

UMMS

University Musical Society

2000 WINTER 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

UMMS

University Musical Society

2000 WINTER SEASON

of the University of Michigan, Ann Arbor

UMS Leadership

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

UMS Services

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

UMS Annals

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

UMS Experience

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

On the Cover

Clockwise from upper left
Dancers from Bebe Miller Company
Arvo Pärt
Anne-Sophie Mutter
The Great Wall of China
Audra McDonald

Back Cover

Performer from *Forgiveness*
J.S. Bach
Vladimir Ashkenazy
Oscar Peterson
Take 6

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

UMS Support

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
 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



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 fun

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


Classical
 734 995.5051


BLUES JAZZ
 734 827.2340

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


POP&ROCK
 734 827.2340

UMS Leadership

LETTER FROM THE PRESIDENT

Thank you for attending this UMS performance and for supporting the performing arts in our community. I hope I'll see you at some of the remaining UMS events this season. You'll find a listing beginning on page 29.

I want to introduce you to UMS' Administrative Director John Kennard, who is celebrating his tenth anniversary with UMS this season and his twenty-fourth overall with the University of Michigan. John oversees UMS finances, human resources, and other administrative matters. He has played a major role in bringing UMS to its stable financial situation and is highly regarded by his financial colleagues both in and outside the University of Michigan for the quality of his work. A native of Ann Arbor, John is married and the father of five children. When he's not listening to recordings of his beloved Elvis, you'll find him hitting pars and birdies on the golf course.

Congratulations, John, for your outstanding contributions to UMS over the past decade.

We have had an exciting season thus far with memorable performances by Buena Vista Social Club, Les Arts Florissants, Sankai Juku, Paco de Lucía, Emerson String Quartet, and Laurie Anderson. Clearly one of the highlights of the fall was the performance of the Berlin Philharmonic Orchestra on October 20. Ann Arbor was the smallest city on the international tour – the others were

Ken Fischer (l) and John Kennard

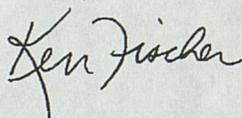


Moscow, Bonn, London, Paris, Washington, New York, Boston, and Chicago – but we produced the largest single-evening audience exceeding 4,000. Over 1000 were students. U-M President Lee Bollinger and Jean Magnano Bollinger hosted a wonderful post-concert reception for Claudio Abbado, members of the orchestra, and UMS members. Orchestra members were high in their praise for the community of Ann Arbor, for the acoustics of Hill Auditorium, and for the enthusiastic response of the audience. They made it clear that they want to return!

Another highlight of the fall was the launching of *Bravo!* This 224-page book of recipes, legends, and lore from 120 years of UMS is the result of nearly three years of work by more than 100 UMS volunteers. We are very proud of this book and of the great response it is receiving all over the country. For information on obtaining a copy, see the notice on page 37.

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 concert-going experience the best possible. Look for me in the lobby. If we don't connect there, feel free to 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*

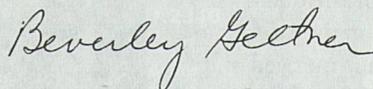
LETTER FROM THE CHAIR

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

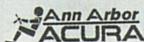
CORPORATE LEADERS / FOUNDATIONS


Aetna

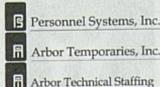
Richard L. Huber *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their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

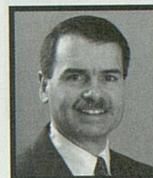


Jeanne Merlanti *President, Arbor Temporaries/Arbor Technical Staffing/Personnel Systems, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing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

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, Bank One, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



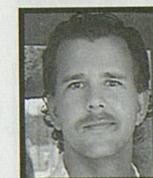
Habte Dadi *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



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."





CFI CLAS FOMBEL
INTERACTIVE
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



Leo Legatski *President, Elastizell Corporation of America*

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

Elastizell



Peter Banks *President, ERIM International*

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



William Clay Ford, Jr.
Chairman, Ford Motor Company

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

Ford
Ford Motor Company



Scott Ferguson *Regional Director, Hudson's*

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

HUDSON'S

William S. Hann

President, KeyBank

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



KeyBank

Richard A. 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."



McKinley Associates, Inc.

Michael E. Korybalski

President, Mechanical Dynamics

"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark — with a flourish."



Mechanical Dynamics

Erik H. Serr *Principal,*

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



MILLER CANFIELD
UNITED STATES PATENT AND TRADEMARK OFFICE

after the
show...

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



Sweetwater's
CAFÉ

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

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

Proud Sponsor

We're proud to support the arts
and contribute to the enrichment
of our community.

**REPUBLIC
BANK**



Ann Arbor

122 S. Main • (734) 665-4030
2100 S. Main • (734) 665-4080

MEMBER
FDIC



DISTINCTIVE PERSONAL BANKING

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

BRAVO!

**m
w** MUNDUS
AND
MUNDUS
INC.

Personal & Commercial Insurance

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

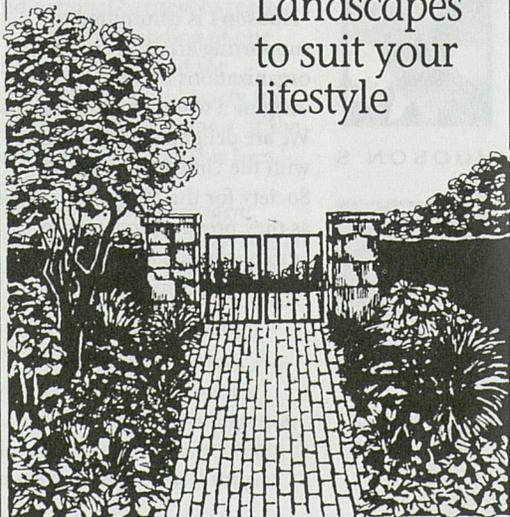
FRALEIGHS
LANDSCAPE NURSERY



DESIGNERS / BUILDERS / NURSERYMEN

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

Landscapes
to suit your
lifestyle





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



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.”



Peter B. Corr, 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.”



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

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.

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

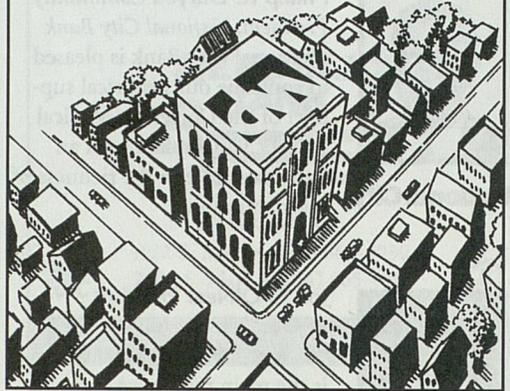


DOBSON-MCOMBER AGENCY, INC.

Insurance and Risk Management

741-0044

Insuring You • Your Home • Your Business • Your Car



Zanzibar

216 South State Street • 994-7777
reservations

PASTA • FRESH FISH
STEAKS • SALADS
SANDWICHES • DESSERTS

wide array of the
very finest in wine,
beer & cocktails

*please join us
for dinner before
the show and
snacks, desserts
& drinks after*



RED HAWK
BAR & GRILL

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

316 South State Street • 994-4004

In tune with your real estate needs ...



Michigan's
largest
real estate
company -
now serving
all of
Washtenaw
County.

Ann Arbor 734.662.8600

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**

**Community Foundation for
Southeastern Michigan
DaimlerChrysler
Corporation Fund
The Ford Foundation
The Heartland Arts Fund
The J.F. Ervin Foundation
KMD Foundation
Knight Foundation
Lila Wallace—Reader's Digest
Fund
Michigan Council for Arts
and Cultural Affairs
National Endowment for
the Arts**



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

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**



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**

UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

UMS BOARD OF DIRECTORS

Beverly B. Geltner,
Chair
Lester P. Monts,
Vice-Chair
Len Niehoff,
Secretary
David Featherman,
Treasurer

Lee C. Bollinger
Janice Stevens Botsford
Paul C. Boylan
Barbara Everitt Bryant
Kathleen G. Charla
Jill A. Corr
Peter B. Corr
Robert F. DiRomualdo
Deborah S. Herbert
Alice Davis Irani

Gloria James Kerry
Leo A. Legatski
Earl Lewis
Helen B. Love
Alberto Nacif
Jan Barney Newman
Gilbert S. Omenn
Joe E. O'Neal
Randall Pittman
Rossi Ray-Taylor

Prudence L. Rosenthal
Maya Savarino
Herbert Sloan
Timothy P. Slottow
Peter Sparling
James L. Telfer
Marina v.N. Whitman
Elizabeth Yhouse

UMS SENATE

(former members of the UMS Board of Directors)

Robert G. Aldrich
Herbert S. Amster
Gail Davis Barnes
Richard S. Berger
Maurice S. Binkow
Carl A. Brauer
Allen P. Britton
Letitia J. Byrd
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
Stuart A. Isaac
Thomas E. Kauper
David B. Kennedy
Richard L. Kennedy

Thomas C. Kinnear
F. Bruce Kulp
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
Susan B. Ullrich
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

ENJOY THE STARS OF
TOMORROW—TODAY!

★ **Worldwide Rhythms** ★

Choreography by guests Donald McKayle
and Augusto Soledade, with faculty
Sandra Torijano DeYoung,
Evelyn Vélez-Aguayo and Robin Wilson
Dances to music from around the world.

Power Center • February 3 - 6
★ University Dance Company ★

Colored People's Time

by Leslie Lee

*Vivid vignettes of African-American life in the US
from the eve of the Civil War to the present.*

Mendelssohn Theatre • Feb. 10-13
Dept. of Theatre and Drama



★ **The Daughter of the Regiment**

by Gaetano Donizetti

A spirited story of young love and patriotism.

Mendelssohn Theatre • March 16 - 19
Opera Theatre

★ **S'lichot**

by Kim Yaged

A family tale of remembrance and understanding.

Trueblood Theatre • Mar. 23 - Apr. 2
★ Dept. of Theatre and Drama

Cabaret

Music by John Kander • Lyrics by Fred Ebb

*The enticing but sordid world of 1930s Berlin
beckons - come to the cabaret old chum!*

★ Power Center • April 6 - 9
Musical Theatre Dept.

League Ticket Office

734-764-0450 ★



UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC



A R C H E O

MARTIN SOAVE
I N T E R I O R S

T 734 327 0444

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

Make your muscles sing!



- **group exercise classes**
*for women in their 30's, 40's,
50's, 60's and beyond*
- **personal fitness training**
*get the results you want
from your home gym equipment*
- **therapeutic massage**
*relieve tension and soothe sore
muscles—gift certificates, too!*

Body Works Fitness and Massage Therapy Center

Downtown Ann Arbor • www.ur-net.com/bodyworks

734.668-8681

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

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

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 Wait,
Manager
Susan Ratcliffe,
Coordinator

Marketing/Public Relations

Sara Billmann, *Director*
Aubrey Alter, *Marketing
and Advertising
Coordinator*
Maria Mikheyenko,
Marketing Assistant

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*
Paul Jomantas, *Usher
Supervisor*
Bruce Oshaben, *Usher
Supervisor*
Ken Holmes, *Assistant
Usher Supervisor*
Brian Roddy, *Assistant
Usher Supervisor*

Programming

Michael J. Kondziolka,
Director
Mark Jacobson,
Coordinator

Work-Study

Karen Abrashkin
Nadine Balbeisi
Erika Banks
Megan Besley
Rebekah Camm

Patricia Cheng
Mark Craig
Patrick Elkins
Mariela Flambury
David Her
Benjamin Huisman
Jennifer Johnson
Carolyn Kahl
Laura Kiesler
Jean Kim
Un Jung Kim
Fredline LeBrun
Dawn Low
Kathleen Meyer
Amy Pierchala
Beverly Schneider
Cara Talaska

Interns

Helene Blatter
Lindsay Calhoun
Steven Dimos
Bree Doody
Aviva Gibbs
Steven Jarvi
Brooke McDaniel

President Emeritus

Gail W. Rector

ADVISORY COMMITTEE

Dody Viola, *Chair*
Robert Morris,
Vice-Chair
Sara Frank,
Secretary/Treasurer
Martha Ause
Barbara Bach
Lois Baru
Kathleen Benton
Barbara Busch
Phil Cole
Patrick Conlin
Erle Cook
Juanita Cox
Mary Ann Daane
Norma Kircher Davis
Lori Director
Betty Edman
Michael Endres

Nancy Ferrario
Penny Fischer
Anne Glendon
Maryanna Graves
Linda Greene
Karen Gundersen
Jadon Hartsuff
Nina E. Hauser
Debbie Herbert
Mercy Kasle
Steve Kasle
Anne Kloack
Maxine Larrouy
Beth LaVoie
Stephanie Lord
Esther Martin
Ingrid Merikoski
Ernest Merlanti
Jeanne Merlanti
Candice Mitchell

Nancy Niehoff
Mary Pittman
Ieva Rasmussen
Elly Rose
Penny Schreiber
Sue Schroeder
Meg Kennedy Shaw
Morrine Silverman
Maria Simonte
Loretta Skewes
Cynny Spencer
Sally Stegeman
Louise Townley
Bryan Ungard
Suzette Ungard
Wendy Woods

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

David A. Leach
Rebecca Logie
Dan Long
Laura Machida
Ed Manning
Glen Matis
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.

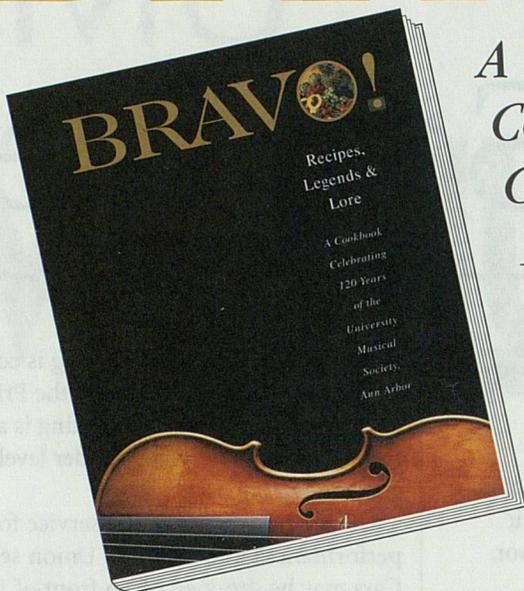
Smoking Areas

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.

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

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 the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

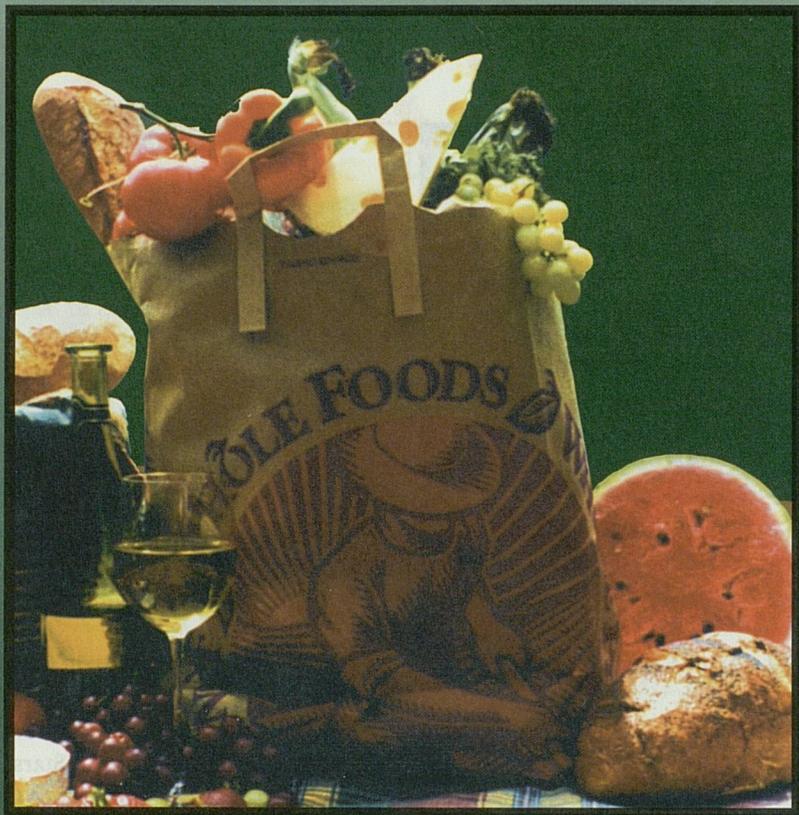
This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling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





**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

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.

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**?

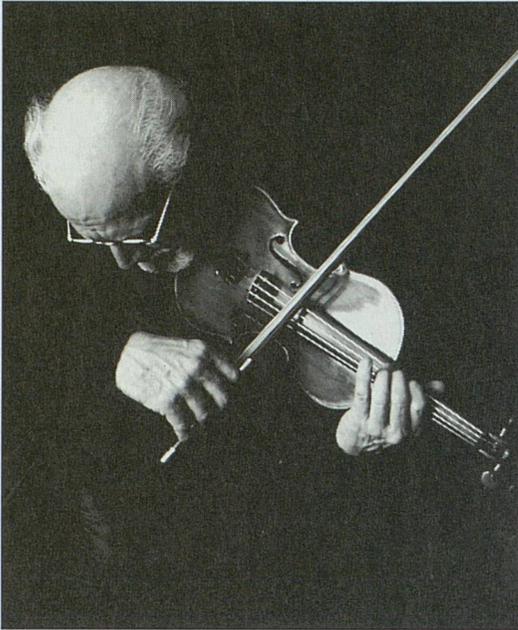
- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
- **Cyber\$avers** Special weekly discounts appearing every Tuesday only available by ordering over the Web!
- **Information** Wondering about UMS' history, event logistics, or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

UMS performance.

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

UMS University Musical Society





**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.

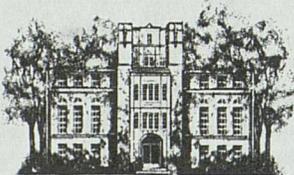


We listen. We understand. We make it work.™



Comerica Bank. Member FDIC. Equal Opportunity Lender.

www.comerica.com



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.

UMMS 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 new 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

N₁ O₁ B₃ I₁ N₁ G₂ O₁



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

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.

- ❖ 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



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 again appears 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 joined the Gabrieli Consort & Players for an Advent program based on the music of Praetorius in December. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's

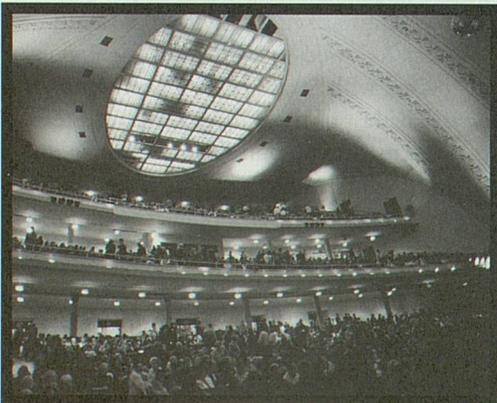
monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

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.



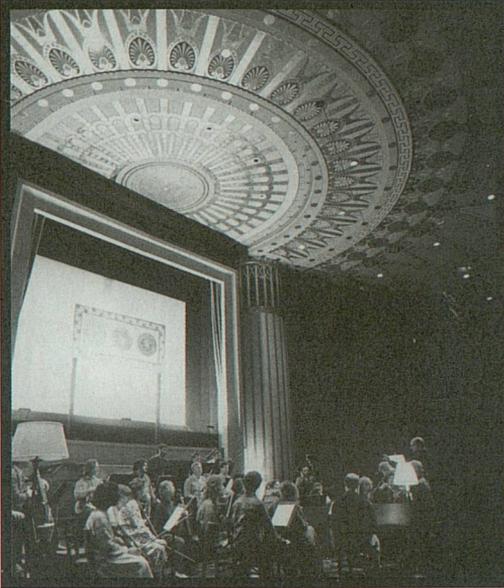
Hill Auditorium

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 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.



Rackham Auditorium

Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

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

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the 1,390-seat Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

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 opened 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

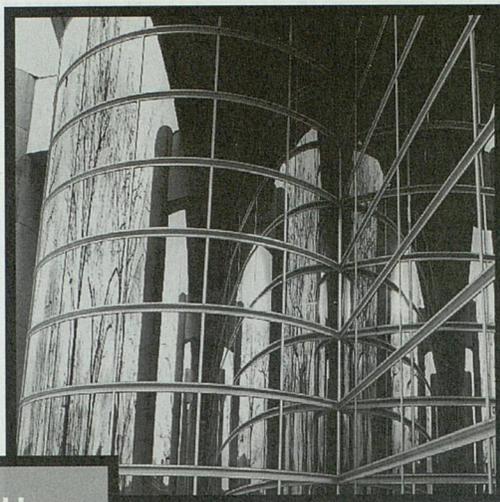
and contemplation of sacred *a cappella* choral music and early music ensembles.

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 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 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only three 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 Winter Season

Event Program Book

Sunday, March 19, 2000 through Friday, March 24, 2000

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.

American String Quartet

3

Beethoven the Contemporary
Sunday, March 19, 4:00pm
Rackham Auditorium

Thomas Quasthoff

11

Monday, March 20, 8:00pm
Lydia Mendelssohn Theatre

Michigan Chamber Players

19

Wednesday, March 22, 8:00pm
Rackham Auditorium

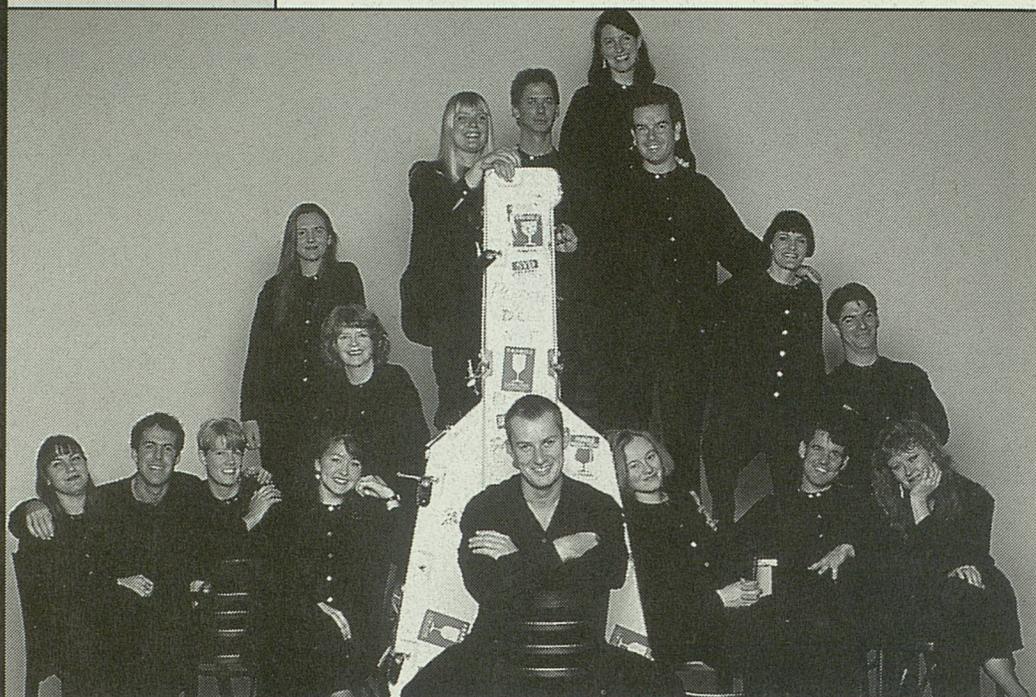
Forgiveness

29

Friday, March 24, 8:00pm
Michigan Theater

UMS

of the University of Michigan • Ann Arbor



“Here is an orchestra with brilliant ensemble technique...and an intellectual vigor that practically amounts to rambunctiousness.”

(San Francisco Chronicle)

Made possible by a gift from the estate of William R. Kinney.

Australian Chamber Orchestra

Richard Tognetti, *conductor*

Anne-Marie McDermott, *piano*

Friday, April 14, 8 P.M.

Rackham Auditorium

The Australian Chamber Orchestra performs under the inspired leadership of Richard Tognetti, playing with the energetic zeal of youth and the expertise of seasoned masters. Pianist Anne-Marie McDermott makes her UMS debut as soloist with this vibrant and adventurous ensemble, which has performed twice before in Rackham Auditorium.

PROGRAM

Gesualdo	Asciugate i begli occhi (transcribed for strings)
Dean	Carlo
Janáček	String Quartet No. 1 (“The Kreutzer Sonata”)
Prokofiev	Visions Fugitives
Shostakovich	Piano Concerto No. 1 in c minor, Op. 35

UMS BOX OFFICE
734.764.2538

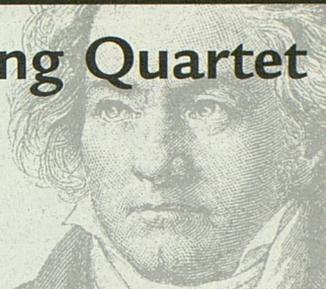
OUTSIDE THE
734 AREA CODE CALL
800.221.1229

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

UMS
presents

American String Quartet

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



Program

Sunday Afternoon, March 19, 2000 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

String Quartet in D Major, Op. 18, No. 3

Allegro
Andante con moto
Allegro
Presto

Irving Fine

String Quartet (1952)

Allegro risoluto
Lento

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

Beethoven

String Quartet in c-sharp minor, Op. 131

Adagio, ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante, ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Sixty-seventh
Performance
of the 121st Season

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

This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

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

Special thanks to Margaret Guire, Pioneer High School, and Andrew Jennings and Paul Kantor, U-M School of Music, for their involvement in this residency.

Special thanks to the American String Quartet for three years of music, education, and community outreach through the University Musical Society's *Beethoven the Contemporary* series.

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

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

Large print programs are available upon request.

String Quartet in D Major, Op. 18, No. 3

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Beethoven described his early time in Vienna as “long years of drudgery,” during which he worked hard to establish and promote his reputation not just as a piano virtuoso, but as a serious composer in all the major genres. His sketchbooks from this period testify of the effort and energy he invested during these years of apprenticeship, but he later expressed gratitude for the discipline he developed during this time, a discipline derived from efforts to master the entire field of composition.

The six string quartets published in 1801 as Beethoven’s Opus 18 represent the composer’s first attempts at the principal chamber music genre of his age. Understandably, they are closely modeled on the quartets of Haydn and Mozart – for Beethoven the apprentice there could hardly have been better masters to learn from. But the *String Quartets*, Op. 18 also demonstrate how rapidly Beethoven assimilated, mastered, and expanded upon that essentially Classical tradition.

The *String Quartet in D Major*, though published as the third in the set, was almost certainly the first of the six to be completed. Beethoven scholar Joseph de Marliave claims there is more of Haydn and Mozart in this quartet than in any of the others: it was Beethoven’s best attempt at composing “in the old quartet style.” For the most part he follows the Classical traditions, giving prominence to the first violin and assigning the cello a mainly harmonic role. But it wasn’t until after he completed this homage to the past that Beethoven exclaimed to his friend Karl Amenda, “I have just learned how to write quartets properly.” Already he was envisioning the future of the string

quartet genre, a future that he would, in large part, shape single-handedly.

The fluent and poetic melody that opens the “Allegro” shows that while this may be a relatively youthful work, it is not immature. Beethoven immediately puts his own thumbprint on it, audaciously beginning with a dominant harmony instead of the tonic triad (the traditional opening chord of the *sonata-allegro* form). After the transition, the second key area curiously detours through C Major before settling on the dominant, A Major. The recapitulation begins almost imperceptibly – rather than preparing it with dominant harmony, Beethoven writes a measure of insistently repeated C-sharp Major triads. The chord vanishes, leaving just the ‘c-sharp,’ which is then reinterpreted as the leading tone in D Major. The recapitulation is well under way before the audience recognizes the harmonic sleight-of-hand. With brief feints to g minor and E-flat Major in the coda, Beethoven indicates his willingness to explore more distant harmonic relationships.

The harmonic games continue into the second movement, a broad *rondo* with a solemn yet gracious main theme in the distant key of B-flat Major. While the flat submediant relationship would in later years become a favorite key area for early Romantic composers, its use here is relatively unusual. Still, Beethoven had given a hint of his intentions by emphasizing B-flat Major in the development section of the first movement.

The brief third movement is not labeled *scherzo*, though it is decidedly faster than a *minuet*. Lacking the *scherzo*’s sense of play, it whispers eerily. Basil Lam writes that it “could almost belong to one of the last quartets, with its undertone of pathos and its elusive rhythms.” Keeping up the harmonic third relations, Beethoven doesn’t end the first section on dominant, but

cadences on the mediant (f-sharp minor). The *minore* trio is based on the familiar descending four-note bass pattern used in many baroque ground-bass compositions. Beethoven then writes out the repeat of the opening in full, adding octaves to emphasize the ghostly impression.

The sprightly “Presto” finale is a concise sonata form. Some writers have suggested that the high-spirited theme contains in its rhythms the germ of the famous “short-short-short-long” motif that would later appear most famously in the composer’s *Symphony No. 5*. But at this tempo, the motif takes on a much livelier and less portentous character. The polyphonic development section allows the cello a degree of independence rarely found in earlier quartets. After a traditionally-conceived recapitulation, a final *diminuendo* ends the work with a touch of unaffected comedy.

eleven days after conducting his most ambitious work, *Symphony* (1962), at Tanglewood.

Fine’s music leans toward the romantic end of neoclassicism: lyrical, richly-scored, and with a spontaneity that is sometimes lacking in the dry and calculated objectivity of Stravinskian neoclassicism. But like Stravinsky, Fine experimented with serial procedures after Schoenberg’s death in 1951. His *String Quartet* (1952), composed on a commission from the Koussevitsky Foundation, is the first work in which he employed the twelve-tone technique with any consistency. He wrote, “While all the melodic material, the harmonies and the figuration have been generated by the ‘row,’ the use of the ‘row’ technique is fairly free; and the work as a whole is frankly tonal, ‘c’ being the prevailing tonality.” This combination of serial procedure with a proclivity for quasi-tonal rows suggests an affinity with Berg, prompting British music historian Wilfred Mellers to characterize Fine’s music as if it were “Berg reborn” in the freshness of the New England countryside.

The *String Quartet* is in two movements, though the composer noted that each movement is “essentially tripartite” in form. The first, marked “Allegro risoluto,” alternates unison passages with heterogeneous polyphony, a generous use of *pizzicato*, and driving rhythms that perhaps owe more to Bartók than Berg. A slower, recitative-like middle section provides some contrast, but the mood gradually reverts as the opening material returns, ending with a series of gently dissonant cluster chords.

The “Lento” opens with lush harmonies sustained in long held chords, as echoes of birdcalls quietly chirp in the background. Brisk *arpeggio* runs interrupt the calm, introducing a contrasting middle section, which is itself tripartite in form. It is as if Fine inserted an abbreviated reprise of the first movement in the middle of the second.

String Quartet (1952)

Irving Fine

Born December 3, 1914 in Boston

Died August 23, 1962 in Boston

Though neither prolific, influential, nor especially innovative in his musical style, Irving Fine is still regarded as one of the most accessible American composers of his generation. A native of Boston, he studied at Harvard University under Edward Burlingame Hill and Walter Piston, later moving to Paris to work with the famed neo-classicist Nadia Boulanger. Fine embraced neoclassicism wholeheartedly, and became one of its strongest advocates in America during the post-war period. Upon his return to the US, he taught at Harvard, and later at Brandeis, where he worked alongside another staunch neoclassicist, Harold Shapero. While serving as chair of the music division at Brandeis, Fine died of a heart attack at the age of forty-seven, only

After the return of the lush *lento* chords, a reiterated tritone brings the work to a subdued but unresolved conclusion.

String Quartet in c-sharp minor, Op. 131

Beethoven

Mahler believed that the symphony should “embrace everything,” but Beethoven proved with his *String Quartet in c-sharp minor*, Op. 131, that this intimate chamber genre could also encompass a world of expressive possibilities. Written between November 1825 and July 1826, the *String Quartet in c-sharp minor* is surely one of the most heterogeneous collections of movements to be gathered under a single title. Beethoven joked to his publisher that it was nothing more than a series of odds and ends left over from other works (later assuring him that it was indeed “all new”). The work has seven movements – including a fugue, theme and variations, and a *sonata-allegro* – and no less than twenty tempo changes (not including *ritardandos* and *a tempi*). But Op. 131 is also perhaps the most deeply integrated quartet Beethoven ever composed.

Beethoven entirely abandons the traditional movement structure in this quartet. The format more closely resembles an eighteenth-century *divertimento* in its succession of disparate movements. But while the first and last movements are the only ones in the tonic key, the harmonic scheme for the quartet is derived from an over-arching cadential progression that leads inexorably to the finale. The succession of movement types, linked without a break, also throws the work’s formal weight onto the final *sonata-allegro*. Like *Symphony No. 9*, it is a finale-based composition.

The “Adagio” fugue that opens Op. 131 is the first opening slow movement

Beethoven composed since the “Moonlight” piano sonata some twenty-five years earlier. As the “Moonlight” sonata is also the only other work he wrote in c-sharp minor, it seems Beethoven associated this key with a certain brooding, mysterious quality. But the home key is barely established before wide-ranging modulations move through four changes of key signature in the movement. Wagner may have been overstating the case somewhat when he called this fugue “the saddest thing ever said in notes.” Daniel Gregory Mason’s description of it as a “peculiar blend of passion with patience” is perhaps closer to the mark.

The fugue ends on octave ‘c-sharps,’ which then shift up a half-step to ‘d’ for the second movement, a gentle *scherzo* in a highly compressed sonata form that is as cheerful as the fugue was grave. The main theme is unselfconsciously naïve, and there is hardly any second theme to speak of. Just as the new key area is established, the recapitulation makes its surprisingly eager entry, with a slightly extended coda compensating for the intrusion.

Though numbered separately in Beethoven’s manuscript, the third movement is little more than a brief, declamatory interlude in recitative style. The set of variations that follow manifests yet again the composer’s late-style fascination with variation forms. This central movement is a moment of repose in which both form and harmony are stable; there are no surprises here. The A-Major theme, with *pizzicato* cello and sustained viola, exudes warmth and depth, while a rest on the first beat creates a mild ambiguity of meter. The remainder of the movement consists of six double variations (with the repeats written out in full and slightly varied). The first four are decorative. Variation five, however, reduces the theme to its essence; Vincent d’Indy described it as “almost silence.” The sixth and final variation is halting and anxious.

What begins as a seventh devolves into a series of trills that then develops into a lengthy coda. The last measures were particularly troublesome for Beethoven; in his notebooks he modified the final four measures fifteen times, and the final published version was different again.

The "Presto" in E Major is decidedly more high-spirited than the second movement, with a madcap humor that is perhaps even a little vulgar (at least in the original sense). It goes to the trio section twice, but on the third attempt, the *scherzo* and trio collide head on, and both are momentarily disoriented. The strings play the main theme *sul ponticello* (the only time Beethoven used this technique), producing a thin, high-pitched effect that is outrageously comic.

The brief "Adagio" in G-sharp Major, possibly based on an old French song, functions as an extended dominant preparation for the final *sonata-allegro* movement, the end-goal of the entire work. Joseph Kerman writes of the finale, "It crowns the composition in practically every way: in force of expression, intellectual intensity, breadth of action, and integrative power over the composition as a whole." It begins with a theme whose notes are almost identical to the main theme from Bach's *Musical Offering* (also in c-sharp minor), while the contrasting theme alludes explicitly to the first movement. The development and recapitulation are both rather terse, emphasizing the laconic nature of the themes themselves. Though the quartet ends on a tonic major chord, Donald Tovey describes the coda as "unsurpassed anywhere in Beethoven for tragic power."

An often-repeated anecdote claims that Beethoven was once asked which of his compositions he liked the best. Though reluctant to single one out above the rest, he reportedly replied that of all his works, this quartet was his favorite.

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

Resident Quartet at the Aspen Music Festival since 1974 and at the Taos School of Music since 1979, the American also has ongoing series under the auspices of University Musical Society of the University of Michigan and the Orange County Performing Arts Center in California. The Quartet is credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published articles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. Its commitment to contemporary music has resulted in numerous commissions and awards, among them three prize-winners at the Kennedy Center's Friedheim Awards.

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



American String Quartet

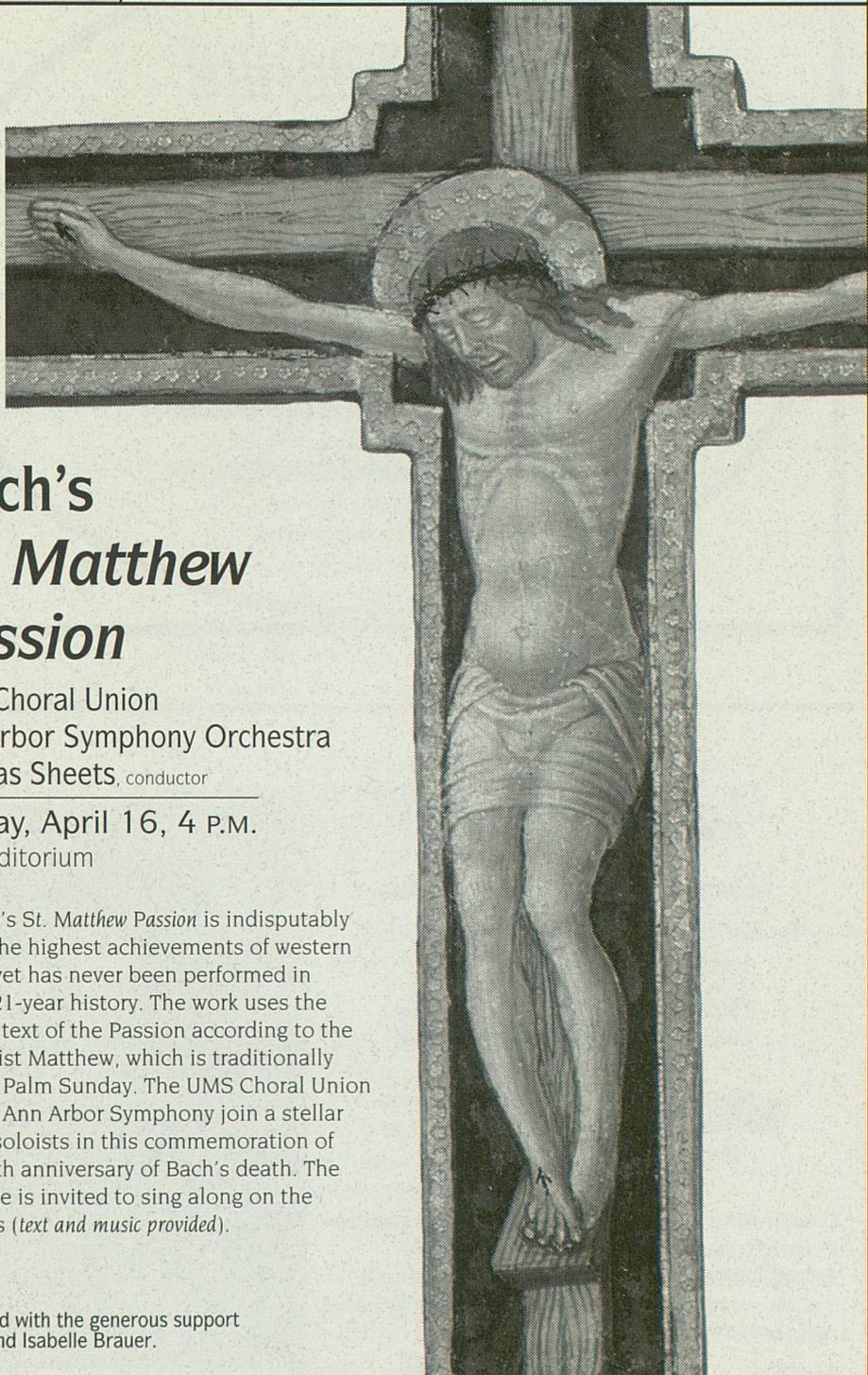
The American String Quartet continues to reach a widening audience through its recordings, most recently the complete Mozart string quartets for MusicMasters/Musical Heritage on a set of matched Stradivarius instruments, released during the 1997/1998 season. The Quartet's diverse activities have also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

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

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

UMS

of the University of Michigan • Ann Arbor



Bach's *St. Matthew* *Passion*

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, *conductor*

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

J.S. Bach's *St. Matthew Passion* is indisputably one of the highest achievements of western music, yet has never been performed in UMS' 121-year history. The work uses the Biblical text of the Passion according to the evangelist Matthew, which is traditionally read on Palm Sunday. The UMS Choral Union and the Ann Arbor Symphony join a stellar cast of soloists in this commemoration of the 250th anniversary of Bach's death. The audience is invited to sing along on the chorales (*text and music provided*).

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>

BEST WISHES
TO
THOMAS QUASTHOFF
AND THE
**UNIVERSITY MUSICAL
SOCIETY**

RONALD AND EILEEN WEISER
AND
MCKINLEY ASSOCIATES, INC.



Chamber Music Society
OF DETROIT

Presents

Jessye Norman, Soprano

*In Recital Saturday, April 29, 2000,
5 P.M. Detroit Opera House*

*Fundraising Recital to Benefit the
Chamber Music Society of Detroit
Co-Sponsored by:*



Private Banking

**Detroit Edison
Foundation**



Concert ticket prices \$30 to \$250. Tickets are available at the Detroit Opera House box office and all **TICKETMASTER** ticket centers, including Hudson's and Harmony House stores. To charge tickets by phone, call (248) 645-6666.

Media
Sponsors:

Detroit Free Press
www.freep.com

101.9 FM
WDET



Chamber Music Society of Detroit
(248) 737-9980 • www.ComeHearCMSD.org

UMS
and
McKinley
Associates
present

Thomas Quasthoff *Bass-Baritone*

JUSTUS ZEYEN *Piano*

Program

Monday Evening, March 20, 2000 at 8:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Johannes Brahms

I

Lieder, Op. 32

Wie rafft' ich mich auf in der Nacht
Nicht mehr zu dir zu gehen
Ich schleich' umher
Der Strom, der neben mir verrauschte
Wehe, so willst du mich wieder
Du sprichst, dass ich mich täuschte
Bitteres zu sagen denkst du
So stehn wir, ich und meine Weide
Wie bist du, meine Königin

Franz Liszt

II

Tre Sonetti di Petrarca

Pace non trovo (Sonnet 47)
Benedetto sia 'l giorno (Sonnet 104)
I' vidi in terra angelici costumi (Sonnet 123)

INTERMISSION

Claude Debussy

III

Ballades de François Villon

Ballade de Villon à s'Ameye
Ballade que Villon fait à la requeste de sa mère pour
prier Nostre-Dame
Ballade des femmes de Paris

IV

*Maurice Ravel***Don Quichotte à Dulcinée – Trois Chansons**

Chanson romanesque

Chanson épique

Chanson à boire

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.

Sixty-eighth
Performance
of the 121st Season

This performance is sponsored by McKinley Associates.

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

Fifth Annual
Song Recital Series

Additional support provided by media sponsor, WGTE.

This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

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

Special thanks to Richard LeSueur for presenting this evening's Pre-Performance Educational Presentation (PREP).

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.

Recordings are available on the BMG Classics, Deutsche Gramophon, and Hänssler labels.

Thomas Quasthoff appears by arrangement with Cramer/Marder Artists.

Large print programs are available upon request.

Program Notes

As with the other concerts in this season's UMS Song Series, tonight's recital offers lovers of the art-song an array of treasures, many of which are seldom heard with any regularity. Interesting too is the fact that tonight's repertoire by Liszt, Debussy and Ravel was written specifically with the baritone voice in mind. In these groups of songs we are treated to the composer's initial concept of color, rather than, say, a transposed performance of Schumann's *Dichterliebe* or Schubert's *Die schöne Müllerin*. Finally, as one scans the program, one cannot help but notice too that with that same trio of composers (Liszt, Debussy, and Ravel), the repertoire is evoking centuries and cultures far from home.

Some composers are songwriters, whether or not they are writing songs. This seemingly paradoxical statement becomes clearer when one listens to the *Impromptus* or chamber music of Schubert or the piano music or instrumental sonatas of Poulenc. With or without text, music for these gentlemen was always the song, and the key for any interpreter of their non-vocal works is surely investigation of their output for voice and piano. With Brahms one needs to turn this thesis upside-down. If an instrumentalist were to appropriate a Brahms song and offer it in a textless performance, the overall effect on the audience would remain fairly unchanged. Brahms obscures the boundary between abstract, absolute music and programmatic settings of texts. Thus his two-hundred songs, while indispensable to the recital repertoire, are



specific to no performer; they create beautiful generalized envelopes for a poem, but cannot afford to paint individual details and remain true to Brahms' credo.

For all these reasons, Brahms tended to select poetry first for its inherent musical value (first-rate poetry from a literary viewpoint was never required), and secondly for its ability to mirror the composer's own life and feelings. Tonight's opus definitely underscores the latter. In 1858, Brahms met the charming Agathe von Siebold at the house of some friends in Göttingen, and thus began a five-year romantic idyll for the two, made even more passionate by Brahms' continual comings and goings as he endeavored to launch his career in Vienna. More than a dozen songs depict the composer's blissful mood during this time, and naturally Brahms chose poems of a charming and light-hearted nature. But in 1862, with his parents' separation and his failure to achieve true success with the Viennese public,

Brahms put work ahead of all things, and abruptly broke off his engagement to Agathe. Her life was never to be happy again, and to express his own guilt and despair, Brahms selected nine poems from three different poets to create opus 32. The last song adores the beloved ("How wonderful you are!") but resonates as ironic, given Brahms' break with Agathe. Number four asks: "Where is the rose, where is the kiss? Where is the man I used to be?" And most telling of all, the group's second song, clearly and painfully autobiographical: "I decided not to see you any more...I want to stop living." For this song, Brahms chose d minor, always his most dramatic key, and commented on the tortured text with a searing postlude for the piano, the only extended event for the keyboard in this opus.

Beyond the autobiographical, opus 32 is interesting too from a purely musical standpoint. Throughout his life, Brahms considered the German folksong the purest form of expression. It was his model, his archetype, and he endeavored to honor its simplicity, its directness, its lack of sophistication in his art-song writing. With opus 32, however – perhaps due to his inner turmoil, one can only speculate – he broke not only with Agathe, but with his own traditional methods. In these nine songs, we encounter through-composed songs for the first time from Brahms' pen. These are rhapsodies, with echoes of traditional forms, but with startling departures too. The composer's next opus was to be his majestic song-cycle, *Die Schöne Magelone*, fifteen songs which fill an entire evening, many resembling no less than a symphonic movement in scope. Clearly, Brahms needed new harmonies and

forms in this period of his life, and tonight's nine songs are his initial experiments.

II

If we limit the candidates to musicians, Franz Liszt claims the award of the ultimate "renaissance man." No musical activity or style eluded him. As a pianist his name is synonymous with virtuoso, and only violinist Nicolo Paganini comes close in terms of fame and acclaim throughout Europe and the Americas. As a composer, Liszt is not only significantly more prolific than all his peers, he is startlingly contemporary for his era. His musical imagination knows no boundaries, and his liberal ideas closely resemble those of our own century. The orchestral tone-poems of Strauss and Debussy owe their very existence to Liszt who invented the genre. His harmonic experiments were radical for the middle of the nineteenth century, and they remain fascinating even today. We probably think of Liszt primarily in terms of the piano, but actually he composed in every facet of the repertoire, including more than a hundred songs in French, Hungarian, German, English, and the Italian which he heard this evening.

Liszt went far outside his own era in creating these Petrarch sonnets. This is true only for these three songs, for in the remainder of his vocal output, he used poetry of his European contemporaries. Francesco Petrarca was a highly celebrated fourteenth-century scholar and writer, and, interestingly enough, shared the title "abbot" with Liszt, as both men had taken religious orders. On an extended visit to Avignon in 1327, Petrarch first beheld the now-immortalized Laura. From that day forward, he was to write of her and to her for the rest of his life. Her death in 1348 did nothing to stem the tide of romantic outpouring. Most of this poetry is in sonnet

SKR
Classical

Recommended
Recordings

Brahms and Liszt Lieder
with Thomas Quasthoff
(Deutsche Grammophon)

Schubert's Winterreise
with Thomas Quasthoff
(RCA)

539 East Liberty Street
734.995.5051
800.272.4506
www.skrclassical.com

form, with strict adherence to its rules regarding meter, poetic feet, and inflection, yet giving the reader the impression of spontaneous and free-form rhapsodizing. This homage to the divine Laura became known and admired throughout Italy and France to the extent that “Petrarchian verse” became a literary term representative of a whole genre. What perfect fodder for the unfettered imagination of Franz Liszt!

Created first in 1846 for piano solo, the composer selected three sonnets and added the text for the first vocal version which appeared ten years later. This is the version of these songs best known today: in a totally Italian style for high lyric tenor, offering both



singer and pianist consummate expressive opportunities, and making heroic demands upon them in terms of range, dynamic extremes and stamina. Liszt rarely left his compositions alone, always editing and revising; one must always inquire which version one is to prepare when receiving a repertoire assignment. Such is the case tonight, for five years after the tenor version in 1861, Liszt rearranged and transposed the sonnets for the baritone voice. One must admit that this later version is more subdued, more thoughtful, less exaggerated than its cousin for tenor. Nonetheless, more romantic songs do not exist in any repertoire or any language. Pay particular attention to the couplet with which each sonnet concludes; Petrarch and Liszt have together captured the poem’s larger message in these few words so eloquently – one wonders how the beloved could survive ardor on such a scale.

III

Debussy is the second composer tonight to reach backward five-hundred years for his texts. These three *ballades* for baritone and piano of 1910 take their inspiration from the words of François Villon, the finest French poet of the Middle Ages. Throughout the 2000 lines of Villon’s life-work, *The Great Testament*, a mournful and self-critical philosophical epic poem, we find scattered and interspersed myriad *ballades*, couplets and rounds on more personal subjects, be they biting or comical. Debussy has created a wonderful tryptich by selecting one lyric each in a romantic, sacred and bawdy vein. This is Debussy in the full flower of his craft: *Pelléas* was fifteen years behind him; he had perfected musical inflections to create idiomatic prosody of the French language; his mastery of color and sonority for its own sake and for its emotional implications was complete. Unlike Brahms’ method of dealing with texts, Debussy captures every single event, but not at the expense of the larger picture. By combining passion and precision in equal amounts, he has made these antique texts come alive for us.

The first of the *ballades* carries the unique instructions: “with a mixture of anguish and regret.” In a free recitative style, Debussy captures the irony, the sarcasm as well as the underlying sadness in Villon’s unrequited love. By means of plainsong melodies for the piano, modal harmonies, and gothic cathedral-like fifths, the second song immediately establishes its credentials. Villon’s illiterate mother requested this prayer of him, and it is touching to see how this sophisticated writer simplifies his language to portray her way of expressing herself. Villon led a criminal’s existence, always in prison or running from it, and yet his faith and abject respect for the Church is completely believable in these words. Both composer and poet were very experienced in

matters of the opposite sex throughout their lives, and the two clearly delight in the long international list that serves to praise Parisian women in the final song of this set. This third song is a bawdy rollicking, even shocking finale for this opus. It is further interesting that with Petrarch's sonnets, Liszt had to contend with the couplet; here Debussy, because of Villon's use of *ballade* form, must deal with the *envoi*, the concluding refrain of each stanza. The composer finds the perfect melodic motive, which serves to not only sum up each strophe, but to unify each song's overall attitude.



IV

Throughout his life, Maurice Ravel was fascinated by cultures other than his own, and half of his output for voice deals with the foreign and exotic. These three songs of Don Quixote are the composer's last work, and although in French and penned in 1932, clearly establish both the nationality and time period of Cervantes' great knight. Thus they are the third time in this evening's concert where a composer has been required to evoke other than the familiar. We are in sixteenth-century Spain, and Ravel has employed traditional Spanish dance-forms to guarantee the required nationalism. The *guajira*'s ("Chanson romanesque") most distinctive characteristic is its change from duple to triple meter every other measure. A *zorzica* ("Chanson épique") has five beats in a bar; this name is the ancestor for our word, "sorcery," perhaps because five is so unusual. Finally, that most

joyous of Spanish dances, the *jota* is used for Don Quixote's sojourn in a tavern ("Chanson à boire"), lambasting weaker men and toasting only joy.

The score for this brief cycle, be it the original version for piano or the orchestrated version of a year later, looks nothing like what we are accustomed to seeing from this composer. Not only does he accomplish his task with a bare minimum of notes rather than a cascade of watercolor effects, but his directions to the performers, usually copious and highly detailed, are here virtually nonexistent. Thus the bare simplicity of Middle Ages Spain is captured, the sounds of sixteenth-century instruments are cleverly suggested, and the performers have an inherent freedom in their performances usually not permitted by the precise impressionists.

These last utterances of Ravel have a curious history. The great Russian *basso*, Feodor Chaliapin, was contracted to portray Don

Quixote in a film, and several composers were invited to submit incidental music in the form of songs. Despite his prestige and international reputation, Ravel lost this contest to his colleague Jacques Ibert, whose cycle of four songs is another staple of the baritone repertoire today. Ravel's disappointment could not have been long lived, however, for the film was never made, and this trio of songs has become one of his most popular pieces for voice.



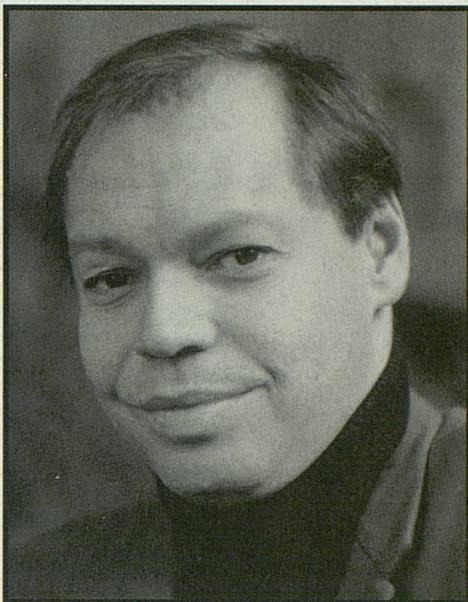
Program notes by Martin Katz.

German bass-baritone **Thomas Quasthoff** is recognized as one of the most remarkable singers of his generation. He has been engaged by many of the world's leading orchestras and collaborated with such renowned conductors as Claudio Abbado, Sir Colin Davis, Seiji Ozawa, Sir Simon Rattle, Mstislav Rostropovich and Helmuth Rilling.

During the 1998-99 season, Mr. Quasthoff's US engagements included Mahler's *Des Knaben Wunderhorn* with the New York Philharmonic and Sir Colin Davis, Mahler's *Das Lied von der Erde* with the Boston Symphony Orchestra and Seiji Ozawa and Brahms' *Ein deutsches Requiem* with the Chicago Symphony Orchestra and Daniel Barenboim with performances in Chicago and Berlin. In Europe, he appeared with the Berlin Philharmonic and Sir Simon Rattle (Mozart arias), the Concertgebouw Orchestra and Bernard Haitink (Berlioz' *Damnation of Faust*), the Deutsche Symphonie-Orchester Berlin with Michael Gielen (Bach's *St. Matthew Passion*) and the London Symphony Orchestra and Mstislav Rostropovich (Britten's *War Requiem*) at the Evian Festival.

In recital, Thomas Quasthoff sang Schubert's *Winterreise* with overwhelming success in Paris, Vienna, Salzburg, Munich, on tour in Japan and in New York in January, 1999 when he made his New York recital debut on the Great Performers at Lincoln Center series.

During the summer of 1999, Mr. Quasthoff made his debuts at the Ravinia, Tanglewood and Mostly Mozart festivals singing Mozart arias with the Freiburg Baroque Orchestra. Highlights of his 1999/2000 season include his Carnegie Hall debut with the Boston Symphony Orchestra and Seiji Ozawa singing Britten's *War Requiem* and a US recital tour including this concert as well as concerts in Atlanta,



Thomas Quasthoff

Berkeley, Los Angeles and at the Kennedy Center. European engagements include performances of Beethoven's *Symphony No. 9* with Sir Simon Rattle with both the Vienna Philharmonic and the City of Birmingham Symphony Orchestra, the Brahms *Requiem* with Kurt Masur and the London Philharmonic as well as recitals in the cities of Vienna, London, Berlin, Amsterdam and St. Petersburg. Mr. Quasthoff returns to the Tanglewood, Mostly Mozart and Oregon Bach festivals during summer 2000. Additional upcoming appearances include debuts with the Cleveland Orchestra and the Pittsburgh Symphony and re-engagements with the New York Philharmonic, the Boston Symphony and the Chicago Symphony.

Thomas Quasthoff has already amassed an impressive discography which includes recordings for BMG, Haenssler, EMI-Electrola, Philips, and the Bayer labels. In June 1999 he signed an exclusive recording contract with Deutsche Grammophon. In addition to several recital discs, Deutsche Grammophon will record Mr. Quasthoff

singing works by Brahms, Mahler, Berio, Mussorgsky, Shostakovich and Pfitzner in collaborations with Claudia Abbado, Pierre Boulez, Christian Thielemann and Mikhail Pletnev. Recent recordings on the BMG label are *lieder* by Schumann, Schubert's *Winterreise*, and a collection of Mozart concert and opera arias. His first recording for Deutsche Grammophon, released in June 1999, was Mahler's *Des Knaben Wunderhorn* with Anne Sofie von Otter and the Berlin Philharmonic conducted by Claudio Abbado. The *Des Knaben Wunderhorn* received the 1999 Grammy Award for best vocal performance while the *Winterreise* received a Grammy nomination in the same category.

The subject of numerous articles in the national press including *Time*, *People* and *Esquire* magazines, Mr. Quasthoff was also profiled on the CBS news program *60 Minutes*.

Thomas Quasthoff began his vocal studies with Professor Charlotte Lehmann and Professor Huber-Contwig (musicology) in Hannover, Germany. His national and international awards include First Prize in the 1988 ARD International Music Competition in Munich, the Shostakovich Prize in 1996 (Moscow), and the Hamada Trust/Scotsman Festival Prize (Edinburgh International Festival, 1996). Since 1996 he has been professor in the vocal department of the Music Academy in Detmold, Germany where he maintains a vigorous teaching schedule.

Tonight's recital marks Thomas Quasthoff's debut under UMS auspices.

Born in Kiel, Germany, **Justus Zeyen** received his first piano lessons from the famous German pianist, Cord Garben. He then studied at the

Hochschule für Musik und Theater in Hannover with Martin Dörrie, Karl Engel and Bernhardt Ebert. He also participated in masterclasses of Eric Werba, Mistuko Shirai and Hartmut Höll, and Dietrich Fischer-Dieskau. In 1982 and 1986 he was awarded scholarships by the Richard Wagner Foundation.



Justus Zeyen

Since then, Mr. Zeyen has been a well sought after pianist giving concerts in Europe, Japan and the US. He has worked with such artists as Bernd Weikl and Siegfried Lorenz and has been a guest at the festivals of Braunschweiger Kammersmusikpodium, Kissinger Simmer, Schleswig-Holstein, Schubertiade Feldkirch and the Oregon Bach Festival.

Beginning with concerts at the Lockenhaus Chamber Music Festival in 1994, (Gidon Kremer, director) Justus Zeyen has been the regular accompanist for Thomas Quasthoff. They have been heard at the Schubertiade Feldkirch, the Concertgebouw in Amsterdam, the Comédie des Champ Elysées in Paris, in Monte Carlo, the Moscow Conservatory, Berlin Philharmonic and many other major venues.

Justus Zeyen is also a teacher at the music academies of Detmold and Hannover.

Tonight's recital marks Justus Zeyen's debut under UMS auspices.

UMS
presents

Michigan Chamber Players

*Faculty and Student Artists of the University of Michigan
School of Music*

Juliana Athayde, *Violin*
Justin Bruns, *Violin*
Anthony Elliott, *Cello*
Andrew Jennings, *Violin*
Paul Kantor, *Violin*
Gregory Lee, *Violin*
Stephen Lusmann, *Baritone*
Catherine Lynn, *Viola*
Elizabeth Major, *Soprano*
Stephen Miahky, *Violin*

Mary Ellen Morris, *Cello*
Edward Parmentier, *Harpsichord*
Benjamin Peled, *Violin*
Nicholas Phan, *Tenor*
Amy Porter, *Flute*
Maria Sampen, *Violin*
Stuart Sankey, *Bass*
Yizhak Schotten, *Viola*
Anthony Stoops, *Bass*
Alejandre Urrutia, *Violin*

Program

Wednesday Evening, March 22, 2000 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

J.S. Bach Birthday Celebration

In allen meinen Taten:

Cantata No. 97, BWV 97 (excerpt)

Nicht ist es spat und frühe, Versus II (Aria)

LUSMANN, PARMENTIER, ELLIOTT

Mache dich, mein Geist, bereit:

Cantata No. 115, BWV 115 (excerpt)

Bete aber auch dabei, Versus IV (Aria: Molto Adagio)

MAJOR, PARMENTIER, PORTER, ELLIOTT

Overture (Suite) No. 2 in b minor, BWV 1067

Overture
Rondeau
Sarabande
Bourée I and II
Polonaise and Double
Menuet
Badinerie

PORTER, PARMENTIER

INTERMISSION

Schweigt stille, plaudert nicht:**Cantata No. 211, BWV 211** (The Coffee Cantata)

Schweigt stille, plaudert nicht: Recitative (Narrator)
Hat man nicht mit seinen Kindern: Aria (Schlendrian)
Du boses Kind: Recitative (Schlendrian and Lieschen)
Ei! wie schmeckt der Coffee: Aria (Lieschen)
Wenn du mir nicht den Coffee: Recitative
(Schlendrian and Lieschen)
Madchen die von harten Sinnen: Aria (Schlendrian)
Nun folge: Recitative (Schlendrian and Lieschen)
Heute noch, heute noch: Aria (Lieschen)
Nun geht und sucht: Recitative (Narrator)
Die Katze lasst das Mausen nicht: Chorus (Lieschen,
Tenor, Schlendrian)

MAJOR, LUSMANN, PHAN, PORTER, PARMENTIER

Sixty-ninth Performance
of the 121st Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing
commitment of time and energy to this special UMS performance.

*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.

In allen meinen Taten:

Cantata No. 97, BWV 97 (excerpt)

Johann Sebastian Bach

Born March 21, 1685 in Eisenach

Died July 28, 1750 in Leipzig

The vast majority of J. S. Bach's sacred cantatas were composed for the weekly worship services at the St. Thomas church in Leipzig where he worked as cantor. Most were written during the mid-1720s, when Bach first took up the post. The chorale cantata BWV 97, *In allen meinen Taten*, does not, however, belong to this earlier series of cantata cycles. The autograph manuscript dates from 1734, but it is not known for what occasion he wrote it. It may have been an attempt to fill in gaps left by the earlier cantata cycles, but the opening movement, in the style of a French overture, suggests that it may also have been intended for an inauguration. (Only five of Bach's cantatas begin with a French Overture, and the other four were composed for various civic and religious inaugurations.)

The bass aria in g-minor, "Nich ist es spat und frühe" comes immediately after the opening chorus. The text (the second versus of the original hymn text by Paul Fleming) is an expression of faith in God's power to calm the troubled soul. Bach sets this verse as a gentle two-part continuo aria that remains mostly in the home key, modulating to c-minor at the start of the second section but quickly returning to tonic.

Mache dich, mein Geist, bereit:

Cantata No. 115, BWV 115

(excerpt)

J. S. Bach

Bach composed the Cantata BWV 115, *Mache dich, mein Geist, bereit*, for the twenty-second Sunday of Trinity in 1724. The text, based on the hymn by Johann Burkhard

Freystein, entreats the soul to awaken for the Last Judgement. The centerpiece of the cantata, "Bete aber auch dabei," is surely one of the loveliest soprano arias Bach ever wrote.

Scored for continuo, *obligato* flute and piccolo cello (a five-stringed instrument with a range between a cello and a viola), this ravishing and tranquil aria begins with a long duet by the *obligato* instruments, the continuo providing discreet harmonic support. The voice enters in long notes, almost imperceptibly, and is never as rhythmically active as the flute and cello, as if to underscore the caution of the text: "Pray yet, even in the midst of keeping watch." The transition to the 'B' section is seamless, but the textual emphasis on Christ's power to cleanse the sinner (with its connotation of the crucifixion) leads to slightly more chromatic, moving lines in the voice. Both instruments and voice share a rising figure of an ornamented third that Bach scholar Alec Robertson suggests is a reference to the heavenward pleadings of the now-awakened soul.

Overture (Suite) No. 2 in b minor, BWV 1067

J. S. Bach

Beginning with Jean-Baptiste Lully, and for generations after, a concert performance of baroque dances from an opera or ballet was always preceded by the overture from the work in question. It wasn't long before composers began to write independent suites for orchestral ensembles that followed this same pattern. German composers at the turn of the seventeenth century, including Telemann, Fasch, and Fux, even used the title of "Overture" to refer not just to the first movement, but to the overture-suite as a whole.

It is in this same tradition that Bach wrote his four orchestral "overtures," BWV 1066-1069. In each, the first movement – the

overture itself – is so extensive that it is really the most important movement of the suite. In these opening movements Bach combines the fugal *allegro* of Lully with the formal arrangement of a *ritornello* and the concertante textures of Vivaldi. In the movements that follow, Bach only made sparing use of the traditional dances found in orchestral suites of his day. He omits, for example, the *allemande*, but includes instead several additional dances such as the *bourrée*, *gavotte*, *polonaise*, and *minuet*. He also added “free” movements – the *badinerie*, *réjouissance* and *air* – that are not dance-based at all.

Bach scholars have had trouble dating the composition the *Orchestral Suite in b minor*, BWV 1067. Although the earliest extant manuscripts are a set of parts from his later Leipzig years, some scholars believe the suite’s style suggests it was composed while Bach was in Cöthen (1717-1723).

Others have concluded that the hybrid form, which blends the movements of a suite with the orchestration of a flute concerto (solo flute, strings, and continuo) indicates it may have a much later composition date, possibly even the last orchestral work he wrote.

The opening overture is in the French style, with a *grave* dotted-rhythm passage moving into a lively and extensive fugue. (The repeat of the fugue, though notated in the score, is not usually observed in modern performances.) The suite stays in b minor for all the remaining dance movements. First is a “Rondeau,” an uncomplicated dance with an affectingly naïve main theme, and a stately “Sarabande” in which the traditional emphasis on the second beat is hardly noticeable at all. The two lively “Bourrées” that follow are played without a break, the first being repeated after the second in *da capo* fashion. The “Polonaise” is also treated as a three-part form, with a “Double” (a solo variation played over the original melody, which has been transferred to the bass) forming the central section. Unusually, the “Polonaise” is

marked *lentement*; this is the only one of Bach’s compositions to include this particular French tempo indication. The elegant “Menuet” makes much use of *appoggiatura* in the melody, emphasized by the long, held notes in alternate measures. Since it is not a dance-based movement, the final “Badinerie” (literally, a “jest or joke,” but usually interpreted as “trifle”) has no standard form or rhythmic character. Here Bach writes a show-piece for the flute, a rollicking finale that highlights the soloist’s agility and virtuosity.

Schweigt stille, plaudert nicht: Cantata No. 211, BWV 211

(The Coffee Cantata)

J. S. Bach

One of Bach’s numerous musical responsibilities in Leipzig was director of the Collegium Musicum, a group of music lovers that meet every Friday evening at Zimmermann’s coffee house to perform music. Consisting largely of university students, the Collegium numbered at times up to forty participants, and according to contemporary reports the standard of musical performances was exceptional.

It seems certain that Bach composed his most famous secular cantata, the “Coffee Cantata” some time in late 1734 or early 1735, to be performed at Zimmermann’s by the Collegium. This cantata is in the form of a small drama, complete with narrator, to a *libretto* by Picander (the pen name for Christian Friedrich Henrici, librettist for several of Bach’s sacred cantatas as well). This is the closest Bach ever came to writing an opera. It has features of both popular and *galant* styles, as well as the realism of setting and character that was characteristic of the emergent *opera buffa* genre. In proportion and style it is rather similar to Pergolesi’s *La Serva Padrona*, which was composed around the same time.

In this short narrative, Lieschen, a willful young lady, is addicted to coffee, despite her grumpy old father Schlendrian's disapproval. The exasperated Schlendrian threatens to prevent her from marrying unless she gives up coffee. Lieschen agrees, but (in an addition to the *libretto* that Bach may have written himself) adds the stipulation that her suitors must be willing to indulge her addiction once they are married. In the first aria, "Hat man nicht mit seinen Kindern," the mirthless Schlendrian (a name that could translate roughly as "Mr. Stick-in-the-mud") complains about his daughter's addiction with stubbornly insistent repeated notes. Lieschen responds in a lilting *da capo* aria on the joys of coffee ("lovelier than a thousand kisses, milder than muscatel wine"), while the ornaments in the flute *obligato* curl with the allure of the beverage's distinctive aroma. The father's second aria is just as stern, and more chromatic, as he plans to compel his daughter's obedience. Lieschen then sings a dance-like aria in which she agrees to give up coffee for the possibility of a "proper lover". But the narrator's recitative informs the audience of Lieschen's private stipulation, and the final light-hearted trio outlines the inevitability of coffee's appeal: "Cats won't stop catching mice, and maidens remain faithful to their coffee." No doubt the management at Zimmermann's coffee house was grateful for the free advertisement.

Program notes by Luke Howard.

Juliana Athayde is a sophomore violin performance major in the School of Music. A native of the San Francisco Bay Area, Juliana has soloed with the Contra Costa Chamber and Holy Names College Orchestras, the Diablo, Flint, Plymouth, Young People's, and San Francisco Symphony Orchestras. Currently a student of Paul Kantor, she has

also worked with Almita and Roland Vamos, Donald Weilerstein, Irene Sharp, Bonnie Hampton, Zakhar Bron, Pinchas Zuckerman, and Midori. Juliana has played under Roger Norrington, Leonard Slatkin, and Michael Tilson Thomas while concertmaster of the San Francisco Symphony Youth Orchestra and is now concertmaster of the Plymouth Symphony.

Justin Bruns is a senior at the University of Michigan, where he is enrolled in the Artists and Scholars Honors Program and studies with Paul Kantor. Mr. Bruns has appeared as soloist with the Colorado, Jefferson, Littleton, Rocky Mountain (Lakewood), and University (Michigan) Symphonies, the Chester and Stockport Philharmonics, and the Sinfonia of Colorado. In addition to performing recitals in eight US states, he also gave two recital tours in England, playing in Birkenhead, Birmingham, Chester, Lincoln, Liverpool, Manchester, Winchester, and in Wales. He has occupied concertmaster and principal positions in eleven orchestral organizations, and has visited numerous summer festivals and camps including Aspen Music Festival and the National Repertoire Orchestra. At Michigan, he coaches and performs regularly with the music school faculty and fellow students.

Anthony Elliott, a protégé of Janos Starker and of Frank Miller, won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. Mr. Elliott has given master classes at most leading American conservatories. He is a frequent soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto, and the New York Philharmonic. His CD of Kabalevsky, Martinů, and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was named a "Best Buy of 1991" by the *Houston Post*. In demand as a chamber musi-

cian, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da Camera Series and the Victoria International Festival. He devotes his summers to teaching and performing at the Aspen Music Festival and School. Mr. Elliott, who holds the performer's certificate and a Bachelor of Music degree with honors from Indiana University, joined the faculty in 1994.

Andrew Jennings graduated from The Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada and Europe. Specializing in the performance of new works, the Quartet gave more than fifty premières and commissions; it also made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings' teaching career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculties of the University of Akron and of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center.

Violinist **Paul Kantor**, Chair of the String Department at the University of Michigan School of Music, has appeared as concerto soloist with a dozen symphony orchestras, has served as concertmaster of several orchestral ensembles including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra, and Great Lakes Festival Orchestra, and has been guest concertmaster of the New Japan Philharmonic and of the Toledo Symphony Orchestra. He

has been especially active as a chamber musician with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble. Mr. Kantor held concurrent appointments at Yale University (1981-88), the New England Conservatory (1984-88) and The Juilliard School (1985-88). Since 1980 he has spent summers as a member of the artist-faculty at Aspen, where he was concertmaster of both the Chamber Symphony and the Festival Orchestra. His principal teachers are Margaret Graves, Dorothy DeLay and Robert Mann.

Gregory Lee is acclaimed as one of the promising young violinists in Australia. He graduated from The Juilliard School at the age of twenty and the same year was awarded the University Medal from the Queensland Conservatorium. He now studies with Paul Kantor at the University of Michigan where he is pursuing a Doctoral of Musical Arts in Performance. At a young age, Gregory commenced studying at the Queensland Conservatorium Music School where he studied with Kerry Smith and Carmel Kaine. Throughout his music study, Gregory has been encouraged by many awards and prizes, including the Bach Prize, the Paganini Prize, the Ronald Clifford Davis Scholarship, and the Dulce Kapp Scholarship. He is a member of the Orpheus Trio, winning the Gertrude Langer Fine Music Ensemble Award and touring Queensland for the Queensland Arts Council. For the last three years he has been a fellowship recipient at the Aspen Music Festival.

Stephen Lusmann, Assistant Professor of Voice, has sung leading roles with major opera houses including the Oper der Stadt Bonn, Opera de Monte Carlo, Stadttheater Luzern, Washington Opera, New York City Opera, Cincinnati Opera, Opera Company of Philadelphia, and the Boston Opera

under important conductors and directors including Leonard Slatkin, Christopher Keene, Anton Guadagno, Franco Zefferelli, Gian Carlo Menotti, and Gian Carlo del Monaco. As an active concert soloist he has performed at Carnegie Hall, Alice Tully Hall in Lincoln Center, the Anchorage Choral Festival, Chautauqua Institute, and with numerous symphony orchestras. He received his undergraduate degree from SUNY at Fredonia and holds the Master of Music and Artist Diploma in Opera from the University of Cincinnati-College Conservatory of Music. Mr. Lusmann has taught at the Lawrenceville School in New Jersey and at the West Virginia Governor's School for the Arts at Fairmont State College.

Currently a doctoral student in viola performance at the U-M School of Music, **Catherine Lynn** is active as a soloist, orchestral player, and chamber musician. She was a finalist in the 1999 William Primrose Competition as well as the 1998 ASTA Competition. Last summer she was a principal violist of the Tanglewood Music Festival Orchestra, and she is currently principal violist of the Flint Symphony Orchestra. Ms. Lynn is a member of the U-M Graduate String Quartet.

Elizabeth Major has appeared as soloist with the Chicago Symphony Orchestra, led by Sir Georg Solti, The Ravinia Festival, the Grant Park Symphony and the Hartford Symphony. In recent seasons Ms. Major has sung the Mozart *Requiem* with the Grand Rapids and Ann Arbor Symphonies, *Musetta* with the Illinois Symphony and Villa-Lobos' *Bachianas Brazilianas*, No. 5 with Chamber Music Ann Arbor. She has sung principal operatic roles with the Lake George Opera Festival, Connecticut Opera and she toured India with the Minnesota Opera. Ms. Major is currently a member of

both the voice faculty at the University of Michigan and the Israel Vocal Arts Institute in Tel Aviv.

Stephen Miahky is a senior at the University of Michigan pursuing a violin performance degree under Stephen Shipp. Stephen has won several competitions, including the Louis Lane Competition and the University of Michigan Concerto Competition. As a chamber musician, he has performed with the Michigan Chamber Players, Chamber Music Ann Arbor, and Strings in the Mountains. He has collaborated with such musicians as Nicholas Eanet, Paul Kantor, Andrew Jennings, Carolyn Huebl, David Harding, Stephen Shipp, David Hardy, Yizhak Schotten, and Owen Carman. Stephen has performed at many summer festivals including Encore, Meadowmount, Sewanee, the National Orchestral Institute, Blossom, and Steamboat Springs. His violin is on loan through the generosity of the Virtu Foundation.

A native of Haddonfield, New Jersey, cellist **Mary Ellen Morris** is currently pursuing her DMA in cello performance at the University of Michigan where she is a student of Anthony Elliott. She has performed throughout the Philadelphia area where she was a member of the Haddonfield and Reading symphonies, Pennsylvania Pro-Musica, and the Herencia String Quartet. She holds degrees from Rice University and the University of Minnesota and has performed with many summer festivals throughout the US and Canada.

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

Nineteen-year-old **Benjamin Peled** has won many awards including honors in the Chicago Symphony's Illinois Young Performers Competition, the American String Teachers' Association State and National Semi-Finals Solo Competition, the Elgin Young Virtuosi Competition, the MacDowell Scholarship Competition, the Mollendorf Award from the Chicago Youth Symphony Orchestra, and the Arts Recognition Talent Search National Competition. He has soloed with the Oak Park River Forest Symphony, the Oak Park River Forest High School Symphony, the West Suburban Youth Symphony, and the Windy City String Ensemble on their Australian tour. In May of this year, he will perform the Tchaikovsky *Violin Concerto* with the Northwest Symphony. He was Concertmaster of the Chicago Youth Symphony Orchestra, the Encore Chamber Orchestra of the CYSO, the Eastern Music Festival Student Orchestra, and the Windy City String Ensemble. As a substitute in the Civic Orchestra of Chicago, he performed under Pierre Boulez and Mstislav Rostropovich. At present he studies with Paul Kantor at the University of Michigan.

Nicholas Phan, tenor, is currently a junior, where he studies voice with Prof. Rosemary Russell. Mr. Phan was named the Most Outstanding Vocal Soloist in the State of Michigan in 1996 by the Michigan State

Vocal Music Association. Mr. Phan has performed the roles of the Governor in Leonard Bernstein's *Candide* and Prince Hilarion in Gilbert and Sullivan's *Princess Ida*. Last summer, Mr. Phan attended the Aspen Music Festival where he sang the role of Tom Buchanan in a reading of John Harbison's new opera, *The Great Gatsby*.

Amy Porter has served as associate principal flute in the Atlanta Symphony Orchestra from 1991 until her Michigan appointment in 1999. She has also been a member of the Atlanta Chamber Players and the New Jersey State Opera Orchestra. Since winning First Prize in the National Flute Association Young Artists Competition in 1990, she has three times been a featured performer in the Association's annual meetings. She has given recitals at Weill Hall of Carnegie Hall, where she made her New York debut in 1987, at the Victoria (Texas) Bach Festival, at the State University of West Georgia, and at Georgia State. Broadcast performances have included recitals on radio in Atlanta and Philadelphia; Ms. Porter was highlighted on one of PBS's *Live from Lincoln Center* telecasts celebrating "Juilliard at 80" – from which Ms. Porter holds two degrees. She has taught in summers at the Brevard (North Carolina) Music Center since 1996.

Violinist, **Maria Sampen** graduated summa cum laude from the University of Michigan, where she was a scholarship student of Paul Kantor in the School of Music. She completed her Masters of Music degree at Rice University in May, 1999 where she studied violin with Kenneth Goldsmith and chamber music with Paul Katz and Norman Fischer. She is currently working on her doctorate in violin performance at the University of Michigan. Ms. Sampen made her solo debut with the Toledo Symphony Orchestra in Ohio. She has since performed as concerto soloist with numerous orches-

tras throughout the country and was named winner of the concerto competitions at both the University of Michigan (1996) and Rice University (1998). She has spent her summers performing as a fellow at the Aspen Music Festival and the Tanglewood Music Festival as well at the Mozarteum Sommerakademie in Salzburg, Austria and the Interlochen Arts Camp. An active proponent of contemporary music, she has worked with many composers including Pierre Boulez, William Bolcom, John Harbison, Bernard Rands and William Albright. Ms. Sampen concertizes frequently with her parents – saxophonist, John Sampen, and composer/pianist, Marilyn Shrude – with whom she made her New York City debut at Lincoln Center's Bruno Walter Auditorium in June of 1996.

Stuart Sankey has enjoyed success as a performer and also as a composer, writer and editor. He has published four original compositions and is the editor and arranger of fifty editions, including several original works, for the double bass. Prior to coming to Michigan in 1986, he taught at Indiana University, the University of Texas at Austin, and at The Juilliard School. He has given master classes and lectures and has adjudicated nationally and in the Far East. Mr. Sankey was the recipient of the first award given by the International Society of Bassists to an outstanding teacher. He has taught and performed at the Aspen Music Festival for forty-seven years. His former students hold significant academic appointments and are members of celebrated orchestras including those of Boston, Cleveland, New York, San Francisco, and the Metropolitan Opera.

Yizhak Schotten was born in Israel and brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Mr. Schotten has con-

certized in Israel, Holland, England, Austria, Japan, Taiwan, Malaysia, Mexico, and Canada and has performed on many concert series across the US. He was a member of the Boston Symphony, an exchange member of the Japan Philharmonic, and principal violist of both the Cincinnati and Houston symphony orchestras. As a soloist, he has performed with orchestras under such conductors as Ozawa, Schippers, and Comissiona. While a member of the Trio d'Accordo, the ensemble won the Concert Artists Guild International Competition. His CRI recording was chosen as Critics' Choice by *High Fidelity*; he has also recorded two albums and two compact discs for Crystal Records. He is music director of the Maui Music Festival in Hawaii and of the Strings in the Mountains Festival in Steamboat Springs, Colorado, and is a popular presenter of master classes for young violists throughout the US and abroad. Before joining the faculty in 1985, Mr. Schotten taught at the University of Washington and at Rice University.

Alejandra Urrutia started playing the violin at the age of eight in her native country of Chile. At fourteen, she was awarded a scholarship to continue her studies at Columbus State University with the violinist Patricio Cobos. Since then, Ms. Urrutia has appeared as soloist with the National Symphony of Chile, the National Youth Orchestra of Chile, the Concepcion Symphony, the Columbus State University Orchestra and the Chamber Orchestra of Morelos, Mexico. She has participated in master classes of David Kim, Cho-Liang Lin, Robert McDuffie, Pamela Frank, and Robert Mann. Ms. Urrutia is currently member of the Rosseels String Quartet and member of the ensemble Brave New Works. She is pursuing a DMA in Violin Performance with Paul Kantor at the University of Michigan.

Chamber Orchestra for *Overture (Suite) No. 2 in b minor*

Violin I

Andrew Jennings,
Leader
Stephen Miahky
Juliana Athayde
Benjamin Peled
Justin Bruns

Violin II

Paul Kantor
Maria Sampen
Gregory Lee
Alejandre Urrutia

Viola

Yizhak Schotten
Catherine Lynn

Cello
Anthony Elliott
Mary Ellen Morris

Bass

Stuart Sankey
Anthony Stoops

Chamber Orchestra for *Schweigt stille, plaudert nicht: Cantata No. 211*

Violin I

Paul Kantor, *Leader*
Alejandre Urrutia
Gregory Lee
Maria Sampen
Justin Bruns

Violin II

Andrew Jennings
Juliana Athayde
Benjamin Peled
Stephen Miahky

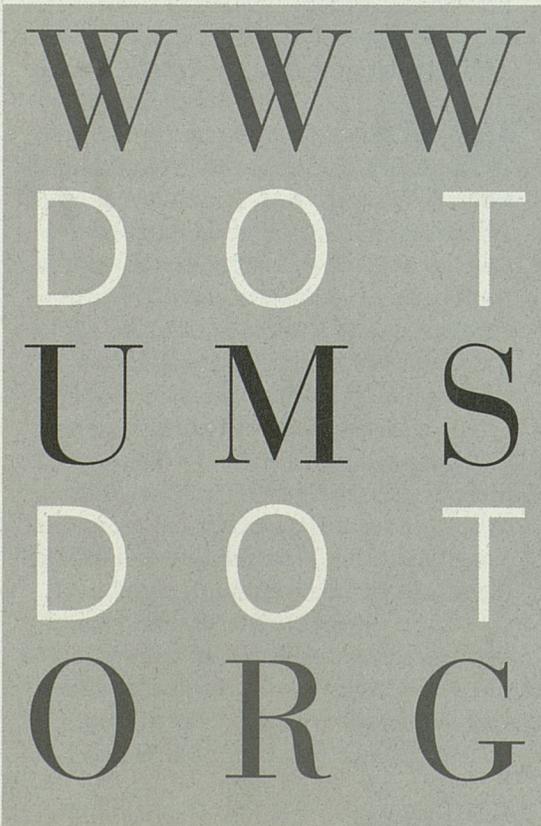
Viola

Yizhak Schotten
Catherine Lynn

Cello
Anthony Elliott
Mary Ellen Morris

Bass

Stuart Sankey
Anthony Stoops



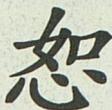
The University
Musical Society
Provides Our
Community
with the Art
of Musical
Enjoyment

Thank You!



UMS
and
Herbert Sloan
present

Forgiveness



CHEN SHI-ZHENG, *Director*
EVE BEGLARIAN, *Composer*

Conceived by Chen Shi-Zheng and developed in collaboration
with Eve Beglarian and Akira Matsui.

Program

Friday Evening, March 24, 2000 at 8:00
Michigan Theater, Ann Arbor, Michigan

Seventieth 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.*

Special thanks to Herbert Sloan for his generous and continued support of
the University Musical Society.

Additional support provided by Skip Ungrodt through Ideation.

This performance is made possible with the support of the Michigan
Council for Arts and Cultural Affairs.

Special thanks to Brett Johnson, Erik Fredrickson, Center for Chinese
Studies, Center for Japanese Studies, Center for Korean Studies,
International Institute, World Performance Studies, U-M School of Music,
U-M Department of Dance, U-M Museum of Art, and the U-M
Department of Theater for their assistance in this residency.

***Forgiveness* is co-commissioned by:**

Asia Society
Festival d'Automne à Paris
Flynn Theatre for Performing Arts
Hebbel Theatre Berlin
University Musical Society of the University of Michigan
Walker Art Center

Forgiveness is produced by Asia Society.

Large print programs are available upon request.

CAST

Akira Matsui	<i>Japanese Ghost/General Matsui</i>
Zhou Long	<i>Chinese Ghost</i>
Kang Kwon Soon	<i>Korean Comfort Woman 3721.000/Vocalist</i>
Song Hee Lee	<i>Korean Shaman/Comfort Woman</i>
Chen Shi-Zheng	<i>Bastard</i>
Kenny Endo	<i>Samurai/Percussion</i>

Musicians

Wu Man	<i>Chinese pipa (lute)/bells</i>
Kenny Endo	<i>Percussion</i>
Zhou Ming	<i>Piri/dizi (reed)/sheng</i>

Set Designer

Scott Pask

Lighting Designer

Clifton Taylor

Costume Designer

Anita Yavich

Projection Designer

Elaine McCarthy

I've always been fascinated with the similarity and the contrast of Korean *shaman* dance, Japanese *noh* theater, and Chinese opera; and with the unbreakable cross-influence in these cultures. I've also been constantly disturbed by the sorrowful history of East Asia in the twentieth century that has left generations with a tremendous anger in encountering the past.

Forgiveness is an attempt to reconcile the unforgiven history of East Asia by inventing a new theater expression that is derived from the classic Asian theater tradition.

Inspired by a two-thousand-year-old Chinese ghost revenge story *Fa Zi Du* and by a Japanese *noh* theater play *Doujyoji*, *Forgiveness* is a ritual for the dead and an initiation for a new beginning.

I'd like to express my sincere thanks to my collaborators Akira Matsui and Eve Beglarian for their generous support and countless contributions. I also want to express my deep gratitude to the entire cast for their trust and courage to be in this production.

— *Chen Shi-Zheng*

SCENES

<i>Scene I</i>	Prologue
<i>Scene II</i>	Tomurai (Mourning)
<i>Scene III</i>	Hiding Something Ugly that Shames You
<i>Scene IV</i>	Samurai Song*
<i>Scene V</i>	My Anger Will Never Be Satisfied
<i>Scene VI</i>	Vengeance is Mine
<i>Scene VII</i>	Samurai Song (Version 2)*
<i>Scene VIII</i>	Remember Me

* *Samurai Song* by Robert Pinsky, first published in *The New Yorker*.

Chen Shi-Zheng (*Director*) most recently directed *The Peony Pavilion*, a twenty-hour fifty-five-act Ming dynasty opera commissioned by Lincoln Center Festival and Festival d'Automne à Paris. His original production was banned by the Shanghai Cultural Bureau in 1998. It was resurrected in 1999 with a new cast and premiered to rave reviews in New York in July at Lincoln Center Festival, followed by a tour to Caen, Paris, Milan and Perth with a further international tour planned. Chen Shi-Zheng was a leading traditional opera actor in China and also made pop and folk records. Since moving to the US in 1987, he has appeared as a principal in operas by Meredith Monk and Tan Dun, and performed solo vocals at Lincoln Center, New York; Theatre Odeon, Paris; Queen Elizabeth Hall, London; and major festivals worldwide. Directing credits include: *Kindness*, a musical-theater piece at the Center for Contemporary Arts in Santa Fe; *The Child God* for Bang on a Can Festival; a new adaptation of Euripides' Greek tragedy *The Bacchae*, premiered by China National Beijing Opera Company in Beijing in 1996, and toured to the Hong Kong Arts Festival and Athens Festival in 1998; and *Alley*, a contemporary opera, for New Zealand International Festival. His future projects include *Così fan tutte* for the Aix-en-Provence Festival to open in July. He is also developing a feature film with the working title *The Dark Matter Problem* for production in 2000.

Eve Beglarian (*Composer*) has been described as "one of new music's truly free spirits" (*The Village Voice*). She is a composer, performer, and audio producer whose work has been performed in the most mainstream concert halls and theaters as well as in clubs and lofts. Her chamber music has been commissioned and performed by the California EAR Unit, Relâche, the Paul

Dresher Ensemble, the Crosstown Ensemble, Dinosaur Annex, and the New York New Music Ensemble, among others. Her experience in music theater includes the collaboration *Ordo Virtutum*, directed by Grethe Barrett Holby, which premiered at the Lincoln Center Festival last summer, and the China National Beijing Opera Theater's production of *The Bacchae*, directed by Chen Shi-Zheng. Her performing duo, *twisted tutu*, with keyboard player Kathleen Supové, blends high technology with theater. Current projects include music for Mabou Mines' *Animal Magnetism*, directed by Lee Breuer; a music-theater piece based on Stephen King's *The Man in the Black Suit*; and an orchestra piece commissioned as part of the Continental Harmony project for Orchestra X and DiverseWorks in Houston. Recordings of her music are available on CRI Emergency Music, OO Discs, Accurate Distortion, Atavistic, and Kill Rock Stars.

Akira Matsui is a master actor-teacher of the Kita School of Japanese classical *noh* theater. He was born in 1946 in Wakayama, south of Osaka, and began studying *noh* at the age of five. He showed such talent that, at age twelve, he became a "live-in apprentice" to Kita Minoru, the fifteenth generation of *noh* masters of the Kita School (one of the five guilds of *shite* main role actors). Matsui performs *noh* regularly in Japan. He has trained student actors in *noh* in many foreign countries including India, Australia, Germany, England, and has offered master classes at colleges and theaters across the US and Canada. Matsui performed in the US tour of the *Dragon Bond Rite*, commissioned by The Japan Society. He was a featured performer at the Brooklyn Academy of Music's Next Wave Festival in 1998. Also in 1998, he received Intangible Cultural Treasure status from the Government of Japan.

Kenny Endo is an internationally known *taiko* (Japanese drum) performing artist and leader in the field of utilizing the traditional *taiko* in innovative jazz/fusion settings. A native of Los Angeles, he began early training in Western drums and percussion for performance with classical, jazz, and rock musicians. In 1975, he began working with the San Francisco Taiko Dojo and in 1980 embarked on a decade-long odyssey in Japan studying with masters in classical, festival, and group drumming. He is the first non-Japanese national to be honored with a *natori*, stage name and master's degree in classical Japanese drumming called *Hogaku Hayashi*. Endo has performed with such artists as jazz drummer Art Blakey, Latin percussionist Airto Moreira, *taiko* artist Hayashi Eitetsu, jazz musicians John Kaizan Neptune (*shakuhachi*, flute), Paul Jackson (bass), and *tsugaru shamisen* artist Sato Michihiro. He leads three ensembles based in Honolulu, Los Angeles, and Tokyo. In 2000, Endo will collaborate with Hawaiian Slack Key guitarist Keola Beamer; present a concert of new works in Tokyo, headline the Second Hawaii International Taiko Festival, and perform at the Hawaii Jazz Festival. He will be a guest soloist with the Hong Kong Philharmonic in 2001.

Kang Kwon Soon is a leading vocalist of new and traditional music in Korea. She trained as a traditional singer in both court and folk styles, and is a specialist in the vocal traditions of the refined Korean *chun-gak* classical music of the *literati*. She has performed with many important ensembles and orchestras such as Seoul Metropolitan Traditional Orchestra, National Traditional Performing Arts Center, and the Korean Court Music Association, as well as at the Celebration of Buddha's Birthday at Bulgook-temple and the Fiftieth Anniversary of Liberation and at the Korea Festival. She was a featured singer in Jin Hi

Kim's production of *Dragon Bond Rite* which premiered at the Walker in 1997. In 1999 she participated in the Flying Circus Project in Singapore with *TheatreWorks*.

Song Hee Lee was born in Pusan, Korea where she studied both traditional Korean and modern dance from the age of ten. She is particularly noted for her performances of both new work and *Sal'puri* (traditional Korean dance that is inspired by the *shaman* tradition). Upon graduation from college, she joined the Pusan Metropolitan Dance Company where she became the principal dancer of the company. She premiered her choreographic solo work *Karma* in New York last year and is currently working on a new piece *Karma II: 108 Defilements in Purification*. She is currently teaching Korean dance in New York City.

Wu Man is one of China's most outstanding *pipa* (traditional lute) players. In addition to the traditional *pipa* repertoire, Wu Man is also internationally recognized for her interpretations of contemporary *pipa* music. She has collaborated with groups including the New York New Music Consort, Stuttgart Chamber Orchestra, the BBC Chamber Orchestra (Scotland), and the Kronos Quartet. Wu has also performed at numerous festivals and venues including Festival d'Automne à Paris, the Hong Kong Festival, and the Bang on a Can Festival. Wu Man is the 1998-1999 fellow of the Bunting Institute of Radcliffe College.

Zhou Long is one of the most highly acclaimed *jingju* (Peking Opera) artists in China today. He started his formal study of the opera at the age of eight with one of the best-known *jingju* masters, formally enrolling in the Beijing Opera Academy when he was only twelve. He has been guest lead-actor with many different *jingju* companies in China and has performed

throughout Asia and in England. In 1996, he performed the lead part of Dionysus in Chen Shi-Zheng's *jingju* version of the *Bacchae*. He recently performed the part of Quasimoto in a *jingju* version of Victor Hugo's *The Hunchback of Notre Dame*. He has published essays and articles on different aspects of performance technique and contemporary creativity in *jingju*.

Zhou Ming was educated at the Shanghai School of Traditional Opera (Kunju). He is a master of the *dizi*, a bamboo Chinese flute, the importance of which in the Kunju opera orchestra is equivalent of the first violin in Western orchestral music. Zhou has studied with the masters of Kunju music for the last twenty years, and is widely regarded as the leading flute player in China. He performed as the lead musician in over twenty-five major Kunju operas for the Shanghai Kunju Opera Company. In addition, he has led music ensembles in Japan and Taiwan as a guest conductor. Zhou Ming was music director and flutist in Chen Shi-Zheng's productions of *The Peony Pavilion*.

Elaine J. McCarthy's (*Projection Designer*) current and most recent designs include work on *War and Peace* for The Kirov Opera, *The Gate* for The NHK Symphony Orchestra, *Spirit* for Back Row Productions, Art Spiegelman's new comic book opera, *Drawn to Death*, for Harvard University's Institute on the Arts and Civic Dialog, *Goodbye My Friduchita* for The Directors Company, *Children of War* for the Asia Society, Don Byron's *Tunes & Cartoons* for the Brooklyn Academy of Music, Peter Sellar's *The Peony Pavilion* for Vienna Opera, *A Coffin in Egypt* for the Bay Street Theatre, *Portraits of the Family* for Cloud Gate Dance Theatre of Taiwan, *Blue Man Group: Tubes* Chicago, *Remote* for White

Oak Dance Project, *Woyzek of Sarajevo* for the Lincoln Center Director's Lab, Philip Glass and Susan Marshall's *Les Enfants Terribles* for International Production Associates, *Cuba Libre* for NYC's INTAR Theatre, *Recovering the Dark* for The Kitchen, and the 1996 and 1997 *Council of Fashion Design Awards* (formerly the Coty Awards) at Lincoln Center's State Theatre.

Scott Pask (*Set Designer*) won great critical acclaim for his set designs in the hit play *Bash* by Neil LaBute, directed by Joe Mantello, at off-Broadway's Douglas Fairbanks Theatre and LA's Canon Theatre. His work can recently be seen in *The Donkey Show*, the enormously popular theatre event created and directed by Diane Paulus, at NYC's El Flamingo Club, *The Bomb-itty of Errors* the new rap musical off-Broadway at 45 Bleecker, and the national tour of the native-American concert dance *Spirit*, directed and choreographed by Wayne Cilento, which Scott originally designed for its PBS television broadcast. His recent co-design with Robert Brill for Paula Vogel's *The Mineola Twins*, starring Swoosie Kurtz, directed by Mantello, for the Roundabout won them the 1999 Lucille Lortel Award for Outstanding Set Design and the 1999 American Theatre Wing's Henry Hewes Design Award.

Clifton Taylor's (*Lighting Designer*) career in design has spanned dance, theatre, opera and architectural consulting. Principally a lighting designer for dance theatre, Mr. Taylor has worked for theatres and companies throughout the world, in over fifteen countries in Asia, Europe and the Americas. His extensive credits include work in the repertoires of the American Ballet Theater, the Alvin Ailey American Dance Theater, Houston Ballet, Pacific Northwest Ballet, the Lar Lubovitch Dance Company (residing lighting designer), the ballet company of the

city of Rio de Janeiro, the Maggio Musicale in Florence, Italy, the American Ballroom Theatre, New York's Julliard School for Music and Dance, Maria Benitez' Teatro Flamenco, the Elisa Monte Dance Company (resident lighting designer), Buglisi/Foreman Dance Company (resident lighting designer), Carlota Santana Spanish Dance Company, and Sardono Dance Theatre of Indonesia.

Anita Yavich's (*Costume Designer*) most recent designs include *Sueño* (Manhattan Class Company), *As You Like It* (Williamstown Theatre Festival), *Civil Sex and Pericles* (New York Shakespeare Festival), *Red* (Manhattan Theatre Club and Long Wharf Theatre), *Mere Mortals and Others* (John Houseman Theatre and Primary Stages), *Easter* (Naked Angels), *Second Hand Smoke* (Primary Stages), *Cloud Tectonics* (Playwrights Horizons), *Trojan Women*, *A Love Story* (En Garde Arts), *The Universe* (Ontological-Hysterical Theatre), and *Dark Ride* (Soho Rep).

Asia Society was founded in 1956 by John D. Rockefeller, III. Headquartered in New York City, with regional centers and representative offices in major cities in the US and Asia, it is America's leading institution dedicated to fostering understanding of Asia and communication between Americans and the peoples of Asia and the Pacific. Through performances, art exhibitions, films, lectures, seminars and conferences, publications and assistance to the media, and materials and programs for students and teachers, Asia Society presents the uniqueness and diversity of Asia to the American people. The Performing Arts division aims at bringing innovative works by Asians and Asian Americans to a wide American audience. It actively seeks to

create opportunities for Asian and Asian American artists to interact and collaborate as well as lay the foundations for new work.

Production Staff

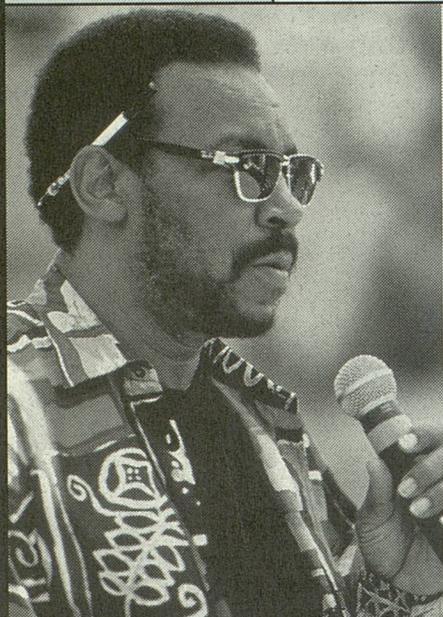
Jim Larkin, *Production Manager*
 Brenna St. George Jones, *Stage Manager/Lighting Supervisor*
 Kurt Ralske, *Sound Engineer*
 John Kristiansen, *Costume Dressmaker*
 Natsuko Inoue, *Artist Assistant/Translator*
 Vishakha Desai/Asia Society, *Senior Vice President*
 Rachel Cooper/Asia Society, *Producer*
 Frances Hui/Asia Society, *Administrative Associate*

Forgiveness is supported by grants from Wallace-Reader's Digest Funds; National Endowment for the Arts; Meet The Composer/International Creative Collaborations Program, in partnership with the Ford Foundation; The Booth Ferris Foundation; The Rockefeller Foundation's Multi-Arts Production Fund; Albert Kunstadter Family Foundation; New York State Council on the Arts; Asian Cultural Council; and the Inroads Program developed and managed by Arts International, a division of the Institute of International Education. Inroads is made possible through the Internationalizing New Work in the Performing Arts initiative of the Ford Foundation. Support for the Asia Society's Cultural Programs is provided by the Friends of Asian Arts.

Special thanks to Lisa Booth, Bun Ching Lam, Chen Tao, Rick Emmert, Chizuko Endo, Grethe Holby, Hilary Jackson, Jacqui LeClair, Winnie Lee, Susanna Meyer, Meg Nezu, Robert Pinsky, Stan Pressner, Brian Richie, Ned Rothenberg, Ralph Samuelson, Orville Schell, Sen He Ha, Peter Seybolt, Heather Steliga Chen, Jennifer Tipton, and Valeria Vasilevski.

UMS

of the University of Michigan • Ann Arbor



Talk Up/Not Down The Watts Prophets

with special guest Toni Blackman

Saturday, April 8, 8 P.M.

Michigan Theater

Born into poverty, racism and violence, the Watts Prophets are ambassadors of a time, a place and an art form that is uniquely African American. Suitable for both adult and family audiences, the Watts Prophets set their words against a crisp mixture of bop, hip-hop and frenetic jungle beats challenging attitudes on race, class, generational conflict, ecology and personal responsibility.

Toni Blackman is presented in conjunction with the King-Chavéz-Park Visiting Professors Program and the Office of the Provost. Support is also provided by the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies.

Media Sponsors WEMU 89.1 FM and Metro Times.

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

of the University of Michigan • Ann Arbor



Jazz at Lincoln Center A Swing Dance Party! Lincoln Center Jazz Orchestra

With Wynton Marsalis

Saturday, April 22, 8 P.M.

Eastern Michigan University
Convocation Center

Whether you nod your head, tap your toes, or get out on the dance floor, we know you'll enjoy the "For Dancers Only" tour, which returns us to the original function of jazz music — to excite the feet! Two professional dance couples join the tour for a night of delicious swinging.

Sponsored by
Hudson's Project
Imagine.

Media Sponsor
WEMU 89.1 FM

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

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 Experience

UMS WINTER 2000 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.

The Romeros

Sunday, January 9, 4 p.m.
Rackham Auditorium
Sponsored by AT&T Wireless Services.

Bebe Miller Company

Saturday, January 15, 8 p.m.
Power Center
Master of Arts Interview with Bebe Miller, choreographer, and a special 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 Building. 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.

Advanced Modern 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 Ben Johnson, UMS Director of Education and Audience Development. 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. *This project is supported in part by a grant from the National Endowment for the Arts. 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 Tristano Schlimé,
piano

UMS Choral Union
Monday, January 24, 8 p.m.
Hill Auditorium

Center for Russian and Eastern European Studies Symposium

"Apocalypse Now? Scriabin and Russian Culture at the End of the Century"
Sunday, January 23, Media Union. Full schedule at <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

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

Pre-concert Performance traditional Slavonic/Russian songs performed by St. Romano's Ensemble. Monday, January 24, 7-7:45 p.m., Hill Auditorium Lobby. Free with paid admission to Russian National Orchestra concert.
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.
*Presented with the generous support of
 The Shiffman Foundation, Sigrid
 Christiansen and Richard Levey.
 Additional support provided by Randy
 Parrish Fine Framing and Art.
 Media sponsor WGTE.*

**Mozart and Friends –
 A Birthday Celebration
 Michigan Chamber Players**

Faculty Artists of the University
 of Michigan School of Music
 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
**UMS Performing Arts Teacher
 Workshop** “Jazz in the Classroom”
 Wednesday, February 2, 4 p.m.
 To register call 734.615.0122. \$
Jazz Combo Master Classes with the
 Jazz at Lincoln Center Sextet.
 Thursday, February 3, 7 p.m., U-M
 School of Music. Observation only.
*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
*Made possible by a gift from David and
 Martha Krehbiel, “to honor the memory
 of Bertha and Marie Krehbiel for whom
 music was life.” Additional support pro-
 vided by SAS Scandinavian Airlines,
 Consul Lennart Johansson and Karin
 Johansson, Bengt and Elaine Swenson
 and The Swedish Round Table
 Organizations. 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 Art History/
 Dance History/Dance. Tuesday,
 February 8, 12 noon, U-M School of
 Music Recital Hall. In conjunction
 with the Institute for Research on
 Women and Gender, U-M School of
 Music, Center for Education of Women,
 U-M Department of Composition and
 the U-M Department of Dance.

PREP “Goddess Meredith: The 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.
 This project is supported in part by a
 grant from the National Endowment for
 the Arts. Media sponsors WDET and
 Metro Times.*

**Doudou N’Diaye Rose,
 master drummer
 Drummers of West Africa**

Thursday, February 10, 8 p.m.
 Hill Auditorium
Master of Arts Interview with
 Doudou N’Diaye Rose. Interviewed by
 Dr. Lester Monts, Associate Provost for
 Academic Affairs. Thursday, February
 10, 3 p.m., U-M School of Music
 Recital Hall. In conjunction with the
 Center for Afroamerican and African
 Studies and the U-M Office of the
 Provost; and the North American
 Secretariat for the International Center
 for African Music and Dance.
*Sponsored by Comerica, Inc. Media
 sponsors WEMU and Metro Times. This
 is a Hearland Arts Fund Program with
 the National Endowment for the Arts
 and the Michigan Council for Arts and
 Cultural Affairs.*

**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 Isaacs
 Nisbett, Music and Dance writer for
 the Ann Arbor News. Friday, February
 11, 12 noon, Betty Pease Studio, U-M
 Dance Building, 2nd Floor. In conjunc-
 tion with the Institute for Research on
 Women and Gender, and the U-M
 Department of Dance.

Meet the Artist Post-performance
 dialogue from the stage.
**Advanced Modern Dance Master
 Class** Saturday, February 12, 10:30 a.m.,
 U-M Dance Building, Studio A. \$
*This project is supported in part by a
 grant from the National Endowment for
 the Arts.*

Anne-Sophie Mutter, violin

Lambert Orkis, piano
 Saturday, February 12, 8 p.m.
 Hill Auditorium
*Sponsored by KeyBank. Media spons-
 or 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, interviewed 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” with Helen Siedel,
 UMS Education Specialist. Friday,
 February 18, 7 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

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, held March 2-8 and with the Finals Concert of the Sphinx Competition, Sunday, March 5 at 4 p.m. in Hill Auditorium.

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

Mandinka Epic Symposium
"Rethinking the African Epic."

Thursday, March 9, 4 p.m., Rackham Assembly Hall. In conjunction with the Center for Afroamerican and African Studies, U-M Office of the Provost, and the North American Secretariat for the International Center for African Music and Dance. With reception.

Drumming Master Class Saturday, March 11, 10 a.m., Washtenaw Community College. Call 734.647.6712 for more information.

African Dance Master Class Saturday, March 11, 2 p.m., Betty Pease Studio, U-M Dance Building, 2nd Floor. Call 734.647.6712 for more information.

Sponsored by Detroit Edison Foundation. Media sponsors WEMU and Metro Times. This is a Hearland Arts Fund Program with the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs.

**The English Concert
Trevor Pinnock, conductor
and harpsichord**

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.

American String Quartet

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

Meet the Artist Post-performance dialogue from the stage.
Media sponsor Michigan Radio.

Thomas Quasthoff, baritone

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

Lydia Mendelssohn Theatre
PREP "The Art is Song" with Richard LeSueur, Vocal Arts Information Services. 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

Mini-Course "Japan, China, Korea and the United States: Theater Across the Borders." For more information, contact Brett Johnson at 734.764.6307.

Korean Dance Master Class taught by Song Hee Lee, Wednesday, March 22, 11 a.m., U-M Dance Building.

Noh Theater Master Class taught by Akira Matsui, Wednesday, March 22,

3 p.m., Arena Theater, Frieze Building.
Master of Arts Interview with Chen Shi-Zheng, Artistic Director of *Forgiveness*. Wednesday, March 22, 6 p.m., Room 1636, International Institute, School of Social Work Building.

Chinese Opera Lecture Demonstration by Zhou Long and **Museum Tour** of the U-M Museum of Art Chinese Art Exhibit, Thursday, March 23, 6:30 p.m.

Meet the Artist Post-performance dialogue from the stage.

Presented with the generous support of Dr. Herbert Sloan.

Additional support provided 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

Open Rehearsal and Master of Arts Interview with Vladimir Ashkenazy, Saturday, April 1, time TBA, Hill Auditorium.

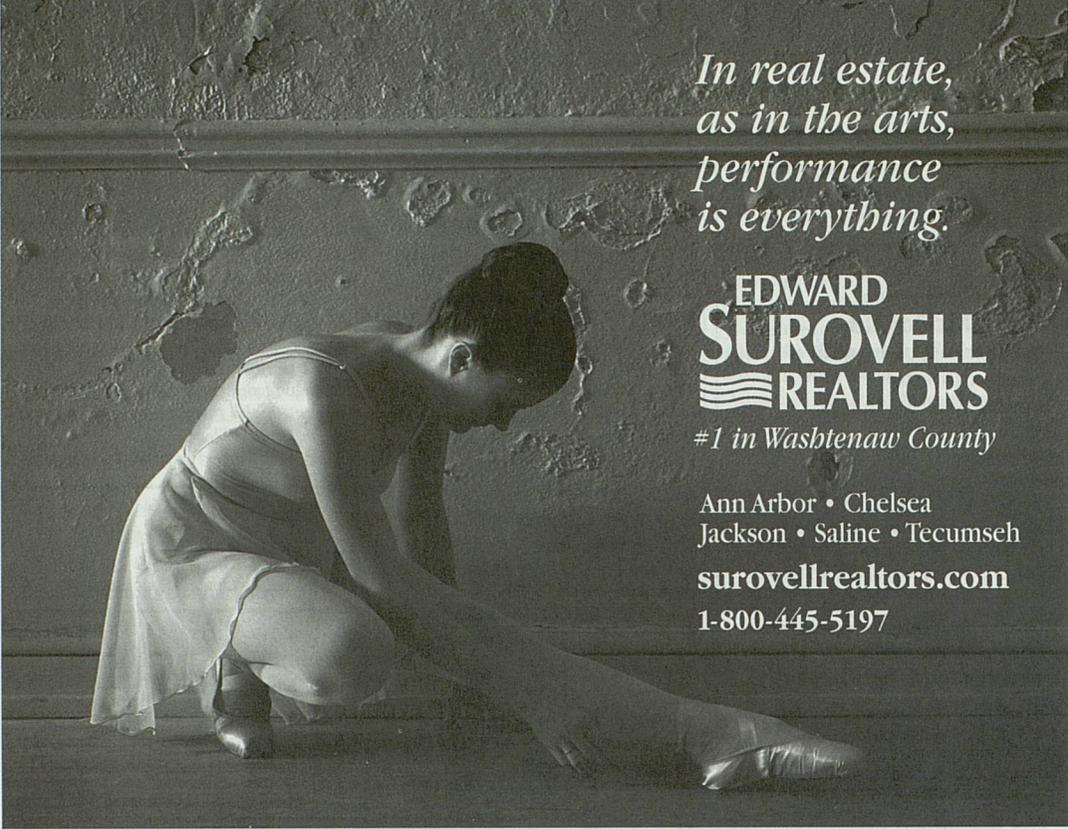
Sponsored by Pepper Hamilton LLP. Media sponsor WGTE.

The Watts Prophets

with special guest Toni Blackman
Saturday, April 8, 8 p.m.
Michigan Theater
For full residency details, please call 734.647.6712.

Toni Blackman is presented in conjunction with the King-Chavéz-Park Visiting Professors Program and the Office of the Provost. Support is also provided by the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies. Media sponsors WEMU and Metro Times.

*Season Listing continued
on page 33*



*In real estate,
as in the arts,
performance
is everything.*

EDWARD
SUROVELL
REALTORS

#1 in Washtenaw County

Ann Arbor • Chelsea
Jackson • Saline • Tecumseh

surovellrealtors.com

1-800-445-5197

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



www.harmonyhouse.com

We Bring Furniture Back to Life!



- Repairs
- Stripping
- Reveneering
- 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



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 Ben Johnson, UMS Director of Education and Audience Development. Tuesday, February 1, 12 noon, U-M Institute for the Humanities.

Master of Arts Interview with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Dance Building, 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 Development.

Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

Meet the Artist Post-performance dialogue from the stage.

This project is supported in part by a grant from the National Endowment for the Arts.

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, 2:30 p.m., U-M School of Music Recital Hall.

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

Made possible by a gift from the estate of William R. Kinney.

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

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.

Tickets to the performance required for entry.

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.

Oscar Peterson Quartet

Wednesday, April 26, 8 p.m.

Hill Auditorium

Media sponsor WEMU.

Ford Honors Program

Friday, May 5, 7 p.m.

Hill Auditorium and

Michigan League

Sponsored by Ford Motor Company Fund.

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

Ford Honors
Program
Honorees

1996
Van
Cliburn

1997
Jessye
Norman

1998
Garrick
Ohlsson

1999
The
Canadian
Brass

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.



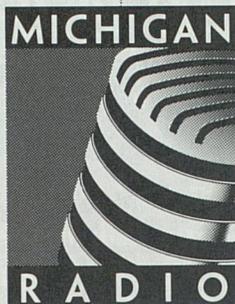
The Canadian Brass

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



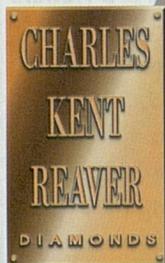
Learn about



diamonds...



before you buy



For Your Appointment Just Dial

D I A M O N D

o r 2 4 8 6 4 5 - 6 3 3 3

950 S. Old Woodward Birmingham

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

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 in 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**
- **Ushio Amagatsu**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**

- **Murray Perahia**
- **Chen Shi-Zheng**
- **Vladimir Ashkenazy**
- **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**
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **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



michigan council for
arts and cultural affairs



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

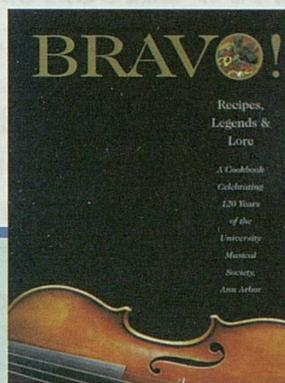
Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting 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.

We are grateful to A1 Rental, Inc. for their support of these special dinners.

- **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



BRAVO!

UMS has recently published ***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.

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

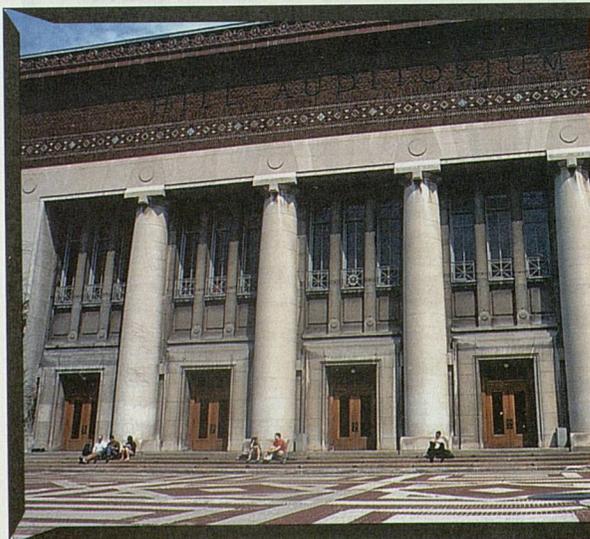
If you are actively seeking Retirement Living as it should be, then Glacier Hills is the place for you!

- 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



*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

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-away. 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>
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.

Package price is \$228.00 per couple.

Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>
Wed. Apr. 26	<i>Oscar Peterson Quartet</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.

Package price is \$63.25 per person.

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

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

WGTE FM 91.3



MAKING YOU LOOK GOOD SINCE 1983.

Complete photographic and digital services

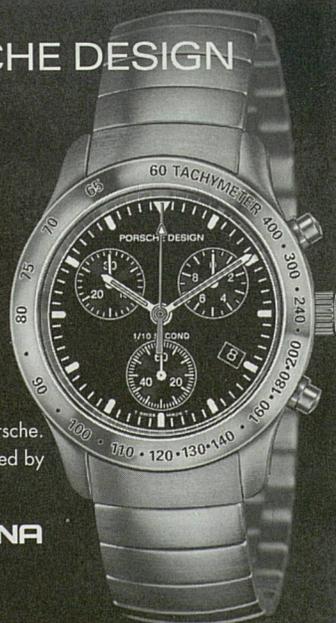
- LightJet digital photo murals to 4' x 8'
- Scitex & Photo CD scans
- PictureNet images for web
- Short-run color printing
- Slides, B&W processing

FOTO 1
IMAGING
PHOTOGRAPHIC & DIGITAL

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

734/665-3686 • www.foto1.com

PORSCHE DESIGN



Designer F.A. Porsche.
Manufactured by

ETERNA

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

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 – 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

Picasso at the Lapin Agile

by Steve Martin

February 4 - March 5, 2000

The Ride Down Mt. Morgan

by Arthur Miller

March 17 - April 16, 2000

A Leveling Wind

by Ben Cohen

April 28 - May 21, 2000

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



*As Bees in Honey Drown, by Douglas Carter Beane
September 17 - October 10, 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 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.



The best concerts you can
shake a stick at.

A²SO Spring 2000 Season

Midwinter's Breath of Spring, Jan 22
with Music Director Candidate Victoria Bond:
Schumann *Symphony No. 2*, Mozart *Violin*
Concerto #4, Debussy *L'Après midi d'un faune*

Continental Harmony, March 11
Sam Wong conducts the U-M Gamelan Ensemble
and A²SO in a world premiere by Ann Arbor
composer Gabriel Ian Gould; also Dvorak
Symphony #6 and Copland *Appalachian Spring*

Season Finale, April 29 with Sam Wong
Mahler *Symphony #3* with women from UMS
Choral Union and Boychoir of Ann Arbor

Call (734) 994-4801 for tickets or info

ANN ARBOR
Symphony Orchestra
MUSIC IN THE KEY OF A

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. Kellendorfer
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

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.

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 fifty-four 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 \$200,000 to UMS this season. Additionally, the Committee's hard work is now in evidence with the publication of *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 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural

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
- 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 _____

Evening Phone _____

Comments or Questions _____

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

Gifts of \$50 or more may be charged to: VISA MasterCard Discover American 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

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

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

For more information, 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 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. To become an usher, each volunteer attends one of several orientation and training sessions offered year-round. Full-time ushers are responsible for working at every UMS performance in a specific venue (i.e. Hill, Power Center, or Rackham) for the entire concert season; substitute ushers fill in for specific shows that the full-time ushers cannot attend.

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 November 3, 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

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

Foundations

Community Foundation for
 Southeastern Michigan
 Lila Wallace – Reader's Digest
 Audiences for the
 Performing Network
 Lila Wallace – Reader's Digest
 Arts Partners Program
 Michigan Council for Arts and
 Cultural Affairs
 National Endowment for the
 Arts

MAESTROS

Individuals

Ronnie and Sheila Cresswell
 Robert and Janice DiRomualdo
 Charles N. Hall
 Roger and Coco Newton
 Prudence and
 Amnon Rosenthal

Businesses

Bank of Ann Arbor
 Arbor Temporaries/Personnel
 Systems/Arbor Technical
 Staffing, Inc.
 Comerica Incorporated
 Edward Surovell Realtors
 KeyBank
 Lufthansa German Airlines

Masco Corporation
 McKinley Associates
 Mechanical Dynamics
 Mervyn's California
 National City Corporation
 NSK Corporation
 Pepper, Hamilton & Scheetz
 Thomas B. McMullen
 Company
 Wolverine Temporaries, Inc.

Foundations

Detroit Edison Foundation
 Elizabeth E. Kennedy Fund
 Benard L. Maas Foundation
 Mid-America Arts Alliance

VIRTUOSI

Individuals

Edward Surovell and
 Natalie Lacy

Businesses

CFI Group
 Holnam, Inc.

CONCERTMASTERS**Individuals**

Herb and Carol Amster
 Maurice and Linda Binkow
 Douglas Crary
 Ken and Penny Fischer
 Beverley and Gerson Geltner
 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
 Ronald and Eileen Weiser
 Marina and Robert Whitman

Businesses

Ann Arbor Acura
 AT&T Wireless
 Blue Nile Restaurant
 Butzel Long Attorneys
 Café Marie
 Chelsea Milling Company
 Deloitte & Touche
 Dow Automotive
 Elastizell Corp of America
 Institute for Social Research
 Miller, Canfield, Paddock,
 and Stone LLP
 O'Neal Construction
 Visteon

Foundations

Chamber Music America
 Jewish Community Center of
 Washtenaw County
 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
 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
 John Psarouthakis
 Mabel E. Rugen
 Don and Judy Dow Rumelhart
 Professor Thomas J. and Ann
 Sneed Schriber
 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

AAA Michigan
 Alcan Automotive Products
 Austin & Warburton
 ERIM International Inc
 Ideation, Inc.
 Joseph Curtin Studios
 Megasys Software Services Inc.
 Randy Parrish Fine Framing
 Republic Bank Ann Arbor
 Sesi Investment
 Target Stores

Foundations

Ann Arbor Area Community
 Foundation
 Shiffman Foundation Trust
 (Richard Levey)

PRINCIPALS**Individuals**

Dr. and Mrs. Gerald Abrams
 Mrs. Gardner Ackley
 Jim and Barbara Adams
 Bernard and Raquel Agranoff
 Dr. and Mrs. Robert G. Aldrich
 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 Bartsch
 Kathy Benton and Robert Brown
 L. S. Berlin
 Philip C. Berry
 Suzanne A. and
 Frederick J. Beutler
 Elizabeth and Giles G. Bole
 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
 Bruce and Jean Carlson
 Jean and Kenneth Casey
 Janet and Bill Cassebaum
 Anne Chase
 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
 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

Principals, continued

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
 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
 Sun-Chien and
 Betty Hsiao
 John and
 Patricia Huntington
 Stuart and Maureen Isaac
 Mercy and Stephen Kasle
 Richard and
 Sylvia Kaufman
 Thomas and
 Shirley Kauper
 Bethany and Bill Klinke
 Michael and
 Phyllis Korybalski
 Dimitri and
 Suzanne Kosacheff
 Barbara and
 Michael Kusisto
 Lee E. Landes
 Jill Latta and
 David S. Bach
 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
 Margaret W. Maurer
 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
 Shirley Neuman
 M. Haskell and Jan
 Barney Newman
 William and
 Deanna Newman
 Mrs. Marvin Niehuss
 Marylen and
 Harold Oberman
 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
 Stephen and Agnes
 Reading
 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
 Mr. and Mrs.
 Charles H. Rubin
 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
 James and Nancy Stanley
 Mr. and Mrs. John C.
 Stegeman
 Victor and Marlene
 Stoeffler
 James L. and Ann S.
 Telfer
 Lois A. Theis
 Dr. Isaac Thomas III and
 Dr. Toni Hoover
 Susan B. Ullrich
 Jerrold G. Utsler
 Charlotte Van Curler
 Mary Vanden Belt
 Ellen C. Wagner
 Gregory and Annette
 Walker
 Elise and Jerry Weisbach
 Angela and Lyndon
 Welch
 Roy and JoAn Wetzal
 Paul and Elizabeth
 Yhouse

Businesses

A-1 Rentals, Inc.
 Alf Studios
 Allen & Kwan
 Commercial
 Briarwood Mall
 Chris Triola
 Shar Music Company
 STM Inc.

Foundations

J. F. Ervin Foundation
 Harold and Jean
 Grossman Family
 Foundation
 Hudson's Circle of Giving
 The Lebensfeld
 Foundation
 Montague Foundation
 The Power Foundation

BENEFACTORS**Individuals**

M. Bernard Aidinoff
 Robert 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 Gerlinda
 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
 Ron and Mimi Bogdasarian
 Charles and Linda Borgsdorf
 Carl and Isabelle Brauer
 Professor and Mrs. Dale E.
 Briggs
 David and Sharon Brooks
 June and Donald R. Brown
 Douglas and Marilyn
 Campbell
 Jean W. Campbell
 Michael and Patricia
 Campbell
 George R. Carignan
 Jim and Priscilla Carlson
 James S. Chen
 Janice A. Clark
 John and Nancy Clark
 Jim and Connie Cook
 Susan and Arnold Coran
 H. Richard Crane
 Alice B. Crawford
 George and Connie Curtis
 Mary R. and John G. Curtis
 Mr. and Mrs. William H.
 Damon III
 John and Jean Debbink
 James M. Deimen
 Katy and Anthony
 Derezinski
 Della DiPietro and Jack
 Wagoner, M.D.
 Dr. and Mrs. Stephen W.
 Director
 Molly and Bill Dobson
 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
 Dr. James F. Filgas
 Sidney and Jean Fine
 Clare M. Fingerle
 Susan Goldsmith and
 Spencer Ford
 Phyllis W. Foster
 Bernard and Enid Galler
 Drs. Steve Geiringer and
 Karen Bantel
 Thomas and
 Barbara Gelehrter
 Beverly Gershowitz
 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
 Robert L. and
 Beatrice H. Kahn
 Dr. and Mrs.
 Mark S. Kaminski
 Herbert Katz
 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
 Samuel and Marilyn Krimm
 Bud and Justine Kulka
 David and Maxine Larrouy
 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
 Geraldine and
 Sheldon Markel
 Chandler and
 Mary Matthews
 Richard and
 Elizabeth McLeary
 Thomas B. and
 Deborah McMullen
 Ted and Barbara Meadows
 Bernice and Herman Merte
 Valerie Meyer
 Leo and Sally Miedler
 Myrna and Newell Miller
 Brian and Jacqueline Morton
 Hillary Murt and
 Bruce A. Friedman
 Martin Neuliep and Patricia
 Pancioli
 Len and Nancy Niehoff
 Dr. and Mrs.
 Frederick C. O'Dell
 Bill and Marguerite Oliver
 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
 Murray and Ina Pitt
 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. Radow
 Jim and Ieva Rasmussen
 Jim and Bonnie Reece
 Rudolph and Sue Reichert
 Mary R. Romig-deYoung
 Arthur J. Rose
 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
 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
 Mrs. Ralph L. Steffek
 Dr. and Mrs. Jeffrey K. Stross
 Nancy Bielby Sudia
 Charlotte B. Sundelson
 Brian and Lee Talbot
 Bob and Betsy Teeter
 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
 Bryan and Suzette Ungard
 Walter E. Vashak
 Kate and Chris Vaughan
 Sally Wacker
 Warren Herb and
 Florence Wagner
 Dana M. Warnez
 Willes and Kathleen Weber
 Karl and Karen Weick
 Raoul Weisman and
 Ann Friedman
 Robert O. and
 Darragh H. Weisman
 Dr. Steven W. Werns
 B. Joseph and Mary White
 Harry C. White and Esther
 R. Redmout
 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
 Charles Reinhart Company
 Realtors
 Detroit and Canada Tunnel
 Corporation
 Detroit Swedish Council Inc.
 Guardian Industries
 Corporation
 King's Keyboard House

Quinn Evans/Architects
 Rosebud Solutions
 Stirling Thermal Motors, Inc.
 Swedish Club

Foundations

The Kennedy Center for the
 Performing Arts

ASSOCIATES

Individuals

Anastasios Alexiou
 Mike Allemand and
 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
 Leslie and Christopher Ballard
 Cy and Anne Barnes
 Gail Davis Barnes
 Victoria and Robin Baron
 Leslie and Anita Bassett
 Astrid B. Beck and
 David Noel Freedman
 Srirammoan S. and
 Shamal Beltangady
 Linda and Ronald Benson
 Robert Hunt Berry
 Sheldon and Barbara Berry
 Mary Steffek Blaske and
 Thomas Blaske
 Cathie and Tom Bloem
 Harold and Rebecca Bonnell
 Roger and Polly Bookwalter
 Dr. and Mrs. Ralph Bozell
 Dr. and Mrs. C. Paul Bradley
 James and Jane Bradner
 Mr. Joel Bregman and
 Ms. Elaine Pomeranz
 Mr. and Mrs. Gerald Bright
 Allen and Veronica Britton
 Olin L. Browder
 Morton B. and Raya Brown
 Virginia Sory Brown
 Dr. and Mrs. Donald T. Bryant
 Trudy and Jonathan Bulkeley
 Arthur and Alice Burks
 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
 Soon K. Cho
 Catherine Christen
 Dr. and Mrs. David Church
 Robert J. Cierzniewski
 Charles and Lynne Clippert
 Gerald S. Cole and
 Vivian Smargon

Associates, continued

John and Penelope Collins
Wayne and Melinda Colquitt
Edward J. and
Anne M. Comeau
Lolagene C. Coombs
Kathleen Cooney and
Gary Faerber
Paul N. Courant and
Marta A. Manildi
Cliff and Laura Craig
Merle and Mary Ann Crawford
Mr. Michael J. and
Dr. Joan Crawford
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
Marnee and John DeVine
Elizabeth Dexter
Maccdonald and Carolin Dick
Heather and Stuart Dombey
Dr. and Mrs.
Edward F. Domino
Thomas and Esther Donahue
Eugene and Elizabeth Douvan
Jane E. Dutton
Kathy and Ken Eckerd
Martin and Rosalie Edwards
Joan and Emil Engel
Patricia Enns
Don and Jeanette Faber
Susan Feagin and John Brown
Karl and Sara Fiengenschuh
Carol Finerman
Herschel and Annette Fink
Beth B. Fischer (Mrs. G. J.)
Susan R. Fisher and
John W. Waidley
Jennifer and Guillermo Flores
Ernest and Margot Fontheim
Mr. and Mrs. George W. Ford
Paula L. Bockenstedt and
David A. Fox
Howard and Margaret Fox
Deborah and Ronald
Freedman
Andrew and Deirdre Freiberg
Lela J. Fuester
Mr. and Mrs. William Fulton
Harriet and Daniel Fusfeld
Gwyn and Jay Gardner
Professor and Mrs.
David M. Gates
Wood and Rosemary Geist
Elmer G. Gilbert and
Lois M. Verbrugge
Maureen and David Ginsburg
Albert and Almeda Girod
David and Shelley Goldberg
Edward and Ellen Goldberg
Irwin J. Goldstein and
Marty Mayo
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.
Don P. Haefner and
Cynthia J. Stewart
Susan and John Halloran
Yoshiko Hamano
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
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
Margaret and Eugene Ingram
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
Joseph and Marilyn Kokoszka
Melvyn and Linda Korobkin
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
Jacqueline H. Lewis
Leons and Vija Liepa
Alene and Jeff Lipshaw
Vi-Cheng and Hsi-Yen Liu
Peter and Sunny Lo
Dan and Kay Long
Leslie and Susan Loomans
Charles and Judy Lucas
Edward and Barbara Lynn
Donald and Doni Lystra
Sally C. Maggio
Mr. and Mrs. Stephen Maggio
Virginia Mahle
Melvin and Jean Manis
Marcovitz Family
Nancy and Philip Margolis
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
Walter and Ruth Metzger
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 Moroum
Melinda and Bob Morris
Cyril and Rona Moscow
Gavin Eadie and
Barbara Murphy
Richard S. Nottingham
Steve and Christine Nowaczyk
Julie and Dave Owens
David and Andrea Page
Mr. and Mrs. William B. Palmer
Helen L. Panchuk
Dr. Owen Z. and
Barbara Perlman
Jim and Julie Phelps
Joyce H. and Daniel M. Phillips
William and Barbara Pierce
Frank and Sharon Pignaneli
Elaine and Bertram Pitt
Richard and Meryl Place
Donald and Evonne Plantinga
Cynthia and Roger Postmus
Philip and Kathleen Power
Bill and Diana Pratt
Jerry and Lorna Prescott
Larry and Ann Preuss
Elizabeth L. Prevot
Wallace and Barbara Prince
J. Thomas and Kathleen Pustell
Leland and
Elizabeth Quackenbush
Anthony L. Refells 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
Sheldon Sandweiss
Michael and Kimm Sarosi
Albert J. and Jane L. Sayed
Drs. Edward and
Virginia Sayles
Sue Schroeder
Monica and David E. Schteingart
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
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 Spangle
Francyne Stacey
Barbara Stark-Nemon and
Barry Nemon
Sally A. Stegeman
Virginia and Eric Stein
Frank D. Stella
Professor Louis and
Glennis Stout
Dr. and Mrs. Stanley Strasius
Joe Stroud and Kathleen Fojtik
Peg Talburt and Jim Peggs
Ronna and Kent Talcott
Eva and Sam Taylor
Mary D. Teal
Paul E. Thielking
Mrs. E. Thurston Thieme
Mary H. Thieme
Edwin J. Thomas
Bette M. Thompson
Mr. and Mrs. W. Paul Tippet
Patricia and Terril Tompkins
Dr. and Mrs. Merlin C. Townley
Angie and Bob Trinka
Paul and Fredda 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
Shirley Verrett
Carolyn and Jerry Voight
John and Maureen Voorhees
Mrs. Norman Wait
Virginia Wait
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. Wooll
MaryGrace and Tom York
Ann and Ralph Youngren
Gail and David Zuk

Businesses

Alice Simsar Fine Art
The Ann Arbor District Library
Atlas Tool, Inc.
Coffee Express Co.
Complete Design and
Automation Systems Inc.
Diametron, Inc.
Dupuis & Ryden P.C.
General Systems
Consulting Group
Jenny Lind Club of
Michigan, Inc.
Malloy Lithography
Pollack Design Associates
Scientific Brake and
Equipment Company
A. F. Smith Electric, Inc.
Swedish American Chamber
of Commerce
Thalner Electronic Labs
Milan Vault

Foundations

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 Dean Alseth
Helen and David Aminoff
Dr. and Mrs. Charles T. Anderson
Joseph and Annette Anderson
Drs. James and
Cathleen Culotta-Andonian
Timothy and Caroline Andresen
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 Arnhem
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
Hutter Bailey
Doris I. Bailo
Robert L. Baird
C. W. and Joann Baker
Dennis and
Pamela (Smither) 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. Beckett
Robert Beckley and Jytte Dinesen
Robert B. Beers
Steve and Judy Bemis
Walter and Antje Benenson
Erling and
Merete Blondal Bengtsson
Linda Bennett
Joan and Rodney Bentz
Mr. and Mrs. Ib Bentzen-Bilkvist
Dr. Rosemary R. Berardi
Jim Bergman and Penny Hommel
Harvey and
Rochelle Kovacs Berman
Pearl Bernstein
Gene and Kay Berrodin
Harvey Bertcher
Mark Bertz
Naren and Nishta Bhatia
Bharat C. Bhushan
John and Marge Bianche
Eric and Doris Billes
John E. Billie and Sheryl Hirsch
Jack and Anne Birchfield
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
Dr. George and Joyce Blum
Beverly J. Bole
Mark and Lisa Bomia
Dr. and Mrs. Frank Bongiorno
Edward and Luciana Borbaly
Gary Boren
Dr. and Mrs. Morris Bornstein
Jeanne and David Bostian
Dean Paul C. Boylan
Stacy P. Brackens
William R. Brashear
Robert and Jacqueline Bree
Patricia A. Bridges
Patrick and Kyoko Broderick
Lorna Brodtkorb
Susan S. and Wesley M. Brown
Cindy Browne
Mr. and Mrs. John M. Brueger
Mrs. Webster Brumbaugh
Elizabeth A. Buckner
Sue and Noel Buckner
Dr. Frances E. Bull
Robert and Carolyn Burack
Marilyn Burhop
Tony and Jane Burton
Dan and Virginia Butler
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
Deborah S. Carr
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 Cholwyway
Edward and Rebecca Chudacoff
Sallie R. Churchill

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 Annward Conlin
Nan and Bill Conlin
Philip E. and Jean M. Converse
Donald W. Cook
Gage R. Cooper
Mr. and Mrs. Herbert Couf
Malcolm and Juanita Cox
Marjorie A. Cramer
Richard and Penelope Crawford
Charles and Susan Cremin
Mary C. Crichton
Mr. Lawrence Crochier
Mr. and Mrs. James I. Crump
Margaret Cudkowicz
Townley and Joann Culbertson
Jean Cunningham
Richard J. Cunningham
Dolores Nachman Curiel
Roderick and Mary Ann Daane
Mr. and Mrs. John R. Dale
Marylee Dalton
Joyce Damschroder
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
Ludi and Ed Davidson
Laning R. Davidson, M.D.
Mr. and Mrs. Roy C. Davis
Dr. and Mrs. Raymond E. Decker
Rossanna and George DeGroot
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
T. L. Dickinson and Lisa
Landmeier
Paul Dodd and Charlotte Dodd
Elizabeth and Edward R. Doezema
Jean Dolega
Rev. Dr. Timothy J. Dombrowski
Deanna and Richard Dorner
Dick and Jane Dorr
Thomas Downs
Roland and Diane Drayson
Harry M. and Norrene M. Drefs
Dale R. and Betty Berg Drew
Cecilia and Allan Dreyfuss
Janet Driver and Daniel Hyde
John Dryden and Diana Raimi
Ronald and Patricia Due
Rhetaugh G. Dumas
Robert and Connie Dunlap
Richard F. Dunn
Jean and Russell Dunnaback
Peter and Grace Duren
Edmund and Mary Duree
John W. Durstine
George C. and Roberta R. Earl
Jacquelynn S. Eccles
Elaine Economou and
Patrick Conlin
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
Genevieve Ely
Michael and Margaret Emlaw
Richard and Helen Emmons
Mackenzie and Marcia Endo
H. Michael and Judith L. Endres
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
Reno and Nancy Feldkamp
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
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
Beth and Joe Fitzsimmons
Morris and Debra Flaum
Mitchell and Carol Fleischer
Kathleen and Kurt Flinsky
George and Kathryn Foltz
Jason I. Fox
William and Beatrice Fox
Lynn A. Freeland
Lucia and Doug Freeth
Richard and Joann Freethy
Sophia L. French
Marilyn Friedman
Gail Fromes
Mr. and Mrs. Charles C. Froning
Philip And Renee Frost
Joseph E. Fugere and
Marianne C. Musset
Lois W. Gage
Jane Galantowicz
Dr. Thomas H. Galantowicz
Frances and Robert Gamble
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 Gilrow
Gary and Rachel Glick
Albert and Barbara Glover
Robert and Barbara Gockel
Albert L. Goldberg
Ed and Mona Goldman
Steve and Nancy Goldstein
Beryl and David Goldsweig
Mrs. Eszter Gombosi
Mitch and Barb Goodkin
Jesse and Anita Gordon
Enid M. Gosling and Wendy
Comstock
James W. and Marla J. Gousseff
Michael L. Gowing
Britt-Marie Graham
Christopher and Elaine Graham
Mr. and Mrs. Robert C. Graham

Advocates, continued

- Maryanna and
Dr. William H. Graves, III
Isaac and Pamela Green
Victoria Green and
Matthew Tschlog
Deborah S. Greer
G. Robinson and Ann Gregory
Bill and Louise Gregory
Martha J. Greiner
Linda and Roger Grekin
Mark and Susan Griffin
Werner H. Grillk
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
Nancy and Jon Gustafson
Margaret Gutowski and
Michael Marletta
Jeff and LeAnn Guyton
Jennifer Shikes Haines and
David Haines
Claribel Halstead
Sarah I. Hamcke
Mrs. F. G. Hammitt
Gerald T. and Betty K. Hansen
Lourdes S. Bastos Hansen
Mary C. Harms
Stephen G. and
Mary Anna Harper
Doug Harris and Deb Peery
Laurelynn 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 Heiningner
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
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
Frances Hoffman
Robert and Claire Hogikyan
Donna M. Hollowell
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. Hoyer
Drs. Richard and Diane Howlin
John I. Hritz, Jr.
Mrs. V. C. Hubbs
Hubert and Helen Huebl
Jude and Ray Huetteman
Harry and Ruth Huff
Mr. and Mrs. William Hufford
Mr. and Mrs. Thomas J. Hughes
Joanne Winkleman Hulce
Kenneth Hulsing
Joyce M. Hunter
Mr. and Mrs. Jacob Hurwitz
- Baillie, Brenda and Jason Prouser
Imber
Diane C. Imreedy
Ann K. Irish
Sid and Harriet Israel
Judith G. Jackson
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
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
Rosalie Brum Karunas
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. Knoy
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
Magdalene Lampert
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
Mr. and Mrs. Carl F. LaRue
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
Deborah Lewis
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
Bruce Loughry
Donna and Paul Lowry
Karen Ludema
Pamela and Robert Ludolph
Cynthia Lunan
Elizabeth L. Lutton
Fran Lyman
Susan E. Macias
Pamela J. MacKintosh
Marilyn MacLean
Walter Allen Maddox
Hans and Jackie Maier
Deborah Malamud and Neal
Plotkin
Karl D. Malcolm, M.D.
Claire and Richard Malvin
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
James E. and Barbara Martin
Vincent and Margot Massey
Jim and Ann Mattson
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
Dr. and Mrs. James L. McGauley
Cornelius and Suzanne McGinn
Michael G. McGuire
Bruce H. and Natalie A. McIntyre
Mary and Norman McIver
ECO Physics, Inc.
Bill and Ginny McKeachie
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
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
Shirley and Bill Meyers
Helen M. Michaels
William and Joan Mikkelsen
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
Mr. Eriwan R. Morales and Dr.
Seigo Nakao
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
Marc 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
Donna Parmelee and
William Nolting
Dr. Nicole Obregon
Patricia O'Connor
C. W. and Sally O'Dell
Henry and Patricia O'Kray
Cherie M. Olsen
Joan and Bill Olsen
Nels R. and Mary H. Olson
J. L. Oncley
Robert and Elizabeth Oneal
Kathleen I. Opherhall
Elisa Ostafin and
Hossein Keshtkar
Mr. and Mrs. James R. Packard
Jenny Palmer
Drs. Sujit and Uma Pandit
William and Hedda Panzer
Penny and Steve Papadopoulos
Francois and Julie Lebel
Michael P. Parin
Donna D. Park
Frank and Arlene Pasley
Brian P. Patchen
Nancy K. Paul
Robert and Arlene Paup
Patricia D. Pawelski
Edward J. Pawlak
Elizabeth M. Payne
Lisa A. Payne
William A. Penner, Jr.
Don and Giannine Perigo
Bradford Perkins
Susan A. Perry
Neal W. Persky, M.D.
Jeff Jawoviaz and
Ann Marie Petach
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 Pikulski
Lana and Henry Pollack
Mary Alice Power
Robert and Mary Pratt
John and Nancy Prince
Ernst Pulgram
Dr. G. Robina Quale
Mr. and Mrs. Mitchell Radcliff
Alex and Natasha Raikhell
Jeanne Raisler and
Jonathan Allen Cohn
Nancy L. Rajala
Patricia Randle and James Eng
Alfred and Jacqueline Raphaelson
Dr. and Mrs. Robert Rapp
Mr. and Mrs.
Robert H. Rasmussen
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

Mary F. Loeffler and Richard K. Rohrer
 Michael J. and Yelena M. Romm
 Borje and Nancy Rosaen
 Elizabeth A. Rose
 Richard Z. and Edie W. Rosenfeld
 Charles W. Ross
 Daria and Erhard Rothe
 Mrs. Doris E. Rowan
 Gary Ruby
 Samuel and Irene Rupert
 Bryant and Anne Russell
 Renee Rutz
 Scott A. Ryan
 Mitchell and Carole Rycus
 Ellen and Jim Saalberg
 Theodore and Joan Sachs
 Miriam S. Joffe Samson
 Tito and Yvonne Sanchez
 Daren and MaryJo Sandberg
 Mike and Christi Savitski
 Gary and Arlene Saxhouse
 Helga and Jochen Schacht
 Jerry Schafer
 Mary A. Schieve
 Courtland and Inga Schmidt
 Elizabeth L. Schmitt
 Gary and Claudia Schnitker
 Susan G. Schooner
 Thomas H. Schopmeyer
 Carol H. Schreck and Ada Herbert
 David Schultz
 Aileen M. Schulze
 Alan and Marianne Schwartz
 Ed and Sheila Schwartz
 David and Darlene Scovell
 E. J. Sedlander
 John and Carole Segall
 Sylvia and Leonard Segel
 Richard A. Seid
 Janet C. Sell
 Erik and Carol Serr
 George H. and Mary M. Sexton
 Matthew Shapiro and Susan Garatz
 David and Elvera Shappirio
 Lorraine Sheppard
 Dr. and Mrs. Ivan Sherrick
 Patrick and Carol Sherry
 Rev. William J. Sherzer
 Cynthia Shevel
 Jean and Thomas Shope
 Mary Alice Shulman
 David and Liz Sicksel
 Douglas B. Siders, M.D. and Barbara Siders
 Dr. Bruce M. Siegan
 Milton and Gloria Siegel
 Drs. Dorit Adler and Terry Silver
 F. Silverstein
 Carl Simon and Bobbi Low
 Michael and Maria Simonte
 Alan and Eleanor Singer
 Irma J. Sklenar
 Beverly N. Slater
 Donald C. and Jean M. Smith
 Joyce E. Smith
 Dr. and Mrs. Michael W. Smith
 Susan M. Smith
 John L. and Suzanne Smucker
 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. Sproger
 Edmund Sprunger
 Curt and Gus Stager
 Irving M. Stahl and Pamela M. Rider
 Mr. and Mrs. Gary R. Stahle
 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
 Ronald R. Stempien
 Thom and Ann Sterling
 Deb Odum Stern and David T. Stern
 James and Gayle Stevens
 Barbara and Bruce Stevenson
 Harold and Nancy Stevenson
 Steve and Gayle Stewart
 John and Beryl Stimson
 James L. Stoddard
 Robert and Shelly Stoler
 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 Sugarman
 Richard and Diane Sullivan
 Alfred Sussman
 Ronald and Ruth Sutton
 Eric and Natalie Swain
 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
 Margie and Graham Teall
 James B. Terrill
 Carol and Jim Thiry
 Tom and Judy Thompson
 Norman and Elaine Thorpe
 Peggy Tieman
 Bruce Tobis and Alice Hamele
 Peter and Linda Tolias
 Fran Toney
 Ron and Jackie Tonks
 Jim Toy
 Sara Trinkaus
 Ken and Sandy Trosien
 Luke and Merling Tsai
 Donald F. and Leslie Tucker
 Jeff and Lisa Tulin-Silver
 Claire and Jeremiah Turcotte
 Jan and Nub Turner
 Victor and Hazel Turner
 Alvan and Katharine Uhle
 Fawwaz T. Ulaby
 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
 Fred and Carole van Reesema
 J. Kevin and Lisa Vasconi
 Phyllis Vegter
 Sy and Florence Veniar
 Katherine Verdery
 Elizabeth Vetter
 Jack and Peg Vezina
 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

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
 Lisa and Steve Weiss
 John, Carol and Ian Welsch
 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
 Thomas F. Wierik
 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
 Bruce Wilson and Carol Hollenshead
 Richard C. Wilson
 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
 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
 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

Dr. Diane Agresta, Licensed Psychologist
 Ays'e's Courtyard Cafe
 Dr. H. W. Bennett & Associates
 The BSE Design Group, Inc.
 Cardea Construction Company
 Clarion Hotel - Atrium Conference Ctr.
 Doan Construction Co.
 Garris, Garris, Garris & Garris Law Office
 Kupelian Ormand & Magy, P.C.
 Lewis Jewelers
 Mundus & Mundus, Inc.
 Organizational Designs
 Selo/Shevel Gallery
 Staples Building Company
 SWEA Inc.
 University of Michigan Credit Union
 University Microfilms International

Foundations

Peace Neighborhood Center
 Schwartz Family Foundation

MEDIA SPONSORS

Metro Times
 Radio One
 WDET
 WEMU
 WGTE
 WUOM

BURTON TOWER SOCIETY

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

Carol and Herb Amster
 Mr. Neil P. Anderson
 Catherine S. Arcure
 Mr. and Mrs. Pal E. Barondy
 Mr. Hilbert Beyer
 Elizabeth Bishop
 Pat and George Chatas
 Mr. and Mrs. John Alden Clark
 Dr. and Mrs. Michael S. Frank
 Beverley 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 Joan Wetzel
 Mr. and Mrs. Ronald G. Zollars

MEMORIALS

Harlan N. Bloomer
 James A. Davies
 Alice Kelsey Dunn
 George R. Hunsche
 Thomas Michael Karun
 Anna Marie Kauper
 Katherine Mabararak
 Josip Matovinovic
 Frederick C. Matthaei, Sr.
 Glenn D. McGeoch
 Valerie Meyer
 Emerson and Gwendolyn Powrie
 Steffi Reiss
 Frank Rudesill
 Charles R. Tieman
 Govert W. Vanden Bosch
 Francis Viola III
 Norman Wait
 Carl H. Wilmot
 Peter Holderness Woods

IN-KIND GIFTS

Bernard and Ricky Agranoff
 Gregg Alf
 Catherine Arcure
 Atys
 Kathleen Benton
 Maury and Linda Binkow
 Edith Leavis Bookstein &
 The Artful Lodger
 Janice Stevens Botsford
 Barbara Everitt Bryant
 Jeannine Buchanan
 Barbara Busch
 Charlie Trotter's
 Tomas Chavez
 Chelsea Flower Shop
 Chicago Symphony Orchestra
 Claridge Hotel
 Leon and Heidi Cohan
 Common Grill
 Conlin Travel
 Karin Wagner Coron
 Dr. and Mrs. Ronald Cresswell
 Mary Ann and Roderick Daane
 David Smith Photography
 Peter and Norman Davis
 Dough Boys Bakery
 Charles and Julia Eisendrath/
 Grillworks, Inc.
 Encore Studio
 Fahrenheit Restaurant
 Ken and Penny Fischer
 Fitness Success
 Food Art
 Ford Racing Technology
 Sara B. Frank
 Gallery Van Glahn
 The Gandy Dancer
 Gates Au Sable Lodge
 Beverley and Gerson Geltner
 Generations for Children
 Georgetown Gifts
 Joyce and Fred Ginsberg
 Anne and Paul Glendon
 The Great Frame Up
 Great Harvest Bread Company
 Linda and Richard Greene
 Gregg Alf Studios
 Jeanne Harrison
 Nina Hauser
 Jim and Esther Heitler
 Debbie and Norman Herbert
 Matthew Hoffman
 Bob Hughes
 Dan Huntsberger
 Iguanaworks, Inc.
 Stuart and Maureen Isaac
 Jeffrey Michael Powers Beauty Spa
 John Leidy Shop
 John Shultz Photography
 John's Pack & Ship
 Jules
 Mercy and Stephen Kasle
 Kerrytown Market & Shops
 King's Keyboard House
 Kitchen Port
 Bruce and Ronna Romney Kulp
 Bernice Lamey
 Maxine Larroury
 Carole Lasser
 Richard LeSueur
 Kathleen Letts
 Doni Lystra
 Stephanie Lord
 Esther Martin
 Mary Matthews
 Elizabeth McLeary
 Mediterraneo

BUSINESS LEADERSHIP CIRCLE

AAA Michigan
 A-1 Rental, Inc.
 Alcan Automotive Products
 Alf Studios
 Alice Simas Fine Art, Inc.
 Allen & Kwan Commercial
 Ann Arbor Acura
 Arbor Temporaries/Personnel
 Systems/Arbor Technical
 Staffing, Inc.
 AT&T Wireless Services
 Atlas Tool, Inc.
 Austin & Warburton
 Ayse's Courtyard Café
 Bank of Ann Arbor
 Bank One, Michigan
 Barfield Company/Bartech
 Blue Nile Restaurant
 Brauer Investments
 Briarwood Mall
 BSE Design Group
 Butzel Long Attorneys
 Café Marie
 CFI Group
 Charla Breton Associates
 Charles Reinhardt Company
 Realtors
 Chelsea Milling Company
 Chris Triola
 Coffee Express Co.
 Comerica, Inc.
 Complete Design & Automation
 Systems
 DaimlerChrysler
 Deloitte & Touche
 Detroit Edison Foundation
 Diametron, Inc.
 Doan Construction
 Dow Automotive
 Edward Surovell Realtors
 Edwards Brothers, Inc.
 Elastizell Corporation of America

ERIM International
 Ford Motor Company
 Forest Health Services
 Corporation
 Garris, Garris, Garris & Garris PC
 General Systems Consulting
 Group
 Holnam, Inc.
 Howard Cooper, Inc.
 Hudson's
 Ideation
 Joseph Curtin Studios
 KeyBank
 Lewis Jewelers
 Lufthansa
 Malloy Lithographing, Inc.
 Masco Corporation
 McKinley Associates
 Mechanical Dynamics
 Megasys Software Services, Inc.
 Miller, Canfield, Paddock and
 Stone
 National City
 O'Neal Construction
 Organizational Designs
 Paideia Foundation
 Parke-Davis Pharmacer/utical
 Research
 Pepper, Hamilton & Scheetz
 Randy Parrish Fine Framing
 Republic Bank
 SAS Scandinavian Airlines
 Scientific Brake & Equipment
 Company
 Sesi Lincoln Mercury
 Sharp Products Company
 STM Inc.
 Swedish Office of Science and
 Technology
 Target Stores
 Thomas B. McMullen Company
 Visteon
 Wolverine Temporaries

Merchant of Vino
 Ingrid Merikosi
 Jeanne and Ernest Merlanti
 Michigan Car Services, Inc.
 Robert and Melinda Morris
 Richard and Christine Noyes
 Nicola's Books - Little Professor
 Off the Wall Designs
 Karen O'Neal
 Randall and Mary Pittman
 Pat Pooley
 Ieva Rasmussen
 Regrets Only
 Melissa Richter
 Anne Rubin
 Maya Savarino
 Peter Savarino
 Sarah Savarino
 Schlenderer & Sons
 Bo and Cathy Schembecher
 Ann and Tom Schriber
 Selo/Shevel Gallery
 Grace Shackman

Mike and Jan Shatusky
 Ingrid Sheldon
 Morrine Silverman
 Grace Singleton
 Loretta Skewes
 Herbert Sloan
 George Smillie and Marysia Ostafin
 Irving and Carol Smokler
 South House Bed and Breakfast
 Peter Sparling
 Steve and Cynny Spencer
 Edward Surovell
 Bengt and Elaine Swenson
 Tom Thompson Flowers
 Donna Tope
 Susan Ullrich
 Mary Vandenbelt
 Andrea Van Houweling
 Emil Weddige & the Craig Gallery
 Robert and Marina Whitman
 Elizabeth and Paul Yhouse
 Youki Asian Bar & Bistro

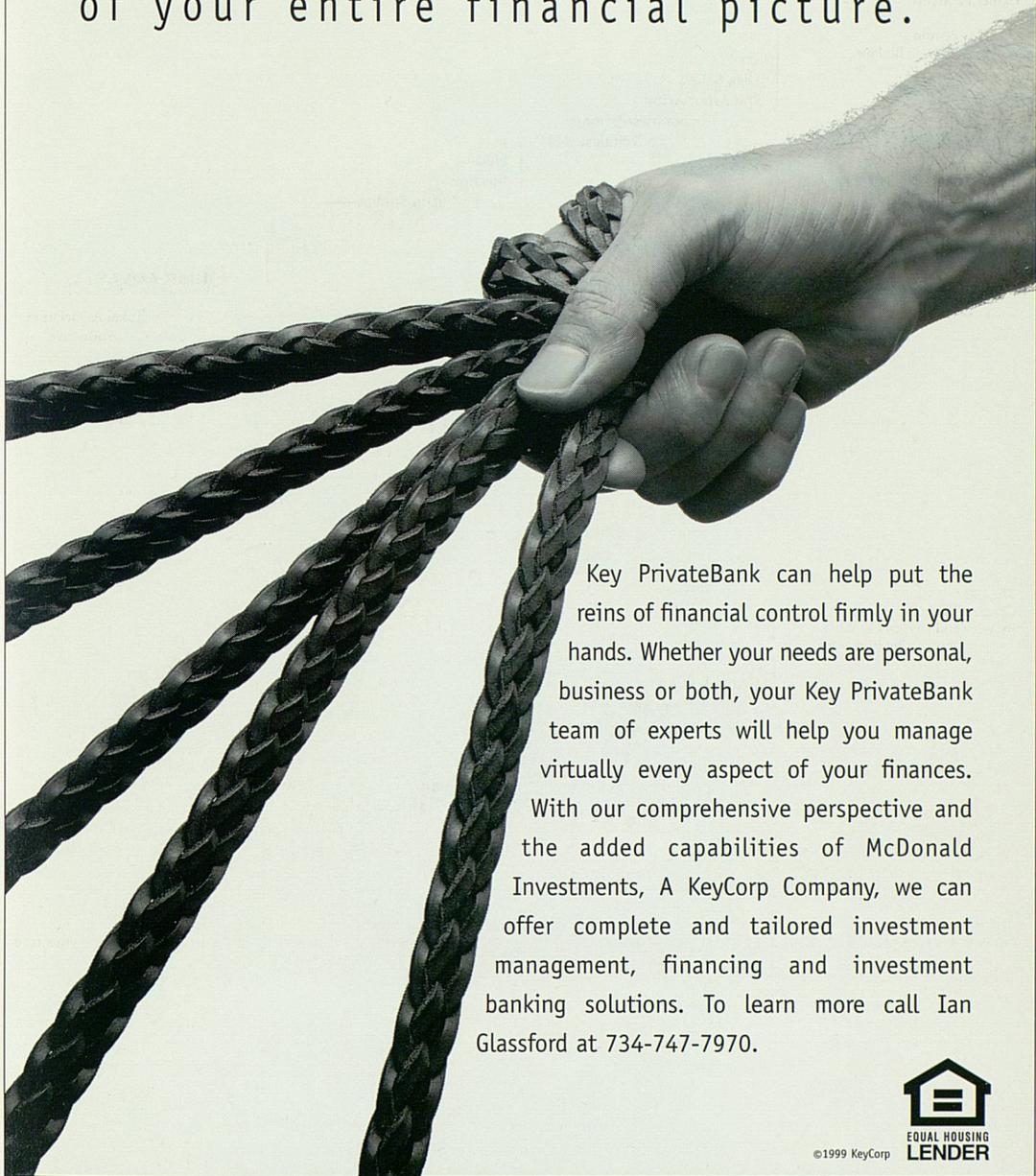
GIVING LEVELS

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
 11 Ann Arbor Tax Service
 14 Archeo Design
 12 Bank of Ann Arbor
 14 Beresh Jewelers
 24 Blue Hill Development
 44 Bodman, Longley, and Dahling
 14 Bodyworks
 18 BRAVO! Cookbook
 34 Butzel Long Attorneys
 11 Carty's Music, Inc.
 34 Charles Kent Reaver Diamond Co.
 10 Chris Triola Gallery
 22 Comerica Bank
 13 Complete Chiropractic
 13 Dance Gallery Studio/Peter
 Sparling & Co.
 10 Dobson-McOmber Agency, Inc.
 FC Ford Motor Company
 40 Foto 1
 8 Fraleigh's Nursery
 38 Glacier Hills
 40 Greenstones
 32 Harmony House
 38 Howard Cooper Imports
 14 IATSE
 BC KeyBank
 38 King's Keyboard
 44 Lewis Jewelers
 32 Littlefield and Sons Furniture
 22 Michigan League
 2 Miller, Canfield, Paddock,
 and Stone
 8 Mundus and Mundus
 32 Nina Howard Studio
 42 Performance Network
 2 SKR Classical
 32 Surovell Realtors
 8 Sweetwaters Cafe
 10 Red Estate One
 10 Red Hawk/Zanzibar Restaurants
 8 Republic Bank
 32 Ufer & Co. Insurance
 14 University Productions
 11 Washington Street Gallery
 16 WEMU
 40 WGTE
 20 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.

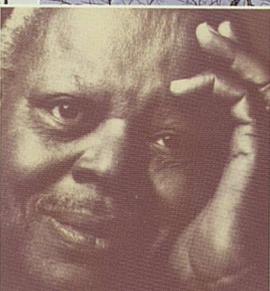
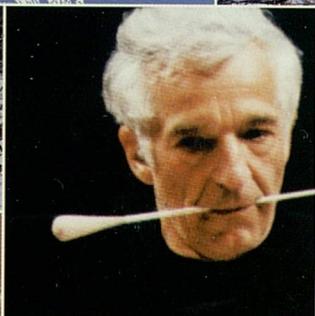
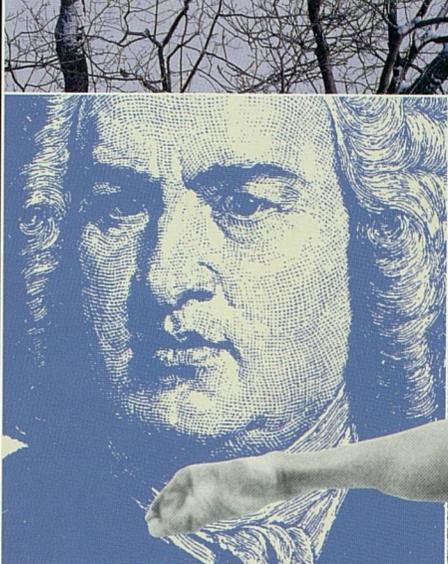


©1999 KeyCorp

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



UMS

and

McKinley
Associates

present

Thomas Quasthoff *Bass-Baritone*

JUSTUS ZEYEN *Piano*

I

Lieder, Op. 32

Johannes Brahms

Wie rafft' ich mich auf in der Nacht

(von Platen-Hallermüde)

Wie rafft' ich mich auf in der Nacht,
in der Nacht,
Und fühlte mich fürder gezogen,
Die Gassen verliess ich vom Wächter
bewacht,
Durchwandelte sacht
In der Nacht, in der Nacht,
Das Tor mit dem gotischen Bogen.

Der Mühlbach rauschte durch felsigen
Schacht,

Ich lehnte mich über die Brücke,
Tief unter mir nahm ich der Wogen in Acht,
Die wallten so sacht,
In der Nacht, in der Nacht,
Doch wallte nicht eine zurücke.

Es drehte sich oben, unzählig entfacht
Melodischer Wandel der Sterne,
Mit ihnen der Mond in beruhigter Pracht,
Sie funkelten sacht
In der Nacht, in der Nacht,
Durch täuschend entlegene Ferne.

Ich blickte hinauf in der Nacht, in der Nacht,
Und blickte hinunter aufs neue:
O wehe, wie hast du die Tage verbracht,
Nun stille du sacht
In der Nacht, in der Nacht,
Im pochenden Herzen die Reue!

How I roused myself in the night

Oh, how I roused myself in the night,
in the night,
And felt myself drawn farther;
I left the alleys, guarded by the watchmen,
And wandered through quietly,
In the night, in the night,
The gate with the gothic arch.

The millbrook rushed through the rocky
gorge,
I leaned over the bridge,
Observing far below me the waves,
Which rolled so quietly,
In the night, in the night,
Yet never did one roll back.

Overhead wanders the infinite, flickering,
melodic traffic of the stars,
With them, the moon in calm splendor;
They gleam quietly
In the night, in the night,
At a deceptively remote distance.

I gaze up into the night, in the night,
And gaze down again anew:
Alas, how have you spent the day!
Now, softly you try to still,
In the night, in the night,
The remorse of your pounding heart!

Nicht mehr zu dir zu gehen*(Anonymous)*

Nicht mehr zu dir zu gehen
 Beschloss ich und beschwor ich,
 Und gehe jeden Abend,
 Denn jede Kraft und jeden Halt verlor ich.

Ich möchte nicht mehr leben,
 Möcht' augenblicks verderben,
 Und möchte doch auch leben
 Für dich, mit dir, und nimmer, nimmer
 sterben.

Ach, rede, sprich ein Wort nur,
 Ein einziges, ein klares;
 Gib Leben oder Tod mir,
 Nur dein Gefühl enthülle mir, dein
 wahres!

Ich schleich' umher*(von Platen-Hallermüde)*

Ich schleich' umher, betrübt und stumm,
 Du fragst, o frage mich nicht, warum?
 Das Herz erschüttert so manche Pein!
 Und könnt' ich je zu düster sein?

Der Baum verdorrt, der Duft vergeht,

Die Blätter liegen so gelb im Beet,
 Es stürmt ein Schauer mit Macht herein,
 Und könnt' ich je zu düster sein?

Der Strom, der neben mir verrauschte*(von Platen-Hallermüde)*

Der Strom, der neben mir verrauschte,
 wo ist er nun?

Der Vogel, dessen Lied ich lauschte,
 wo ist er nun?

Wo ist die Rose, die die Freundin am
 Herzen trug?

To visit you no longer

To visit you no longer
 Did I resolve and swear.
 Yet I go to you each evening,
 For all the strength and resolve have I lost.

I live to live no longer,
 I long to perish instantly
 And yet I also long to live
 For you, with you, and never, never
 die.

Ah, speak, say only one word,
 A single word, a clear one;
 Give me life or death,
 Only reveal your feelings to me – your
 true feelings!

I creep about

I creep about, sad and mute.
 You ask, o ask me not, why?
 My heart shakes with so much pain!
 Could I ever be too gloomy?

The tree withers and dies, the breeze fades
 away,

The leaves lie so yellow in the yard,
 A shower storms with might toward us;
 Could I ever be too gloomy?

The storm, which rolled past me

The storm, which rolled past me,
 where is it now?

The bird to whose song I listened,
 where is it now?

Where is the rose that my sweetheart wore
 on her heart?

Und jener Kuss, der mich berauschte,
wo ist er nun?

Und jener Mensch, der ich gewesen,
und den ich längst

Mit einem andern ich vertauschte,
wo ist er nun?

Wehe, so willst du mich wieder

(von Platen-Hallermüde)

Wehe, so willst du mich wieder,
Hemmende Fessel, umfassen?
Auf, und hinaus in die Luft!
Ströme der Seele Verlangen,
Ström' es in brausende Lieder,
Saugend ätherischen Duft!

Strebe dem Wind nur entgegen
Dass er die Wange dir kühle,
Grüsse den Himmel mit Lust!
Werden sich bange Gefühle
Im Unermesslichen regen?
Atme den Feind aus der Brust!

Du sprichst, dass ich mich täuschte

(von Platen-Hallermüde)

Du sprichst, dass ich mich täuschte,
Beschworst es hoch und hehr,
Ich weiss ja doch, du liebtest,
Allein du liebst nicht mehr!

Dein schönes Auge brannte,
Die Küsse brannten sehr,
Du liebtest mich, bekenn es,
Allein du liebst nicht mehr!

Ich zähle nicht auf neue,
Getreue Wiederkehr;
Gesteh nur, dass du liebtest,
Und liebe mich nicht mehr!

And the kiss that intoxicated me,
where is it now?

And the man that I once was,
whom long ago I
exchanged for another self –
where is he now?

Alas, so you would again

Alas, so you would again,
You hindering shackles, imprison me?
Up and out into the air!
Out streams the longing of the soul,
flowing out in clamorous songs,
Inhaling ethereal fragrances!

Struggle against the wind,
That I might cool your cheeks,
Greet the heavens with joy!
Will timid emotions
Move you as you gaze upon the Infinite?
Exhale the foe from out of your breast!

You say that I deluded myself

You say that I deluded myself
You swear it imposingly;
I know however, that you loved me,
Only now you love me no more.

Your lovely eyes glowed bright,
Your kisses burned greatly;
You loved me, confess it,
Only now you love me no more!

I count on nothing new,
No return to faithfulness;
Just admit that you did love,
And now love me no more!

Bitteres zu sagen denkst du*(Hafis)*

Bitteres zu sagen denkst du;
Aber nun und nimmer kränkst du,

Ob du noch so böse bist.
Deine herben Redetaten
Scheitern an korall'ner Klippe,
Werden all zu reinen Gnaden,
Denn sie müssen, um zu schaden,
Schiffen über eine Lippe,
Die die Süsse selber ist.

So stehn wir, ich und meine Weide*(Hafis)*

So stehn wir, ich und meine Weide,
So leider miteinander beide.

Nie kann ich ihr was tun zu Liebe,
Nie kann sie mir was tun zu Leide.

Sie kränket es, wenn ich die Stirn ihr
Mit einem Diadem bekleide;

Ich danke selbst, wie für ein Lächeln
Der Huld, für ihre Zornbescheide.

Wie bist du, meine Königin*(Hafis)*

Wie bist du, meine Königin,
Durch sanfte Güte wonnevoll!
Du lächle nur, Lenzdüfte wehn
Durch mein Gemüte, wonnevoll!

Frisch aufgeblühter Rosen Glanz,
Vergleich ich ihn dem deinigen?
Ach, über alles, was da blüht,
Ist deine Blüte wonnevoll!

You are thinking of something bitter to say

You are thinking of something bitter to say
But neither now nor ever might you cause
offense,

Although you are so angry,
Your sharp speech
Founders on coral rocks,
And become pure grace,
For it must, in order to cause shame.
Sail over a pair of lips
Which is Sweetness itself.

So we stand, I and my mistress

So we stand, I and my mistress,
So unfortunate with each other!

Never can I do anything to please her;
Never can she do anything to pain me.

It hurts her feelings when upon her brow
I adorn her with a diadem;

I myself am thankful, as much for a smile
of favor, as for a furoius reply.

How blissful you are, my queen

How blissful you are, my queen,
When you are gentle and good!
Merely smile, and spring fragrance wafts
Through my spirit blissfully!

The brightness of freshly blooming roses,
Shall I compare it to yours?
Ah, soaring over all that blooms
Is your bloom, blissful?

Durch tote Wüsten wandle hin,
Und grüne Schatten breiten sich,
Ob fürchterliche Schwüle dort
Ohn Ende brüte, wonnevoll!

Lass mich vergehn in deinem Arm!
Es ist ihm ja selbst der Tod,
Ob auch die herbste Todesqual
Die Brust durchwüte, wonnevoll!

Wander through dead wastelands,
And green shadows will be spreading,
Even if fearful sultriness
Broods there without end...blissfully!

Let me die in your arms!
It is in them that Death itself,
Even if the sharpest pain
Rages in my breast...is blissful!

II

Tre Sonetti di Petrarca

Franz Liszt

Pace non trovo (Sonnet 47)

Pace non trovo, e non ho da far guerra,
E terno, e spero, ed ardo, e son un ghiaccio:
E volo sopra 'l cielo, e giaccio in terra;
E nulla stringo, e tutto 'l mondo abbraccio.

Tal m'ha in pregion, che non m'apre,
né serra,
Né per suo mi ritien, né scioglie il laccio,
E non m'uccide Amor, e non mi sferra;
Né mi vuol vivo, né mi trahe d'impaccio.

Veggio senz' occhi, e non ho lingua e grido;
E bramo di perir, e chieggo aita;
Ed ho in odio me stesso, ed amo altrui:

Pascomi di dolor; piangendo rido;
Egualmente mi spiace morte e vita.
In questo stato son, donna, per voi.

Three Petrarch Sonnets

I Find No Peace

I find no peace, yet may not fight;
I fear and hope, I burn and freeze;
I fly to heaven and lie on the ground
I cling to no-one, yet would embrace
the world.

I am imprisoned by the one who will
neither loose or bind me,
Will neither have me for her own nor will
untie my bonds;
Love does not kill me, nor free me from
my chains,
Will not let me live, nor lift from me the
load.

I see without eyes; I have no tongue with
which to cry;
I long for death, yet call for help;
I hate myself, yet love others;

I dedicate myself to grief and, weeping, laugh;
I hate both death and life in equal measure;
To this condition, Lady, you have brought me.

Benedetto sia 'l giorno (Sonnet 104)

Benedetto sia 'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l punto

E 'l bel paese e 'l loco, ov'io fui quinto

Da' duo begli occhi che legato m'hanno;

E benedetto il primo dolce affanno
Ch'i' ebbi ad esser con Amor congiunto,
E l'arco e la saette ond' i' fui punto,

E le piaghe, ch'infino al cor mi vanno.

Benedette le voci tante, ch'io
Chiamando il nome di Laura ho sparte,

E i sospiri, e le lagrime, e 'l desio.

E benedette sian tutte le carte
Ov'io fama le acquisto, e il pensier mio,

Ch'è sol di lei, si ch'altra non v'ha parte.

Blessed Be the Day

Blessed be the day, the month, the year,
The season, the weather, the hour, the
moment,

The lovely country and the place where I
encountered

Two lovely eyes which tied me to them.

And blessed be the first sweet pain
Which I suffered through encountering love,
And the bow and arrows by which I was
struck,
And the wounds which pierced me o the
heart.

Blessed be the voice with which
I called out Laura's name, to make her
famous,
And the sighs, the tears, the longing.

And blessed be all those pages
On which I wrote of her repute; and my
thoughts,
Which are of her alone, in which none
other shares.

I vidi in terra angelici costumi (Sonnet 123) I Saw Angels on Earth

I vidi in terra angelici costumi,
E celesti bellezza al mondo sole;
Tal che di rimembrar mi giova e dole;

Ché quant'io miro par sogni, ombre
e fumi.

E vidi lagrimar que' duo bel lumi,
Ch'han fatto mille volte invidia al sole;

Ed udí' sospirando dir parole
Che farian gir i monti e stare i fiumi.

Amor! Senno! Valor, Pietate, e Doglia
Facean piangendo un piú dolce concento
D'ogni altro, che nel mondo udir si soglia.

Ed era 'l cielo all'armonia s'intento

Che non sí vedea in ramo mover foglia,
Tanta dolcezza avea pien l'aere e 'l vento.

I saw angels on earth
And heavenly beauties unique in the world,
So that the memory brings me joy and
sadness;

Since what I see appears but shadows,
dreams and smoke.

I saw tears flow from those two lovely eyes
Which put the sun to shame a thousand
times;

And heard words spoken amid sighing
Which move mountains, halt the flowing
streams.

Love! Wisdom! Courage, mercy, sorrow
With tears did they create the sweetest music
That one may ever hear upon the earth.

And heaven was enraptured by their
harmony

That neither leaf nor twig was seen to move,
So filled with sweetness were the air and
wind.

III

Ballades de François Villon*Claude Debussy***Ballade de Villon à s'Amey**

Fausle beauté, qui tant me couste cher,
 Rude en effect, hypocrite douceur,
 Amour dure, plus que fer, à mascher;
 Nommer que puis de ma deffaçon soeur.
 Charme felon, la mort d'ung povre cueur,

Orgueil mussé, qui gens met au mourir,

Yeulx sans pitié! Ne veult droict de rigueur
 Sans empirer, ung povre secourir?

Mieulx m'eust valu avoir esté crier
 Ailleurs secours, c'eust esté mon bonheur:

Rien ne m'eust scue de ce fait arracher;
 Trotter m'en fault en fuyte à deshonneur.
 Haro, haro, le grand et le mineur!
 Et qu'est cecy? mourray sans coup ferir,

Ou pitié peult, selon ceste teneur,
 Sans empirer, ung povre secourir.

Ung temps viendra, qui fera desseicher,
 Jaulnir, flestrir, vostre espanie fleur:

J'en risse lors, se tant puisse marcher,
 Mais las! nenny: ce seroit donc foleur,
 Vieil je seray; vous, laide et sans couleur.
 Or, beuvez, fort, tant que ru peult courir.
 Ne donnez pas à tous ceste douleur
 Sans empirer, ung povre secourir.

Prince amoureux, des amans le greigneur,
 Vostre mal gré ne vouldroye encourir;
 Mais tout franc cueur doit, par Nostre
 Seigneur,
 Sans empirer, ung povre secourir.

Ballad of Villon to his love

False beauty, who costs me so dear
 heartless, in truth, with feigned sweetness,
 hard love, harder than iron to outwear;
 I name you sister of my undoing.

Treacherous charm, the death of a poor
 heart,

dissembled pride, which sends men to
 their death,

pitiless eyes! From such cruelty will justice not
 rescue a poor fellow, without worsening
 his lot?

It had been better to have begged
 for help elsewhere, it could have meant my
 happiness;

nothing can tear me from this fate;
 I must go on in my flight to hide my dishonor.
 Great and small are crying shame upon me!
 Now what is this? Shall I die without
 striking a blow

or will pity, given these circumstances,
 rescue a poor fellow, without worsening
 his lot?

A time will come, when dried up,
 yellowed, faded, your full-blown flower
 shall be:

I will laugh then, if I can still walk,
 but alas! Nay: it would be folly,
 I shall be old; you, ugly and colorless.
 Now drink deep while the brook still runs.
 Do not give to all this pain.
 rescue a poor fellow, without worsening
 his lot.

Amorous prince, greatest of lovers,
 I do not wish to incur your displeasure;
 but every honest heart must, for our good
 Lord's sake,
 rescue a poor fellow, without worsening
 his lot.

**Ballade que Villon fait à la requête de sa
mère pour prier Nostre-Dame**

Dame du ciel, regente terrienne,
Emperière des infernaulz paluz,
Recevez-moy, vostre humble chrestienne,
Que comprinse soye entre vos esleuz,
Ce non onstant qu'oncques reins ne valuz.

Les biens de vous, ma dame et ma maistresse,
Sont trop plus grans que ne suys pecheresse,
Sans lesquelz bien ame ne peult merir
N'avoir les cieulx, je n'en suis menteresse.
En ceste foy je vueil vivre et mourir.

A vostre Filz dictes que je suys sienne;
De luy soyent mes pechez aboluz:
Pardonnez-moy comme à l'Egyptienne,

Ou comme il fait au clerc Theophilus,
Lequel par vous fut quitte et absoluz,

Combien qu'il eust au diable fait promesse.
Preservez-moy que je n'accomplisse ce!
Vierge portant sans rompure encourir
Le sacrement qu'on celebre à la messe.
En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,
Qui riens ne sçay, oncques lettré ne leuz;
Au moustier voy dont suis paroissienne,
Paradis painct où sont harpes et luz,
Et ung enfer où damnez sont bouluz:
L'ung me fait paour, l'aultre joye et
liesse.

La joye avoir fais-moy, haulte Deesse,
A qui pecheurs doibvent tous recourir,
Comblez de foy, sans faincte ne paresse.
En ceste foy je vueil vivre et mourir.

**Ballad made at the request of his Mother,
for a prayer to Our Lady**

Lady of Heaven, Regent of the earth,
Empress of the infernal swamps,
receive me, your humble Christian
let me be numbered among your elect,
although I am unworthy.

Your goodness, my Lady, and my Mistress,
is far greater than my sinfulness,
Without this goodness, no soul can merit
Heaven nor gain it – I do not speak falsely.
In this faith would I live and die.

Say to your Son, I am His;
through Him let my sins be swept away:
may He forgive me as He forgave the
woman of Egypt,
or the priest Théophilus,
who through your intercession was
acquitted and absolved.

Although he had made a pact with the devil.
Preserve me from ever doing such a thing!
Virgin bearing without blemish
the sacrament we celebrate at Mass.
In this faith would I live and die.

I am a poor old woman,
Ignorant and unlettered;
In my parish church I see
a picture of Paradise with harps and lutes,
and Hell where the damned are boiled:
the one frightens me, the other gives me
joy and gladness.

Give me the joy, exalted Goddess,
to whom all sinners must resort,
full of faith, without insincerity or sloth.
In this faith would I live and die.

Ballade des femmes de Paris

Quoy qu'on tient belles langagières
 Florentines, Veniciennes,
 assez pour estre messagières,
 Et mesmement les anciennes;
 Mais, soient Lombardes, Romaines,
 Genevoises, à mes perils,
 Piemontoises, Savoysiennes,
 Il n'est bon bec que de Paris,

De beau parler tiennent chayeres,
 Ce dit-on Napolitaines,
 Et que sont bonnes cacquetières
 Allemandes et Bruciennes;
 Soeint Grecques, Egyptiennes,
 De Hongrie ou d'aultre país,
 Espaignolles ou Castellannes,
 Il n'est bon bec que de Paris.

Brettes, Suysse, n'y savent guères,
 Ne Gasconnes et Tholouzaines;
 Du Petit-Pont deux harangères
 Les concluront, et les Lorraines
 Anglesches ou Callaisiennes,
 (Ay-je beaucoup de lieux compris?)
 Picardes, de Valenciennes...
 Il n'est bon bec que de Paris.

Prince, aux dames parisiennes,
 De bien parler donnez le prix;
 Quoy qu'on die d'Italiennes,
 Il n'est bon bec que de Paris.

Ballad of the Women of Paris

Although they praise as fine talkers
 Florentines, Venetians,
 good enough to be go-betweenes,
 even the old women too;
 yet be they from Lombardy, Rome,
 Geneva, heaven help me,
 Piedmont, Savoy,
 for the gift of gab give me Paris.

Those who hold professorships in loquacity
 are, they say, the Neopolitans,
 and outstanding as chatterboxes
 are the Germans and the Prussians,
 yet be they Greeks, Egyptians,
 from Hungary or other lands,
 Spaniards or Castilians,
 for the gift of gab give me Paris.

The Bretons, the Swiss, know nothing about it,
 neither do they in Gascony or Toulouse;
 Two jabberers from the Petit-Pont,
 would soon settle them; and also those
 from Lorraine
 England or Calais,
 (have I included enough places?)
 Picardy, of Valenciennes...
 For the gift of gab, give me Paris.

Prince, to the Parisian ladies
 present the prize for good talking;
 whatever they may say of the Italians,
 for the gift of gab give me Paris.

IV

**Don Quichotte à Dulcinée –
Trois Chansons***Maurice Ravel***Chanson romanesque**

Si vous me disiez que la terre
 À tant tourner vous offensa,
 Je lui dépêcherais Pança:
 Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
 Vous vient du ciel trop fleuri d'astres,
 Déchirant les divins cadastres,
 Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
 Ainsi vidé ne vous plaît point,
 Chevalier dieu, la lance au poing.
 J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
 Est plus à moi qu'à vous, ma Dame,
 Je blêmirais dessous le blâme
 Et je mourrais, vous bénissant.

Ô Dulcinée.

Romanesque Song

If you told me the eternal turning
 Of the world, offended you.
 I would send Panza:
 you would see it motionless and silent.

If you told me to be bored by
 the number of stars in the sky.
 I would tear the heavens apart,
 Erase the night in one swipe.

If you told me that the, now
 Empty space, doesn't please you.
 Chevalierdieu, with a lance at hand
 I would fill the passing wind with stars.

But, my Lady, if you told me
 that my blood is more mine, then yours.
 That reprimand would turn me pale
 And, blessing you, I would die.

Oh, Dulcinée.

Chanson épique

Bon Saint Michel qui me donnez loisir
 De voir ma Dame et de l'entendre,
 Bon Saint Michel qui me
 daignez choisir
 Pour lui complaire et la défendre,
 Bon Saint Michel veuillez descendre
 Avec Saint Georges sur l'autel
 De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame
 Et son égale en pureté
 Et son égale en piété
 Comme en pudeur et chasteté:
 Ma Dame,

Ô grands Saint Georges et Saint Michel
 L'ange qui veille sur ma veille,
 Ma douce Dame si pareille
 À Vous, Madone au bleu mantel!
 Amen.

Chanson à boire

Foin du bâtard, illustre Dame,
 Qui pour me perdre à vos doux yeux
 Dit que l'amour et le vin vieux
 Mettent en deuil mon coeur, mon âme!

Je bois
 À la joie!
 La joie est le seul but
 Où je vais droit...lorsque j'ai but!

Foin du jaloux, brune maîtresse,
 Qui geint, qui pleure et fait serment
 D'être toujours ce pâle amant
 Qui met de l'eau dans son ivresse!

Je bois
 À la joie!
 La joie est le seul but
 Où je vais droit...lorsque j'ai bu!

Epic Song

Dear Saint Michael, who gives me the chance
 to see my lady and to hear her.
 Dear Saint Michael who gracefully
 choose me
 to please and defend her.
 Dear Saint Michael will you descend
 With Saint George to the altar
 Of the Virgin in the blue mantle.

Bless my sword, with a beam from heaven
 And his equal in purity
 And his equal in pity
 As in modesty and chastity:
 My Lady.

O Great Saint George and Saint Michael
 The angel who guards my watch
 My sweet Lady, so much like you
 Virgin in the blue mantle.
 Amen.

Drinking Song

Fig for the bastard, illustrious Lady
 Who, for losing me in your sweet eyes
 Tells me that love and old wine
 Put my heart ad soul in mourning.

I drink
 To Pleasure!
 Pleasure is the only goal,
 To which I go straight...when I've drunk!

Fig for the jealous, dark-haired mistress
 who moans, who cries and swears
 Always being the pallid lover,
 Watering down his intoxication

I drink
 To Pleasure!
 Pleasure is the only goal,
 To which I go straight...when I've drunk!

In allen meinen Taten: Cantata No. 97, BWV 97 (excerpt)

Nichts ist es spät und frühe, Versus II (Aria)

Nichts ist es spät und frühe
Um alle sein Mühe,
Mein Sorgen ist umsonst.
Er mag's mit meinen Sachen
Nach seinem Willen machen,
Ich stells in seine Gunst.

Nought is too late or early
Despite my toil and labor,
My worries are in vain.
He may with all my dealings
Dispose as he is willing,
I give it to his care.

Mache dich, mein Geist, bereit: Cantata No. 115, BWV 115 (excerpt)

Bete aber auch dabei, Versus IV (Aria: Molto Adagio)

Bete aber auch dabei
Mitten in dem Wachen!
Bitte bei der großen Schuld
Deinen Richter um Geduld,
Soll er dich von Sünden frei
Und gereinigt machen!

Pray though even now as well,
Even in thy waking!
Beg now in thy grievous guilt
That thy Judge with thee forbear,
That he may thee from sin set free
And unspotted render.

Schweigt stille, plaudert nicht: Cantata No. 211, BWV 211

(The Coffee Cantata)

Lieschen, Narrator, Schlendrian

Recitative

Continuo

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

Be quiet, chatter not,
Give ear to what will now transpire:
Now Mister Schlendrian
Comes with his daughter Liesgen here
And rumbles just like a honey bear;
Now listen what she's done to him!

Aria

Violino I/II, Viola,

Continuo

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.

Don't we have with our own children
Hundred thousand woes to see!
What I always every day,
To my daughter Liesgen say,
Passeth fruitless on its way.

Recitative

Continuo

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

Aria

*Flauto traverso,**Continuo*

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatwein.
Coffee, Coffee muß ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

Recitative

Continuo

Wenn du mir nicht den Coffee läßt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengehn.

Ach ja!
Nur lasset mir den Coffee da!

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock nach
itzger Weite schaffen.

Ich kann mich leicht darzu verstehn.

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

(Schlendrian)

Thou naughty child, thou wanton hussy,
Ah, when will I achieve my way?
For me, off coffee lay!

(Lieschen)

Dear Father, do not be so strict!
For if I may not thrice each day
My little cup of coffee drink,
I'll turn indeed to my distress
Into a dried-up goat for roasting.

Ah! How sweet the coffee's taste is,
Sweeter than a thousand kisses,
Milder than sweet muscatel.
Coffee, coffee, I must have it,
And if someone wants to spoil me,
Ah, my cup with coffee fill!

(Schlendrian)

If thou for me not coffee quit,
Thou shalt attend no wedding feast,
Nor ever take a stroll.

(Lieschen)

Agreed!
But leave the coffee here for me!

(Schlendrian)

Now I've got the little monkey!
I will most sure a whalebone dress of
latest girth refuse thee.

(Lieschen)

I can with ease learn this to bear.

(Schlendrian)

Thou shalt not to the window venture
And no one see who walks beneath it!

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn!

(Lieschen)
This also; but heed my plea
And grant that my coffee remains with me!

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

(Schlendrian)
Thou shalt as well not from my hand
A silver or a golden band
Upon thy bonnet gain thee!

Ja, ja! nur laßt mir mein Vergnügen!

(Lieschen)
Yes, yes! But leave to me my pleasure!

Du loses Liesgen du,
So gibst du mir denn alles zu?

(Schlendrian)
Thou wanton Liesgen thou,
Then dost thou yield me ev'rything?

Aria
Continuo

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

Maidens who are steely-hearted
Are not easily persuaded.
But just hit the proper spot,
Oh, ye'll have a happy lot.

Recitative
Continuo

Nun folge, was dein Vater spricht!

(Schlendrian)
Now, follow what thy father bids!

In allem, nur den Coffee nicht.

(Lieschen)
In all things, only coffee not!

Wohlan! so mußst du dich bequemen,
Auch niemals einen Mann zu nehmen.

(Schlendrian)
Go on, thou must then be contented
To lack as well a husband ever.

Ach ja! Herr Vater, einen Mann!

(Lieschen)
O yes! Dear Father, please, a man!

Ich schwöre, daß es nicht geschicht.

(Schlendrian)
I swear it, it will never be.

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

(Lieschen)
Until from coffee I abstain?
Well! Coffee, be forever conquered!
Dear Father, mark, I'll never drink a bit.

So sollst du endlich einen kriegen!

(Schlendrian)
And thou in turn at last shalt get him.

Aria

*Violino I/II, Viola,
Cembalo,
Continuo*

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!

Wenn es sich doch balde fügte,
Daß ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

Recitative

Continuo

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann verschaffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Ehestiftung ein,
Daß mir erlaubet möge sein,
Den Coffee, wenn ich will, zu kochen.

Chorus

*Flauto traverso,
Violino I/II, Viola,
Continuo*

Die Katze läßt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.

Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

Today, still,
O dear Father, do it, please!
Ah, a man!
Truly, he would suit me fine!

If it only soon might happen
That at last in coffee's stead,
Ere I yet shall go to bed,
I a gallant lover find me!

Old Mister Schlendrian now goes to seek
How he for this his daughter Liesgen
Soon may a husband here procure;
But Liesgen secretly makes known:
No suitor come into my house
Unless he's made to me the promise
And put it in the marriage contract, too,
That I shall be allowed to brew,
Whenever I desire, my coffee.

A cat its mousing never quits,
The girls remain the coffee sisters.

Mother loves to use the brew,
Grandma fondly drank it too,
So who would now the daughters censure?

A Meeting Between Generations

By Rachel Cooper

Forgiveness, a contemporary theatre work inspired by a classic Asian ghost opera about revenge and reconciliation seeks to give voice to the complex collective memories and emotions of a post-war generation of Koreans, Japanese and Chinese. The ghost story that inspired *Forgiveness* is *The Punishment of Zi Du*, a story about a warrior who, in search of glory and out of jealousy, betrays and kills his best friend. The ghost of the murdered man returns to haunt his murderer, and a cycle of revenge is set into motion. In *Forgiveness* the ghosts are a metaphor for the turbulent, intertwining histories of China, Korea and Japan. The younger generations may not have directly experienced the horrors that have occurred between these nations, but are nonetheless burdened by the submerged rage inherent in an unresolved history. *Forgiveness* seeks to break through this passed-down, even unconscious hatred and suspicion and to find ways to acknowledge the brutal past in order to move more positively into this century. The work uses formal aesthetics inherent in Chinese, Korean and Japanese performance traditions, including *Jingju* (Peking opera), *Noh* (classical Japanese masked theater) and traditional Korean dance, mixing them with contemporary forms of new music and hip-hop. In this sense, it is a meeting between generations through historical time. ■

Historical Context

By Peter J. Seybolt, Center for Asian Studies
University of Vermont

At the turn of the millennium, the relations of the three great nations of East Asia – China, Korea, and Japan – hang in the balance. Distrust and resentment, a legacy of decades of conflict in the nineteenth and twentieth centuries shadow prospects for a brighter era of peace and cooperation in the twenty-first. Today, the peoples of East Asia are increasingly engaged in trade and cultural exchange. They are also arming themselves against the prospect of future belligerence.

Wars in East Asia – beginning with armed struggle between China and Japan in 1894-95 to determine the fate of Korea and culminating with eight years of bitter conflict during World War II – claimed tens of millions of lives. Memories of the Nanjing massacre, the sexual exploitation of “comfort Women,” criminal medical experimentation, slave labor, and other such atrocities committed more than half a century ago still affect relations today.

The barbarities of recent wars must not be forgotten. Like the holocaust in Europe, they must serve to remind us continually of human capacity for evil. But is retribution for crimes committed a path to redemption? Does forgiveness offer a better prospect of a peaceful

future? And who is to be forgiven? Are succeeding generations responsible for the crimes of their forbears? Are whole nations culpable or only the individuals who lead them?

Those are questions that are not easily answered. But the history of the three East Asian countries offers a distinctive prospect for future reconciliation and cooperation. For over two-thousand years the peoples of China, Korea, and Japan lived mostly at peace with each other and developed similar institutions, values, and customs. Tools, techniques and material goods as well as ideas were shared by China, Korea, and Japan and adapted to local circumstances to become distinctive parts of a common culture. Techniques of wet-land rice agriculture became the basis of prosperity and cultural development throughout East Asia; illiteracy was dispelled by the spread of Chinese writing; Buddhism became the principal religion throughout the area; and Confucianism deeply influenced social and political institutions and eventually became the official state cult in all three countries. Indications of a shared culture are readily apparent as well in the literature, art and architecture of the three countries. The structure and

appearance of public buildings, landscape painting, Buddhist sculpture, ceramic ware, and poetry in the pre-modern era is immediately recognizable as variations on common themes and techniques.

During two millennia of cultural assimilation and adaptation there had been, to be sure, relatively brief periods of belligerence, such as the Mongol conquest of China and Korea in the twelfth century, and two subsequent abortive attempts to conquer Japan by Mongol-led Chinese and Korean troops. There was also an unsuccessful attempt in the sixteenth century by the great unifier of Japan, Toyotomi Hideyoshi, to conquer China and Korea. But these and other periods of conflict were exceptions to an amicable norm. Indeed, for almost 300 years between 1600 and the late nineteenth century there was undisturbed peace.

What changed that situation was Western imperialism. In the nineteenth century, Britain, the US and France, soon followed by Russia, Germany and other Western nations, forcefully "opened" a reluctant East Asia to Western trade and religious proselytizing by imposing a series of "unequal treaties." The distinctive ways in which China, Japan, and Korea reacted to this Western challenge would dramatically affect their individual and collective futures. China, disdainful of the Western "barbarians" and confident of its own moral and cultural superiority, tried to buy off the imperialists with small concessions, and later, as its vulnerability became increasingly apparent, to acquire Western weapons and a few "self-strengthening" institutions. China's miscalculation of Western power and

determination would result in the total collapse of the Qing Dynasty in 1911, leaving the country in chaos and vulnerable to outside predators.

Japan's reaction was entirely different. After a brief period of internal turmoil, the Japanese united as a nation determined to learn from the West techniques for "strengthening the army and enriching the country." Within a remarkably short time the Japanese had acquired the power to compete with the West on its own terms, whereupon they took the initiative to "open" Korea, the most conservative of the three East Asian nations, and join Western nations in imposing unequal treaties on it. In 1894-95 Japan defeated China in a war to determine control of Korea, and a decade later it decisively defeated Russia in a war over exploitation rights in Korea and Manchuria in northeastern China. By 1910 Japan had incorporated Korea into the growing Japanese empire, and in 1931 it invaded Manchuria, separating it from China and establishing a puppet government. Six years later it became embroiled in a war with China that would last for eight years, ending only with its unconditional surrender in 1945.

To put these events in historical context, it should be understood that Japan's aggression in Korea and China in the decades leading up to WW II was viewed by many Japanese economic and military strategists as their only hope for survival in a hostile, racist world. Japan, a country with virtually no natural resources, had become increasingly dependent economically on the good will of other nations, particularly the US, a country which had recently passed

immigration laws discriminating against Asians. Domination of Korea and China, both politically in disarray and militarily weak at the time, seemed to offer a way out. Undoubtedly some Japanese also believed their own propaganda – that they were liberating the peoples of East Asia from the yoke of Western oppression to create a new era of collective prosperity – though their actions soon belied the claim. Thus, they became entrapped in a brutal eight-year war that they could not win.

The costs of that conflict are staggering. Chinese historians estimate that more than twenty-million of their compatriots died as a direct result of the war, and uncounted millions of others were injured. In the most notorious single incident of the war an estimated 150,000 to 350,000 Chinese men, women, and children were slaughtered in a frenzy of indiscriminate killing by Japanese troops when they entered Nanjing, then the capital of the Republic of China. The infamous Nanjing massacre was a calculated attempt by local Japanese commanders to terrorize the Chinese into capitulating. The effect was the opposite. Chinese resistance stiffened, and memories of the atrocity are still fresh.

In Korea, too, resentment of Japanese policies and actions in the past still rankles. After Korea was annexed by Japan in 1910, the economy was restructured to serve Japanese interests, and attempts to achieve cultural assimilation eventually went so far as to prohibit use of the Korean language in schools, publications, and official documents. The sexual exploitation of thousands of Korean “comfort women” dur-

ing WW II is only the most well-known of the many grievances harbored by Koreans against their neighbors to the east. Despite numerous acts of Korean resistance during the years of Japanese occupation, none could prevail against superior Japanese military might until the defeat of Japan in 1945.

From the perspective of the Japanese government in the early twentieth century, its attempts to dominate China and Korea were only commensurate with what Western powers had already been doing all over the world during the great age of imperialism. Indeed, when Japan seized power in Korea, it was with the tacit compliance of the US and Great Britain in exchange for Japan’s recognition of their claims in the Philippines and India. It was a perspective paid for with blood, including the blood of many Japanese. Victims of misguided militarism, millions of Japanese died during World War II, many of them civilians, including those incinerated in the nuclear holocaust in the waning days of the conflict.

Is forgiveness possible? Or will the retributive ghosts of the past continue to haunt the collective memory of the peoples of East Asia? Progress toward reconciliation since the end of World War II has taken a largely economic form, with trade and investment providing a bond of mutual benefit. Perhaps such material considerations will open a path to peace and stability in East Asia but in the long run, cultural considerations, the deeply grounded common heritage developed over two millennia, offer a more solid foundation for true forgiveness and reconciliation. ■