Construction
Visteon

Foundations

Chamber Music America
Institute for Social Research
THE MOSAIC FOUNDATION
(of R. & P. Heydon)

LEADERS**Individuals**

Martha and Bob Ause
Bradford and Lydia Bates
Raymond and Janet Bernreuter
Joan A. Binkow
Jim Botsford and
Janice Stevens Botsford

Mr. and Mrs. William Brannan
Dr. Barbara Everitt Bryant
Dr. and Mrs. James P. Byrne
Kathleen and Dennis Cantwell
Edwin and Judith Carlson
Mr. Ralph Conger
Katharine and Jon Cosovich
Jack and Alice Dobson
Jim and Patsy Donahey
Mr. and Mrs. Thomas C. Evans
John and Esther Floyd
Otto and Lourdes E. Gago
Debbie and Norman Herbert
Keki and Alice Irani
Robert and Pearson Macek
Robert and Ann Meredith
George and Barbara Mrkonic
Murray Pitt
John Psarouthakis
Don and Judy Dow Rumelhart
Professor Thomas J. and
Ann Sneed Schriber
Susan B. Ullrich
Don and Carol Van Curler
Richard E. and
Laura A. Van House
Mrs. Francis V. Viola III
John Wagner
Marion T. Wirick and
James N. Morgan

Businesses

Alcan Automotive Products
AAA Michigan
Blue Nile
Joseph Curtin Studios
Dennis Dahlmann, Inc.
ERIM International Inc
Ideation, Inc.
Megasy Software Services, Inc.
Pepper, Hamilton & Scheetz
Republic Bank Ann Arbor
Sesi Investment
Target Stores

Foundations

Ann Arbor Area Community
Foundation

PRINCIPALS**Individuals**

Dr. and Mrs. Gerald Abrams
Mrs. Gardner Ackley
Jim and Barbara Adams
Bernard and Raquel Agranoff
Dr. and Mrs. Robert G. Aldrich
Alf Studios
Lloyd and Ted St. Antoine
Max K. Aupperle
Emily W. Bandera, M.D.
Peter and Paulett Banks
A. J. and Anne Bartoletto
Karen and Karl Bartscht
Kathy Benton and Robert Brown
L. S. Berlin
Philip C. Berry
Suzanne A. and Frederick J. Beutler
Lee C. Bollinger and Jean
Magnano Bollinger
Howard and Margaret Bond
Bob and Sue Bonfield
Laurence and Grace Boxer
Jeannine and Robert Buchanan
John T. Buck
Lawrence and Valerie Bullen
Mr. and Mrs. Richard J. Burstein
Letitia J. Byrd
Betty Byrne
Edward and Mary Cady
Kathleen and Dennis Cantwell
Bruce and Jean Carlson
Jean and Kenneth Casey
Janet and Bill Cassebaum
George and Patricia Chatas
Don and Betts Chisholm
Mr. and Mrs. John Alden Clark
David and Pat Clyde
Leon and Heidi Cohan
Howard J. Cooper
Mary K. Cordes
Peter and Susan Darrow
Molly and Bill Dobson
Elizabeth A. Doman
Mr. and Mrs. John R. Edman
Dr. and Mrs. S.M. Farhat
David and Jo-Anna Featherman
Adrienne and Robert Z. Feldstein
Ray and Patricia Fitzgerald
David C. and Linda L. Flanigan
Robben and Sally Fleming
James and Anne Ford
Ilene H. Forsyth
Michael and Sara Frank
Edward P. Frohlich

Principals, continued

Marilyn G. Gallatin
James and Cathie Gibson
William and Ruth Gilkey
Drs. Sid Gilman and Carol
Barbour
Sue and Carl Gingles
Alvia G. Golden and
Carroll Smith-
Rosenberg
Norm Gottlieb and
Vivian Sosna Gottlieb
Linda and Richard
Greene
Frances Greer
Alice Berberian
Haidostian
Taraneh and Carl Haske
Anne and Harold Haugh
David and Phyllis Herzig
Bertram Herzog
Julian and Diane Hoff
Janet Woods Hoobler
Robert M. and Joan F.
Howe
John and Patricia
Huntington
Stuart and Maureen Isaac
Mercy and Stephen Kasle
Herbert Katz
Richard and Sylvia
Kaufman
Thomas and Shirley
Kauper
Bethany and Bill Klinke
Charles and
Linda Koopmann
Michael and
Phyllis Korybalski
Dimitri and
Suzanne Kosacheff
Barbara and
Michael Kusisto
Lee E. Landes
Mr. and Mrs. Henry M. Lee
Leo and Kathy Legatski
Evie and Allen Lichter
Mrs. Frances M. Lohr
Dean and Gwen Louis
John and Cheryl MacKrell
Judy and Roger Maugh
Paul and Ruth McCracken
Joseph McCune and
Georgiana Sanders
Rebecca McGowan and
Michael B. Staebler
Hattie and Ted McOmber
Dr. and Mrs.
Donald A. Meier

Dr. H. Dean and
Dolores Millard
Andrew and
Candice Mitchell
Lester and Jeanne Monts
Grant W. Moore
Dr. and Mrs. Joe D. Morris
Cruse W. and
Virginia Patton Moss
Eva L. Mueller
Mr. and Mrs. Homer Neal
M. Haskell and
Jan Barney Newman
William and
Deanna Newman
Mrs. Marvin Niehuss
Marylen and
Harold Oberman
Bill and Marguerite Oliver
Gilbert Omenn and
Martha Darling
Constance L. and
David W. Osler
Mrs. Charles Overberger
William C. Parkinson
Dory and John D. Paul
John M. Paulson
Maxine and
Wilbur K. Pierpont
Eleanor and Peter Pollack
Donald H. Regan and
Elizabeth Axelson
Ray and Ginny Reilly
Maria and Rusty Restuccia
Ken Robinson
Barbara A. Anderson and
John H. Romani
Gustave and
Jacqueline Rosseels
Dr. Nathaniel H. Rowe
Dick and Norma Sarns
Maya Savarino
Mrs. Richard C. Schneider
Rosalie and
David Schottenfeld
Robert Sears and
Lisa M. Waits
Joseph and Patricia Settimi
Janet and Mike Shatusky
Helen and George Siedel
J. Barry and
Barbara M. Sloat
Steve and Cynny Spencer
Judy and Paul Spradlin
Mr. and Mrs.
John C. Stegeman
Victor and
Marlene Stoeffler
Lois A. Theis

Dr. Isaac Thomas III
and Dr. Toni Hoover
Jerrold G. Utsler
Charlotte Van Curler
Mary Vanden Belt
Ellen C. Wagner
Elise and Jerry Weisbach
Roy and JoAn Wetzel
Paul and Elizabeth Yhouse

Businesses

Consulate Gen. of the
Federal Republic of
Germany
General Automotive
Corporation
Pan Tropical, LTD
Red Hawk Bar and
Grill/Zanzibar
Shar Music Company
Standard Federal Bank
STM Inc.

Foundations

J. F. Ervin Foundation
Harold and Jean
Grossman Family
Foundation
The Lebensfeld Foundation
Montague Foundation
The Power Foundation

BENEFACTORS**Individuals**

M. Bernard Aidinoff
Robert P. Ainsworth
Michael and Suzan Alexander
Carlene and Peter Aliferis
Dr. and Mrs. Rudi Ansbacher
Catherine S. Arcure
Jennifer Arcure and Eric
Potoker
Janet and Arnold Aronoff
James R. Baker, Jr., M.D.
and Lisa Baker
Gary and Cheryl Balint
Norman E. Barnett
Mason and Helen Barr
Robert and Wanda Bartlett
Kathleen Beck
Neal Bedford and Gerlanda
Melchiori
Henry J. Bednarz
Ralph P. Beebe
Harry and Betty Benford
Ruth Ann and Stuart J.
Bergstein
John Blankley and
Maureen Foley
Jane M. Bloom
Elizabeth and Giles G. Bole
Charles and Linda Borgsdorf
Professor and
Mrs. Dale E. Briggs
David and Sharon Brooks
June and Donald R. Brown
Douglas and Marilyn Campbell
Jean W. Campbell
George R. Carignan
Jim and Priscilla Carlson
Mrs. Raymond S. Chase
James S. Chen
Janice A. Clark
John and Nancy Clark
Jim and Connie Cook
Susan and Arnold Coran
H. Richard Crane
Alice B. Crawford
Mary R. and John G. Curtis
Mr. and Mrs.
William H. Damon III
John and Jean Debbink
James M. Deimen
Della DiPietro and
Jack Wagoner, M.D.
Dr. and Mrs.
Stephen W. Director
Mr. and Mrs.
Raymond D. Dornbusch
Charles and Julia Eisendrath
Dr. Alan S. Eiser
David Eklund and Jeff Green
Stefan S. and Ruth S. Fajans
Claudine Farrand and
Daniel Moerman
Dr. and Mrs. John A. Faulkner
Dede and Oscar Feldman
Ronda and Ron Ferber
Sidney and Jean Fine
Susan Goldsmith and
Spencer Ford
Phyllis W. Foster
Paula L. Bockenstedt and
David A. Fox
Bernard and Enid Galler
Drs. Steve Geiringer and
Karen Bantel
Thomas and Barbara Gelehrter
Beverly Gershowitz
Elmer G. Gilbert and
Lois M. Verbrugge
Joyce and Fred M. Ginsberg
Paul and Anne Glendon
Susie and Gene Goodson
Dr. Alexander Gotz
Cozette Grabb
Dr. and Mrs. William A. Gracie
Elizabeth Needham Graham
Dr. John and Renee M. Greden
John and Helen Griffith
Leslie and Mary Ellen Guinn
Helen C. Hall
Mr. and Mrs. Elmer F. Hamel
William Hann
Susan Harris
Paul Hysen and
Jeanne Harrison
Clifford and Alice Hart

Mr. and Mrs. E. Jan Hartmann
 Anne Vance Hatcher
 Nina E. Hauser
 Jeannine and Gary Hayden
 Fred and Joyce Hershenson
 Mrs. W.A. Hiltner
 Mr. and Mrs. William B. Holmes
 David and Dolores Humes
 Ronald R. and
 Gaye H. Humphrey
 John and Gretchen Jackson
 James and Dale Jerome
 Frank and Sharon Johnson
 Billie and Henry Johnson
 Stephen Josephson and Sally Fink
 Robert L. and Beatrice H. Kahn
 Dr. and Mrs. Mark S. Kaminski
 Richard L. Kennedy
 Robert and Gloria Kerry
 Howard King and Elizabeth Sayre-King
 Dick and Pat King
 Rhea and Leslie Kish
 Hermine R. Klingler
 Philip and Kathryn Klintworth
 Jim and Carolyn Knake
 Barbara and Charles Krause
 Samuel and Marilyn Krimm
 Bud and Justine Kulka
 Jill Latta and David S. Bach
 John K. Lawrence
 Ted and Wendy Lawrence
 Laurie and Robert LaZebnik
 Ann M. Leidy
 Richard LeSueur
 Pat and Mike Levine
 Myron and Bobbie Levine
 Carolyn and Paul Lichter
 Richard and Stephanie Lord
 Mr. and Mrs. Carl J. Lutkehaus
 Brigitte and Paul Maassen
 Mark Mahlberg
 Suzanne and Jay Mahler
 Edwin and Catherine Marcus
 Chandler and Mary Matthews
 Margaret W. Maurer
 Thomas B. and
 Deborah McMullen
 Bernice and Herman Merte
 Walter and Ruth Metzger
 Leo and Sally Miedler
 Myrna and Newell Miller
 John and Michelle Morris
 Brian and Jacqueline Morton
 Martin Neuliep and Patricia Pancioli
 Len and Nancy Niehoff
 Dr. and Mrs. Frederick C. O'Dell
 Mr. and Mrs. James C. O'Neill
 Mark and Susan Orringer
 Marysia Ostafin and George Smillie
 Shirley and Ara Paul
 Margaret and Jack Petersen
 Lorraine B. Phillips
 William and Betty Pierce
 Stephen and Bettina Pollock

Richard L. Prager and Lauren O'Keefe
 Richard H. and Mary B. Price
 V. Charleen Price
 Bradley and Susan Pritts
 Mrs. Gardner C. Quarton
 William and Diane Rado
 Mrs. Joseph S. Radom
 Jim and Ieva Rasmussen
 Jim and Bonnie Reece
 La Vonne and Gary Reed
 Rudolph and Sue Reichert
 Mary R. Romig-deYoung
 Mrs. Irving Rose
 Dr. Susan M. Rose
 Jeri Rosenberg and Victor Strecher
 Ronald and Donna Santo
 Sarah Savarino
 Peter C. Schaberg and Norma J. Amrhein
 David and Marcia Schmidt
 Meeyung and Charles Schmitter
 Edward and Jane Schulak
 Dr. John J. H. Schwarz
 Julianne and Michael Shea
 Howard and Aliza Shevrin
 Frances U. and Scott K. Simonds
 Scott and Joan Singer
 George and
 Mary Elizabeth Smith
 Dr. Elaine R. Soller
 Cynthia J. Sorensen
 Gus and Andrea Stager
 Mrs. Ralph L. Steffek
 Dr. and Mrs. Jeoffrey K. Stross
 Nancy Bielby Sudia
 Charlotte B. Sundelson
 Brian and Lee Talbot
 Bob and Betsy Teeter
 James L. and Ann S. Telfer
 John D. Tennant and Barbara Campbell
 Scott Bennett Terrill
 Joan Lowenstein and Jonathan Trobe
 Marilyn Tsao and Steve Gao
 Dr. Sheryl S. Ulin and Dr. Lynn T. Schachinger
 Walter E. Vashak
 Kate and Chris Vaughan
 Sally Wacker
 Warren Herb and Florence Wagner
 Willes and Kathleen Weber
 Karl and Karen Weick
 Raoul Weisman and Ann Friedman
 Robert O. and Darragh H. Weisman
 Angela and Lyndon Welch
 Dr. Steven W. Werns
 B. Joseph and Mary White
 Harry C. White and Esther R. Redmount
 Clara G. Whiting
 Brymer Williams

Frank E. Wolk
 J. D. Woods
 David and April Wright
 Phyllis B. Wright
 Don and Charlotte Wyche
 Mr. and Mrs. Edwin H. Young

Businesses

The Barfield Company/Bartech
 Detroit and Canada Tunnel Corporation
 Detroit Swedish Council, Inc.
 Edwards Brothers, Inc.
 Guardian Industries Corporation
 Quinn Evans/Architects
 Charles Reinhart Company
 Rosebud Solutions
 Stirling Thermal Motors, Inc.
 Swedish Club

Foundations

The Kennedy Center for the Performing Arts

ASSOCIATES

Individuals

Anastasios Alexiou
 Mike Allemand
 Denise Boulange
 Christine Webb Alvey
 Dr. and Mrs. David G. Anderson
 David and Katie Andrea
 Harlene and Henry Appelman
 Jeff and Deborah Ash
 Mr. and Mrs. Arthur J. Ashe, III
 Mr. and Mrs. Dan E. Atkins III
 Jim and Patsy Auiler
 Jonathan and Marlene Ayers
 Dr. and Mrs. Daniel R. Balbach
 Lesli and Christopher Ballard
 Cy and Anne Barnes
 Gail Davis Barnes
 Victoria and Robin Baron
 Leslie and Anita Bassett
 Scott Beaman
 Astrid B. Beck and David Noel Freedman
 Linda and Ronald Benson
 Robert Hunt Berry
 Sheldon and Barbara Berry
 Ronald J. Bienkowski
 Mary Steffek Blaske and Thomas Blaske
 Cathie and Tom Bloem
 Paula L. Bockenstedt and David A. Fox
 Ron and Mimi Bogdasarian
 Harold and Rebecca Bonnell
 Roger and Polly Bookwalter
 Dr. and Mrs. C. Paul Bradley
 James and Jane Bradner
 Mr. Joel Bregman and Ms. Elaine Pomeranz
 Mr. and Mrs. Gerald Bright
 Olin L. Browder
 Morton B. and Raya Brown
 Dr. and Mrs. Donald T. Bryant
 Trudy and Jonathan Bulkley
 Arthur and Alice Burks
 Michael and Patricia Campbell
 Margot Campos
 Marshall F. and Janice L. Carr
 Jeannette and Robert Carr
 James and Mary Lou Carras
 Tsun and Siu Ying Chang
 Dr. Kyung and Young Cho
 Catherine Christen
 Dr. and Mrs. David Church
 Robert J. Cierzniwski
 Nancy Cilley
 Charles and Lynne Clippert
 Gerald S. Cole and Vivian Smargon
 John and Penelope Collins
 Wayne and Melinda Colquitt
 Edward J. and Anne M. Comeau
 Lolagene C. Coombs
 Kathleen Cooney and Gary Faerber
 Cliff and Laura Craig
 Merle and Mary Ann Crawford
 Mr. Michael J. and Dr. Joan Crawford
 George H. and Connie Cress
 Kathleen J. Crispell and Thomas S. Porter
 Constance Crump and Jay Simrod
 Charles and Kathleen Davenport
 Ed and Ellie Davidson
 Joe and Nan Decker
 Penny and Laurence B. Deitch
 Pauline and Jay J. De Lay
 Elena and Nicholas Delbanco
 Ellwood and Michele Derr
 Louis M. DeShantz
 Marnee and John DeVine
 Elizabeth Dexter
 Macdonald and Carolin Dick
 Heather and Stuart Dombey
 Dr. and Mrs. Edward F. Domino
 Thomas and Esther Donahue
 Eugene and Elizabeth Douvan
 Kathy and Ken Eckerd
 Martin and Rosalie Edwards
 Joan and Emil Engel
 Patricia Enns
 Susan Feagin and John Brown
 Reno and Nancy Feldkamp
 Karl and Sara Fiegenschuh
 Dr. James F. Filgas
 Carol Finerman
 Herschel and Annette Fink
 Mrs. Beth B. Fischer
 Susan R. Fisher and John W. Waidley
 Beth and Joe Fitzsimmons
 Jennifer and Guillermo Flores
 Ernest and Margot Fontheim
 Mr. and Mrs. George W. Ford
 Howard and Margaret Fox
 Ronald Fracker
 Deborah and Ronald Freedman
 Lela J. Fuester
 David J. Fugenschuh and Karey Leach
 Mr. and Mrs. William Fulton
 Harriet and Daniel Fusfeld

Associates, continued

Gwyn and Jay Gardner
 Professor and Mrs.
 David M. Gates
 Wood and Rosemary Geist
 Maureen and David Ginsburg
 Albert and Almada Girod
 David and Shelley Goldberg
 Edward and Ellen Goldberg
 Irwin J. Goldstein and
 Marty Mayo
 Enid M. Gosling
 Lila and Bob Green
 Dr. and Mrs. Lazar J. Greenfield
 Daphne and Raymond Grew
 Lauretta and Jim Gribble
 Carleton and Mary Lou Griffin
 Bob and Jane Grover
 Ken and Margaret Guire
 Arthur W. Gulick, M.D.
 Drs. Bitá Esmaeli and
 Howard Gutstein
 Don P. Haefner and
 Cynthia J. Stewart
 Susan and John Halloran
 Robert and Jean Harris
 Naomi Gottlieb Harrison and
 Theodore Harrison DDS
 Thomas and Connie Heffner
 J. Lawrence and Jacqueline
 Stearns Henkel
 Carl and Charlene Herstein
 Russell and Elizabeth Hines
 Peter G. Hinman and
 Elizabeth A. Young
 Kenneth and Joyce Holmes
 Ronald and Ann Holz
 Jack and Davetta Horner
 Dr. and Mrs. Joseph A. Houle
 Linda Samuelson and
 Joel Howell
 Jane H. Hughes
 Ralph and Del Hulett
 Ann D. Hungerman
 Hazel Hunsche
 Thomas and Kathryn Huntzicker
 Eileen and Saul Hymans
 Robert B. Ingling
 Carol and John Isles
 Harold and Jean Jacobson
 Wallie and Janet Jeffries
 James and Elaine Jensen
 Ellen C. Johnson
 Kent and Mary Johnson
 Tim and Jo Wiese Johnson
 Elizabeth and Lawrence Jordan
 Susan and Stevo Julius
 Steven R. Kalt and
 Robert D. Heeren
 Perry and Denise Kantner
 David and Sally Kennedy
 Frank and Patricia Kennedy
 Emily and Ted Kennedy
 Don and Mary Kiel
 Tom and Connie Kinnear
 Paul and Dana Kissner
 James and Jane Kister
 Dr. David E. and
 Heidi Castleman Klein
 Joseph and Marilynn Kokoszka
 Melvyn and Linda Korobkin
 David and Martha Krehbiel
 Bert and Catherine La Du
 Mr. and Mrs. Henry M. Lapeza

John and Theresa Lee
 Mr. and Mrs. Fernando S. Leon
 Harry and Melissa LeVine
 Mrs. Jacqueline H. Lewis
 Leons and Vija Liepa
 Alene and Jeff Lipshaw
 Vi-Cheng and Hsi-Yen Liu
 Peter and Sunny Lo
 Naomi E. Lohr
 Dan and Kay Long
 Leslie and Susan Loomans
 Charles and Judy Lucas
 Edward and Barbara Lynn
 Donald and Doni Lystra
 Pamela J. MacKintosh
 Sally C. Maggio
 Mr. and Mrs. Stephen Maggio
 Virginia Mahle
 Melvin and Jean Manis
 Marcovitz Family
 Nancy and Philip Margolis
 Geraldine and Sheldon Markel
 Irwin and Fran Martin
 Margaret E. McCarthy
 Susan McClanahan and
 Bill Zimmerman
 Griff and Pat McDonald
 Eileen McIntosh and
 Charles Schaldenbrand
 Mr. and Mrs. Ernest Merlanti
 Helen Metzner
 Deanna Relyea and
 Piotr Michalowski
 Prof. and Mrs. Douglas Miller
 Jeanette and Jack Miller
 Robert Rush Miller
 Kathleen and James Mitchiner
 Dr. and Mrs. George W. Morley
 A. Anne Moroun
 Melinda and Bob Morris
 Cyril and Rona Moscow
 Gavin Eadie and Barbara Murphy
 Dr. and Mrs. Gunder A. Myran
 Frederick C. Neidhardt and
 Germaine Chipault
 Barry Nemon and
 Barbara Stark-Nemon
 Richard S. Nottingham
 Steve and Christine Nowaczyk
 Julie and Dave Owens
 David and Andrea Page
 Mr. and Mrs. William B. Palmer
 Helen I. Panchuk
 Dr. Owen Z. and
 Barbara Perlman
 Jim and Julie Phelps
 Joyce H. and Daniel M. Phillips
 Roy and Winnifred Pierce
 William and Barbara Pierce
 Frank and Sharon Pignaneli
 Elaine and Bertram Pitt
 Richard and Meryl Place
 Donald and Evonne Plantinga
 Cynthia and Roger Postmus
 Philip and Kathleen Power
 Bill and Diana Pratt
 Jerry and Lorna Prescott
 Larry and Ann Preuss
 Wallace and Barbara Prince
 J. Thomas and Kathleen Pustell
 Leland and
 Elizabeth Quackenbush
 Anthony L. Reffells and
 Elaine A. Bennett

Carol P. Richardson
 Jack and Margaret Ricketts
 Constance Rinehart
 John and Marilyn Rintamaki
 Jay and Machree Robinson
 Mr. and Mrs. Stephen J. Rogers
 Robert and Joan Rosenblum
 Gay and George Rosenwald
 Craig and Jan Ruff
 Ina and Terry Sandalow
 Sheldon Sandweiss
 Michael and Kimm Sarosi
 Albert J. and Jane L. Sayed
 Drs. Edward and Virginia Sayles
 Sue Schroeder
 Monica and David E. Scheingart
 Suzanne Selig
 Marvin and Harriet Selin
 Ruth and Jay Shanberge
 Constance M. Sherman
 George and Gladys Shirley
 Hollis and Martha A. Showalter
 Irene and Oscar Signori
 Alida and Gene Silverman
 Sandy and Dick Simon
 Robert and Elaine Sims
 John and Anne Griffin Sloan
 Tim and Marie Slottow
 Alene M. Smith
 Carl and Jari Smith
 Radley and Sandra Smith
 Mrs. Robert W. Smith
 Jorge and Nancy Solis
 Katharine B. Soper
 Yoram and Eliana Sorokin
 Mr. and Mrs. Neil J. Sosin
 Dr. Hildreth H. Spencer
 L. Grasselli Sprankle
 Francynce Stacey
 Sally A. Stegeman
 Frank D. Stella
 Professor Louis and
 Glennis Stout
 Dr. and Mrs. Stanley Strasius
 Joe Stroud and Kathleen Fojtik
 Peg Talburtt and Jim Peggs
 Ronna and Kent Talcott
 Eva and Sam Taylor
 Paul E. Thielking
 Mrs. E. Thurston Thieme
 Mary H. Thieme
 Edwin J. Thomas
 Bette M. Thompson
 Mr. and Mrs. W. Paul Tippet
 Patricia and Terri Tompkins
 Dr. and Mrs. Merlin C. Townley
 Angie and Bob Trinka
 Paul and Freda Unangst
 Dr. and Mrs. Samuel C. Ursu
 Kathleen and Edward Van Dam
 Hugo and Karla Vandersypen
 Jack and Marilyn van der Velde
 Tanja and Rob Van der Voo
 Michael Van Tassel
 William C. Vassell
 Carolyn and Jerry Voight
 John and Maureen Voorhees
 Virginia Wait
 Bruce and Raven Wallace
 Charles R. and
 Barbara H. Wallgren
 Robert D. and Liina M. Wallin
 Dr. and Mrs. Jon M. Wardner

Mr. and Mrs. Robert M. Warner
 Drs. Philip and Maria Warren
 Robin and Harvey Wax
 Barry and Sybil Wayburn
 Mrs. Joan D. Weber
 Deborah Webster and
 George Miller
 Walter L. Wells
 Marcy and Scott Westerman
 Reverend Francis E. Williams
 R. Jamison Williams Jr.
 Christine and Park Willis
 Mrs. Elizabeth Wilson
 Thomas and Iva Wilson
 Charlotte Wolfe
 Mr. and Mrs. A. C. Wool
 MaryGrace and Tom York
 Ann and Ralph Youngren
 Gail and David Zuk

Businesses

The Ann Arbor District Library
 Atlas Tool, Inc.
 Bella Ciao Trattoria
 Coffee Express Co.
 Dupuis & Ryden P.C.
 Jenny Lind Club of Michigan,
 Inc.
 John Leidy Shop, Inc.
 Pollack Design Associates
 Scientific Brake and
 Equipment Company
 Alice Simsar Fine Art, Inc.
 A. F. Smith Electric, Inc.
 Swedish American Chamber
 of Commerce
 Thalner Electronic Labs
 Milan Vault

Foundations

Shiffman Foundation Trust
 (Richard Levey)
 The Sneed Foundation, Inc.

ADVOCATES**Individuals**

John R. Adams
 Tim and Leah Adams
 Kazu and Nobuko Akitomo
 Gordon and Carol Allardyce
 James and Catherine Allen
 Richard and Bettye Allen
 Barbara and David Alseih
 Nick and Marcia Alter
 Helen and David Aminoff
 Dr. and Mrs. Charles T. Anderson
 Joseph and Annette Anderson
 Drs. James and
 Kathleen Culotta-Andonian
 Timothy and Caroline Andresen
 Dr. and Mrs. Dennis L. Angellis
 Barbara T. Appelman
 Patricia and Bruce Arden
 Bert and Pat Armstrong
 Thomas and Mary Armstrong
 Gaard and Ellen Arneson
 Mr. and Mrs. Lawrence E. Arnett
 Rudolf and Mary Arnhelm
 Elaine and Richard Aron
 Dwight Ashley
 Eric M. and Nancy Aupperle

John and Rosemary Austgen
 Erik and Linda Lee Austin
 Shirley and Don Axon
 Virginia and Jerald Bachman
 Jane Bagchi
 Chris and Heidi Bailey
 Prof. and Mrs. J. Albert Bailey
 Richard W. Bailey and
 Julia Huttar Bailey
 Doris I. Bailo
 Robert L. Baird
 C. W. and Joann Baker
 Dennis and Pamela (Smitter) Baker
 Laurence R. and Barbara K. Baker
 Helena and Richard Balon
 Drs. Nancy Barbas and
 Jonathan Sugar
 John R. Bareham
 David and Monika Barera
 Maria Kardas Barna
 Joan W. Barth
 Robert and Carolyn Bartle
 Dorothy W. Bauer
 Mrs. Jere Bauer
 Mr. and Mrs. Gilbert M. Bazil, Jr.
 Kenneth C. Beachler
 James and Margaret Bean
 Mr. and Mrs. John C. Beatty
 James M. Beck and
 Robert J. McGranaghan
 Mr. and Mrs. Steven R. Beckert
 Robert Beckley and Jytte Dinesen
 Robert B. Beers
 Steve and Judy Bemis
 Walter and Antje Benenson
 Merete and
 Erling Blondal Bengtsson
 Joan and Rodney Bentz
 Mr. and Mrs. Ib Bentzen-Bilkvist
 Dr. Rosemary R. Berardi
 Jim Bergman and Penny Herman
 Abraham and Thelma Berman
 Harvey and
 Rochelle Kovacs Berman
 Pearl Bernstein
 Gene and Kay Berroddin
 Andrew H. Berry, D.O.
 Harvey Bertcher
 Mark Bertz
 Naren and Nishtha Bhatia
 Bharat C. Bhushan
 John and Marge Biancke
 Dan and Irene Biber
 Eric and Doris Billes
 William and Ilene Birge
 Elizabeth S. Bishop
 Art and Betty Blair
 Donald and Roberta Blitz
 Marshall and Laurie Blondy
 Tom and Rosanne Bloomer
 Henry Blosser and Lois Lynch
 Dennis Blubaugh
 George and Joyce Blum
 Beverly J. Bole
 Catherine I. Bolton
 Mark and Lisa Bomia
 Dr. and Mrs. Frank Bongiorno
 Edward and Luciana Borbaly
 Lola J. Borchardt
 Gary Boren
 Dr. and Mrs. Morris Bornstein
 Jeanne and David Bostian
 Dean Paul C. Boylan
 Stacy P. Brackens
 William R. Brashner
 Enoch and Liz Brater
 Robert and Jacqueline Bree
 Patricia A. Bridges
 Patrick and Kyoko Broderick
 Lorna Brodtkorb
 Linda Brown and Joel Goldberg
 Susan S. and Wesley M. Brown
 Cindy Browne
 Mr. and Mrs. John M. Brueger
 Mrs. Webster Brumbaugh
 Elizabeth A. Buckner

Isabel Buckner
 Dr. Frances E. Bull
 Robert and Carolyn Burack
 Marilyn Burhop
 Tony and Jane Burton
 Joanne Cage
 Louis and Janet Callaway
 Susan and Oliver Cameron
 Jenny Campbell (Mrs. D.A.)
 Douglass and Sherry Campbell
 Charles and Martha Cannell
 Robert and Phyllis Carlson
 Dr. and Mrs. James E. Carpenter
 Dennis B. and Margaret W. Carroll
 Carolyn M. Carty and
 Thomas H. Haug
 Laura Cathcart
 Dr. and Mrs. Joseph C. Cerny
 K. M. Chan
 Bill and Susan Chandler
 Joan and Mark Chesler
 Tim Cholyway
 Edward and Rebecca Chudacoff
 Sallie R. Churchill
 Mark Clague and
 Anne Vanden Belt
 Pat Clapper
 Brian and Cheryl Clarkson
 Donald and Astrid Cleveland
 Barbara Clough
 Roger and Mary Coe
 Dorothy Coffey
 Alice S. Cohen
 Hubert and Ellen Cohen
 Hilary and Michael Cohen
 Mike and Tedi Collier
 Matthew and Kathryn Collins
 Ed and Cathy Colone
 Carolyn and L. Thomas Conlin
 Patrick and Anneward Conlin
 Nan and Bill Conlin
 Philip E. and Jean M. Converse
 Donald W. Cook
 Gage R. Cooper
 Mr. and Mrs. Herbert Couf
 Marjorie A. Cramer
 Richard and Penelope Crawford
 Charles and Susan Cremin
 Mary C. Crichton
 Mr. Lawrence Crochier
 Mr. and Mrs. James I. Crump
 Margaret Cudkowitz
 Townley and Joann Culbertson
 Jean Cunningham
 Richard J. Cunningham
 Dolores Nachman Curriel
 Roderick and Mary Ann Daane
 Mr. and Mrs. John R. Dale
 Marylee Dalton
 Mr. and Mrs. Norman Dancy
 Mildred and William B. Darnton
 Jane and Gawaine Dart
 Stephen Darwall and
 Rosemarie Hester
 Sunil and Merial Das
 DarLinda and Robert Dascola
 Ruth E. Datz
 Mr. and Mrs. Arthur W. Davidge
 Laming R. Davidson, M.D.
 Mr. and Mrs. Roy C. Davis
 Dr. and Mrs. Raymond F. Decker
 William S. Demray
 George and Margaret Demuth
 Mona C. DeQuis and
 Christine L. Cody
 Lloyd and Genie Dethloff
 Pamela DeTullio and
 Stephen Wiseman
 Don and Pam Devine
 Elizabeth P.W. DeVine
 Paul Dodd and Charlotte Dodd
 Elizabeth and Edward R. Doezema
 Jean Dolega
 Rev. Dr. Timothy J. Dombrowski
 Steven and Paula Donn
 Dick and Jane Dorr
 Thomas Downs

Roland and Diane Drayson
 Harry M. and Norrene M. Dreffs
 Dale R. and Betty Berg Drew
 Cecilia and Allan Dreyfuss
 Janet Driver and Daniel Hyde
 John Dryden and Diana Raimi
 Ronald and Patricia Due
 Rhetaguh G. Dumas
 Robert and Connie Dunlap
 Richard F. Dunn
 Jean and Russell Dunnaback
 Peter and Grace Duren
 Edmund and Mary Durfee
 John W. Durstine
 George C. and Roberta R. Earl
 Charlotte K. Eaton
 Jacquelynn S. Eccles
 Morgan H. and Sara O. Edwards
 Rebecca Eisenberg and
 Judah Garber
 Judge and Mrs. S. J. Elden
 Sol and Judith Elkin
 Julie and Charles Ellis
 Ethel and Sheldon Ellis
 James Ellis and Jean Lawton
 Genevieve Ely
 Michael and Margaret Emlaw
 Mackenzie and Marcia Endo
 Fred A. Erb
 Roger E. Erickson
 Leonard and Madeline Eron
 Dorothy and Donald Eschman
 Eric and Caroline Ethington
 Barbara Evans
 Adele Ewell
 Mr. and Mrs. Robert B. Fair, Jr.
 Mark and Karen Falahee
 Elly and Harvey Falit
 Thomas and Julia Falk
 Phil and Phyllis Fellin
 Larry and Andra Ferguson
 Dr. and Mrs. James Ferrara
 Yi-tsi M. and Albert Feuerwerker
 Susan Filipiak/
 Swing City Dance Studio
 Clay Finkbeiner
 Marilyn Finkbeiner
 David A. Finn
 C. Peter and Bev Fischer
 Gerald B. and Catherine L. Fischer
 Pat and Dick Fischer
 Barbara and James Fitzgerald
 Linda and Thomas Fitzgerald
 Morris and Debra Flaum
 Mitchell and Carol Fleischer
 Kathleen and Kurt Flosky
 George and Kathryn Foltz
 Jason I. Fox
 William and Beatrice Fox
 Lynn A. Freeland
 Lucia and Doug Freeth
 Sophia L. French
 Marilyn Friedman
 Gail Fromes
 Mr. and Mrs. Charles C. Froning
 Jerry Frost
 Philip And Renee Frost
 Bartley R. Frueh, MD
 Joseph E. Fugere and
 Marianne C. Mussett
 Lois W. Gage
 Jane Galantowicz
 Dr. Thomas H. Galantowicz
 Mrs. Don Gargaro
 Jack J. and Helen Garris
 C. Louise Garrison
 Janet and Charles Garvin
 Allan and Harriet Gelfond
 Mrs. Jutta Gerber
 Deborah and Henry Gerst
 Michael Gerstenberger
 W. Scott Gerstenberger and
 Elizabeth A. Sweet
 Paul and Suzanne Gikas
 Beverly Jeanne Giltrow
 Gary and Rachel Glick
 Robert and Barbara Gockel

Albert L. Goldberg
 Ed and Mona Goldman
 Steve and Nancy Goldstein
 Beryl and David Goldswieg
 Mrs. Eszter Gomboosi
 Mitch and Barb Goodkin
 Jesse and Anitra Gordon
 Charles Goss
 James W. and Marla J. Gousseff
 Michael L. Gowing
 Britt-Marie Graham
 Christopher and Elaine Graham
 Mr. and Mrs. Robert C. Graham
 Maryanna and
 Dr. William H. Graves, III
 Isaac and Pamela Green
 Victoria Green and
 Matthew Tscholch
 Deborah S. Greer
 G. Robinson and Ann Gregory
 Bill and Louise Gregory
 Linda and Roger Grekin
 Mark and Susan Griffin
 Werner H. Grilk
 Mrs. Atlee Grillot
 Marshall J. and Ann C. Grimm
 Marguerite M. Gritenas
 Betty and Chuck Gross
 Laurie Gross
 Richard and Marion Gross
 Frederick and Iris Gruhl
 David and Kay Gugala
 Mr. and Mrs. Lionel Guehgan
 Margaret Gutowski and
 Michael Marletta
 Claribel Halstead
 Sarah I. Hamcke
 Mrs. F. G. Hammitt
 Dora E. Hampel
 Gerald T. and Betty K. Hansen
 Lourdes S. Bastos Hansen
 Mary C. Harms
 Stephen G. and Mary Anna Harper
 Doug Harris and Deb Peery
 Laurelynne Daniels and
 George P. Harris
 Ed Sarah and Joan Harris
 Martin D. and Connie D. Harris
 Susan S. Harris
 Stephen Haskin and Karen Soskin
 Elizabeth C. Hassinen
 Ruth Hastie
 George and Lenore Hawkins
 Mr. and Mrs. Edward J. Hayes
 Anne Heacock
 Ken and Jeanne Heininger
 Mrs. Miriam Heins
 Jim and Esther Heitler
 Sivana Heller
 Paula Hencken and George Collins
 Dr. and Mrs. Keith S. Henley
 Kathryn Dekoning Hentschel
 Bruce and Joyce Herbert
 Ada Herbert
 Hiroshi Higuchi
 Stuart and Barbara Hilbert
 Herb and Dee Hildebrandt
 Lorna and Mark Hildebrandt
 Lynn M. Hill
 Ms. Teresa Hirth
 James and Ann Marie Hitchcock
 Louise Hodgson
 Jane and Dick Hoerner
 Anne Hoff and George Vilcek
 Robert and Frances Hoffman
 Robert and Claire Hogikyan
 John and Donna Hollowell
 Howard L. and Pamela Holmes
 Hisato and Yukiko Honda
 Arthur G. Horner, Jr.
 Dave and Susan Horvath
 George M. Houchens and
 Caroline Richardson
 Mr. and Mrs. F. B. House
 James and Wendy Fisher House
 Jeffrey and Allison Housner
 Helga C. Hover

Advocates, continued

- Drs. Richard and Diane Hawlin
John I. Hritz, Jr.
Hubert and Helen Huebel
Jude and Ray Huetteman
Mr. and Mrs. William Hufford
Joanne Winkleman Hulce
Kenneth Hulsing
Joyce M. Hunter
Mr. and Mrs. David Hunting
Mr. and Mrs. Jacob Hurwitz
Baillie, Brenda and
Jason Prouser Imber
Diane C. Imredy
Edward C. Ingraham
Margaret and Eugene Ingram
Ann K. Irish
Sid and Harriet Israel
Mr. and Mrs. Donald E. Jahncke
Marilyn G. Jeffs
Professor and Mrs. Jerome Jelinek
Keith and Kay Jensen
Lennart and Karin Johansson
Elizabeth Judson Johnson
Paul and Olga Johnson
Sherri Lynn Johnson
Dr. Marilyn S. Jones
John and Linda Jonides
Tom and Marie Juster
Mary B. and Douglas Kahn
Allyn and Sherri Kantor
Paul Kantor and
Virginia Weckstrom Kantor
Helen and Irving Kao
Mr. and Mrs. Wilfred Kaplan
Alex and Phyllis Kato
Barbara Kaye and John Hogikyan
Julia and Philip Kearney
William and Gail Keenan
Frank and Karen Keesecker
Robert and Frances Keiser
Janice Keller
James A. Kelly and
Mariam C. Noland
John B. Kennard
Linda Atkins and Thomas Kenney
George L. Kenyon and
Lucy A. Waskell
Paul and Leah Kileny
William and Betsy Kincaid
Shira and Steve Klein
Peter and Judith Kleinman
Ruth and Thomas Knoll
Patricia S. Knopy
Rosalie and Ron Koenig
Mr. and Mrs.
Richard Krachenberg
Jean and Dick Kraft
Ron and Barbara Kramer
Doris and Don Kraushaar
Sara Kring
William G. Kring
Amy Sheon and Marvin Krislov
Bert and Geraldine Kruse
Danielle and George Kuper
Dr. and Mrs. Richard A. Kutcipal
William and Marie Kuykendall
Christine A. LaBelle
Mr. and Mrs. Seymour Lampert
Henry and Alice Landau
Pamela and Stephen Landau
Janet Landsberg
LaVonne Lang
Patricia M. Lang
Joan Larsen and Adam Pritchard
Carl F. and Ann L. La Rue
Beth and George Lavoie
Ruth Lawrence and Ari Naimark
Chuck and Linda Leahy
Cyril and Ruth Leder
Dr. Peter J. Lee and
Mrs. Clara Hwang
Mr. Richard G. LeFauve and
Mary F. Rabaut-LeFauve
Diane and Jeffrey Lehman
Richard and Barbara Leite
Ron and Leona Leonard
Sue Leong
- Margaret E. Leslie
David E. Levine
George and Linda Levy
Tom and Judy Lewis
Mark Lindley and Sandy Talbott
Ronald A. Lindroth
Dr. and Mrs. Richard H. Lineback
Rod and Robin Little
Jackie K. Livesay
Larry and Shirley Loewenthal
Julie M. Loftin
Jane Lombard
Ronald Longhofer and
Norma McKenna
Armando Lopez Rosas
Helen B. Love
Donna and Paul Lowry
Karen Ludema
Pamela and Robert Ludolph
Cynthia Lunan
Elizabeth L. Lutton
Susan E. Macias
Marilyn MacLean
Walter Allen Maddox
Hans and Jackie Maier
Deborah Malamud and
Neal Plotkin
Karl D. Malcolm, M.D.
Claire and Richard Malvin
Pearl Manning
Ken Marblestone and Janisse Nagel
Thomas E. and Melissa S. Mark
Lee and Greg Marks
Alice K. and Robert G. Marks
Frederick and Deborah Marshall
Rhoda and William Martel
Vincent and Margot Massey
Jim and Ann Mattson
Mr Glenn D. Maxwell
John M. Allen and
Edith A. Maynard
Susan C. Guszynski and
Gregory F. Mazure
LaRuth C. McAfee
Richard and Florence McBrien
Maurice H. McCall
Thomas and Jackie McClain
David G. McConnell
Dores M. McCree
Dr. and Mrs. James L. McGauley
Cornelius and Suzanne McGinn
Michael G. McGuire
Bruce H. and Natalie A. McIntyre
Mary and Norman McIver
Bill and Ginny McKeachie
Daniel and Madelyn McMurtrie
Kevin D. McVeigh
Nancy and Robert Meader
Marilyn J. Meeker
Allen and Marilyn Menlo
Warren and Hilda Merchant
Ingrid Merikoski
Debbie and Bob Merion
Hely Merle-Benner
Jill McDonough and
Greg Merriman
Russ and Brigitte Merz
Julie and Scott Merz
Henry D. Messer - Carl A. House
Robert and Bettie Metcalf
Lisa A. Mets
Professor and Mrs. Donald Meyer
Suzanne and Henry J. Meyer
Shirley and Bill Meyers
Herl M. Michaels
Carmen and Jack Miller
John Mills
Bob and Carol Milstein
Dr. and Mrs. James B. Miner
Olga A. Moir
Dr. and Mrs. William G. Moller, Jr.
Bruce and Ann Moln
Patricia Montgomery
Rosalie E. Moore
Michael Moran and Shary Brown
Arnold and Gail Morawa
Jane and Kenneth Moriarty
- James and Sally Mueller
Peeter and Judith Muhlberg
Tom and Hedi Mulford
Bernhard and Donna Muller
Marcie Mulligan and Katie Mulligan
Lora G. Myers
Rosemarie Nagel
Penny H. Nasatir
Edward C. Nelson
Arthur and Dorothy Nesse
John and Ann Nicklas
Susan and Richard Nisbett
Gene Nissen
Laura Nitzberg and Thomas Carli
Dr. Nicole Obregon
Patricia O'Connor
C. W. and Sally O'Dell
Cherie M. Olsen
Joan and Bill Olsen
Nels R. and Mary H. Olson
J. L. Onley
Karen Koykka O'Neal and
Joe O'Neal
Robert and Elizabeth Oneal
Kathleen I. Opperhall
Elisa Ostafin and Hossein Keshtkar
Lillian G. Ostrand
Mr. and Mrs. James R. Packard
Jenny Palmer
Drs. Sujit and Uma Pandit
William and Hedda Panzer
Penny and Steve Papadopoulos
Michael P. Parin
Donna D. Park
Frank and Arlene Pasley
Brian P. Patchen
Maria and Ronald J. Patterson
Nancy K. Paul
Robert and Arlene Paup
Patricia D. Pawelski
Edward J. Pawlak
Elizabeth M. Payne
Lisa A. Payne
William A. Penner, Jr.
Steven and Janet Pepe
Bradford Perkins
Susan A. Perry
Neal W. Persky, M.D.
Jeff Jawowiaz and Ann Marie Petach
Roger and Grace Peterson
Frank and Nelly Petrock
Douglas and Gwendolyn Phelps
C. Anthony and Marie B. Phillips
Mr. and Mrs. Frederick R. Pickard
Nancy S. Pickus
Robert and Mary Ann Pierce
Daniel Piesko
Dr. and Mrs. James Pikuiski
Lana and Henry Pollack
Mary Alice Power
Robert and Mary Pratt
Ernst Pulgram
Dr. G. Robina Quale
Mr. and Mrs. Mitchell Radcliff
Alex and Natasha Raikhel
Jeanne Raiser and
Jonathan Allen Cohn
Patricia Randle and James Eng
Alfred and Jacqueline Raphelson
Dr. and Mrs. Robert Rapp
Mr. and Mrs. Robert H. Rasmussen
Michael Ready
Gabriel M. Rebeiz
Mr. and Mrs. Richard W. Redman
Dr. and Mrs. James W. Reese
Mr. and Mrs. Stanislav Rehak
Anne and Fred Remley
Glenda Renwick
Molly Resnik and John Martin
John and Nancy Reynolds
Alice Rhodes
James and Helen Richards
Elizabeth G. Richart
Kurt and Lori Riegger
Thomas and Ellen Riggs
Mary Ann Ritter
Kathleen Roelofs Roberts
- Dave and Joan Robinson
H. James Robinson
Janet K. Robinson, Ph.D.
Jonathan and Anala Rodgers
Mary Ann and Willard Rodgers
Thomas and Catherine Rodziewicz
Mary F. Loeffler and
Richard K. Rohrer
Borje and Nancy Rosaen
Elizabeth A. Rose
Bernard and Barbara Rosen
William and Elinor Rosenberg
Richard Z. and Edie W. Rosenfeld
Charles W. Ross
Mrs. Doris E. Rowan
Gary Ruby
Samuel and Irene Rupert
Dr. and Mrs. Robert Ruskin
Scott A. Ryan
Mitchell and Carole Rycus
Ellen and Jim Saalberg
Theodore and Joan Sachs
Arnold Sameroff and Susan
McDonough
Miriam S. Joffe Samson
Tito and Yvonne Sanchez
Daren and MaryJo Sandberg
Mike and Christi Savitski
Gary and Arlene Saxonhouse
Helga and Jochen Schacht
Jerry Schafer
Chuck and Mary Schmidt
Courtland and Inga Schmidt
Elizabeth L. Schmitt
Gary and Claudia Schmitker
Susan G. Schooner
Thomas H. Schopmeyer
Carol Schreck
Aileen M. Schulze
Alan and Marianne Schwartz
Ed and Sheila Schwartz
Ruth Scodel
David and Darlene Scovell
E. J. Sedlander
John and Carole Segall
Sylvia and Leonard Segel
Janet C. Sell
Louis and Sherry L. Senunas
Erik and Carol Serr
George H. and Mary M. Sexton
Matthew Shapiro and Susan Garetz
David and Elvera Shappirio
Maurice and Lorraine Sheppard
Patrick and Carol Sherry
Rev. William J. Sherzer
Cynthia Shevel
Jean and Thomas Shope
Mary Alice Shulman
Ned Shure and Jan Onder
David and Liz Sickels
Douglas B. Siders, M.D.
and Barbara Siders
Dr. Bruce M. Siegan
Mr. and Mrs. Barry J. Siegel
Milton and Georgia Siegel
Drs. Dorit Adler and Terry Silver
F. Silverstein
Carl Simon and Bobbi Low
Alan and Eleanor Singer
Donald and Susan Sinta
Irma J. Sklenar
Beverly N. Slater
Tad Slawicki
Donald C. and Jean M. Smith
Joyce E. Smith
Dr. and Mrs. Michael W. Smith
Paul and Julie Smith
Susan M. Smith
Richard and Julie Sohnly
Lois and William Solomon
James A. Somers
Thomas Spafford
Juanita and Joseph Spallina
Tom Sparks
Mrs. Herbert W. Spendlove (Anne)
Jim Spevak
Gretta Spier and Jonathan Rubin

Scott Sproat
 Charles E. Spronger
 Edmund Sprunger
 Mary Stadel
 Burnette Staebler
 Curt and Gus Stager
 Irving M. Stahl and
 Pamela M. Rider
 David and Ann Staiger
 Constance D. Stankrauff
 Betty and Harold Stark
 Dr. Erich M. Staudacher
 Mr. and Mrs. William C. Stebbins
 Barbara and Michael Steer
 Ron and Kay Stefanski
 Virginia and Eric Stein
 Ronald R. Stempfen
 Thom and Ann Sterling
 Deb Odum Stern and David T. Stern
 William and Georgine Steude
 James and Gayle Stevens
 Barbara and Bruce Stevenson
 Harold and Nancy Stevenson
 Steve and Gayle Stewart
 John and Beryl Stimson
 James L. Stoddard
 Wolfgang Stolper
 John Strand
 Ellen M. Strand and
 Dennis C. Regan
 Mr. and Mrs. Clinton E. Stroebel
 Mrs. William H. Stubbins
 Mr. and Mrs. Patrick Suchy
 Donald and Barbara Sugerman
 Richard and Diane Sullivan
 Alfred Sussman
 Ronald and Ruth Sutton
 Eric and Natalie Svaan
 Earl and Phyllis Swain
 Rebecca Sweet and Roland Loup
 John and Ida Swigart
 Mr. and Mrs. Michael W. Taft
 Jim and Sally Tamm
 Larry and Roberta Tankanow
 Jerry and Susan Tarpley
 Frank and Carolyn Tarzia
 Margie and Graham Teall
 Carol and Jim Thiry
 Tom and Judy Thompson
 Norman and Elaine Thorpe
 Peggy Tieman
 Bruce Tobis and Alice Hamele
 Peter and Linda Tolia
 Fran Toney
 Ron and Jackie Tonks
 Sara Trinkaus
 Ken and Sandy Trozien
 Donald F. and Leslie Tucker
 Jeff and Lisa Tulin-Silver
 Claire and Jeremiah Turcotte
 Dolores J. Turner
 Victor and Hazel Turner
 William H. and Gerilyn K. Turner
 Alvan and Katharine Uhle
 Fawwaz T. Ulaby
 Mr. and Mrs. Bryan D. Ungard
 Joyce A. Urba and David J. Kinsella
 Morella Urbina
 Emmanuel-George Vakalo
 Paul and Marcia Valenstein
 Madeleine Vallier
 Carl and Sue Van Appledorn
 Rebecca Van Dyke
 Mr. and Mrs.
 Douglas Van Houweling
 Bram and Lia van Leer
 Fred and Carole van Reesema
 J. Kevin and Lisa Vasconi
 Phyllis Vegter
 Sy and Florence Veniar
 Katherine Verdery
 Elizabeth Vetter
 Jack and Peg Vezina
 Martha Vicinus and Bea Nergaard
 Alice and Joseph Vining
 Mr. and Mrs. Theodore R. Vogt
 John and Jane Voorhorst

Jerry Walden and
 Julia Tiplady-Walden
 Stanley H. Waldon
 George S. and Lorraine A. Wales
 David C. and Elizabeth A. Walker
 the Buyer's Broker - Mona Walz
 Jill A. Warren
 Lorraine Nadelman and
 Sidney Warschausky
 Edward C. Weber
 Joan M. Weber
 Mr. and Mrs. Roy Weber
 Jack and Jerry Weidenbach
 Carolyn J. Weigle
 Dr. Neal Weinberg
 Gerane and Gabriel Weinreich
 Lawrence A. Weis
 David and Jacki Weisman
 Donna G. Weisman
 Barbara Weiss
 John, Carol and Ian Welsh
 John and Joanne Werner
 Helen Michael West
 Tim and Mim Westerdale
 Ken and Cherry Westerman
 Paul E. Duffy and
 Marilyn L. Wheaton
 James B. and Mary F. White
 Iris and Fred Whitehouse
 Mr. and Mrs. Nathaniel Whiteside
 Ms. Nancy Wiernik
 William and Cristina Wilcox
 Ann and Clayton Wilhite
 Benjamin D. Williams
 Dr. and Mrs. Francis S. Williams
 John Troy Williams
 Sara S. Williams
 Anne Marie and Robert J Willis
 Lois Wilson-Crabtree
 Donna Winkelman and
 Tom Easthope
 Jan and Sarajane Winkelman
 Beth and I. W. Winsten
 James H. and Mary Anne Winter
 Dr. and Mrs. Lawrence D. Wise
 Charles Witke and Aileen Gatten
 Jeffrey and Linda Witzburg
 Patricia and Rodger Wolff
 Wayne Wolfson
 Dr. and Mrs. Ira S. Wollner
 Richard E. and Muriel Wong
 Nancy and Victor Wong
 Israel and Fay Woronoff
 Fran and Ben Wylie
 Sandra and Jonathan Yobbagy
 James and Gladys Young
 Dr. Stephen C. Zambito
 Phyllis Zawisza
 Craig and Margaret Zechman
 Mr. and Mrs. Martin Zeile
 Patricia Zeisler
 Alexandre and Natalya Zorin
 Ronald W. Zorney
 David S. and Susan H. Zurvalec

Businesses

A-1 Rental, Inc.
 Ann Arbor Bivouac, Inc.
 Dr. Diane Agresta,
 Licensed Psychologist
 Ayse's Courtyard Cafe
 Dr. H.W. Bennett & Associates
 Bodywise Therapeutic Massage
 Cardea Construction Company
 Clarion Hotel - Atrium
 Conference Ctr.
 Doan Construction Co.
 ECO Physics, Inc.
 Garris, Garris, Garris & Garris
 Law Office
 Kupelian Ormand & Magy, P.C.
 Lewis Jewelers
 Mundus & Mundus, Inc.
 Organizational Designs
 Solo/Shevel Gallery
 Staples Building Company
 SWEA Inc.

University of Michigan Credit Union
 University Microfilms International

Foundations

Peace Neighborhood Center
 Schwartz Family Foundation

MEDIA SPONSORS

Hour Detroit Magazine
 Metro Times
 WDET
 WEMU
 WGTE
 WMXD
 WUOM

UMS CHAIR CAMPAIGN CONTRIBUTORS

Dr. and Mrs. Gerald Abrams
 Christine Webb Alvey
 Herb and Carol Amster
 Catherine S. Arcure
 Jennifer Arcure and Eric Potoker
 Jeff and Deborah Ash
 Dr. and Mrs. Daniel R. Balbach
 Emily W. Bandera, M.D.
 Peter and Paulett Banks
 Robert and Wanda Bartlett
 Karen and Karl Bartscht
 Bradford and Lydia Bates
 Anne S. Benninghoff
 Joan A. Binkow
 Jim Botsford and
 Janice Stevens Botsford
 Melvin W. and Ethel F. Brandt
 Carl and Isabelle Brauer
 Barbara Everitt Bryant
 Isabel Buckner
 Michael and Patricia Campbell
 Bruce and Jean Carlson
 Edwin and Judith Carlson
 Jean and Kenneth Casey
 Janet and Bill Cassabaum
 Kathleen G. Charla
 Mrs. Raymond S. Chase
 Don and Betts Chisholm
 John and Nancy Clark
 Carolyn and L. Thomas Conlin
 Philip E. and Jean M. Converse
 Howard J. Cooper
 Mary K. Cordes
 Katharine and Jon Cosovich
 George H. and Connie Cress
 Ronnie and Sheila Cresswell
 Mary R. and John G. Curtis
 Peter and Susan Darrow
 Molly and Bill Dobson
 Charlotte K. Eaton
 Dr. Alan S. Eiser
 David Eklund and Jeff Green
 Stefan S. and Ruth S. Fajans
 Claudine Farrand and
 Daniel Moerman
 David and Jo-Anna Featherman
 Dede and Oscar Feldman
 Ken and Penny Fischer
 Michael and Sara Frank
 Sophia L. French
 Professor and Mrs.
 David M. Gates
 Thomas and Barbara Gelehrter
 Beverley and Gerson Geltner
 Beverly Gershowitz
 Drs. Sid Gilman and Carol Barbour
 James W. and Marla J. Gousseff
 Mrs. William Grabb
 Arthur W. Gulick
 Alice Berberian Haidostian
 Helen C. Hall
 Dorothy J. Hastings
 Debbie and Norman Herbert
 Peter G. Hinman and
 Elizabeth A. Young
 Ken and Joyce Holmes
 Jack and Davetta Horner
 Keki and Alice Irani
 Stuart and Maureen Isaac
 Mr. and Mrs. Donald E. Jahncke
 Wallie and Janet Jeffries
 Tim and Jo Wiese Johnson
 Dorte Junker and Mike Rodemer
 Robert L. and Beatrice H. Kahn
 Mercy and Stephen Kasle
 Herbert Katz
 Jim and Carolyn Knake
 Dimitri and Suzanne Kosacheff
 Barbara and Charles Krause
 Barbara and Michael Kusisto
 Ted and Wendy Lawrence
 Laurie and Robert LaZebnik
 Leo and Kathy Legatski
 Mrs. Paul H. Lemon
 Richard LeSueur
 Dean and Gwen Louis
 Charles and Judy Lucas
 Karen Ludema
 Cynthia Lunan
 Suzanne and Jay Mahler
 Hans and Jackie Maier
 Natalie Matovinovic
 Mary and Chandler Matthews
 Richard and Florence McBrien
 Paul and Ruth McCracken
 Joseph McCune and
 Georgiana Sanders
 Rebecca McGowan and
 Michael B. Staebler
 Thomas B. and Deborah McMullen
 Helen Metzner
 Prof. and Mrs. Douglas Miller
 Carmen and Jack Miller
 Lester and Jeanne Monts
 Michael Moran and Shary Brown
 Carole Moranty
 William Bolcom and Joan Morris
 Gavin Eadie and Barbara Murphy
 Dr. and Mrs. Gunder A. Myran
 Edward and Nancy Naszradi
 Mrs. Marvin Niehuss
 Karen Koykka O'Neal and
 Joe O'Neal
 Mark and Susan Orringer
 Shirley and Ara Paul
 Randall and Mary Pittman
 Eleanor and Peter Pollack
 Cynthia and Roger Postmus
 Mary Alice Power
 Dr. Allen D. Price
 V. Charleen Price
 Walter A. Prochnow
 Jim and Bonnie Reece
 John and Dorothy Reed
 Maria and Rusty Restuccia
 Dr. Susan M. Rose
 Prudence and Amnon Rosenthal
 Gustave and Jacqueline Rosseels
 Mrs. Doris E. Rowan
 Sheldon Sandweiss
 Loretta M. Skewes
 Herbert Sloan
 Alene M. Smith
 Joyce E. Smith
 Steve and Cynny Spencer
 Lloyd and Ted St. Antoine
 Mrs. Ralph L. Steffek
 Nancy Bielby Sudia
 John and Ida Swigart
 Lois A. Theis
 Paul Thielking
 Angie and Bob Trinka
 Marilyn Tsao and Steve Gao
 Susan B. Ullrich
 Dr. and Mrs. Samuel C. Ursu
 Don and Carol Van Curler
 Richard E. and Laura A. Van House

Chair Campaign, continued

Mary Vanden Belt
Mrs. Francis V. Viola III
Willes and Kathleen Weber
Marina and Robert Whitman
Helen M. Wilkinson
Marion T. Wirick and
James N. Morgan
David and April Wright
Paul and Elizabeth Yhouse
Mr. and Mrs. Edwin H. Young
Ann and Ralph Youngren

BURTON TOWER SOCIETY

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

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

MEMORIALS

Harlan N. Bloomer
John H. Bryant
Margaret Crary
Mary Crawford
James A. Davies
Alice Kelsey Dunn
George R. Hunsche
Alexander Krezel, Sr.
Katherine Mabarak
Frederick C. Matthaei, Sr.
Glenn D. McGeoch
Miriam McPherson
Dr. David Peters
Emerson and Gwendolyn Powrie
Steffi Reiss
Frank Rudesill
Ralph L. Steffek
Clarence Stoddard
William Swank
Charles R. Tieman
John F. Ullrich
Ronald VandenBelt
Francis Viola III
Norman Witt
Carl H. Wilmot
Peter Holderness Woods
Helen Ziegler

IN-KIND GIFTS

Bernard and Ricky Agranoff
Gregg Alf
MarAnn Apley
Arbor Hills Hair & Body Salon
Catherine Arcure
Atys

Bella La Vie
Kathleen Benton
Maury and Linda Binkow
Bob Caron's Golf Shop
Edith Leavis Bookstein &
The Artful Lodger
Janice Stevens Botsford
The Boychoir of Ann Arbor
Barbara Eyerit Bryant
Jeannine Buchanan
Butzel Long
Isabella Cederquist
Tomas Chavez
Chelsea Flower Shop
Chicago Symphony Orchestra
Chris W. Peterson Jewelry
Claridge Hotel
Classic Collegiate China
Leon and Heidi Cohan
Conlin Travel
Kini's Wagner Coron
Dr. and Mrs. Ronald Cresswell
Mary Ann and Roderick Daane
David Smith Photography
Peter and Norman Davis
Dough Boys Bakery
Encore Studio
Evy of the Eagle Publishing
Fitness Success
Sara B. Frank
Gallery Van Glahn
The Gandy Dancer
Gates Au Sable Lodge
Beverly and Gerson Geltner
Generations for Children
Georgetown Gifts
Joyce and Fred Ginsberg
Anne and Paul Glendon
The Great Frame Up
Great Harvest Bread Company
Gregg Alf Studios
Jeanne Harrison
Debbie and Norman Herbert
Terry Hirth and Bodywise
Therapeutic Massage
Dan Hunsberger
Iguanaworks, Inc.
Stuart and Maureen Isaac
Jeffrey Michael Powers Beauty Spa
John Shultz Photography
John Sloan Painting
John's Pack & Ship
Mercy and Stephen Kasle
Kerrytown Market & Shops
Kini's Keyboard House
Ed Klum - U of M Golf Course
Sam Knecht
Bruce and Ronna Romney Kulp
Laky's Salon
Bernice Lamey
Maxine Larrouy
Carole Lasser
Learning Express
Kathleen Letts
Letty's Ltd.
Doni Lystra
Stephanie Lord
Esther Martin
Mary Matthews
Elizabeth McLeary
Jeanne and Ernest Merlanti
Michigan Car Services, Inc.
Moe Sport Shops
Rebecca and Melinda Morris
Nicola's Books - Little Professor
Off the Wall Designs
Christine Oldenburg
Karen O'Neal
Karen Pittman
R. Jeffrey Lamb Photography
Pat Pooley
Ieva Rasmussen
Rebecca's Studio
Regrets Only
Nina Hauser
Anne Rubin
Maya Savarino
Peter Savarino
Sarah Savarino
Ann and Tom Scriber
Grace Shackman
Mike and Jan Shatusky
Ingrid Sheldon
Grace Singleton
Loretta Skewes
Herbert Sloan
George Smile and Marysia Ostafin
Irving and Carol Smokler
Steve and Cynny Spencer
Edward Surovell
Sweet Lorraine's
Bengt and Elaine Swenson
Raymond Tanter

TIRA's Kitchen
Tom Thompson Flowers
Susan Ullrich
Mary Vandenbelt
Andrea Van Houweling
Voila
Eric Wapnick
Emil Weddige & the Craig Gallery
West End Grill
Robert and Marina Whitman
The Window Design Studio
Elizabeth Yhouse

**BUSINESS LEADERSHIP
CIRCLE**

AAA Michigan
Alf Studios
Alcan Automotive Products
Allen & Kwan Commercial
Ann Arbor Acura
Arbor Temporaries/Personnel
Systems/Arbor Technical
Staffing, Inc.
AT&T Wireless Services
Austin & Warburton
Bank of Ann Arbor
Bank One
Barfield Company/Bartech
Beacon Investment Company
Blue Nile Restaurant
Brauer Investments
Briarwood Mall
Butzel Long Attorneys
CFI Group
Charles Reinhart Company
Realtors
Chelsea Milling Company
Comerica, Inc.
Joseph Curtin Studios
Deloitte & Touche
Detroit Edison Foundation
Dow Automotive
Elastizell Corporation
ERIM International
Forest Health Services
Corporation
Ford Motor Company
General Motors Corporation
Holnam, Inc.
Howard Cooper, Inc.
Hudson's
Ideations
KeyBank
Lufthansa
Masco Corporation
McKinley Associates
Mechanical Dynamics
Megasy Software Services, Inc.
Miller, Canfield, Paddock
and Stone
National City
NSK Corporation
O'Neal Construction
Parke-Davis Pharmaceutical
Research
Pepper, Hamilton & Scheetz
Republic Bank
Sesi Lincoln Mercury
Shar Products Company
Standard Federal Bank
STM Inc.
Swedish Office of Science
and Technology
Target Stores
The Edward Surovell
Company Realtors
Thomas B. McMullen Company
Visteon
Weber's Inn

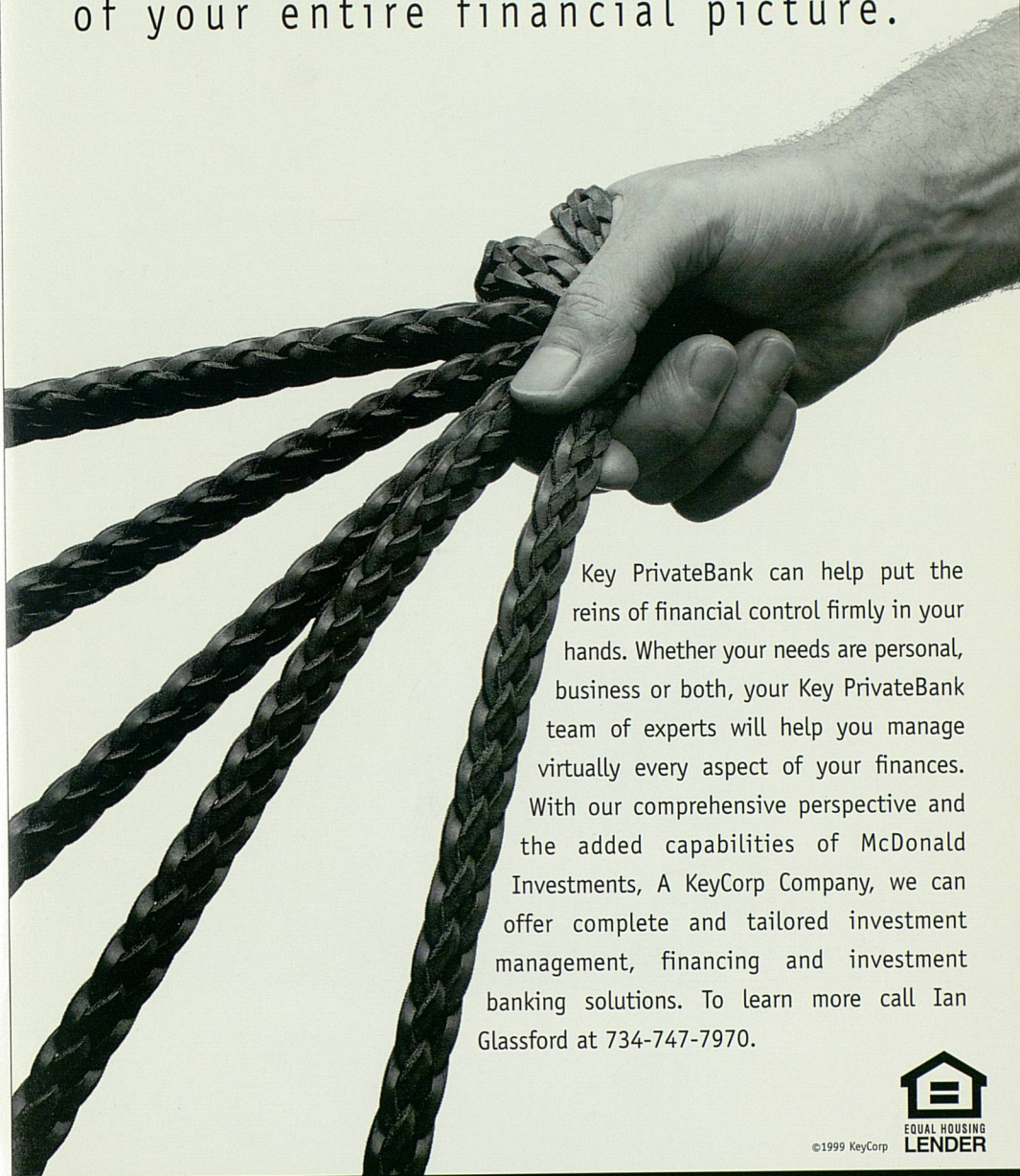
GIVING LEVELS

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

UMS ADVERTISERS

44	Aikido Yoshokai Association
12	Ann Arbor Reproductive Medicine
44	Ann Arbor Symphony
6	Ann Arbor Tax Service
8	Archeo Design
12	Bank of Ann Arbor
6	Beresh Jewelers
2	Blue Hill Development
38	Bodman, Longley, and Dahling
20	BRAVO! Cookbook
34	Butzel Long Attorneys
34	Carty's Music, Inc.
10	Chris Triola Gallery
22	Comerica Bank
14	Complete Chiropractic
14	Dance Gallery Studio/Peter Sparring & Co.
10	Dobson-McOmer Agency, Inc.
FC	Ford Motor Company
44	Foto 1
10	Fraleigh's Nursery
40	Glacier Hills
44	Greenstones
8	Harmony House
40	Howard Cooper Imports
8	IATSE
BC	KeyBank
40	King's Keyboard
38	Lewis Jewelers
8	Littlefield and Sons Furniture
22	Michigan League
24	Miller, Canfield, Paddock, and Stone
8	Mundus and Mundus
8	Nina Howard Studio
42	Performance Network
24	SKR Classical
10	Sweetwaters Cafe
8	Ufer & Co. Insurance
6	University Productions
6	Washington Street Gallery
16	WEMU
38	WGTE
18	Whole Foods
34	WUOM
42	WDET

We can help you get control
of your entire financial picture.



Key PrivateBank can help put the reins of financial control firmly in your hands. Whether your needs are personal, business or both, your Key PrivateBank team of experts will help you manage virtually every aspect of your finances. With our comprehensive perspective and the added capabilities of McDonald Investments, A KeyCorp Company, we can offer complete and tailored investment management, financing and investment banking solutions. To learn more call Ian Glassford at 734-747-7970.



©1999 KeyCorp

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



P r i v a t e B a n k

