

---

# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan • Ann Arbor*



*The 1996 Winter Season*



Jacobson's is pleased to showcase the

Auction Preview

March 21 through April 8

for the Sixth Annual  
Spring to Life Brunch and Auction

to be held

Sunday, April 14, at Noon

to benefit the

University of Michigan  
Comprehensive Cancer Center

# Jacobson's

BRIARWOOD MALL • ANN ARBOR  
PHONE: 769-7600 • FAX: 769-7215

# Dear UMS Patrons

**T**hank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close this spring, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a Midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

❖ First, and most important, the people in Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged and appreciative audiences in the country.

❖ It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.

❖ Our special relationship with one of the country's leading educational institutions, the University of Michigan, has allowed us to maintain a level of independence which, in turn, affords us the ability to be creative, bold and entrepreneurial in bringing the best to Ann Arbor. While the UMS is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, UMS is a separate not-for-profit organization which supports itself from ticket sales, other earned income, grants, and contributions.

❖ The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Cecilia Bartoli perform a recital before 4,300 people and know that her pianissimos can be heard unamplified by everyone?

❖ Our talented, diverse, and dedicated Board of Directors drawn from both the University and the regional community provides outstanding leadership for the UMS. The 200-voice UMS Choral Union, 55-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers and interns contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.

❖ Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks for coming, and let me hear from you if you have any suggestions, complaints, etc. Look for me in the lobby or give me a call at 313.747.1174.

Sincerely,



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer  
Executive Director

*“The subtlest spirit  
of a nation  
is expressed through  
its music,  
and music acts  
reciprocally upon  
the nation’s  
very soul.”*

Walt Whitman

**EDWARD  
SUROVELL**  
CO. / REALTORS

*Washtenaw County’s Leader in Real Estate Sales*

Relocation and Corporate Services  
1886 West Stadium Boulevard  
Ann Arbor, Michigan 48103  
(313) 665-9800 • (800) 445-5197

Offices in Ann Arbor • Chelsea • Saline • Jackson

## THANK YOU CORPORATE UNDERWRITERS

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the University Musical Society.



**James W. Anderson, Jr.**  
*President,*  
*The Anderson Associates Realtors*  
"The arts represent the bountiful fruits of our many rich

cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."



**Howard S. Holmes**  
*President,*  
*Chelsea Milling Company*  
"The Ann Arbor area is very fortunate to have the

most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."

**CHELSEA MILLING COMPANY**



**Douglas D. Freeth**  
*President,*  
*First of America Bank-Ann Arbor*  
"We are proud to be a part of this major cultural group

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



**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."



**Joseph Curtin and Greg Alf**  
*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a

privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



**L. Thomas Conlin**  
*Chairman of the Board and Chief Executive Officer,*  
*Conlin-Faber Travel*  
"The University Musical Society has

always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

**Conlin — Faber Travel**



**David G. Loesel**  
*President,*  
*T.M.L. Ventures, Inc.*  
"Cafe Marie's support of the University Musical Society Youth

Programs 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."



**Paul M. Montrone**  
*President and Chief Executive Officer,*  
*Fisher Scientific International, Inc.*  
"We know the University of Michigan

will enjoy the Boston Symphony as much as we New Englanders do. We salute the University Musical Society for making these performances possible."



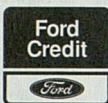
**Alex Trotman**  
*Chairman, Chief Executive Officer,*  
*Ford Motor Company*  
"Ford takes particular pride in our longstanding associ-

ation with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."





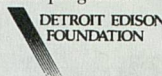
**William E. Odom**  
 Chairman,  
 Ford Motor Credit  
 Company  
 "The people of  
 Ford Credit are very  
 proud of our con-  
 tinuing association with the University  
 Musical Society. The Society's long-  
 established commitment to Artistic  
 Excellence not only benefits all of  
 Southeast Michigan, but more impor-  
 tantly, the countless numbers of students  
 who have been culturally enriched by  
 the Society's impressive accomplishments."



**John Psarouthakis, Ph.D.**  
 Chairman and Chief  
 Executive Officer,  
 JPEinc.  
 "Our community is  
 enriched by the  
 University Musical Society. We warmly  
 support the cultural events it brings to  
 our area."



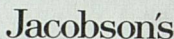
**John E. Lobbia**  
 Chairman and Chief  
 Executive Officer,  
 Detroit Edison  
 "The University  
 Musical Society is  
 one of the organi-  
 zations that make the Ann Arbor com-  
 munity a world-renowned center for  
 the arts. The entire community shares  
 in the countless benefits of the excel-  
 lence of these programs."



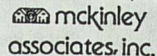
**Robert J. Delonis**  
 Chairman and Chief  
 Executive Officer,  
 Great Lakes Bancorp  
 "As a long-standing  
 member of the  
 Ann Arbor commu-  
 nity, Great Lakes Bancorp and the  
 University Musical Society share tradition  
 and pride in performance. We're  
 pleased to continue with support of  
 Ann Arbor's finest art showcase."



**Mark K. Rosenfeld**  
 President,  
 Jacobson Stores Inc.  
 "We are pleased to  
 share a pleasant  
 relationship with  
 the University  
 Musical Society. Business and the arts  
 have a natural affinity for community  
 commitment."



**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."



**Frank A. Olson,**  
 Chairman and CEO  
 The Hertz Corporation  
 "Hertz, as a global  
 company, supports  
 the University of  
 Michigan Musical  
 Society mission of providing program-  
 ming that represents and involves  
 diverse cultural groups thereby fostering  
 greater understanding and appreciation  
 of these cultures."



**Dennis Serras**  
 President, Mainstreet  
 Ventures, Inc.  
 "As restaurant and  
 catering service  
 owners, we consider  
 ourselves fortunate  
 that our business provides so many  
 opportunities for supporting the  
 University Musical Society and its  
 continuing success in bringing high level  
 talent to the Ann Arbor community."



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





**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."



**Iva M. Wilson**  
*President,  
 Philips Display  
 Components  
 Company*  
 "Philips Display  
 Components

Company is proud to support the University Musical Society and the artistic value it adds to the community."



**Sue S. Lee**  
*President,  
 Regency Travel  
 Agency, Inc.*  
 "It is our pleasure  
 to work with such  
 an outstanding

organization as the Musical Society at the University of Michigan."

REGENCY TRAVEL INC.



**Larry McPherson**  
*President and COO,  
 NSK Corporation*  
 "NSK Corporation  
 is grateful for the  
 opportunity to  
 contribute to the

University Musical Society. While we've only been in the Ann Arbor area for the past 82 years, and the UMS has been here for 116, we can still appreciate the history they have with the city — and we are glad to be part of that history."



**George H. Cress**  
*Chairman, President,  
 and Chief Executive  
 Officer, Society Bank,  
 Michigan*  
 "The University  
 Musical Society has

always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

Society



**Ronald M. Cresswell, Ph.D.**  
*Vice President and  
 Chairman,  
 Pharmaceutical  
 Division, Warner  
 Lambert Company*

"Warner Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."



**Michael Staebler**  
*Managing Partner,  
 Pepper, Hamilton &  
 Scheetz*  
 "Pepper, Hamilton  
 and Scheetz con-  
 gratulates 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



**Edward Surovell**  
*President,  
 The Edward Surovell  
 Co./Realtors*  
 "Our support of  
 the University  
 Musical Society is

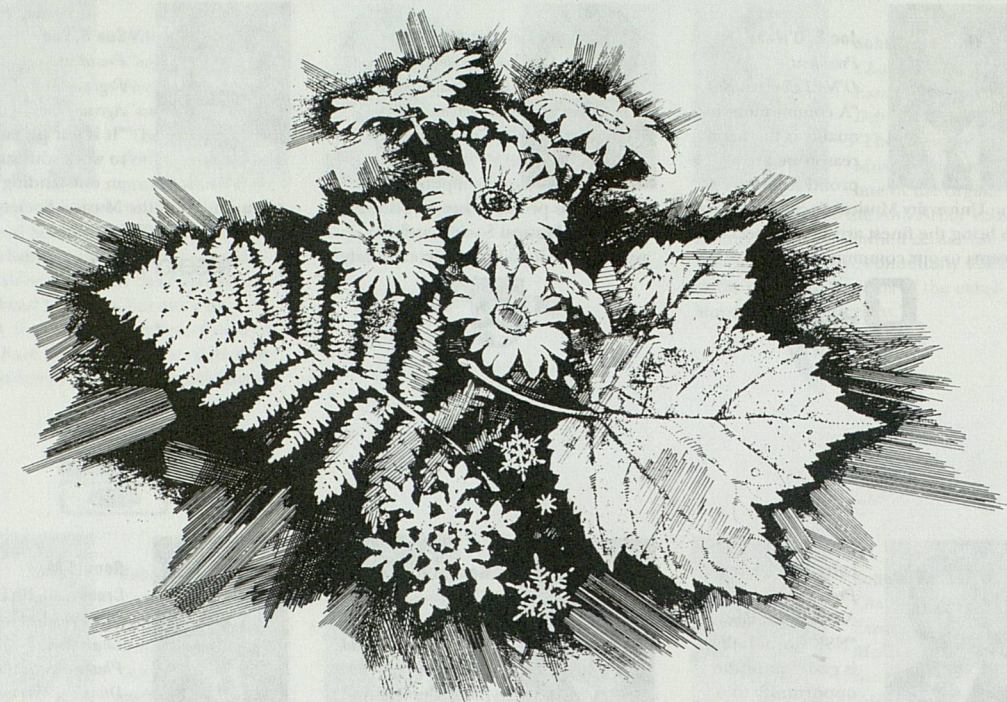
based on the belief that the quality of the arts in the community reflects the quality of life in that community."



**Dr. James R. Irwin**  
*Chairman and CEO,  
 The Irwin Group of  
 Companies*  
*President, Wolverine  
 Temporaries, Inc.*  
 "Wolverine Staffing

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."





## To Every Thing There is a Season...



Seasons come. Seasons go. Time moves swiftly, making it easy to set aside planning for your future and the future of your family while working hard to realize dreams today.

*With your wealth,  
as with just about  
everything, what will  
happen in the future  
depends on what  
you do now.*

At NBD, we have all the resources you need for planning your financial future and carrying that plan forward. Call John Oberdick at (313) 995-8207 today to learn how we can apply our generations of experience in trust services, investment management, and estate planning to help you reach your goals.

### Trust & Investment Management Services



FOR ALL THE SEASONS OF YOUR LIFE



# THE UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

## Board of Directors

Herbert Amster  
*President*  
F. Bruce Kulp  
*Vice-President*  
Carol Shalita Smokler  
*Secretary*  
Richard Rogel  
*Treasurer*  
  
Gail Davis Barnes  
Maurice S. Binkow  
Paul C. Boylan  
Letitia J. Byrd  
Leon S. Cohan  
Jon Cosovich  
Ronald M. Cresswell  
James J. Duderstadt

Walter M. Harrison  
Norman G. Herbert  
Kay Hunt  
Thomas E. Kauper  
Rebecca McGowan  
Joe O'Neal  
John Psarouthakis  
George I. Shirley  
John O. Simpson  
Herbert E. Sloan  
Edward D. Surovell  
Marina v. N. Whitman  
Iva Wilson  
Elizabeth Yhouse

Gail W. Rector  
*President Emeritus*

## 1995-96 Advisory Committee

Susan B. Ullrich, *Chair*  
Maya Savarino, *Vice-Chair*  
Kathleen Beck Maly, *Secretary*  
Peter H. deLoof, *Treasurer*

Gregg Alf  
Paulett Banks  
Milli Baranowski  
Janice Stevens Botsford  
Jeannine Buchanan  
Letitia Byrd  
Betty Byrne, *Staff*  
Pat Chatas  
Chen Oi Chin-Hsieh  
Phil Cole  
Peter deLoof  
Rosanne Duncan  
H. Michael Endres  
Don Faber  
Penny Fischer  
Barbara Gelehrter  
Beverley Geltner  
Margo Halsted  
Esther Heitler  
Deborah B. Hildebrandt  
Matthew Hoffmann  
Maureen Isaac  
Marcy Jennings  
Darrin Johnson  
Barbara Kahn

Mercy Kasle  
Steve Kasle  
Heidi Kerst  
Nat Lacy  
Maxine Larrouy  
Barbara Levitan  
Doni Lystra  
Kathleen Beck Maly  
Howard Markel  
Margaret McKinley  
Clyde Metzger  
Ronald G. Miller  
Len Niehoff  
Karen Koykka O'Neal  
Marysia Ostafin  
Wendy Palms  
Ieva Rasmussen  
Maya Savarino  
Janet Shatusky  
Aliza Shevrin  
Shiela Silver  
Rita Simpson  
Ellen Stross  
James Telfer, M.D.  
Kathleen Treciak-Hill  
Susan B. Ullrich  
Dody Viola  
Jerry Weidenbach  
Jane Wilkinson  
Elizabeth Yhouse

## UMS Senate

Robert G. Aldrich  
Richard S. Berger  
Carl A. Brauer, Jr.  
Allen P. Britton  
Douglas D. Crary  
John D'Arms  
Robben W. Fleming  
Harlan H. Hatcher  
Peter N. Heydon  
Howard Holmes  
David B. Kennedy  
Richard L. Kennedy  
Thomas C. Kinnear  
Patrick Long  
Judyth Maugh

Paul W. McCracken  
Alan G. Merten  
John D. Paul  
Wilbur K. Pierpont  
John Psarouthakis  
Gail W. Rector  
John W. Reed  
Ann Schriber  
Daniel H. Schurz  
Harold T. Shapiro  
Lois U. Stegeman  
E. Thurston Thieme  
Jerry A. Weisbach  
Eileen Lappin Weiser  
Gilbert Whitaker

## Staff

Kenneth Fischer  
*Executive Director*  
  
Catherine Arcure  
Edith Leavis Bookstein  
Betty Byrne  
Yoshi Campbell  
Dorothy Chang  
Sally A. Cushing  
David B. Devore  
Erika Fischer  
Susan Fitzpatrick  
Rachel Folland  
Greg Fortner  
Adam Glaser  
Michael L. Gowing  
Philip Guire  
Jessie Halladay  
Elizabeth Jahn  
Ben Johnson  
John B. Kennard, Jr.  
Michael J. Konziolka  
Ronald J. Reid  
Henry Reynolds

R. Scott Russell  
Thomas Sheets  
Anne Griffin Sloan  
Jane Stanton  
Lori Swanson

## Work Study/Interns

Laura Birnbryer  
Steven Chavez  
Rebecca DeStefano  
Jessica Flint  
Ann Hidalgo  
Jerry James  
Emily Johnson  
Naomi Kornilakis  
Janet Maki  
Odetta Norton  
Tansy Rodd  
James Smart  
Risa Sparks  
Ritu Tuteja  
Scott Wilcox

Donald Bryant  
*Conductor Emeritus*

*The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.*



*The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, sexual orientation, or handicap.*

*The University Musical Society is a member of the International Society for the Performing Arts, Association of Performing Arts Presenters, Chamber Music America, Arts Action Alliance, and Washtenaw Council for the Arts.*

# Argiero's

Italian  
Restaurant

*Open 7 Days a Week*

Award Winning Restaurant  
Outdoor Cafe • Full Bar

**300 Detroit Street • 665-0444**

*at Catherine across from the Farmer's Market*



## Breakfast & Lunch

Enjoy our casual table service with your own pot of coffee. We serve a distinctive blend of meats, poultry, seafood, vegetables, and cheeses in varying combinations of eggs benedict, omelettes, skillet dishes, and gourmet blends. Lunch items include soups, salads, sandwiches & a wide variety of burgers & chicken sandwiches.

- ◆ Cafe Marie is a proud sponsor of UMS youth programs
- ◆ Remember to use your UMS Card at Cafe Marie
- ◆ Cafe Marie is a smoke-free restaurant
- ◆ Ask about gift certificates or after hours events
- ◆ Reservations accepted for groups of 6 or more

### Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm

Friday - Sunday 7:00 am - 3:00 pm

Breakfast served all day

Lunch items served after 11:00 am

**1759 Plymouth Road**

(Conveniently located near North Campus  
at the Courtyard Shops)

**662-2272**

## GENERAL INFORMATION

*University Musical Society  
Auditoria Directory & Information*

### *Coat Rooms*

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

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

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

**Michigan Theater:** Coat check is available in the lobby.

### *Drinking Fountains*

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

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

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

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

### *Handicapped Facilities*

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

### *Lost and Found*

Call the Musical Society Box Office at 313.764.2538.

### *Parking*

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

### *Public Telephones*

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

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

**Power Center:** Pay phones are available in the ticket office lobby.

**Michigan Theater:** Pay phones are located in the lobby.

### *Refreshments*

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

---

### *Restrooms*

**Hill Auditorium:** Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

**Rackham Auditorium:** Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

**Power Center:** Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

**Michigan Theater:** Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

---

### *Smoking Areas*

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

---

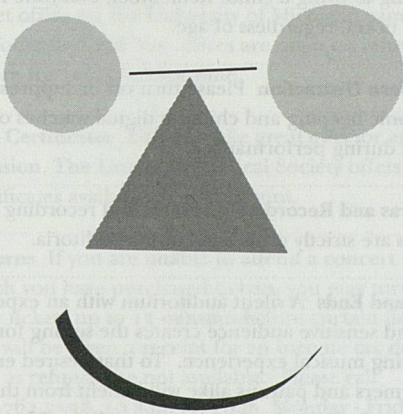
### *Tours*

Guided tours of the auditoria are available to groups by advance appointment only. Call 313.763.3100 for details.

---

### *UMS/Member Information Table*

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. UMS volunteers can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.



The Ann Arbor Art Center engages the community through art classes, an Exhibition Gallery & Gallery Shop, and a drop-in ArtVentures activity center. Won't you join us? Art classes for adults and young people register weekly. 117 W. Liberty Street in Ann Arbor. Call 313 994-8004.



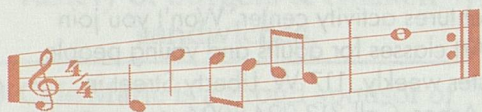
Ann Arbor Art Center



Michigan's Number One Acura Dealer



Our best wishes  
for a  
**HEALTHY**  
and  
**HARMONIOUS**  
season!



**M-CARE**  
A PLAN FOR LIFE

The Managed Care Organization  
designed by  
the University of Michigan

M-CARE  
3601 Plymouth Road  
Ann Arbor, MI 48105-2690  
(313) 747-8700

CONCERT GUIDELINES

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

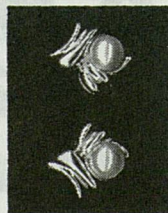
**Starting Time for Concerts** The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

**Children** We welcome children, but very young children can be disruptive to a performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may 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.

**A Modern Distraction** Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

**Cameras and Recorders** Cameras and recording devices are strictly prohibited in the auditoria.

**Odds and Ends** A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).



14 Karat Gold  
Cultured Pearl  
Earrings

**schlanderer**

JEWELRY AND FINE WATCHES

1113 south university  
662-3773

## TICKET SERVICES

### Phone Orders and Information

University Musical Society Box Office  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

# 313.764.2538

From outside the 313. area code, call toll-free

# 1.800.221.1229

Weekdays 10 a.m. to 6 p.m. Saturday 10 a.m. to 1 p.m.

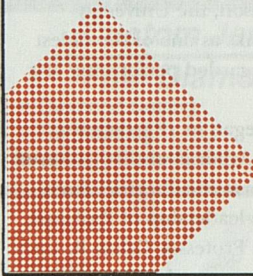
**Fax Orders** 313-747-1171

**Visit Our Box Office in Person** At Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

**Gift Certificates** Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

**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. You will be given a receipt for an income tax deduction as refunds are not available. Please call 313.764.2538, 10 a.m. to 6 p.m. Monday - Friday and 10 a.m. to 1 p.m. Saturday.

## Versed In The Art Of Celebration...



...and Special Events

### 930-4270

social occasions & corporate celebrations

## Recovery is Possible.

### Chelsea Arbor Substance Abuse Services

Comprehensive services from residential through outpatient.

Locations in Ann Arbor, Chelsea and Jackson.

**313/930-0201 or 1-800/828-8020**

A Joint Program of the University of Michigan Medical Center and Chelsea Community Hospital



**D**edicated to the Cultural  
Enrichment of our Community  
Since 1939.

The Original Since 1939

## HAGOPIAN WORLD OF RUGS

ANN ARBOR • 3410 Washtenaw Avenue Av. • (313) 973-RUGS  
BIRMINGHAM • 850 South Woodward Ave. • (810) 646-RUGS  
OAK PARK RUG OUTLET • 14000 West 8 Mile • (810) 546-RUGS

## UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

**N**ow in its 117th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as the Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium. Through the Chamber Arts Series, Choral Union Series, Jazz Directions, World Tour, and Moving Truths Series, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies,

opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 117 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria, Power Center, and The Michigan Theater to experience the artistry of such outstanding talents as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andres Segovia, The Stratford Festival, The Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, artists' residencies such as the Martha Graham Centenary Festival and the Society Bank Cleveland Orchestra Weekend, and through other collaborative projects.

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

# ATYS

CONTEMPORARY LIVING ACCESSORIES

# ATYS

CONTEMPORARY HOME FURNISHINGS

303 DETROIT STREET NO. 104 - 105 • ANN ARBOR, MI 48104 USA • AT MARKETPLACE • +1.313.996.2976 • +1.313.996.0200 FAX

## UMS CHORAL UNION

Thomas Sheets, conductor

The University Musical Society Choral Union has performed throughout its 117-year history with many of the world's distinguished orchestras and conductors.

In recent years, the chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

Based in Ann Arbor under the aegis of the University Musical Society of the University of Michigan the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Two years ago, the Choral Union further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year. Last season, the ensemble joined forces with the DSO for subscription performances of Ravel's *Daphnis et Chloé* and Mahler's Symphony No. 2 (Resurrection). In 1995, the Choral Union established an artistic association with the Toledo Symphony, inaugurating the new partnership with a performance of Britten's *War Requiem* under the baton of Andrew Massey. This season, the Choral Union will again join the Toledo Symphony for performances of Bach's Mass in b minor under conductor Thomas Sheets, and the Berlioz *Requiem* with Andrew Massey.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. 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.

# LEWIS JEWELERS

SINCE 1921  
"YOUR DIAMOND STORE"

Family Owned & Operated Since 1921

## Custom Jewelry Design

### Fine Diamonds & Gems

- ◆ Diamond Setting
- ◆ Pearl Restringing
- ◆ Remounting
- ◆ Expert Watch and Jewelry Repair
- ◆ Jewelry Redesigning

- Movado
- Citizen
- Seiko
- Tag Hauer
- Bulova
- Rado
- Cartier
- Ebel
- Breitling
- Baume
- Mercier
- Omega
- Concord



## Fine Hand & Machine Engraving

Du Pont•Mont Blanc•Cross Pens

2000 W. Stadium Blvd. Ann Arbor

**(313) 994-5111**

Our best wishes to the  
UNIVERSITY MUSICAL SOCIETY  
for its 1995-1996 season.

JOHN S. DOBSON  
MARK W. GRIFFIN  
THOMAS A. ROACH  
RANDOLPH S. PERRY  
HARVEY W. BERMAN  
JEROLD LAX  
SUSAN M. KORNFIELD  
SANDRA L. SORINI  
STEPHEN K. POSTEMA  
LOUISE-ANNETTE MARCOTTY  
LYDIA PALLAS LOREN  
TIMOTHY R. DAMSCHRODER  
DAVID A. SHAND

Attorneys in our Ann Arbor office

**BL & D** Bodman,  
Longley  
& Dahling LLP

DETROIT ANN ARBOR TROY CHEBOYGAN



# MAUDE'S

INVITES YOU TO JOIN US IN  
CELEBRATING OUR THIRD YEAR  
OF COOPERATIVE FINE ART  
& DINING WITH...

## OUR STARLIGHT EVENINGS

*IN 1993, MAUDE'S RESTAURANT AND THE UNIVERSITY MUSICAL SOCIETY  
COLLABORATED ON A SPECIAL PROJECT: STARLIGHT EVENINGS.*

*OUR GOAL WAS TO OFFER AN EVENING OF FINE DINING AND WORLD CLASS  
ENTERTAINMENT WITH HASSLE FREE PARKING, FREE TRANSPORTATION,  
AND AN AFTERGLOW. OUR EFFORTS WERE SO POPULAR, WE HAVE EXPANDED  
OUR STARLIGHT EVENINGS TO INCLUDE ALL UMS PERFORMANCES THIS YEAR.  
WE HOPE YOU WILL CONTINUE TO ENJOY THESE SPECIAL SERVICES.*

### ENJOY DINNER AT MAUDE'S

JOIN US FOR A PRE OR  
POST-CONCERT DINNER AT  
MAUDE'S, 314 SOUTH FOURTH.  
SEE THE BACK OF YOUR TICKET  
FOR A SPECIAL OFFER!

MAUDE'S RESTAURANT IS  
ENDORSED BY THE UNIVERSITY  
MUSICAL SOCIETY AS A GREAT  
CHOICE IN CONCERT DINING.

### CATCH A FREE RIDE TO THE SHOW

MAUDE'S WILL GIVE YOU A  
FREE RIDE TO THE UMS  
PERFORMANCE OF YOUR  
CHOICE AND RETURN YOU  
AFTER THE SHOW ALL IN THE  
COMFORT OF AN AATA  
SHUTTLE BUS.

NO NEED TO WORRY ABOUT  
PARKING NEAR THE THEATRE.

### CELEBRATE AFTER THE SHOW

MAUDE'S IS OPEN LATE FRIDAY  
AND SATURDAY NIGHT, SO YOU  
CAN ENJOY A SPECIAL COFFEE  
OR DESSERT AFTER THE SHOW.

YOU MAY FIND THE ARTISTS  
THERE TOO! FOR MORE  
INFORMATION AND DATES OF  
STARLIGHT EVENINGS CALL  
MAUDE'S OR UMS.

FOR A DINNER RESERVATION CALL MAUDE'S AT 662-8485.  
FOR CONCERT TICKETS CALL THE UMS BOX OFFICE AT 764-2538.  
MAUDE'S 314 S. FOURTH AVENUE, ANN ARBOR



## HILL AUDITORIUM

Completed in 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of University Musical Society concerts, including the annual Choral Union Series, through-out its distinguished 82-year history.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings. Hill bequested \$200,000 for construction of the hall, and Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. UMS obtained this organ in 1894 from the Chicago Colombian Exposition and installed it in old University Hall (which stood behind present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes in appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

## BenefitSource, Inc.

Our Clients are singing a happy tune by providing their employees with cost-effective Flexible Benefit Plans. Call us if you want to hum along.

1000 Victors Way  
Ann Arbor • 48108  
(313) 994-4445

Compliments of

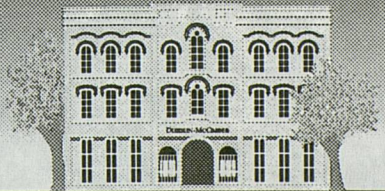
the  
plymouth  
**GUITAR**  
gallery

819 Penniman Avenue  
in the heart of historic Plymouth

❖ Fine fretted instruments ❖

(313) 459-8850 • M-F 11-7 • Sat. 11-5

## Beginning a Second Century of Service to the Community.



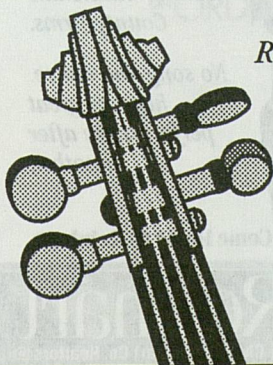
**DOBSON-MCOMBER AGENCY, INC.**

Insurance and Risk Management

**AUTO • HOME • BUSINESS  
LIFE • DISABILITY**

301 North Main Street, P.O. Box 1348  
Ann Arbor, MI 48106-1348  
Telephone (313) 741-0044  
Fax (313) 741-9059

*Environmental  
Research Institute  
of Michigan*



**ERIM**

# ALEXA LEE

## Contemporary Art

201 Nickels Arcade  
Ann Arbor, Michigan 48104  
313.663.8800

## RACKHAM AUDITORIUM

For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

## OUR AGENTS DO NOT SING, DANCE OR TELL JOKES.

*(They will, however,  
stand on their heads  
to sell your home.)*

*Maybe that's why  
Reinhart agents  
consistently sell more  
real estate than agents  
at any of the  
leading Washtenaw  
County firms.*

*No song and dance.  
Just one great  
performance after  
another.*

**Come Home to Reinhart.**

**Reinhart**  
Charles Reinhart Co. Realtors



## POWER CENTER *for the Performing Arts*

The dramatic mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world première of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation—Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family—Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip—contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,380 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS hosted its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15-20, 1994.

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted

"In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the première of the Martha Graham/Aaron Copland collaboration *Appalachian Spring* (Ballet for Martha).

### South Main Market

609 S. Main

662.6682

### West Ann Arbor

2370 W. Stadium

769.0655

### Traver Village

Nixon & Plymouth Rd.

761.8302

### East Ann Arbor

3060 Washtenaw

677.6187



A European-style bakery

**Anywhere You Are!**

# Ford Motor Company

FORD, MERCURY, LINCOLN, FORD TRUCKS

## Theater Lovers

Theater fans, don't miss your chance to visit **London** to see worlds best shows (Phantom, Les Mis, Sunset Blvd.) From **\$1159**, this exciting package includes air, hotel, 2 theater tickets, backstage tour of the Theatre Royal Drury Lane, guided London tour, high tea at The Waldorf, donation to the University of Michigan Musical Society, plenty of free time for additional shows and more! **This is one trip theater fans should not miss!** Tour dates: Feb. 13-18, May 15-19, Nov. 5-10. Please contact Leslie Sterian for a brochure.

Jetaway Travel

**THEATER TOURS**

(313) 994-5921 / (800) 994-7885

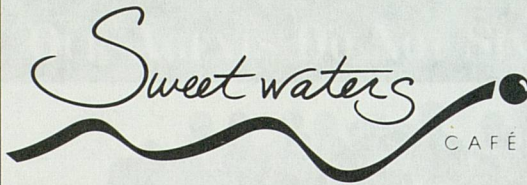
## THE MICHIGAN THEATER

The historic Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then, as now, a marvel practically unrivaled in Michigan. 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.

Over the years, the Theater has undergone many changes. "Talkies" replaced silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in an architecturally inappropriate style.

Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of its prior glory, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.



Enjoy the show  
& relax afterwards with...

Coffee, Tea, and Dessert!

open Mon.- Fri. 7am - midnight  
Sat. 9am - midnight Sun. 9am - 11pm

espresso • cappuccino • iced teas

desserts • pastries • soup • salads • sandwiches • juices



123 West Washington St.  
(corner of Washington  
& Ashley)  
769-2331

asian teas • european fortes •

We are proud to support the  
**University Musical Society**  
in another fine season of  
performing arts

**Dickinson, Wright, Moon,  
Van Dusen & Freeman**  
*Counsellors At Law*

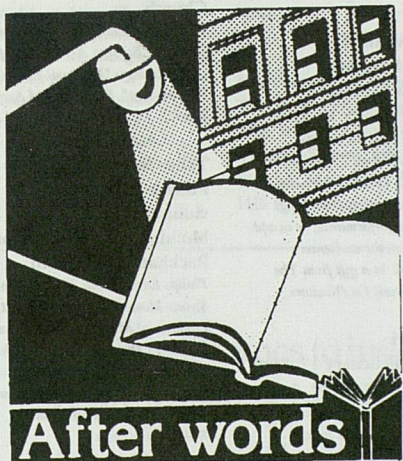
500 Woodward Avenue, Suite 4000  
Detroit, MI 48226-3425  
(313) 223-3500

Detroit - Bloomfield Hills - Lansing - Grand Rapids  
Chicago, Illinois - Washington, D. C. - Warsaw, Poland

## ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June of 1950, Edward Cardinal Mooney appointed Father Leon Kennedy pastor of a new parish in Ann Arbor. Sunday Masses were first celebrated at Pittsfield School until the first building was ready on Easter Sunday, 1951. The parish numbered 248 families. Ground was broken in 1967 to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. In June of 1987, Father Charles E. Irvin was appointed pastor.

Today, St. Francis of Assisi Catholic Church is composed of 2,800 families. The present church seats 800 people and has ample free parking. Since 1987 Janelle O'Malley has served as Music Director of St. Francis. Through dedication, a commitment to superb liturgical music and a vision into the future, the parish improved the acoustics of the church building. A splendid 3 manual "mechanical action" instrument of 34 stops and 45 ranks was built and installed by Orgues Letourneau from Saint-Hyacinthe, Quebec. The 1994 Letourneau Organ (Opus 38) was dedicated in December of 1994.



Books within your budget. Thousands of titles in all subject areas, including a delightful selection of books for young readers. All at 30-90% off publishers' retail prices.

### The Discount Bookstore

996-2808 219 S. Main Ann Arbor, MI

## BURTON MEMORIAL TOWER

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses donated labor, materials, and funds to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 a.m.

*We applaud the  
University Musical Society  
for making the arts  
a good part of our lives*

**Detroit  
Edison**

# UNIVERSITY MUSICAL SOCIETY 1996 WINTER SEASON

## St. Louis Symphony

**Leonard Slatkin, conductor**  
**Linda Hohenfeld, soprano**  
 Thursday, January 18, 8pm  
 Hill Auditorium

*Philips Educational Presentation:*  
 Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", first in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.

## St. Petersburg Philharmonic

**Yuri Temirkanov, conductor**  
**Pamela Frank, violin**  
 Friday, January 26, 8pm  
 Hill Auditorium

*Philips Educational Presentation:*  
 Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", second in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.  
 Made possible by a gift from Pepper Hamilton & Scheetz.

## The Guthrie Theater of Minneapolis

January 27-28, 1996  
**k. (Impressions from Kafka's The Trial)**

Saturday, January 27, 8pm  
 Sunday, January 28, 2pm  
 Power Center

**Harold Pinter's Old Times**  
 Sunday, January 28, 7pm  
 Power Center

*Philips Educational Presentations:*  
 Following each performance by the Guthrie Theater, members of the company, along with Guthrie Education Coordinator Sheila Livingston and Guthrie Study Guide Editor Belinda Westmaas Jones, will join distinguished University of Michigan professors, indicated below, for panel discussions:  
 Saturday, January 27

Joe Dowling, Artistic Director of the Guthrie Theater, "The Guthrie and Trends in Theater", 3rd Floor Michigan League, Koessler Library, 7pm.  
 Saturday, January 27 (following the 8pm performance of k.)

Post-Performance Panel Discussion on stage with Ingo Seidler, UM Professor of German, and Fred Peters, UM Residential College Chair of Comparative Literature.

Sunday, January 28 (following the 2pm performance of k.)

Post-Performance Panel Discussion, Power Center Green Room, with Professors Seidler and Peters (see above).  
 Sunday, January 28 (following the

7pm performance of Old Times)  
 Post-Performance Panel Discussion on stage, with Martin Walsh, UM Residential College Lecturer in Drama and Head of Drama Constitution, and Enoch Brater, UM Professor of English Language and Literature and Professor of Theater.

The Guthrie Theater tour is sponsored by AT&T. Special support and assistance are provided by the National Endowment for the Arts, Arts Midwest, and Mid-America Arts Alliance.

**Wynton Marsalis/Lincoln Center Jazz Orchestra Octet Jazz at Lincoln Center Presents, "Morton, Monk, Marsalis"**

Wednesday, January 31, 8pm  
 Michigan Theater  
*The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*  
 Made possible by a gift from Thomas B. McMullen Company.

**Feel the Spirit - An Evening of Gospel Music**  
**The Blind Boys of Alabama featuring Clarence Fountain, The Soul Stirrers, and Inez Andrews**

Thursday, February 1, 8pm  
 Hill Auditorium

**The King's Singers**  
 Saturday, February 3, 8pm  
 Hill Auditorium  
 Made possible by a gift from First of America.

**The Complete Solo Piano Music of Frédéric Chopin**  
**Garrick Ohlsson, piano (Recital V)**

Sunday, February 4, 4pm  
 Rackham Auditorium  
*Philips Educational Presentation:*  
 Garrick Ohlsson, "Chopin In Our Time", Saturday, February 3, Rackham 4th Floor Assembly Hall, 4pm.  
 Made possible by a gift from Regency Travel, Inc.

**Boston Symphony Orchestra**  
**Seiji Ozawa, conductor**  
 Wednesday, February 7, 8pm  
 Hill Auditorium

*Philips Educational Presentation:*  
 "The BSO: All the Questions You've Ever Wanted to Ask", an interview and audience Q & A with: Leone Buysie, UM Professor of Flute and Former Principal Flute, BSO; Daniel Gustin, Manager of Tanglewood; Lois Schaefer, Emeritus Piccolo Principal, BSO; and Owen Young, Cellist, BSO; Michigan League, 7pm.  
 Made possible by a gift from Fisher Scientific International.

**Latin Jazz Summit featuring Tito Puente, Arturo Sandoval, and Jerry Gonzalez and The Fort Apache Band**

Saturday, February 10, 8pm  
 Hill Auditorium

*Philips Educational Presentation:*  
 Dr. Alberto Nacif, Percussionist and WEMU Radio Host, "A Lecture/Demonstration of Afro-Cuban Rhythms", Michigan League, 7pm.  
 The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.

## Moscow Virtuosi

**Vladimir Spivakov, conductor/violinist**  
 Friday, February 16, 8pm  
 Rackham Auditorium

*Philips Educational Presentation:*  
 Violinist and Conductor Vladimir Spivakov will return to the stage following the performance, to accept questions from the audience.  
 Made possible by a gift from The Edward Surovell Co./Realtors.

## SamulNori

Saturday, February 17, 8pm  
 Sunday, February 18, 4pm  
 Power Center  
 Made possible by a gift from Regency Travel, Inc.

## New York City Opera

**National Company**  
**Verdi's La Traviata**  
 Wednesday, February 21, 8pm  
 Thursday, February 22, 8pm  
 Friday, February 23, 8pm  
 Saturday, February 24, 2pm (Family Show)  
 Saturday, February 24, 8pm  
 Power Center

*Philips Educational Presentations:*  
 February 21 - Helen Siedel, UMS Education Specialist, "Know Before You Go: An Audio/Visual Introduction to 'La Traviata'", Michigan League, 6:45pm; February 23 - Martin Katz, Accompanist-Coach-Conductor, "The Specific Traviata", Michigan League, 7pm; February 24 - Helen Siedel, UMS Education Specialist, "Especially for Kids - The Story of La Traviata", explained with music and videos, Green Room, 1:15-1:45pm, Power Center; Made possible by a gift from TriMas Corporation.

## Sequentia

**The Music of Hildegard von Bingen**  
 Sunday, February 25, 7pm  
 St. Francis of Assisi Catholic Church

*Philips Educational Presentation:*  
 James M. Borders, Associate Professor of Musicology, "Medieval Music for a Modern Age", St. Francis of Assisi Catholic Church, 6pm.

## Tokyo String Quartet

**Pinchas Zukerman, violin/viola**  
**Pinchas Zukerman, violin/viola**  
 Monday, February 26, 8pm  
 Rackham Auditorium  
*Philips Educational Presentation:*  
 Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", third in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.  
 Made possible by a gift from KMD Foundation.

## John Williams, guitar

Tuesday, February 27, 8pm  
 Rackham Auditorium

### San Francisco Symphony

**Michael Tilson Thomas, conductor**

Friday, March 15, 8pm

Hill Auditorium

*Philips Educational Presentation:*

*Jim Leonard, Manager, SKR*

*Classical, "Mahler in Love: the Fifth Symphony", Michigan League, 7pm.*

*Made possible by a gift from*

*McKinley Associates, Inc.*

### The Complete Solo Piano Music of Frédéric Chopin

**Garrick Ohlsson, piano**

**(Grand Finale - Recital VI)**

Saturday, March 16, 8pm

Hill Auditorium

*Made possible by a gift from the*

*Estate of William R. Kinney.*

### Alvin Ailey American Dance Theatre

Tuesday, March 19, 7pm

(Family Show)

Wednesday, March 20, 8pm

Thursday, March 21, 8pm

Friday, March 22, 8pm

Power Center

*Philips Educational Presentations:*

*Robin Wilson, Assistant Professor of*

*Dance, University of Michigan, "The*

*Essential Alvin Ailey: His Emergence*

*and Legacy as an African American*

*Artist", March 20, Michigan League,*

*Koessler Library, 7pm.*

*Dr. Lorna McDaniel, Associate*

*Professor of Music, University of*

*Michigan, "The Musical Influences*

*of Alvin Ailey", March 21, Michigan*

*League, Koessler Library, 7pm.*

*Christopher Zunner, Alvin Ailey*

*Company Manager, and Company*

*Member, "The Alvin Ailey American*

*Dance Theater", March 22, Michigan*

*League, Koessler Library, 7pm.*

*This project is supported by Arts*

*Midwest members and friends in*

*partnership with Dance on Tour.*

### Borodin String Quartet

**Ludmilla Berlinskaya, piano**

Friday, March 22, 8pm

Rackham Auditorium

*Made possible by a gift from The*

*Edward Surovell Co./Realtors.*

### Guitar Summit II

**Kenny Burrell, jazz; Manuel**

**Barrueco, classical; Jorma**

**Kaukonen, acoustic blues;**

**Stanley Jordan, modern jazz**

Saturday, March 23, 8pm

Rackham Auditorium

### Faculty Artists Concert

Tuesday, March 26, 8pm

Rackham Auditorium

### The Canadian Brass

Saturday, March 30, 8pm

Hill Auditorium

*Made possible by a gift from*

*Great Lakes Bancorp.*

### Bach's b-minor Mass

**The UMS Choral Union**

**The Toledo Symphony**

**Thomas Sheets, conductor**

Sunday, March 31, 2pm

Hill Auditorium

### Tallis Scholars

Thursday, April 11, 8pm

St. Francis of Assisi Catholic

Church

*Philips Educational Presentation:*

*Louise Stein, Associate Professor of*

*Musicology, University of Michigan,*

*"To draw the hearer by chains of gold*

*by the ears...": English Sacred Music*

*in the Renaissance, St. Francis of*

*Assisi Catholic Church, 7pm.*

### Ravi Shankar, sitar

Saturday, April 13, 8pm

Rackham Auditorium

*Philips Educational Presentation:*

*Rajan Sachdeva, Sitar Artist and*

*Director, Institute of Indian Music,*

*"A Lecture/Demonstration of Indian*

*Classical Music on Sitar", Michigan*

*League, 6:30pm.*

### Israel Philharmonic

**Orchestra**

**Zubin Mehta, conductor**

Thursday, April 18, 8pm

Hill Auditorium

*Philips Educational Presentation:*

*Steven Moore Whiting, Assistant*

*Professor of Musicology, "Classics*

*Reheard", fourth in a series in which*

*Professor Whiting discusses the concert*

*repertoire, Michigan League, 7pm.*

*Made possible by a gift from*

*Dr. John Psarouthakis, the*

*Paideia Foundation, and JPEinc.*

### Purcell's Dido and Aeneas

**Mark Morris Dance Group**

**Boston Baroque Orchestra**

**and Chorus**

**Martin Pearlman, conductor**

**with Jennifer Lane, James**

**Maddalena, Christine**

**Brandes and Dana Hanchard**

Friday-Saturday,

April 19-20, 8pm

Sunday, April 21, 4pm

Michigan Theater

*Philips Educational Presentation:*

*Steven Moore Whiting, Assistant*

*Professor of Musicology, University of*

*Michigan, "Classics Reheard", fifth*

*in a series in which Professor Whiting*

*discusses the concert repertoire, SKR*

*Classical, 7pm.*

*This project is supported by Arts*

*Midwest members and friends in*

*partnership with Dance on Tour.*

### Ensemble Modern

**John Adams, conductor**

**featuring the music of John**

**Adams and Frank Zappa**

Tuesday, April 23, 8pm

Rackham Auditorium

*Philips Educational Presentation:*

*James M. Borders, Associate Professor*

*of Musicology, "The Best*

*Instrumental Music You Never*

*Heard In Your Life", Michigan*

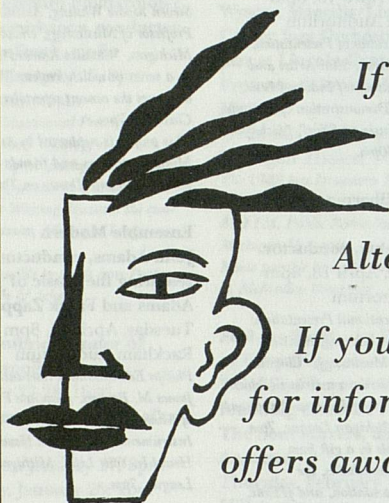
*League, 7pm.*

When it comes to investment management, Society<sup>®</sup> has been a leader in managing personal and institutional trusts for nearly 100 years. To see how we can put this experience to work for you, call David Ellies at 747-7997.

**Investment Management  
and Trust Services**

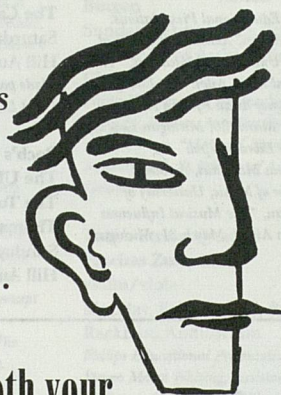


# Two Ears, No Waiting



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

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



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

**wDET**  
FM 101.9

Detroit Public Radio from Wayne State University



## ACKNOWLEDGEMENTS

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

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

**BRAVO!**



MUNDUS  
AND  
MUNDUS  
INC.

Personal & Commercial Insurance

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



Proven Success in  
Assisted Reproduction

Providing care today  
with tomorrow's  
technology

**Specialists in:**

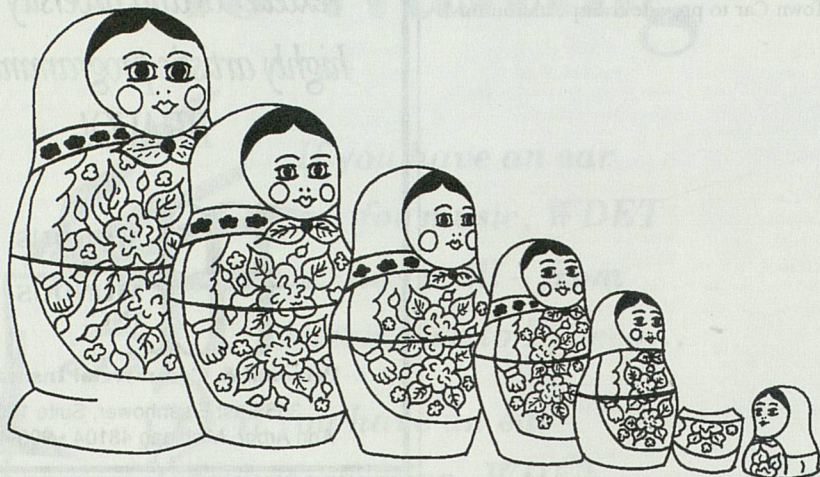
- GIFT/ZIFT
- IVF
- ICSI

**(313) 434-4766**

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

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

# What do Englander's Other Place and a Matrioshka doll have in common?



## Englander's Other Place is Six Stores in One!

At Englander's Other Place, you can shop six distinctly different, very special "stores within the store." Best of all, Englander's Other Place brings you incomparable values on all our fine lines, because we buy better, and smarter, from the best designers across the country and around the world.

No, we don't sell Matrioshka dolls, but you can experience the integration of taste and style by visiting us—all of our pieces fit perfectly together, too, just as one Matrioshka doll fits into the next.

**THE SHOW PLACE** Haute couture furnishings. Ready-to-wear prices. Manufacturers' showroom samples, handmade to exacting standards, at savings of 50-65%!

**THE LEATHER PLACE** Indulge in the Midwest's largest selection of premier leather furnishings, and enjoy savings of 50% every day!

**THE DESIGN PLACE** A custom shop to satisfy your special needs. Famous-maker furnishings offer limitless options. Our designers offer limitless ideas.  
The Design Place-Ann Arbor location only.

**THE TECH PLACE** Versatile pieces arrange and re-arrange endlessly to create clean entertainment, office and bedroom environments for today, at savings of 30-50%!

**THE REST OF THE PLACE** The heart and soul of good taste and superior value. Values we don't think you'll be able to resist, at savings of 30-45%!

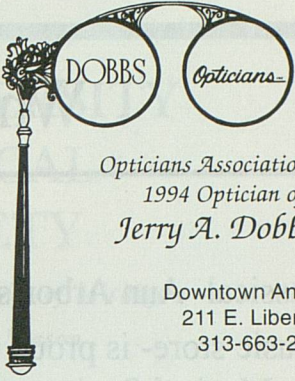
**THE FINAL PLACE** Clearance classics. The last of the best that have been specially reduced to make room for new merchandise. Expect great savings off our already low prices...our final super markdown!

*Englander's*  
**OTHER PLACE**

ANN ARBOR 2333 S. State, 1 mile N. of I-94 313-769-8040 • ROYAL OAK 818 North Woodward 810-548-2600  
Mon, Thur & Fri, 10 am to 9 pm, Tues, Wed & Sat, 10 am to 5:30 pm, Sun, Noon to 5 pm

## ABOUT THE COVER

Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*, pianist Garrick Ohlsson onstage at Rackham Auditorium for one installment of his six-recital cycle of the Complete Solo Piano Music of Frédéric Chopin; the clarinets of Giora Feidman, featured in Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work co-commissioned by the University Musical Society which won first prize at this year's Kennedy Center Friedheim Awards.



**DOBBS** *Opticians* SINCE 1943

*Opticians Association of Michigan*  
*1994 Optician of the Year*  
*Jerry A. Dobbs, ABOC*

Downtown Ann Arbor  
211 E. Liberty St.  
313-663-2418

**H**as your present accounting firm lost touch with your needs?

Wright, Griffin, Davis and Co. has an unchanging commitment to putting the client's needs first. Look to us for... personal service, expertise and reasonable fees.

**Wright Griffin Davis and Co.**

Certified Public Accountants in Washtenaw County since 1952.  
Two locations: 7 S. Washington, Ypsilanti, 483-3300 and  
400 First National Building, 201 S. Main St., Ann Arbor  
761-2005



DESIGNERS • BUILDERS • NURSERYMEN



**FRALEIGHS**  
LANDSCAPE NURSERY  
2351 E. Delhi Rd. / Ann Arbor  
Hours: Monday thru Saturday 9-5  
Phone: 313-663-0313

# SKR Classical

## Where Memories Live!

SKR Classical- Ann Arbor's premiere all classical music store- is proud to support the University Musical Society- Ann Arbor's premiere concert presenters

We carry an extensive and comprehensive collection of compact discs, cassettes, videos and scores, featuring recordings from these distinguished labels

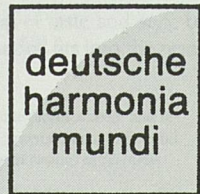
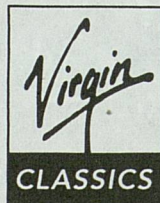


Gimell

hyperion



# PHILIPS



# CHANDOS

# N NONESUCH

# SKR CLASSICAL



539 E. Liberty St.  
Ann Arbor MI 48104  
313.995.5051 800.272.4506  
skrclassical@schoolkids.com  
<http://www.schoolkids.com/skr/>



# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
*1996 Winter Season*

**Event Program Book**  
**Friday, February 16, 1996**  
**through**  
**Sunday, February 25, 1996**

*117th Annual*  
*Choral Union Series*  
*Hill Auditorium*

*33rd Annual*  
*Chamber Arts Series*  
*Rackham Auditorium*

*25th Annual*  
*Choice Events Series*

**MOSCOW VIRTUOSI** 3  
Friday, February 16, 1996, 8:00pm  
Rackham Auditorium

**SAMULNORI** 11  
Saturday, February 17, 1996, 8:00pm  
Sunday, February 18, 1996, 4:00pm  
Power Center

**NEW YORK CITY OPERA NATIONAL COMPANY**  
**VERDI'S LA TRAVIATA** 17  
Wednesday, February 21, 1996, 8:00pm  
Thursday, February 22, 1996, 8:00pm  
Friday, February 23, 1996, 8:00pm  
Saturday, February 24, 1996, 2:00pm  
(Family Performance)  
Saturday, February 24, 1996, 8:00pm  
Power Center

**VOX FEMINAE** 29  
**THE SEQUENTIA WOMEN'S VOCAL  
AND INSTRUMENTAL ENSEMBLE**  
*The Music of Hildegard von Bingen*  
Sunday, February 25, 1996, 7:00pm  
St. Francis of Assisi Catholic Church

## *General Information*

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may 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 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.

UNIVERSITY MUSICAL SOCIETY

presents

# Borodin String Quartet



*Ludmilla Berlinskaya,  
piano*

**Friday, March 22, 8pm  
Rackham Auditorium**

**A**fter its heralded 1994 performances of the Shostakovich String Quartet Cycle, the Borodin returns to Ann Arbor to perform another Shostakovich masterwork, his Piano Quintet, along with works by 20th-century pioneers Prokofiev and Schnittke.

**Program**

Prokofiev: Quartet No. 2, Op. 92

Schnittke: Piano Quintet

Shostakovich: Piano Quintet, Op. 57

Made possible by a gift from  
The Edward Surovell Co./Realtors.

For tickets call the University Musical Society box office

**313.764.2538**

Outside the 313 area code, call toll-free 1.800.221.1229

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270

UNIVERSITY  
MUSICAL  
SOCIETY

and

THE EDWARD SUROVELL  
Co./REALTORS

present

# MOSCOW VIRTUOSI

VLADIMIR SPIVAKOV, *Violinist and Conductor*

---

PROGRAM

Friday Evening,  
February 16, 1996  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

*Richard Strauss*

SEXTET FOR STRINGS FROM *CAPRICCIO*, OP. 85

*Wolfgang Amadeus Mozart*

VIOLIN CONCERTO NO. 2 IN D MAJOR, K. 211

Allegro moderato

Andante

Rondo: Allegro

VLADIMIR SPIVAKOV, *violin*

INTERMISSION

*Béla Bartók*

RHAPSODY NO. 1 FOR VIOLIN AND ORCHESTRA

Moderato

Allegro moderato

VLADIMIR SPIVAKOV, *violin*

*Bartók*

DIVERTIMENTO FOR STRINGS

Allegro non troppo

Molto adagio

Allegro assai

---

Thirty-third concert  
of the 117th season

*Special thanks to Edward Surovell, President, The Edward Surovell  
Company/Realtors for helping to make this performance possible.*

*Vladimir Spivakov will return to the stage following tonight's  
performance to answer questions from the audience.*

*Columbia Artists Management, Inc., Sheldon/Connealy Division,  
New York, New York*

*The Moscow Virtuosi records exclusively for BMG/RCA Victor Red Seal.*

*Patronage: Fundación Príncipe de Asturias, Spain*

Large print programs are available upon request.

---

33rd Annual  
Chamber Arts Series

## SEXTET FOR STRINGS FROM *CAPRICCIO*, OP. 85

*Richard Strauss*

*Born June 11, 1864 in Munich*

*Died September 8, 1959 in Garmisch-Partenkirchen, Bavaria*

UNLIKE HIS FRIEND and contemporary Gustav Mahler, Richard Strauss received acclaim at an early age for his compositions. By twenty-one, he was hailed as the successor to Brahms and Wagner, and the tone poems composed in his twenties immediately became part of the standard orchestral repertoire. After 1900, most of his interest was centered in opera.

*Capriccio* was Strauss' last opera, and the "Sextet," which acts as the overture, is his only composition for strings alone. The opera is based on a libretto by the composer's friend, the conductor Clemens Krauss, who conducted the première performance in Munich on October 28, 1942; this would be the last première of one of his stage works that Strauss would attend.

*Capriccio* is subtitled "a conversation piece in music," and deals with this aesthetic problem: which component, words or music, should take precedence or prominence in a work of art. The opera is in one act, and is set in a castle near Paris, circa 1775. The argument (or aesthetic problem) puts on a human face when the Countess Madeleine is wooed by the poet Olivier (words) and the composer Flamand (music). At the end, she remains torn between the two.

The *Sextet* is a lovely piece of late Romantic chamber music set in a ternary form. The instrumentation is for two violins, two violas and two celli. The tempo is a leisurely "Andante con moto" in three-four time, and acts as an appropriately wordless declaration of love for the Countess from Flamand. When Flamand's melody is combined with a sonnet from Olivier, the

Countess is so moved that she is placed in an impossible situation.

This is quietly refined and elegant "society" music. While the subject matter may be far from his earlier operas, — *Elektra* or *Salome* — no doubt a concession to the reactionary taste of Hitler's National Socialist government, the music nonetheless has an elegant grace that can still capture an audience.

*Note courtesy of Columbia Artists Management, Inc.*

## VIOLIN CONCERTO NO. 2 IN D MAJOR, K. 211

*Wolfgang Amadeus Mozart*

*Born January 27, 1756 in Salzburg*

*Died December 5, 1791 in Vienna*

BETWEEN APRIL AND December 1775, Mozart composed five violin concerti (and possibly two more) which, along with the Concertone for Two Violins and Orchestra and the Sinfonia Concertante for Violin and Viola, collectively represent his entire output for violin in this genre. It is speculated that these concerti were composed as a group intended for Antonio Brunetti, an Italian violinist from the Salzburg orchestra.

As a product of his early years, the violin concerti owe much to the style of Pietro Nardini, a violinist/composer whom Mozart's father much admired. The first two in particular, reveal a strong affinity with pre-classical traditions; however, in the course of the composer's development and his determination to leave behind traditions that had already begun to stagnate, Mozart succeeded not only in finding himself, but also new means of expression fully in keeping with the spirit of the time. The concerti are notable for their elegant formality, and the orchestral writing is at times quite delicate.

The first movement, "Allegro moderato,"



begins with a short fanfare-like orchestral exposition, serving as an introduction for the soloist's entrance. The first theme is characterized by its initial dotted notes followed by triplet figurations. A transition of orchestral interjections leads into the lyrical second theme. The recapitulation varies little from the exposition except for the addition of an effective cadenza.

The second movement, "Andante," maintains Mozart's delicate grace; it is a truly lyrical intermezzo, resembling an operatic aria. After a short introduction, the soloist takes hold of the proceedings with minimal support from the orchestra, which for the most part is confined to the violins. The movement is in two parts, the second consisting of a slight variation of the first, and ending with a short coda.

The finale, *Allegro*, is built upon a rondo structure. The first section begins with the soloist stating the main theme with a repeat from the full orchestra; this constitutes the ritornello that will be heard several times throughout the movement. This ritornello (or refrain) alternates with three different episodes. A brief return of the main theme and the second episode, but in reverse order, occurs before the final refrain.

Note by Edgar Colón-Hernández

## RHAPSODY NO. 1 FOR VIOLIN AND ORCHESTRA

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,  
Hungary

Died September 26, 1945 in New York City

THE YEARS 1926-37 constitute the "middle" period of Bartók's compositional style. Works produced during this period include the two Piano Concerti, the Third, Fourth

and Fifth String Quartets, *Music for Strings, Percussion and Celesta*, and the two *Rhapsodies for Violin and Piano*. Bartók's style at this time is known as "neo-classical," and is typified by the composer's heightened interest in the proportions, formal aspects and textures of the Classical period. The composer did not, however, abandon his use of folk elements in his compositions.

Along with his contemporary, Zoltán Kodály, Bartók is acknowledged as a leader in Hungarian nationalistic music. Of particular interest to him was the folk music indigenous to Eastern Europe. By 1918, Bartók had collected, in his travels through the region, 2700 Hungarian, 3500 Romanian and 3000 Slovak folk songs. The folk influence is clearly heard in the *Rhapsodies for Violin and Orchestra*, originally written for violin and piano. Both follow a similar structural pattern, based on the format used by Liszt in his Hungarian *Rhapsodies*.

The *Rhapsody No. 1* opens with a slow introduction ("Lassú") which is followed by a rhapsodic section ("Friss"), which is characterized in dance rhythms. The rhythmic patterns of the *Rhapsody* are based on Transylvanian dance music, originally for violin alone.

Both *Rhapsodies* were premièred shortly after their composition in 1928. The violinist for the première, in Budapest, of *Rhapsody No. 1* was Joseph Szigeti, for whom the piece was written. *Rhapsody No. 2* was premièred in Amsterdam by its dedicatee, Zoltán Székely, and was revised by the composer in 1944. In 1929, Bartók arranged both pieces for Violin and Orchestra.

Note courtesy of

Columbia Artists Management, Inc.

---

 DIVERTIMENTO FOR STRINGS
 

---

DURING THE SUMMER of 1939, Bartók was in despair as he saw the stirrings of the Second World War and his fellow Hungarians rushing to align themselves with Hitler; it was also at this time that his mother fell terminally ill. He felt that his inspiration was running dry, so it was quite a relief when his friend Paul Sacher, the director of the Basel Chamber Orchestra, commissioned Bartók to write a piece for string orchestra at the conductor's chalet in Switzerland. Bartók had previously composed *Music for Strings, Percussion and Celesta* (1936) on commission from Sacher. The bucolic setting proved to be the needed respite from his anxiety, and for two weeks, Bartók composed with tremendous spontaneity. The Divertimento on tonight's program was the result.

The piece was premièred in Basel on June 11, 1940, conducted by Sacher. The composer's mother had died the previous December, and Bartók felt that he no longer had any reason to stay in Hungary. He emigrated to the United States in October 1940 and never returned.

Bartók described the Divertimento to Sacher as follows: "First movement sonata form, second movement approximately ABA, third movement rondo-like."

The piece opens with the first violins, introducing a theme in the style of a folk song over a strumming accompaniment in F Major and alternating 9/8 and 6/8 meters. Almost immediately the orchestra breaks up into a small group of solo instruments contrasted with a *tutti*, much like the Baroque *concerto grosso*. Following a contrapuntal development section, the main theme is recapitulated, somewhat disguised as an extension of the development.

The "Molto adagio" second movement is song-like and rather somber. The entire orchestra is muted, and the second violins present a chromatic scale over murmuring

lower strings. The first violins introduce the second section with a whispering passage, and are soon joined by the second violins and violas in a contrasting section. The three-note *ostinato* that opens the movement also serves as a bridge to the recapitulation of the main theme.

The final movement, marked "Allegro assai," opens with a quasi-improvisational introduction leading into another folk-inspired melody in the first violins, much like the first movement. Also, as in the first movement, the mood is lively and while the impression of the piece is one of simplicity, Bartók used complex fugal procedures. The theme is inverted and after another short *fugato*, a solo cello plays a short rhapsodic figure, which is picked up by the first violin and becomes a *cadenza*. Following a short ironic polka melody, a brisk coda brings the piece to its vigorous conclusion.

Note courtesy of  
Columbia Artists Management, Inc.

---

**T**he Moscow Virtuosi, today one of the world's preeminent chamber ensembles, was formed in 1979 by Vladimir Spivakov, following his conducting debut with the Chicago Symphony Orchestra at the Ravinia Festival. Comprised of top-ranking soloists and former principal chairs of the great orchestras of Russia, the Moscow Virtuosi has been in demand since its inception and has toured exclusively throughout the world, including appearances in Europe, Japan, North and South America, the Soviet Union and Eastern Europe. In April 1992 the Moscow Virtuosi celebrated its 1000th concert at the Moscow Conservatory of Music.

In the first years after it was formed, the Moscow Virtuosi appeared internationally to

great acclaim, but was absent from the United States, as were all Soviet musicians following the 1979 invasion of Afghanistan and the lapse of the US/USSR Cultural Exchange agreement. The orchestra made its long-awaited debut in this country in 1987 to so triumphant a reception that since 1989 it has returned to North America for six consecutive seasons, performing more than 100 concerts on tour and appearing in such music capitals as Montreal, Toronto, Ann Arbor, Mexico City, Los Angeles, San Francisco, Chicago, Philadelphia, Washington, D.C. and New York.

Since August 1989, BMG/RCA Victor Red Seal has released the first fifteen albums by the Moscow Virtuosi and Vladimir Spivakov under one of the most extensive recording agreements ever undertaken between Russian musicians and a Western recording company. Their recorded repertoire ranges from Vivaldi, Bach, Haydn, Mozart and Schubert to such twentieth-century composers as Prokofiev, Penderecki, Hartmann, Shostakovich and Schnittke.

The Moscow Virtuosi is the Resident Orchestra and Mr. Spivakov, Artistic Director, of the widely acclaimed Colmar Institute Festival in France. Vladimir Spivakov and the Moscow Virtuosi presently reside in Spain where, at the invitation of Prince Philip, the ensemble holds a three-year residency in Asturias, to establish a conservatory together with six teachers chosen by Mr. Spivakov from the Moscow Conservatory and the Gnessen Institute.

Mr. Spivakov is the founder of the European Sakharov Foundation, for which the Moscow Virtuosi gave the inaugural concert before the European Parliament on December 10, 1990 — Human Rights Day. The Moscow Virtuosi, under the direction of Mr. Spivakov, also performed at the first international Sakharov Congress in Moscow in May 1991, in which Stanislav Richter and Mstislav Rostropovich were soloists. The

concert's finale was a performance of the "Lacrymosa" from Mozart's *Requiem*, with a Lithuanian choir, in memory of Sakharov.

The return of the Moscow Virtuosi, makes their seventh North American tour, performing throughout the United States and Canada, including their sixth performance at New York's Avery Fisher Hall.

---

**V**ladimir Spivakov is a truly remarkable musician: a magnificent violinist, a superb conductor, a man of vision who has founded, molded and guided one of today's most exciting chamber ensembles — the Moscow Virtuosi.

Mr. Spivakov was born in Ufa, a town in the Ural Mountains, and trained at the Moscow Conservatory with Yuri Yankelevich. He quickly established himself as one of Russia's preeminent violinists — a reputation which was confirmed here instantly at his debut with the New York Philharmonic in 1975. Soon afterwards he was appearing as a guest soloist with the orchestras of Pittsburgh, Cleveland, Dallas and San Francisco, followed more recently by orchestral performances in Boston, Los Angeles, Chicago, Philadelphia and elsewhere.

In 1979, already internationally acclaimed as a violinist, Mr. Spivakov took a new step in his career: he made his debut as a conductor. It was at the Ravinia Festival; it was the Chicago Symphony; it was a triumph.

He returned to Moscow, and set about founding a chamber orchestra, choosing the individual players himself, many of whom already held the principal chairs of major Soviet orchestras. At the start the Soviet authorities made life very difficult for the ensemble but through tours of Russia and Eastern Europe, then of Western Europe,



VLADIMIR SPIVAKOV

South America and Japan, the orchestra became acknowledged the world over as an exciting and cohesive new chamber orchestra.

While Mr. Spivakov is closely identified with the Moscow Virtuosi as its founder, conductor, and principal violin soloist, he also pursues a major solo career: he performs regularly with orchestras throughout the world; in the states he was the guest soloist with l'Orchestre National de France on its 1990 tour; in recent seasons he has played with the Philadelphia Orchestra, the New York Philharmonic, the Pittsburgh Symphony, and the Houston Symphony. He has given solo recitals in San Francisco, Sarasota, and in New York. He is a regular guest conductor with the State Symphony of Russia, the Santa Cecilia Orchestra in Rome, the London Symphony, the St. Petersburg Philharmonic, the English and Scottish Chamber Orchestra, as well as the chamber orchestras of Dresden, Rome and the Netherlands. Upcoming engagements include performances with the New York Chamber Symphony, the San Francisco Symphony, the Seattle Symphony and the Montreal Symphony. Mr. Spivakov's recent performances have included the

Concertgebouw (Amsterdam), Avery Fisher Hall (New York), Champs Elysées (Paris), as well as in Rome, Florence, Salzburg, Munich, Zürich, London, Geneva, Gstaad, and in Australia and New Zealand. His December 16, 1994 performance at the Vatican with the Santa Cecilia Orchestra was broadcast on worldwide television.

He has also made numerous recordings as a soloist apart from the Moscow Virtuosi, including two with Temirkanov and the Royal Philharmonic — one of the Tchaikovsky Concerto and the Prokofiev Concerto No. 1 and one of the Brahms Double Concerto with Kniazev; and solo albums including one of twentieth-century pieces for violin, and Brahms Sonatas for Piano and Violin with Mikhail Rudy.

Mr. Spivakov is the founder of the European Sakharov Foundation, which was inaugurated with a concert by the Moscow Virtuosi before the European Parliament on December 10, 1990, Human Rights Day. He also organized the first International Sakharov Congress, which was celebrated on May 21, 1991, in Moscow's Tchaikovsky Hall with the Moscow Virtuosi, and soloists Stanislav Richter, Mstislav Rostropovich and Mr. Spivakov. In May 1992 he led the Virtuosi back to Moscow to give a Gala concert that commemorated their 1000th performance together. The musicians returned to Russia in December 1992 for concerts in Moscow and St. Petersburg during the Winter Festival.

Mr. Spivakov plays a 1716 instrument by the Venetian maker Francesco Bogetti, which was bequeathed to him by his former teacher Yuri Yankelevich. On his birthday, September 12, 1994, Russia's International Observatory named a star "Spivakov."

*This evening's performance marks the Moscow Virtuosi and Mr. Spivakov's second appearance under UMS auspices.*

MOSCOW VIRTUOSI

VLADIMIR SPIVAKOV,

*Conductor and Music Director*

**Violin I**

Arkady Futer, *Concertmaster*

Boris Kuniev

Alexander Gelfat

Lev Tchistiakov

Yuri Pissarevski

**Violin II**

Alexander Detissov \*

Andrei Mijlin

Alexander Polonski

Erik Nazarenko

Mikhail Spivak

**Viola**

Igor Suliga \*

Andrei Kevorkov

Sviatoslav Belonogoz

**Cello**

Mikhail Milman \*

Alexander Osokin

Vigen Sarkisov

**Bass**

Andrei Feigine \*

Vitold Patsevitch

**Oboe**

Alexei Utkin \*

Mikhail Evstigneev

**French Horn**

Mikhail Fraiman \*

Peter Toutchinski

**Harpichord**

Sergei Bezrodny

\* *Principal*

Beatriz Montes, *Administrator*

COLUMBIA ARTISTS MANAGEMENT, INC. PRODUCTION STAFF

R. Douglas Sheldon

Mary Jo Connealy, *General Manager*

Alexandra Sheldon, *Assistant*

Jonathan Ball, *Company Manager*

Michael Cooney, *CAMI Travel*

Kim Williams, *Hotels*

Edgar Colón-Hernández, *Programs*

UNIVERSITY MUSICAL SOCIETY

presents



Ravi  
Shankar

Saturday, April 13, 8pm  
Rackham Auditorium

**Philips Educational Presentation**

*Rajan Sachdeva, Sitar Artist and  
Director, Institute of Indian Music,  
"A Lecture/ Demonstration of Indian  
Classical Music on Sitar," Michigan  
League, Koessler Library, 6:30 pm.*

**C**elebrating his 75th  
birthday this season,  
sitarist/composer

*Ravi Shankar has paved the  
way for the resurgence of  
interest in the rich cultural  
heritage of India.*

For tickets call the University Musical Society box office

**313.764.2538**

Outside the 313 area code, call toll-free **1.800.221.1229**

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270

UNIVERSITY  
MUSICAL  
SOCIETY

and

REGENCY TRAVEL, INC.

present

# SAMULNORI

Kim Duk Soo, *Artistic Director and Founder*

Park An Ji

Jang Hyun Jin

Shin Chan Sun

Park Byung Jun

Kim Han Bok

---

PROGRAM

*Saturday Evening,  
February 17, 1996  
at 8:00*

*Sunday Afternoon,  
February 18, 1996  
at 4:00*

*Power Center  
Ann Arbor, Michigan*

*Tradition Meets the Present*

BINARI

*(Prayer Song)*

SAMDO SUL CHANGGO KARAK

*(Changgo Rhythms from Three Provinces)*

SAMDO NONGAK KARAK

*(Nongak Rhythms from Three Provinces)*

INTERMISSION

PAN KUT

---

*Thirty-fourth and thirty-fifth  
performances of the  
117th season*

*Special thanks to Sue S. Lee, President, Regency Travel, Inc., for  
helping to make these performances possible.*

*Exclusive Management for SamulNori: Herbert Barrett  
Management*

*33rd Annual Choice Series*

Large print programs are available upon request  
from an usher.

---

## Tradition Meets the Present

FROM ANCIENT DAYS up until the outbreak of the Korean War, wandering entertainers called *Namsadang*, roamed across Korea visiting villages and cities. Upon announcing their arrival at the main gate of a village, they would make their way to the central courtyard and occupy it for the next few days and nights, performing satirical mask dramas, puppet plays, acrobatic acts and shamanistic rites. After bidding the evil spirits to leave and good ghosts to come, the performers would invite all the villagers to gather, watch their acts and revel with them all night. These gatherings were an integral and important part of affirming life for the people of these isolated Korean villages for a countless number of centuries. The music that accompanied these gatherings can be described generally as *PoongmulNori*, “the playing of folk instruments.”

At the time of the Korean War, Koreans were becoming more familiar with the city and its Western oriented culture, losing touch with rural life and its rhythms. *Namsadang* and their music were quickly relegated to mythology and obsolescence. True to this new Western influence, an elevated proscenium stage equipped with microphones, lights and hi-tech equipment now stands where a stretch of grass used to lie. SamulNori was formed in 1978 by descendants of these *Namsadang*, confronted by the changes in performance presentation, upheavals in Korean society and the quiet disappearance of their valuable musical heritage.

“We were shamans who played for the villagers’ needs and well being, and since the villagers have changed we too must change,” notes Kim Duk Soo, master drummer and one of the founding members of SamulNori.

The stage setting may now be twentieth century, but the instruments remain the

same: *K’kwaenggwari*, *Ching*, *Changgo* and *Buk*. The same SamulNori, literally meaning “To play four things,” refers to these four instruments, each associated with an element in nature. *K’kwaenggwari*, the small gong, represents lightening; the *Ching*, the large gong, represents wind; the *Changgo*, the hourglass drum, represents rain; and the *Buk*, the barrel drum, represents clouds.

When learning the music, it is necessary to understand the rudiments and the rich philosophy that cultivated the music. The theory of *yin* and *yang* (in Korean *um* and *yang*), prevalent throughout the music, is illustrated, among innumerable other examples, in the balance of the two metal instruments and the two leather ones. Most importantly, the four players must become one through *Ho-Hup*, the meditative technique that tames the mind, body and spirit through breath control.

Although the music and presentation have been reinvented, their foundation remains unchanged and SamulNori intends to faithfully recreate for you the spirit of those massive village gatherings. In a few moments they will herald their arrival with the sounds of the drums and cry out:

***Open the doors! Open the doors!***

***The Guardians of the Five Directions:***

***Open your doors!***

***When all of humankind enters, they shall bring with them endless joy!***

We invite all of you to enter and be a part of the festivities.



## BINARI (*Prayer Song*)

A SWEEPING PRAYER song that used to signal the beginning of a stay at a village, *Binari* can now be heard at events such as the opening of a new business or building, or at a performance such as tonight's. The shaman sings the extensive prayer, which touches on many aspects important to Korean beliefs. It recounts the tale of creation and it calls upon the various spirits that reside in the village and homes, eventually asking for a blessing upon the people, the players and the ground they inhabit.

Placed on the altar is an abundance of food offerings to the gods and to ancestors, and a pig's head. Audience members are invited to approach the altar, bringing with them their prayers. They may also light an incense stick, pour rice wine and bow. It is customary to place an offering of money in the mouth of the pig, it is believed that the prayers brought to the altar will be answered generously.

## SAMDO SUL CHANGGO KARAK (*Changgo Rhythms from Three Provinces*)

ALL FOUR MEN are seated with *changgo* (hourglass drum) and play an arrangement consisting of the most representative *changgo karak* (rhythm patterns) of three Korean provinces. Originally, one player would fasten the *changgo* to his body and perform a showy solo piece, flaunting his unique style of dance and technique. SamulNori created this new arrangement to be played while seated, shifting the focus from showmanship to musicality. This piece consists of five movements, showcasing five different *karak*, beginning with the technically demanding "Tasurim," and finishing off with the climatic "Hwimori."

## SAMDO NONGAK KARAK (*Nongak Rhythms from Three Provinces*)

*Samdo Nongak Karak* also is an arrangement of different rhythms from the three provinces. Some of the *karak* that appeared in *Samdo Sul Changgo Karak* also appear here, now interpreted by the four different instruments. During festivals, performers would traditionally have played these instruments while dancing, but SamulNori has broadened the scope of the many *karak*s that appear by playing seated and developing the musical possibilities of this arrangement.

The music's intimacy with the land and agrarian culture is evident in the verses the performers exclaim before the climatic portion of this piece:

*Look to the sky and gather stars.  
Look to the ground and till the earth.  
This year was bountiful  
Next year let it also be so.*

*Moon, moon, bright moon,  
As bright as day;  
In the darkness,  
Your light gives us illumination.*

## PAN KUT

YOU WILL SEE in this dance portion of the program, that the drummers must also be dancers. The dance features the *sangmo* (a ribboned hat) and the *bubpo* (a feathered hat) which the performers will make move and spin with the energy of their dancing bodies. This particular *Pankut* is a modern rendition of the large group dances of the farming festivals made suitable for four men on a stage.

Because farmers were traditionally recruited as soldiers when a war broke out, there was a great exchange of ideas between

the military musical tradition and the village dances. Most of the choreography is based on military exercises, and the hats the performers wear resemble ancient helmets. It has also been said that the *sangmo* originally had shards of glass and metal attached to the ribbon and were used as weapons during battle.

With feet treading the earth, ribbons flying upward, and rhythms sounding through the air, the players attempt to consummate the union of Heaven, Earth and Humankind. The banner, the spiritual member of the troupe, with its stake driven into the ground, and its feathers reaching for the sky, embodies the desire for cosmic harmony.

14

**S**amulNori is a group of four dynamic musicians dedicated to performing and preserving traditional Korean music and dance. Since these superb percussionists joined together in 1978, SamulNori has sparked a renaissance in Korea's music scene and garnered worldwide acclaim. Anna Kisselgoff of *The New York Times* wrote, "The four musicians in the Korean ensemble known as SamulNori are all virtuoso percussionists. . . their drumming — modulated into sounds of any nuance — could lead to total astonishment. . . SamulNori is a complete theatrical experience as well."

The Korean words *Sa* and *mul* mean "four things" and *nori* means "to play." In the case of SamulNori, it refers to the four musicians playing and dancing with four percussion instruments. Founded by Kim Duk Soo, the group's leader and master of the *changgo* (hour glass drum), SamulNori has become the leading institution of traditional Korean performance that maintains up to thirty students selected and trained by

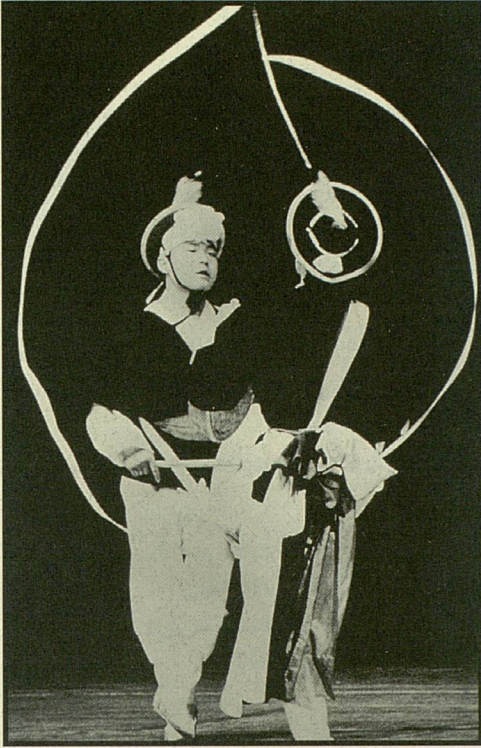
Mr. Kim. The group performs in many configurations but usually tours as a quartet with Mr. Kim at the helm. The origins of their music can be traced to what is usually referred to as "farmers" band music (*nong-ak*) and ceremonial music. It also incorporates the influences of folk and religious music (*pinari*) and their intricate rhythms have become quite uniquely their own.

In 1993, SamulNori became SamulNori Hanullim, Inc. (Hanullim means "big bang"). This growth from a four-man performance ensemble into a company of thirty artists and students meant that SamulNori's dedication to traditional Korean arts, music, and dance over the last two decades had now also become a viable educational and research enterprise.

Over the years, SamulNori's United States tours have brought them to New York City, Los Angeles, Boston, Chicago, Hawaii, and the Asia Society's sponsored tour across the country. In 1985 the Asia Society was awarded an "Obie" for Outstanding Achievement in the Off-Broadway Theatre for introducing SamulNori to New York's stages. SamulNori has performed at the Kennedy Center in Washington, D.C. and at the Smithsonian Institution as part of an effort for the Percussive Arts Society Convention in Dallas and served a residency for the Ethnomusicology Department at the University of California at Berkeley.

Internationally, SamulNori has toured Germany, Austria, Great Britain, Sweden, Switzerland, Japan, China, Australia and Greece where they accompanied the Korean Olympic representatives for the lighting of the Olympic torch in 1988. They also visited Italy where they were filmed for a Puma sneakers commercial.

SamulNori has collaborated with many highly acclaimed musicians from around the world from a variety of styles of music ranging from jazz to pop and have also performed concerti with orchestras written expressly for



them. They have taken part in many festivals including "Live Under the Sky" in Japan and Hong Kong, the Kool Jazz Festival, Peter Gabriel's "WOMAD" Festival, Moers Jazz Festival, and the Han River International Jazz Festival.

In addition to their busy touring schedule, SamulNori is dedicated to furthering the tradition of their unique performance techniques which they teach at the SamulNori Academy of Music in Seoul. They have been the subject of several books (including their own intensive instructional book) and videos for many labels including SONY. Their fifteen recordings are available on the CBS/SONY, Nonesuch, CMP, Polygram, Real World, and ECM record labels.

*These performances mark SamulNori's UMS debut.*

UNIVERSITY MUSICAL SOCIETY

presents

DIDO AND ÆNEAS

by Henry Purcell



*Mark Morris Dance Group  
Boston Baroque Orchestra  
and Chorus  
Martin Pearlman, conductor,  
with*

*Jennifer Lane,  
James Maddelena,  
Christine Brandes and  
Dana Hanchard*

*Staged and Choreographed by  
Mark Morris*

*Libretto by  
Nahum Tate*

**Friday, April 19, 8pm  
Saturday, April 20, 8pm  
Sunday, April 21, 4pm  
Michigan Theater**

This project is supported by Arts Midwest members  
and friends in partnership with Dance on Tour.

**C**horeographer Mark Morris —  
“heir apparent to George  
Balanchine” (New York Times)  
— returns to Ann Arbor with his  
wildly inventive recreation of Henry  
Purcell’s *Dido and Æneas*, offering his  
unique vision of Baroque opera through  
contemporary dance. A collaboration  
with Martin Pearlman, the Boston  
Baroque Orchestra and Chorus and  
renowned soloists, Morris’ *Dido*  
features the choreographer himself in  
the title role of *Dido*. A music-theater-  
movement feast to conclude the 117th  
Annual Choral Union Series.\*

**For tickets call the University Musical Society box office**

**313.764.2538**

Outside the 313 area code, call toll-free **1.800.221.1229**

**University Musical Society**  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270

UNIVERSITY  
MUSICAL  
SOCIETY

and

TRIMAS CORPORATION

present

# NEW YORK CITY OPERA NATIONAL COMPANY

JOSEPH COLANERI, *Music Director*

DERRICK INOUE, *Music Director Designate*

PROGRAM

Wednesday Evening,  
February 21, 1996 at 8:00

Thursday Evening,  
February 22, 1996 at 8:00

Friday Evening,  
February 23, 1996 at 8:00

Saturday Afternoon,  
February 24, 1996 at 2:00  
(Family Performance)

Saturday Evening,  
February 24, 1996 at 8:00

Power Center for the  
Performing Arts  
Ann Arbor, Michigan

36th, 37th, 38th, 39th  
and 40th concerts of the  
117th season

25th Annual  
Choice Events Series

presents

## *La Traviata*

Music by GIUSEPPE VERDI  
Libretto by FRANCESCO MARIA PIAVE  
(after the novel, *La Dame aux Camélias* by Alexandre Dumas)

Conducted by DERRICK INOUE  
Production supervised by RENATA SCOTTO  
Directed by PAUL L. KING  
Scenery designed by PETER DEAN BECK  
Costumes designed by JOSEPH A. CITARELLA  
Lighting designed by JEFF DAVIS  
English supertitles by SONYA FRIEDMAN

*Special thanks to Brian Campbell, President, TriMas Corporation,  
for helping to make these performances possible.*

*Thank you to Helen Siedel, UMS Education Specialist and Martin  
Katz, Accompanist-Coach-Conductor, speakers for the Philips  
Educational Presentations.*

*The pre-concert carillon recital was performed by Thomas Song, a  
junior Biomedical Sciences major.*

*New York City Opera National Company exclusive representative:  
Columbia Artists Management, Inc., New York, New York.*

Large print programs are available upon request  
from an usher.

# *La Traviata*

Paris, France: Mid-Nineteenth Century

---

## ACT I

A salon in Violetta's home

18

INTERMISSION

## ACT II

Violetta's country house; three months later

INTERMISSION

## ACT III

Flora's home; later that same day

INTERMISSION

## ACT IV

Violetta's bedroom; months later

CAST

*(in order of appearance)*

*Violetta Valery*

Patricia Johnson *(Wed/Sat afternoon)*

Shelley Jameson *(Thurs/Sat)*

April-Joy Gutierrez *(Fri)*

*Flora Bervoix*

Cory Miller

*Baron Douphol*

Stephan Kirchgraber

*Marquis d'Obigny*

Don Davis *(Sat)*

Stephen Goodsell *(Wed/Thurs/Fri)*

*Doctor Grenvil*

Richard Pearson

*Gaston de Letorières*

Craig Montgomery

*Alfredo Germont*

Eduardo Valdes *(Wed/Fri/Sat evening)*

Rick Moon *(Thurs/Sat afternoon)*

*Annina*

Joan Eubank

*Giuseppe*

Sam Savage

*Giorgio Germont*

Charles Robert Stephens *(Wed/Fri/Sat evening)*

Grant Youngblood *(Thurs/Sat afternoon)*

*Messenger*

John-Arthur Miller

*Party Guests*

Katharine Emory

Joy Graham

Misa Iwama

Pamela E. Jones

Elizabeth Lawrence

Laura Swanson

Eddie Gammill

Mark D. Heimbigner

John-Arthur Miller

Edgardo Zayas

---

**ACT I****A Salon in Violetta's home**

Violetta Valery is giving a party to celebrate her return to society after a period of illness. It is here that she meets Alfredo Germont, who has long admired her. Alfredo professes his love for her. At first indifferent, she is finally moved by his ardor and finds herself torn between her attraction to him and her carefree way of life.

20

---

**ACT II****Violetta's country house; three months later**

Violetta is now living happily with Alfredo in the country outside of Paris. Alfredo learns from Annina that Violetta has been selling her jewels in order to pay the bills. He rushes off to Paris to raise some money. Alone, Violetta reads with amusement a party invitation from her friend Flora and tosses it aside. Violetta is surprised by an unexpected visitor: Giorgio Germont, Alfredo's father. He urges Violetta to leave Alfredo because their affair threatens to ruin the marriage prospects of his daughter. Brokenhearted, Violetta finally gives in to Germont's pleading. He leaves, and Violetta rushes off to Paris just as Alfredo returns. Soon a messenger arrives with Violetta's farewell note.

Germont returns and tries to console his son, but Alfredo, certain that Violetta has betrayed him for the Baron Douphol, picks up Flora's invitation and runs off swearing vengeance.

---

**ACT III****Flora's home; later that same day**

At Flora's festive party, Alfredo searches for Violetta. She arrives with the Baron, who engages Alfredo in a tense gambling match. Alfredo wins. Violetta, fearful that the Baron will challenge him to a duel, urges Alfredo to leave. He refuses and forces her to say that she loves the Baron. Then, insane with jealousy, he humiliates her in front of the guests by hurling his gambling winnings at her: "Now I have paid off my debt to her!" Douphol challenges Alfredo to a duel.

---

**ACT IV****Violetta's bedroom; months later**

Alfredo's denunciation has destroyed Violetta's health. Mortally ill, poverty-stricken, attended only by Annina, Violetta awaits death. Her only consolation is a letter from Giorgio Germont. In it he explains that the Baron was wounded in his duel with Alfredo, but not seriously, and that Alfredo, now aware of Violetta's sacrifice, will return to her shortly to beg forgiveness. Alfredo arrives, but after a few moments of joy, Violetta succumbs to her illness.

*Charles Rizzuto*

© 1995 *Stagebill*



## LA TRAVIATA

*Historical Note*

For Venice I'm doing *La Dame aux camélias*, which will probably be called *La traviata* (*The Lost Woman*)," wrote Giuseppe Verdi to a friend on January 1, 1853.

"A subject of our own age.

Another composer wouldn't have done it because of the costumes, the period, and a thousand other silly scruples. But I'm writing it with the greatest of pleasure."

Despite the palpable conviction in these words, the subject matter of Verdi's 18th (of 27) opera was, typically for him, arrived at with difficulty. In April 1852 he had accepted a commission (his fourth) from Venice's Teatro la Fenice for an opera to be premiered during carnival season the following year. The librettist would be the efficient and long-suffering Francesco Maria Piave, whose collaboration with Verdi had begun with *Ernani* (1844), blossomed in *Rigoletto* (1851), and would in the next decade produce such fruits as *Simon Boccanegra* (1857/81) and *La forza del destino* (1862). As the search for a scenario dragged on well into autumn 1852, and Verdi rejected suggestion after suggestion from friends and associates, the nervous theater management dispatched Piave to visit Verdi at his new home in Sant' Agata. "It was the same story as *Ernani* all over again," Piave reported wearily to the Fenice's secretary in November. "I had got the libretto almost finished [the libretto to which he refers is unknown] when Verdi suddenly got carried away by another idea and I had to throw away what I'd done and start all over again. I think that Verdi will write a fine opera now that I've seen him so worked up."

The "other idea" was, of course, *La Dame aux camélias* by Alexandre Dumas fils. Verdi

had been in Paris at the time of the play's première in February 1852, an event which had been delayed three years; only the intervention of Dumas père (of *Three Musketeers* fame) could finally convince the authorities to unveil this drama, based on the son's own scandalous affair with a notorious courtesan who had recently succumbed to tuberculosis at the age of 23. The young Dumas had gone abroad to forget her, but obviously did not succeed: within a year he had immortalized Alphonsine (known as "Marie")

Duplessis in a novel which became such a sensation that the next year he adapted it into a play. Ten years before *Traviata*, Verdi had decided against setting Victor Hugo's *Marion de Lorme*, loath to portray a "loose woman" onstage. But much had changed in the intervening decade. For one thing, he had in 1847 begun what was to be a lifelong liaison (later, marriage) with the soprano Giuseppina Strepponi who, though strong, bright, and beautiful, possessed something less than an unspotted reputation.

Indeed, *Traviata* is the culmination of what musicologists like to call Verdi's "domestic period." In his fledgling years, he had put the goals of the *risorgimento*, the Italian reunification movement, ahead of his own, and most of his early operas are thinly disguised — and inflammatory — political manifestos. But by 1849, established as a politico and ensconced in a nurturing rela-

tionship, Verdi was ready to inflame in a new way. His operas of this period, *Luisa Miller* (1849), *Stiffelio* (1857), *Rigoletto* (1851), and especially *Traviata*, are populated with



increasingly vital characters who push at the boundaries of society.

Given *Traviata's* controversial plot, Verdi braced himself for a go-around with the Venetian censors similar to that which he had weathered over *Rigoletto*. But only two relatively small demands were made: that he change both the opera's original title, *Onore e morte* ("Honor and Death"), and its contemporary setting.

2 2 This second request was the more troubling. The Venetian authorities evidently felt that moving the action to the eighteenth century would cushion the opera's shock value—and this was exactly what Verdi did not wish to do. "The Signor Maestro Verdi desires, demands, and begs that the costumes for his opera *La traviata* should remain those of the present day," asserted a memorandum from the Fenice's impresario. In the end, Verdi was forced to comply (although he insisted that no wigs be worn); until 1914 all printed scores of the opera bore the rubric, "Paris and its environs about 1700." It was not until 1886 that Gemma Bellincioni donned crinoline for the first 1850s *Traviata*—ironically, no longer "contemporary." The opera endured even as itinerant divas began to tote their personal wardrobes from theater to theater. George Bernard Shaw viewed as commonplace a London production "with Violetta in the latest Parisian confections and Alfredo in full Louis XIV fig."

The question really is: what did Verdi mean when he called *Traviata* "A subject for our own age?" Did he mean, as the orthodox would have it, that it is particular to its era? Or did he mean (and hope) that it would be a subject for every age? It is interesting that, for the rest of his long and copiously documented life, he never attempted to restore the opera to its original milieu. Perhaps he came to feel that the story was, in the words of British Verdi scholar Julian Budden, "essentially a myth, none the less universal

for being modern. . . and having had its roots in personal experience. . . It is one of those simple classical tales which permit as many variations as the legends on which the Greek tragedians built their plays." Surely *Traviata* can thrive in any setting that can support Piave's traditional operatic diction and Verdi's elegant, noble music.

Much has been made of *Traviata's* less-than-triumphant première on March 6, 1853, supposedly scuttled by a lukewarm press and public, a laryngitic tenor, an over-the-hill baritone, and a pasta-padded soprano who failed to convince as the consumptive heroine. "*La traviata* has been an utter fiasco, and what is worse, they laughed," lamented Verdi to conductor Angelo Mariani. But he added, "I'm not worried. I personally don't think that last night's verdict will have been the last word." How right he was! Since its revival, in slightly revised form, at Venice's Teatro San Benedetto on May 6, 1854, there's been no stopping *Traviata*, in whatever language or deconstruction. In crinoline or in spandex, Violetta never fails to move us, for she is clothed first and foremost in humanity.

Cori Ellison

© 1995 Stagebill

Established in 1979, the New York City Opera National Company began modestly with a twenty-five performance, five week tour of *La Traviata* and a two-fold mandate: to take top-quality opera performances to communities throughout the country and to provide talented young artists with valuable performing experience. The company has lived up to its mandate admirably and has grown in step with America's increasing interest in

opera. Acclaimed by presenters, audiences and critics alike, the National Company is now considered the premier touring opera company in the country. The company travels in an old-fashioned "bus and truck" style, bringing vivid stagings of classic operas to both small rural communities and bustling urban centers. Productions such as *La Bohème*, *Rigoletto*, *Faust*, *Madama Butterfly*, *The Barber of Seville*, *La Traviata*, *The Marriage of Figaro* and *Tosca* have played to capacity audiences from coast to coast. Each production is specially designed to show off the remarkable creativity and energy of America's best new singers, instrumentalists, and designers, many of whom go on to enjoy successful careers with major opera house around the world. A National Company tour is also the ideal environment for veteran singers, since it allows them an unprecedented opportunity to perfect a characterization over numerous performances. Thus, audiences throughout the United States and Canada are given the opportunity to see both seasoned performers and the brightest of the up-and-coming young stars. Following the 1993 tour, the National Company was completely reorganized, and is now run directly under the auspices of the New York City Opera Company itself. The touring division now utilizes the talents of producers, artists and administrators who are members of the main company.

*This residency marks the eleventh Ann Arbor visit of the NYC Opera National Company under UMS auspices.*

## THE COMPANY

**April-Joy Gutierrez**, soprano, sings Violetta. Last season she sang Musetta in *La bohème* with Opera Festival of New Jersey and Micaela in *Carmen* with Dayton Opera. She also made solo appearances with the American Symphony Orchestra at Avery Fisher Hall in Bruckner's *Psalms* and the Denver Symphony Orchestra in Brahms' *Requiem*. Other recent engagements for the Colorado native include Konstanze in *Die Entführung aus dem Serail* at the Caramoor Festival, and Lauretta in *Gianni Schicchi* and Micaëla with Opera Colorado. With The Juilliard Opera Center, she sang Madame de Cortese in *Il viaggio a Reims*, Lucia in *The Rape of Lucretia* and Norina in *Don Pasquale*. A recipient of numerous awards, she is also the winner of a 1994 Sullivan Foundation grant and the 1993 Liederkrantz Foundation Competition, among others. As a participant in the Metropolitan Opera National Council Auditions, she was named Outstanding Mozart Singer.

**Shelley Jameson**, soprano, sings Violetta. She has appeared with the Pittsburgh Opera Center, Opera Music Theater International, Opera Theater University of Southern California, Natchez Mississippi Summer Opera Festival and Long Island Opera, in roles ranging from Gilda in *Rigoletto* to Donna Elvira in *Don Giovanni*. She has also sung Constanza in *Abduction from the Seraglio*, Sandrina in *La finta giardiniera*, Miss Wordsworth in Britten's *Albert Herring*, Anna Gomez in *The Consul*, Lauretta in *Gianni Schicchi*, Musetta in *La bohème*, Norina in *Don Pasquale*, the title role in *The Merry Widow*, and Mother Mary in Jerome Hines' *I Am the Way*, which she performed with the Bolshoi Theater in Moscow. A winner of numerous competitions including the Traviata 2000 International Vocal Competition in America, she was also a

finalist in the Metropolitan Opera National Audition. Her upcoming engagements include debuts with Connecticut Opera as Norina and the Landestheater in Salzburg, Austria as Violetta.

**Patricia Johnson**, soprano, sings Violetta. She returned to NYCO this season in *Rigoletto* as Gilda, the role she sang with the Company in Saratoga, and sings Valencienne in *The Merry Widow* in the spring. She has also sung Micaëla in *Carmen* and toured with the NYCO National Company as the Countess in *Le nozze di Figaro*. With Houston Grand Opera she has sung Helena in *A Midsummer Night's Dream* and Giulietta in *Les Contes d'Hoffmann*. The Michigan native has sung Donna Anna in *Don Giovanni* and Norina in *L'elisir d'amore* with Ash Lawn-Highland Opera. A national finalist in the Metropolitan Opera auditions, she made her European recital debut in 1992 in Bourges, France and returns each June for an annual recital. She recently debuted with Birmingham Opera as Violetta in *La traviata*; sang Juliette in Gounod's *Roméo et Juliette* with Lyric Opera of Kansas City; debuted with Komische Oper Berlin as Konstanze in *Die Entführung aus dem Serail*; and appeared as a guest soloist with the Flint Symphony Orchestra in Mahler's Symphony No. 2. Next, she returns to Berlin to reprise Konstanze.

**Rick Moon**, tenor, sings Alfredo. He made his NYCO debut in 1991 as Pinkerton in *Madama Butterfly*. Last season he sang the Italian Singer in *Der Rosenkavalier* with Cincinnati Opera, Don José in *Carmen* with Arizona Opera, Rodolfo in *La bohème* with Opera Columbus, and Nando in *Tiefland* with Washington Opera. The Dayton, Ohio native has also sung Cavaradossi in *Tosca* with Baton Rouge Opera and Greater Miami Opera; Calaf in *Turandot* with Michigan Opera Theater and Shreveport Opera; Pinkerton with Opera Colorado and Opera Theatre of St. Louis; Rodolfo with Marin

Opera and Opera Grand Rapids; and the Italian Singer, Borsa in *Rigoletto* and Rulz in *Il trovatore* with Opera Columbus. A national finalist in the American Opera Auditions, he has appeared in concert with the Opera Theatre of St. Louis, NYCO's concert tour, and, most recently, with the Des Moines Symphony and at the Spoleto Festival in Italy. This past October he returned to Shreveport Opera as Pinkerton.

**Eduardo Valdes**, tenor, sings Alfredo. He made his Metropolitan Opera debut in 1993 in Britten's *Death in Venice*, and has returned for *Der Rosenkavalier*, *The Ghosts of Versailles*, and, most recently, as the Duke in *Rigoletto* for the "Met in the Parks" series. The native of Puerto Rico has also sung the Duke with Boston Lyric Opera; Alfredo with Netherlands Opera and at the Charles Ives Center; Lindoro in *L'Italiana in Algeri*, Don Ottavio in *Don Giovanni*, Tonio in *La Fille du régiment* and Arturo in *I puritani* with the Israel Vocal Arts Institute, among others. On the concert stage, he has sung *L'Enfant Prodigue* with the Symphony Orchestra of Puerto Rico, and Chaguin in Sierra's *El Mensajero de Plata* for the New York première at Merkin Hall with Musica de Camera. The winner of a scholarship from the Amadeus Fund, and the Brodowsky Award for his performance as Nemorino in *L'elisir d'amore* with the Cleveland Institute of Music, he will sing Ferrando in *Così fan tutte* with Opera de Puerto Rico, and return to the Met as Vogelgesang in *Die Meistersinger*.

**Charles Robert Stephens**, baritone, sings Germont. He made his City Opera debut this season as Marcello in *La bohème*. The native of New London, Connecticut, debuted at the Teatro Solis in Montevideo, Uruguay as Valentin in *Faust*. He returned the following season as Germont, a role he also sang with Opera New England and Metro Lyric Opera. A winner of the Liederkrantz Competition, among others, and a Fellow in Jerome Hines's Opera Music

Theater International, he has sung the title role in *The Barber of Seville* with Hawaii Opera Theatre and in Mobile, Alabama. His recent engagements include Junius in *The Rape of Lucretia* at Brooklyn Academy of Music, Alfio in *Cavalleria rusticana* and Silvio in *Pagliacci* with New Jersey State Opera, Sharpless in *Madama Butterfly* with Opera Grand Rapids, the title role in *Gianni Schicchi* with Greater Buffalo Opera, Belcore in *L'elisir d'amore* with Mobile Opera, and Enrico in *Lucia di Lammermoor* with Connecticut Opera.

**Grant Youngblood**, baritone, sings Germont. He made his New York City Opera debut this season as Escamillo in *Carmen*, followed by the title role in *Don Giovanni*. The North Carolina native recently performed in concert with the Naples Philharmonic; sang the role of Layla's Father in *Song of Majnun* with Houston Grand Opera; Angelotti in *Tosca* and Tranquillino in the world première of *The Woman at Otowi Crossing* with the Opera Theatre of St. Louis; Sam in *Trouble in Tahiti* with Baltimore Opera; and most recently, Germont with Utah Festival Opera. He includes as a career highlight his recreation for film of the title role in the original work *Reverend Everyman*. His future schedule includes performances of Scarpia in *Tosca* with Opera Delaware, and Marcello in *La bohème* and Escamillo with Eugene Opera.

**Derrick Inouye**, conductor, joins NYCO as music director designate of the National Company leading *La traviata* throughout the U.S. and Canada. Last season he debuted with the Quebec Symphony, English National Opera, where he led *Le nozze di Figaro*, and with the Schleswig-Holstein Festival Orchestra in a nationally televised gala performance. He has conducted performances of the Dance Theater of Harlem at the Brooklyn Academy of Music and at the Kennedy Center, and returned to the Leipzig Radio Orchestra, Nürnberg

Symphony Orchestra, Norddeutsche Philharmonie Rostock, where he is principal guest conductor, and most recently, the Florida Philharmonic. He has also led the Vancouver Opera, New Japan Philharmonic, National Symphony Orchestra of Ireland, and Bucharest Opera, among others, and conducted *Carmen*, *La bohème* and *Un ballo in maschera* for Stuttgart Opera. Winner of the Vittorio Gui Competition in Florence, he was assistant conductor to James Levine at the Metropolitan Opera for three seasons, and awarded a Tanglewood conducting fellowship. Canadian-born, he was also assistant conductor of the Vancouver Symphony for four years and music director of the Regina Symphony for five years. Next, he debuts with the Stuttgart Radio Orchestra and conducts *A Midsummer Night's Dream* for the Opera House at Braunschweig.

**Renata Scotto**, production supervisor, a native of Savona, Italy, made her NYCO directing debut last season with *La traviata*. International singer, recitalist, recording artist, and master class teacher, she began directing in 1986 with a production of *Madama Butterfly* at the Metropolitan Opera. She also staged *Madama Butterfly* at the Arena di Verona and Florida Grand Opera. She has also directed Bellini's *Il pirata* at the Festival Belliniano in Catania, Italy, and *La sonnambula*. With an operatic repertoire of over 100 roles, she has performed with major opera houses throughout the world including La Scala, the Metropolitan Opera, London's Covent Garden, Moscow's Bolshoi, Vienna State Opera, and Paris Opera. She has frequently appeared on "Live From the Met," and was also seen in the title role of *La Gioconda* on the live telecast from San Francisco Opera, winning an Emmy Award for her portrayal, and was the subject of the PBS documentary "Renata Scotto—Prima Donna." Recent engagements for the author of *More Than a Diva* include performances of Marschallin in *Der Rosenkavalier* with

Charleston Festival, Spoleto USA, Deutsche Oper Berlin, Berlin Staatsoper, and Oper der Stadt, Bonn; Kundry in *Parsifal* at Germany's Schwerin Festival; and Dallapiccola's *Prigionero* at the RAI Turin. Her future engagements include *La voix humaine* in Barcelona and Amsterdam, and *Marschallin* in Austria with Graz Opera. The "Live From Lincoln Center" telecast of NYCO's *La traviata* last season was awarded an Emmy in the category of Outstanding Cultural Program.

26

**Paul L. King**, director, joined New York City Opera in 1991. The Colorado native has staged the revivals of *Turandot* in 1992, 1993, and again this past fall, and assisted numerous other productions such as *La bohème*, *110 in the Shade*, *Die Soldaten* and *The Merry Widow*. As director of the Young Artist Program at Glimmerglass Opera, he has staged Milhaud's *Trois Opera Minutes* and Gustav Holst's *Savitri*, and also directed *L'Enfant et les sortilèges* for the Pacific Symphony. He was the festival manager for Central City Opera in Colorado and has worked for The Los Angeles Music Center Opera, Opera Pacific, and San Diego Opera, among others. Currently, he is the resident stage director for NYCO's education program, and has directed the 1995 elementary school production of *The Magic Flute*, and will direct next season's *La cenerentola*.

**Peter Dean Beck**, set designer, has designed scenery and/or lighting for over 150 productions around the country. Among his opera credits are *Andrea Chénier*, *Don Giovanni*, *Turandot*, *La traviata*, *The Bartered Bride*, *The Marriage of Figaro*, *Il trovatore*, *Roméo et Juliette*, *The Barber of Seville*, *Falstaff*, the American première of *Aroldo* in Sarasota, *La cenerentola*, and *Madama Butterfly* for, among others, Florida Grand Opera, NYCO National Company, Virginia Opera, Pennsylvania Opera Theatre, Opera Carolina, Skylight Opera Theater, Baltimore Opera, Glimmerglass Opera for 11 seasons, and Hawaii Opera Theatre, for which he is

currently principal designer. His other musical theater credits include *West Side Story*, *Candide*, and *Sweeney Todd*. He has also designed *The Learned Ladies* for Blossom Center Theater, and *Firebird*, *Petrushka*, and *Swan Lake* for Eugene Ballet.

**Joseph A. Citarella**, costume designer, has been New York City Opera's director of wardrobe since 1980. He made his Company debut in 1992 with costumes for *Regina*, and most recently created the costumes for Hugo Weisgall's *Esther*. In addition, he has designed costumes for the NYCO National Company tours of *Carmen*, *La bohème*, *The Marriage of Figaro*, *Tosca*, last season's *Il barbiere di Siviglia*, and the current 1996 tour of *La traviata*. He has also designed costumes for Ashley Putnam and Sherill Milnes in *Hamlet* and *I Lombardi*. Outside City Opera, he created costumes for many regional companies and festivals, and has taught costume design at the Fashion Institute of Technology in New York City for over six years.

**Jeff Davis**, resident lighting designer, designed last season's *Harvey Milk*, *Wonderful Town*, *Prince Igor*, and *La traviata* for the stage at NYCO and "Live From Lincoln Center." Previous New York City Opera credits include *Cavalleria rusticana* and *Pagliacci*, *110 in the Shade*, *Regina*, *Madama Butterfly*, *Esther*, *Griffelkin*, and *Marilyn*. This season he will be represented by *Mathis der Maler*, *La bohème*, *Kinkakuji*, *The Dreyfus Affair*, *Cinderella*, *Turandot*, and *Carmen*. His Broadway credits include revivals of *Born Yesterday*, *I Never Sang for My Father*, *The Man Who Came To Dinner*, and Albee's *The Man Who Had Three Arms*. For television, he has designed Brian Boitano's "Canvas of Ice," and "Skates of Gold" for ABC; "Ice Wars" for CBS; "Live From Lincoln Center" and "Great Performances" for PBS, as well as various soap operas.

NEW YORK CITY OPERA  
NATIONAL COMPANY ORCHESTRA

**Violins**

Kathleen Comalli Dillon,  
*Acting Concertmaster*  
Dale Chao, *Asst. Concertmaster*  
Marya Columbia,  
*Principal Second*  
Peter Borten  
G. Erik Chapman  
Elizabeth Kaderabek  
Margaret Magill  
Nina Saito

**Violas**

David Feltner \*  
Carol Benner  
David Lennon

**Cellos**

Anik Oulianine \*  
Daniel McIntosh  
Peter Howard

**Bass**

Martha Cox \*

**Flutes**

Peter Ader \*  
Linda Ganus

**Oboe**

Lisa Kozenko \*

**Clarinets**

Chris Inguanti \*  
Jacob DeVries

**Bassoon**

Stephen Wisner \*

**French Horns**

John Aubrey \*  
Michael Manley

**Trumpets**

John Sheppard \*  
John Trujillo

**Bass Trombone**

Jay Evans \*

**Percussion**

James Thoma \*

\* *Principal*

27

NEW YORK CITY  
OPERA NATIONAL  
COMPANY

*Administrative Staff*

Mark J. Weinstein  
*Executive Director*

Donald Hassard  
*Managing Director for  
Artistic Administration*

Joseph Colaneri  
*Music Director*

Derrick Inouye  
*Music Director Designate*

Keith J. Viagas  
*Artistic Administrator*

David Beahm  
*Company Manager*

John Knudsen  
*Technical Director*

Bettina Altman-Abrams  
*Publicity Coordinator*

Caren France  
*Assistant Company Manager*

NEW YORK CITY  
OPERA NATIONAL  
COMPANY

*Production Staff*

*Stage Managers*  
Michele McCoy, Denise Winter

*Assistant Conductor*  
Mara Waldman

*Head Carpenter*  
Jim McWilliams

*Head Electrician*  
Andrew Sather

*Head of Properties*  
Emiliano Pares

*Wardrobe Supervisor*  
Trevor Richards

*Wig/Makeup Supervisor*  
Riva Pizhadze

*Assistant Carpenter*  
Gavin Holmes

*Assistant Electrician*  
Keith Harris

*Support for the National  
Company's activities is provided by  
the Lila Acheson and DeWitt  
Wallace Fund for Lincoln Center,  
established by the founders of The  
Reader's Digest Association;  
Metropolitan Life Foundation; the  
GTE Foundation; the Hoechst  
Celanese Corporation; The Marie  
and Victoria Marcheso Trust; and  
the National Endowment for the  
Arts.*

*Scenery built by Center Line  
Studios, Inc. Lighting equipment  
supplied by Bash Stage Lighting.  
Poster design created and donated  
by Arden von Haeger. Rehearsal  
facilities provided by Aaron Davis  
Hall, New York.*

# UNIVERSITY MUSICAL SOCIETY

presents



# Tallis Scholars

Thursday, April 11, 8pm  
St. Francis of Assisi Catholic Church

**T**he Tallis Scholars have  
fast become superstars of  
Renaissance sacred music.

*"It would be hard to find more  
perfect music-making . . . than in  
the exquisite blend and clear tone  
of the Tallis Scholars . . ."*

(Los Angeles Times).

#### Program

Taverner: *Dum transisset Sabbatum*  
Tallis: *O salutaris hostia*  
Tallis: *In manus tuas*  
Sheppard: *In manus tuas II and III*  
Tallis: *Dum transisset Sabbatum*  
Fayrfax: *O Maria plena virtuta*  
Byrd: *Cunctis diebus*  
Tallis: *In ieiunio et fletu*  
Tallis: *Absterge Domine*  
Tallis: *Derelinquat impius*  
Davy: *Stabat Mater*

For tickets call the University Musical Society box office

## 313.764.2538

Outside the 313 area code, call toll-free 1.800.221.1229

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor MI 48109-1270



UNIVERSITY  
MUSICAL  
SOCIETY

presents

# VOX FEMINAE

THE SEQUENTIA WOMEN'S VOCAL  
AND INSTRUMENTAL ENSEMBLE

*Canticles of Ecstasy*

*Music of Hildegard von Bingen (1098-1179)*

29

PROGRAM

*Sunday Evening,  
February 25, 1996  
at 7:00*

*St. Francis of Assisi  
Catholic Church  
Ann Arbor, Michigan*

*Hildegard von Bingen*

PRELUDE

O MAGNE PATER (*Antiphon*)

SONGS TO MARIA VIRGO

NUNC APERUIT NOBIS CLAUSA PORTA (*Antiphon*)

CUM ERUBUERINT (*Antiphon*)

O FRONDENS VIRGA (*Antiphon*)

AVE GENEROSA (*Hymn*)

O QUAM PRECIOSA (*Response*)

INSTRUMENTAL PIECE

*Aquitaine, 12th century*

MARIAN POLYPHONIC VERSUS

SONG OF SYBIL

LUX REFULGET

MUNDO SALUA HODIE

INSTRUMENTAL PIECE

CANTU MIRO SUMMA LAUDE (*Sequence*)

INTERMISSION

*von Bingen*

SONGS TO ST. URSULA AND ST. RUPERT

O RUBOR SANGUINIS (*Antiphon*)

O ECCLESIA, OCULI TUI SAPHIRO SUNT (*free Sequence*)

INSTRUMENTAL PIECE

QUIA FELIX PUERITIA (*Antiphon*)

O PASTOR ANIMARUM (*Antiphon*)

O FELIX APPARITIO (*Antiphon*)

O BEATISSIME RUPERTE (*Antiphon*)

INSTRUMENTAL PIECE

*Aquitaine, 12th c.*

MARIAN POLYPHONIC VERSUS

VIRGA JESSE

DIVINUM STILLANT

INSTRUMENTAL PIECE

JUBILEMUS, EXULTEMUS

RESONEMUS HOC NATALI

---

*Forty-first concert of the  
117th season*

*Special thanks to James M. Borders, Associate Professor of  
Musicology, University of Michigan, speaker for this evening's  
Philips Educational Presentation.*

*North American representatives for Sequentia: Aaron Concert  
Management, Inc., Boston, Massachusetts*

*Divine Expressions Series*

Large print programs are available upon request  
from an usher.

---

*Hildegard von Bingen*

*Born 1098 in Bermersheim, not far from Mainz, Germany*

*Died September 17, 1179*

HILDEGARD VON BINGEN was the wonder of the twelfth century, active as a philosopher, visionary, abbess, author, physician, scientist, and, above all, as a composer of an opus of sacred music. While in her early 50's in 1152, she saw her fondest dream realized after years of struggle and sacrifice: the recently completed church which was to serve her newly founded community was dedicated with great ceremony on the former site of a monastery in honor of the Carolingian saint and hermit St. Rupert. She dedicated this church not only to the patron saint of the mountain upon which she settled, but also to Maria. On the occasion of the dedication of Hildegard's church we know that the *consecratio virginum*, the office for the consecration of virgins into religious life, was carried out as well. This office is like a wedding ceremony for the individual who has chosen to marry a spiritual bridegroom rather than an earthly one, and is couched in the naturally erotic language of the Song of Songs. It is in this imaginal context we present a program of her music, interspersed with some of the most radical contemporary music of the twelfth century: the polyphonic *versus* of Aquitaine.

31

## PRELUDE

### O MAGNE PATER

O magne Pater, in magna necessitate sumus.  
Nunc igitur obsecramus,  
    obsecramus te per Verbum tuum,  
per quod nos constituisti plenos  
    quibus indigemus.  
Nunc placeat tibi, Pater, quia te decet,  
ut aspicias in nos per adiutorium tuum,  
    ut non deficiamus,  
et ne nomen tuum in nobis odscuretur,  
et per ipsum nomen tuum  
    dignare nos adiuuare.

A great father, in great need we are!  
We beg of you now, therefore,  
    beg you by your Word,  
by which we have been formed full of those  
things which we now ask of you, that is.  
Now please you, o Father, as befits you,  
that you regard us with your assistance,  
    and not fail us,  
such that your Word be obscured in us,  
and that through your name you  
    deign to help us.

## SONGS TO MARIA VIRGO

*Hildegard von Bingen*

The figure of Maria was to be the principal inspiration to poets and musicians throughout the many centuries we now call "medieval", but nowhere else do we encounter her in the depth and breadth with which Hildegard has created her sacred character. Among the compositions dedicated to her we see her in myriad manifestations: exultant, intimate, universal, humble, above all else as the quintessential feminine.

**NUNC APERUIT NOBIS CLAUSA PORTA**

(Heather Knutson, Nancy Mayer)

This piece, composed in Hildegard's C-modus of high energy and praise, proclaims that "now the door has been opened!" This is "the door of the mysteries" of Isaiah 60:10. The door between the Old and New Testaments Hildegard flings open and reveals Maria as the answer to the longings of the prophets.

3 2  
Nunc aperuit nobis  
clausa porta  
quod serpens in muliere suffocavit,  
unde lucet in aurora  
flos de Virgine Maria.

Now a door has opened which long was shut  
showing us what it was that  
the serpent choked in the woman;  
and so there shines brightly in the dawn  
the flower of the Virgin Mary.

**CUM ERUBUERINT**

(Pamela Dellal)

Its mode at the outset embodies the shame and exile of the human condition as it slides around from dissonance to dissonance upon words like *casu* (fall) and *malicioso* (evil). The melody effects a conversion of this human sorrow into the blessedness which is Maria's at *clara vox* (clear voice) — the sound of the celestial woman's call from on high.

Cum erubuerint  
infelices in progenie sua,  
procedentes in peregrinatione casus,  
tunc tu clamas clara voce,  
hoc modo homines elevans  
de isto malicioso  
casu.

As the unhappy ones blushed because of  
their offspring, who walked  
in the exile of the fall,  
then you cry out with a clear voice,  
in this way lifting humanity  
from its evil  
fall.

**O FRONDENS VIRGA**

(Suzanne Ehly)

The world of nature is evoked initially — Maria is a "branch" (*virgo*) and is likened to the "dawn" (*aurora*.) The singer is moved to ask Maria to "reach out" to us (*porrige*) and "raise us up." (*erigendum nos*).

O frondens virga,  
in tua nobilitate stans  
sicut aurora procedit:  
nunc gaude et letare  
et nos debiles dignare  
a mala consuetudine liberare  
atque manum tuam porrigere  
ad erigendum nos.

O leafy branch,  
in your nobility standing  
as the dawn break forth:  
now rejoice and be glad  
and deign to set us weak,  
free from ill habits  
and reach forth your hand  
to lift us up.

**AVE GENEROSA**

(Nancy Mayer)

This justifiably famous piece is written in sublime simplicity. Its text brings the sights and sounds of the *hieros gamos*, or spiritual marriage, with it: the bride is a white lily, most beautiful, most sweet, an intact girl. Her bridegroom is the supernal spirit which enters and infuses her. She is pleasing to him. Her womb contains all the heavenly symphonies, and is the seat of joy. As in Nature, this womb drops dew and reddens like the dawn.

Ave generosa,  
gloriosa et intacta puella.  
Tu pupilla castitatis,  
tu materia sanctitatis,  
que Deo placuit.

Nam hec superna infusio  
in te fuit,  
quod supernum Verbum  
in te carnem induit.

Tu candidum lilium  
quod Deus ante omnem creaturam  
inspexit.

O pulcherrima et dulcissima,  
quam valde Deus in te delectabatur,  
cum amplexionem caloris sui  
in te posuit,  
ita quod Filius eius  
de te lactatus est.

Venter enim tuus gaudium habuit  
cum omnis celestis symphonia de te sonuit,  
quia virgo Filium Dei portasti,  
ubi castitas tua in Deo claruit.

Viscera tua gaudium habuerunt  
sicut gramen super quod ros cadit  
cum ei viriditatem infundit,  
ut et in te factum est,  
O mater omnis gaudii.

Nunc omnis ecclesia in gaudio rutilat  
ac in symphonia sonet  
propter dulcissimam Virginem  
et laudabilem Mariam,  
Dei Genitricem.  
Amen.

Hail, great,  
glorious, and perfect maid.  
You are the pupil of chastity,  
you are the material of sanctity,  
which was pleasing to God.

For this supernal flood  
was within you,  
that the supernal Word  
put on flesh in You.

You are the shining white lily  
on which God gazed  
before all creation.

O most beautiful and most tender,  
how greatly God delight in you  
when he set  
the embrace of his warmth in you  
so that his Son  
took suck from you.

For your womb held joy  
when all celestial harmony resounded from you,  
for, virgin, you bore the Son of God  
when your chastity grew radiant in God.

Your belly held joy  
like the grass on which the dew falls  
when it floods it with green,  
even as it was made within you,

O mother of all joy.  
Now let all Ecclesia redden with joy  
and resound in harmony  
for the sake of the most tender Virgin  
and praiseworthy Mary, the progenetrix of God.  
Amen.

**O QUAM PRECIOSA EST RESPONSIUM**

(Janet Youngdahl)

This piece remains in divine simplicity and can be seen as a trope, or poetic commentary, upon the Bride. It is one of the most naturally erotic pieces Hildegard has written. In language most direct she has the divine-human womb pictured as "warmed" by spirit; the flower which is growing within her after fertilization is both her son and spouse; He, "a tender shoot" emerges "through her secret passage" in order to open Paradise for the world.

34

O quam preciosa est virginitas  
virginis huius  
que clausam portam habet,  
et cuius viscera  
sancta divinitas calore suo  
infudit,  
ita quod flos in ea crevit.

Et Filius Dei  
per secreta ipsius  
quasi aurora exivit.

Unde dulce germen,  
quod Filius ipsius est,  
per clausuram ventris eius,  
paradisum aperuit.

Et Filius Dei  
per secreta ipsius  
quasi aurora exivit.

O how precious is the virginity  
of this virgin  
who has a closed portal  
and whose womb  
blessed divinity suffused  
with his warmth,  
so that in her a flower grew.

And the Son of God  
through her secret passage  
came forth like the dawn.

Hence the tender bud,  
which is her Son,  
through the enclosure of her womb  
opened paradise.

And the Son of God  
through her secret passage  
came forth like the dawn.

**POLYPHONIC VERSUS OF THE NATIVITY***Aquitaine, 12th century***SONG OF SIBYL**

(Barbara Thornton)

The text of this piece, which was immensely popular in southern Europe in the High Middle Ages, comes from Saint Augustine. It renders the words of the Cumaen sibyl who is to have uttered them in trance in a pre-Christian era. In it the dissolution of the world as we know it is graphically described in order to prepare the soul for a spiritual age ruled over by "the king," generally thought to be the Christ. In several locations in southern France and northern Spain this piece was part of the dramatizations which took place at Christmastime. This version is the oldest of ca. 20 manuscript versions.

Refrain:

Iudicii signum tellus sudore madeseet.

E caelo rex adveniet per saecula futurus,  
 Scilicet ut carnem praesens, ut ludicet orbem.  
 Unde Deum cernent incredulus atque fidelis  
 Celsum cum sanctis aevi iam termino in ipso.  
 Sic animae cum carne aderunt, quas iudicat ipse,  
 Cum iacet incultus densis in vepribus orbis.  
 Reicient simulacra viri, cunctam quoque gazam,  
 Exuret terras ignis pontumque polumque  
 Inquirens, taetri portas effringet Averno.  
 Sanctorum sed enim cunctae lux libera carni  
 Tradetur, sontes aeterna flamma cremabit.  
 Occultos actus retagens tunc quisque loquetur  
 Secreta, atque Deus reserabit pectora luci.  
 Tunc erit et luctus, stridebunt dentibus omnes.  
 Eripitur solis iubar et chorus interit astris.  
 Volvetur caelum, lunaris splendor obibit;  
 Deiciet colles, valles extollet ab imo.  
 Non erit in rebus hominum sublime vel altum.  
 Iam aequantur campis montes et caerula ponti  
 Omnia cessabunt, tellus confracta peribit:  
 Sic pariter fontes torrentur fluminaque igni.  
 Sed tuba tum sonitum tristem demittet ab alto  
 Orbe, gemens facinus miserum variosque labores,  
 Tartareumque chaos monstrabit terra dehiscens.  
 Et coram hic Domino reges sistentur ad unum.  
 Reccidet e caelo ignisque et sulphuris amnis.

Refrain:

In sign of judgment shall the earth with sweat be  
drenched.

Eternally to reign a king from heaven shall come,  
 Sit here, to wit, to judge all flesh, to judge the world.  
 Our God shall unbelievers and believers see  
 Uplifted with the saints, as ends the present age.  
 So souls embodied shall before his judgment stand;  
 Chaotic now, untilld the world in thickets dense  
 Rejected images and all men's gauds shall be,  
 Each land and all the sea and sky with fire shall blaze,  
 In searching to destroy the gates of loathsome inferno. 35  
 Salvation's light shall set saints' bodies free,  
 Though wicked souls shall burn in everlasting flame.  
 Obscurest acts revealing, each shall his secrets tell.  
 Soon too shall God unlock men's bosoms to the light.  
 Then shall great mourning be, then all shall gnash  
 their teeth.  
 Extinguished is the blazing sun, the rhythm of the  
 planets stilled.  
 Skies shall roll away, the radiance of the moon shall  
 die;  
 Uplands shall he lay low, and valleys raise aloft.  
 Upheaval leaves to men no eminence or height.  
 In one flat plain the mountains lie, and all the seas  
 Of azure now shall cease; earth too shall vanish,  
 cracked.  
 So shall all springs by fire, all streams alike be  
 quenched.  
 Still shall a trumpet then with mournful blast resound  
 On high, bewailing wretched deeds and varied toils.  
 The vast abyss of Tartaros appears, as earth yawns wide.  
 Each monarch there shall stand before God.  
 Rivers of fire and brimstone from the sky shall rain.

The following pieces are among the earliest notated polyphonies of western tradition. They were created in approximately the same locations and times as the works of the Occitan troubadours. Perhaps within the context of these flourishing sacred traditions the revolutionary secular traditions had their roots. Clearly a highly expressive, virtuosic singing style was practiced within the extensive system of monasteries (with Limoges at the center) based on syllabic, "rhythmic" versification and melismatic, improvisatory flights of imagination. In this program we present pieces relevant to the Christmas season, including December 6, St. Nicholas Day.

**LUX REFULGET**

(Ellen Hargis)

36

Lux refulget de supernis edita  
 Ad est dies a prophetis indita  
     Gaudeat Ecclesia  
     Resonantes inclita preconia  
     Vocis cum harmonia  
     Resonando clara natalicia  
 Emmanuel, Emmanuel  
 cuius nomen claruit Israel

Refulgent light from on high emerges;  
 This is the day indicated by the prophets!  
     Rejoice, Ecclesia  
     Let your voices resound in praise!  
     Voices together in harmony  
     clearly resounding at the birth:  
 Emmanuel, Emmanuel  
 whose name enlightens Israel!

**MUNDO SALUA HODIE**

(Ellen Hargis/Nancy Mayer)

Mundo salus gratie  
 reparatur hodie  
 natus est de virgine  
 Deus sine semine.  
 Ergo nostra concio  
 Benedicat Domino.

The salvation of grace for the world  
 is being renewed today,  
 He has been born of a virgin, God,  
 without seed.  
 Therefore, may our assembly  
 bless the Lord.

**CANTU MIRO SUMMA LAUDE**

(Heather Knutson, Nancy Mayer)

This is a rare Aquitanian polyphonic sequence from the latest of the manuscripts containing this type music. With high spirits it ingeniously holds to a strict syllable count and the non-developmental progression of a sequence while recounting the highlights of the Nicholas legend (as the savior of three daughters from whoredom, of three students who had been chopped up and stored in a pickle barrel by wicked innkeepers, etc.)



Cantu miro summa laude  
summo viro vir applaude  
quem confortat

With wonderful singing and with highest praise  
O (mortal) man, who is sustained by this saint,  
praise the highest man,

Cuius dextra largitatis  
intus extra desolatis  
opem portat

Whose generosity in the city and in the country  
brought help to the desolate.

Pietatis hic patronis  
Gravitatis fugat onus  
hoc quod gravat

Lovingly this patron makes the heaviness flee  
from that which once was heavy;

Presens orbis consolator  
salus morbi et curator  
Quos vult lavat

He is our present consolation on earth,  
healer in sickness, and restorer to those  
he would purify;

37

Sedat fluctus procelosos  
naute luctus lacrimosos  
dum revixit

He calms the stormy floods and the sailors'  
sad tears until they are revived;

Patri defert mersum natum  
quando refert vas auratum  
quod promisit

The father delivered the drunken son when  
returned was the golden vessel which was  
promised;

Ille parens fit jocundus  
ter apparens auripondus  
quem ditavit

The father was joyful when, enriched (by  
Nicholas) the gold pounds appeared three  
times,

Quo tres presto remundari  
ab infesto lupanari  
revocavit

whose three (daughters) were thus rewarded  
and from the infernal brothel called back.

Tres consortes liberavit  
quos occulte trucidavit  
hospes judeus

Three companions were liberated (from Death)  
who were murdered secretly by guilty hosts;

Redit furans quod furatur  
Deus curans baptizatur  
hinc judeus

Returned was that which was stolen from that  
Jew who, fearing God, became baptized.

Ergo Christi filii dei  
per quem iste causa spei  
ut solmicat

Thus he is Christ's, the son of God, through  
whom he, source of hope, shines like the sun.

Hac in die plebs festiva  
tibi piemente viva  
benedicat

On this day, happy people, be you lovingly,  
vigorously blessed.

## SONGS TO ST. URSULA AND ST. RUPERT

*Hildegard von Bingen*

Of all the subjects and personages which inhabit Hildegard's poetic cosmos only the Virgin Mother Maria received the homage of composition more often than the saint and martyr, Ursula of Cologne. St. Ursula was a young woman who was reportedly martyred in that city by barbarian soldiers along with her companions, the 11,000 virgins. (the number eleven seems to have mutated into the traditional number 11,000 through scribal vagaries.) Having lead this enormous host of pious woman on a pilgrimage to Rome where they were enthusiastically received by the Pope, Ursula and the virgins met a tragic end while stopping in Cologne on their return trip.

38

Hildegard's identification with this figure was particularly intense: as the leader of a spiritual community for women, as a model of love for the Divine, as bearing up to the vicissitudes of outside opposition and to the responsibilities of inspired leadership, as a *figura* for the apotheosis of the human soul within the sacred space of *Ecclesia*, she found in the figure of Ursula a thematic complex around which her fondest poetic fictions could freely pivot.

**O RUBOR SANGUINIS**

(Heather Knutson)

The cycle of Ursula songs opens with the searing image of red blood flowing between Heaven and Earth, the most binding of covenants. Through mere hints in her text and a masterfully succinct melody, we feel the horror of death transformed into contemplation of it as a tender, eternal flower.

O rubor sanguinis,  
quii de excelso illo fluxisti  
quod divinitas tetigit:  
tu flos es  
quem hyems de flatu serpentis  
numquam lesit.

O blood-redness,  
who flowed from that height  
that divinity touched:  
you are a flower  
that the winter of the serpent's breath  
has never injured.

**O ECCLESIA**

(Barbara Thornton)

The sublime quality of this masterly poem is captured in Hildegard's D-mode *tour de force* setting. The opening strophes are drenched in the emotion of "desiring desire" which is Ursula's; as she is put to the test in this desire, so does the music of the piece gain in complexity. Above all, Ursula's "contempt of the world" is musically evoked as her strongest virtue.

O Ecclesia,  
oculi tui similes  
saphiro sunt,  
et aures tue monti Bethel,  
et nasus tuus est  
sicut mons mirre et thuris,  
et os tuum quasi sonus  
aquarum multarum.

In visione vere fidei  
Ursula Fillum Dei amavit  
et virum cum hoc seculo reliquit  
et in solem aspexit  
atque pulcherrimum iuvenem  
vocavit, dicens:

In multo desiderio  
desideravi ad te venire  
et in celestibus  
nuptiis tecum sedere,  
per alienam viam ad te currens  
velut nubes que in purissimo aere  
currit similis saphiro.

Et postquam Ursula  
sic dixerat,  
rumor iste  
per omnes populos exiit.  
Et dixerunt:  
innocentia puellaris ignorantie  
nescit quid dicit.

Et ceperunt ludere cum illa  
in magna symphonia,  
usque dum ignea sarcina  
super eam cecidit.  
Unde omnes cognoscebant  
quia contemptus mundi est  
sicut mons Bethel.

Et cognoverunt etiam  
suavissimum odorem  
mirre et thuris,  
quoniam contemptus mundi  
super omnia ascendit.

O Ecclesia,  
your eyes are like  
sapphire,  
and your ears like Mount Bethel,  
and your nose is  
like a mountain of myrrh and incense,  
and your mouth like the sound  
of many waters.

In a vision of true faith  
Ursula loved the Son of God  
and renounced man with this world  
and gazed into the sun  
and called to the most beautiful youth,  
saying:

In great desire  
I have desired to come to you  
and sit with you at the heavenly  
wedding feast,  
running to you by a strange path  
like a cloud that runs like sapphire  
in the purest air.

And after Ursula  
had spoken thus,  
this saying  
spread among all peoples.  
they said:  
The innocence of girlish ignorance  
does not know what it is saying.

And they began to mock her  
all together  
until the fiery burden  
fell upon her.  
Afterward they all recognized  
that contempt of the world is  
like Mount Bethel.

And they also came to acknowledge  
the sweetest fragrance  
of myrrh and incense,  
for contempt of the world  
ascends over all.

Tunc diabolus  
membra sua invasit,  
que nobilissimos mores  
in corporibus istis  
occiderunt.

Then the devil  
entered the members of those  
who slaughtered  
the noblest way  
in these bodies.

Et hoc in alta voce  
omnia elementa audierunt  
et ante thronum Dei  
dixerunt:

And all the elements heard this, and  
in a loud voice,  
and before the throne of God  
they said:

40 Wach!  
rubicundus sanguis innocentis agni  
in desponsatione sua  
effusus est.

Wach! (Alas!)  
the scarlet blood of an innocent lamb  
is poured out  
as she marries.

Hoc audiant omnes ceii  
et in summa symphonia  
laudent Agnum Dei,  
quia guttur serpentis antiqui  
in istis margaritis  
materie Verbi Dei  
suffocatum est.

Let all the heavens hear this  
and in supreme harmony  
praise the Lamb of God,  
because the throat of the ancient serpent  
is strangled  
in these pearls  
from the matter of the Word of God.

---

## SONGS TO ST. RUPERTUS

St. Rupert was active in early Christian times in the Rhineland. Like St. Francis, he renounced his worldly wealth in order to live a strictly spiritual life. Having died at an early age, his mother, Berthe, who outlived him by many, many years, founded a monastery in his name which flourished until the 9th century. In the 12th century, Hildegard re-occupied this original site on the Rhine and named her newly established abbey St. Rupertsberg. Her Rupert songs are characterized by an immense tenderness, as if Hildegard wanted to emphasize a mother's love for a saint who died young and wholly innocent.

### QUIA FELIX PUERITIA

In the lightness of this antiphon one can recognize the quality Hildegard has bestowed upon the virtue of Innocence (*Innocentia*) in her play *The Order of the Virtues*.

Quia felix pueritia  
 in laudabili Ruperto  
 ad Deum anhelavit  
 et mundum reliquit,  
 ideo ipse in celesti armonia  
 fulget,  
 et ideo etiam angelica turba  
 Filium Dei  
 laudando concinit.

Because a happy childhood  
 in the praiseworthy Rupert  
 sighed for God  
 and renounced the world,  
 he therefore shines  
 in celestial harmony,  
 and therefore also the angelic choir  
 sings, praising  
 the Son of God.

41

### O PASTOR ANIMARUM

(Ellen Hargis)

This prayer embodies the natural tenderness tradition has attributed to the figure of the good shepherd.

O pastor animarum  
 et o prima vox  
 per quam omnes creati sumus,  
 nunc tibi, tibi placeat,  
 ut digneris  
 nos liberare de miseriis  
 et languoribus nostris.

O shepherd of souls  
 and O primal voice  
 through which we all were created,  
 now may it please you, please you  
 to deign  
 to free us from our miseries  
 and our sorrows.

### O FELIX APPARITIO

(Heather Knutson/Pamela Dellal)

This E-mode piece hints at the mysteries of sainthood. Hildegard calls it a “life of flame” which allows the spirit of Divine Love to enter the heart, and the very arcane “Fear of the Lord” to be embraced.

O felix apparicio,  
 cum in amico Dei Ruperto  
 flamma vite choruscavit,  
 ita quod caritas Dei  
 in corde eius fluxit,  
 timorem Domini amplectens.  
 Unde etiam agnitio eius  
 in supernis civibus  
 floruit.

O happy appearance  
 when in the friend of God Rupert  
 the flame of life flashed  
 so that the love of God  
 flowed in his heart,  
 embracing the fear of the Lord.  
 And hence the knowledge of him  
 flowered among the supernal citizens.

**O BEATISSIME RUPERTRE**

(Barbara Thornton/Pamela Dellal/Nancy Mayer)

Here perhaps the virgins are invoking Rupert before their consecration, calling upon him to function as something of a companion or guide as they make their final identification with their new church and new life.

42 O beatissime Ruperte,  
qui in flore etatis tue  
non produxisti  
nec portasti vicia diaboli,  
unde naufragum mundum  
reliquisti:  
nunc intercede  
pro famulantibus tibi in Deo.  
Alleluia.

O most blessed Rupert,  
you who, in your flowering,  
did not produce  
nor carry the devil's vices,  
hence you abandoned  
the shipwrecked world;  
now intercede  
for those who serve you in God,  
Alleluia.

**MARIAN POLYPHONIC VERSUS***Aquitaine, 12th century***VIRGA JESSE**

(Janet Youngdahl/Pamela Dellal)

Virga Jesse floruit  
Edens florem canduit  
Flos nobis condoluit  
Dum in ligno marcuit

Sol in alvo virginis  
Expers viri seminis  
Tulit quod est hominis  
Servans esse numinis

The rod of Jesse has bloomed  
The blossom which has come forth shimmers  
The blossom has compassion for us  
when it wilts upon the wood (cross)

The son in the mother's body of the Virgin  
without the coupling with man's seed  
took upon itself that which is human  
and served the divine.

**DIVINUM STILLANT**

(Pamela Dellai/Ellen Hargis)

Divinum stillant de super celi rorem  
ab alto nubes depluunt conditorem  
fecunda terra germine profert florem  
protulit virgo filium preter morem

Refrain:  
Fit nostrum luctus gaudium  
Amarum mel absinthium  
dat nox obscura radium

Suscepti carne deitas nam sublata  
majestatem humilitas non elata  
virtutem fert infirmitas roborata  
mortis formam eternitas morte strata

Refrain

The Heavens drop down divine dew;  
from above the clouds of the creator send rain down;  
The fertile earth brings forth in seed its blossoms  
the Virgin bears her son beyond the laws of Nature;

Refrain:  
Let our sorrow be turned to joy  
The bitter absinthe transformed into honey  
the dark night give way to bright shining.

43

The flesh takes on divinity;  
the raising of the low does not become haughty  
in its majesty;  
Power shores up weakness,  
Eternity vanquishes in Death the form of Death  
(e.g. human mortality)

**JUBILEMUS, EXULTEMUS**

(Heather Knutson)

Jubilemus, exultemus, intonemus canticum  
Redemptori plasmatori salvatori omnium

Hoc natali salutari omnes nostra turmula  
Deus laudet sibi plaudet per eterna secula

Qui hodie de Marie utero progrediens  
Homo verus Rex atque herus in terris  
apparuit

Iam beatam ergo natum cum ingenti gaudium  
Con laudantes exultantes benedicamus  
Domino

Let us jubilantly rejoice and sing a song to the  
redeemer, the Creator, the Savior of the World.

In honoring the man who is our redeemer,  
our assembly honors God, — We praise him in  
eternity,

the true man who was born on this day from  
Mary's womb, true man, and reigning King he  
appeared on earth.

Let us therefore now bless this birth with great joy,  
while exalting in praise we bless the Lord!

## RESONEMUS HOC NATALI

Resonemus hoc natali quantu quodam  
speciali  
Deus ortu temporali desecreto virginali  
Processit hodie cessant argumenta perfidie

44

Magnum quidem sacramentum mundi  
factor fit sic mentum  
Sumens carnis indumentum ut conferat adi-  
umentum  
Humano generi cetus inde mirantur  
supereri

Post merorum redit risus aperitur paradus  
Est in terris Deus visus lapis manus non  
praecisus  
Quem vidit Daniel quem venturum praedix-  
it Gabriel

Hic est noster angularis spes justorum  
salutaris  
Hic est noster salutaris potens celi terre  
maris  
Facture condolens quam premebat tyrannus  
insolens

Let us sing upon this birth-feast day which is  
so unique!

God was born according to the nature of  
mortals;  
from the closed sanctum of virginity he  
came forth –  
Before such a sign of power all who would  
lead astray into  
faithlessness are struck dumb.

For truly the Creator has wrought a holy  
mystery:  
The raiments of a human body He donned  
in order to aid mankind —  
Stunned, let the rebellious see themselves  
vanquished thereby!

After times of tears, laughter returns;  
Paradise opens,  
God reveals himself upon earth  
As a stone come down to earth and by no  
hand thrown  
as seen by Daniel, and announced by  
Gabriel:

This is the keystone, the hope of the right-  
eous for salvation,  
This is our savior who wields power over  
Heaven and Earth:  
He was compassionate towards his creatures  
whom the insolent tyrant had enslaved.

(Dan. 2,34)



The Sequentia women's ensemble bears the name *Vox feminae*, and has proven over the years to be the leading ensemble specializing in the varied repertoires of music by and for women in the Middle Ages (11th-15th centuries). Sequentia's *Vox feminae* has not only gained unprecedented international acclaim with award-winning performances and recordings of the music of Hildegard von Bingen (on the Deutsche Harmonia Mundi label), but also for those of other sacred and secular women's works, such as the music of the Abbey Las Huelgas in northern Spain (awarded the German CD Critics' award in 1995), the earliest polyphonies of Aquitaine, the late-medieval German vernacular devotional songbooks (*Liederbuch Anna von Köln*, etc.), the *chansons de femmes* of trouvères, and *cansos* of female troubadours.

Groundbreaking were the initial Hildegard von Bingen recordings, *Ordo Virtutum* (1982) and *Symphoniae* (1983), which are among the best-selling early music records of all time, the latter winning the Netherlands' prestigious Edison Prize in 1987. The first two discs of the present Sequentia complete works project with Deutsche Harmonia Mundi, *Canticles of Ecstasy* and *Voice of the Blood*, have broken all early music sales records and reached the number one position of the classical charts in France and Australia, while remaining in the top five in almost all European countries and North America. *Canticles of Ecstasy* has sold over 150,000 copies worldwide.

*"Each interpretation (of each piece) speaks for the purity and devotion of this ensemble for whom on the believable communication of musical content, of the understanding of this past epoch, and of the spiritualities, also imminent in our time, are*

*important. Shimmeringly the solo and ensemble vocal works blossom forth, additionally colorful instrumental compositions provide the supporting pillars. These interpretations reach such a high level of concentration that the musical-theological excursions of the "Rhineland Sibyl" (Hildegard), which could seem so far away and strange to us today, remain intensely riveting until the very last tone has ceased to sound."*

FONO FÖRLTAM (Munich) December 1995

45

Founded in 1977, **Sequentia** has grown to become the internationally-acclaimed leader in its field — an ensemble that combines vocal and instrumental virtuosity with innovative research and programming to reconstruct the living musical traditions of medieval Europe. Under the direction of its founders, Benjamin Bagby and Barbara Thornton, Sequentia celebrates its 18th year as a multi-faceted ensemble whose size and composition vary with the demands of the repertoire being performed. Sequentia is based in Cologne, Germany.

Through international tours and more than a dozen recordings with Deutsche Harmonia Mundi (available worldwide through BMG Classics) and major European radio networks, as well as films for television and independent film-makers, Sequentia brings to life long-forgotten repertoires from the 10th to 14th centuries.

Sequentia performs extensively in Europe and North America, and since 1979 has undertaken numerous far-reaching tours under the auspices of the Goethe Institute, performing in South America, India and the Middle East, Japan, Korea and North Africa. During the past several years, the ensemble has become active in the Eastern European and Balkan countries as well, and a long-

awaited Australian debut is scheduled for 1997. In North America, Sequentia conducts an acclaimed two-week advanced level course annually as part of the Vancouver Early Music Programme & Festival.

Sequentia has received prizes for several recordings, including the International CD Prize Frankfurt, the Netherlands' Edison Prize, and the Innsbruck Radio Prize, and has been awarded research grants for performance projects from the Siemens Foundation and the Volkswagen Foundation. In addition to their performing and recording activities, the members of the ensemble also teach medieval performance practice at special intensive courses held each year in Europe and North America.

After receiving the 1993 Deutsche Schallplattenpreis for their 3-CD series of medieval Spanish music, *Vox Iberica*, Sequentia entered into a long-term relationship with BMG Classics / Deutsche Harmonia Mundi. This has resulted in a project to record the complete works of the German mystic and abbess, Hildegard von Bingen (1098-1179); the third CD in this series, *Canticles of Ecstasy*, has already sold over 150,000 copies worldwide. Sequentia's most recent releases include *Dante and the Troubadours*, and the fourth Hildegard von Bingen CD, *Voice of the Blood* (songs for St. Ursula and Ecclesia). Early in 1996 the next CD will appear featuring the Sequentia men's vocal ensemble, *Sons of Thunder*, performing stories from the Bible. The *Sons of Thunder* will continue to record and perform liturgical polyphonic and monophonic song, especially sequences, and will increasingly turn their attention to Gregorian Chant.

**Barbara Thornton** studied voice in New York City and Amsterdam, followed by training in Zürich and Italy. Her special interests took her to Basel, where she received an advanced diploma in the performance practice of medieval music from the Schola Cantorum Basiliensis in 1977. Since 1974, she has worked together with Benjamin Bagby. In addition to her performing and teaching activities, Ms. Thornton is the author of several articles on the music of the German abbess and mystic, Hildegard von Bingen (1098-1179), published as part of a long-term project which began in 1981 with the staging, recording and filming of the music-drama *Ordo Virtutum*. The culmination of this project will be a series of CD's containing Hildegard's complete works, scheduled for completion in 1998.

**Elizabeth Gaver** holds advanced music degrees from Stanford University (California) and the Juilliard School (New York). She continued her postgraduate musical work at the Early Music Institute of Indiana University, where she was active as a performer in both mediæval and baroque repertoires. Ms. Gaver has performed with many leading early music ensembles in North America and Europe, including the Waverly Consort, Concert Royal, Citimusick, Ensemble Seicento, the Santa Cruz Baroque Festival and the Mostly Mozart Festival. She has also played with ensembles specializing in the traditional music of Bulgaria, Macedonia and Iran, and is currently involved in an in-depth study of ancient Norwegian fiddle traditions.

**Pamela Dellal** has appeared as soloist with some of the nation's leading Baroque ensembles, including Aston Magna, Boston Baroque, the Boston Early Music Festival, and the Dallas Bach Society. In 1994 she made her Lincoln Center debut, under conductor William Christie, singing *Messiah* with

the Handel and Haydn Society. She has also performed with the National Chamber Orchestra, the Baltimore Choral Arts Society, and the Jacksonville Symphony Orchestra. As a member of Sequentia's women's ensemble Vox Feminae, Ms. Dellal has made numerous recordings of the music of Hildegard von Bingen, and has toured the U.S. and Europe. She is a founding member of Favella Lyrica, a Boston-based trio, and a regular soloist in the renowned Bach Cantata series presented by Emmanuel Music. Ms. Dellal has recorded for Arabesque Records, Deutsche Harmonia Mundi, and KOCH International.

**Suzanne Ehly** performs as recitalist, soloist and chamber musician in a repertoire that spans from the Medieval to the contemporary and across many national styles. Known for her work in 19th and 20th century Russian and Armenian repertoires, she has performed extensively in recitals throughout the eastern United States as well as Armenia, Russia and Brazil. She has premiered the works of many Boston-area com-

posers, appearing with such ensembles as Composers in Red Sneakers, Tricinium Productions, Underground Composers and the Longy Contemporary Ensemble. Equally committed to the performance of early music, Ms. Ehly performs Baroque through early Romantic repertoires with the period instrument ensemble Musicians of the Old Post Road, and performs this season as a soloist with the Boston Camerata. Ms. Ehly holds the Artist Diploma in Voice from the Longy School of Music and has studied with Jan DeGaetani, Nina Hinson and Kristin Linklater.

**Ellen Hargis** enjoys a busy international career as a specialist in early vocal music. She is a member of The King's Noyse and the Cambridge Bach Ensemble, and is a frequent guest artist for concerts and recordings with many ensembles, including The Harp Consort, Fretwork, The Kronos Quartet and Theatre of Voices, The Newberry Consort, The Portland Baroque Orchestra, The Seattle Baroque Orchestra, and The Freiburger Baroque Orchestra.



Ms. Hargis has appeared in concerts throughout Europe, Canada, and the US, and in many festivals, including the Utrecht Festival in Holland, the Boston Early Music Festival, and The New Music America Festival. Ms. Hargis teaches for the New England Conservatory Extension Division, and is on the faculty of several summer courses in early music, including the Vancouver Early Music Program. She has recorded for Harmonia Mundi USA, Auvidis/Astrée, Berlin Classics, Virgin Classics, and Erato records.

**Heather Knutson** holds degrees with honors from the Longy School of Music, Cambridge, MA, and the Royal Conservatory, The Hague, The Netherlands. She has an active performing career both in the US and abroad and has appeared at music festivals in the US, Canada, Holland, France, Germany, and Mexico and has performed with such diverse groups as the Boston Camerata, the Boston Cecilia, Clemencic Consort (Vienna), Studio de Musique Ancienne de Montréal, Compañía Musical de las Americas, and La Fontegara (Mexico). Since 1991, she has been a member of Vox Feminae, touring and recording regularly. Ms. Knutson currently teaches students at Brown and Harvard universities and has recorded for Erato, French Harmonia Mundi, and German Harmonia Mundi.

**Nancy Mayer** called by the Boston Globe "a first-class early music singer," currently lives and works in the Netherlands. While living in the U.S. she appeared as a soloist with such groups as The King's Noyse, The Rochester Bach Festival, Emmanuel Music (Boston), Cantata Singers (Boston) and the Youngstown Symphony Orchestra. She also sang regularly with the Handel & Haydn Society, Boston Baroque and the Meliora Ensemble. Ms. Mayer is an active recitalist and performs often with small ensembles specializing in 17th century

music. A native of Michigan, she studied at the Oberlin Conservatory and with Jan DeGaetani at the Eastman School of Music. Ms. Mayer has been a part of Sequentia's women's ensemble since 1994, participating in numerous tours and recordings.

**Janet Youngdahl** has performed with Sequentia since 1992. In the last year, she has appeared with Christopher Hogwood in *Dido and Aeneas*, in Bach and Telemann cantatas with *Apollo's Fire Baroque Orchestra*, as a soloist with the Village Bach Festival, and in recitals at the Cleveland Museum of Art. With the Baroque ensemble *Cecilia's Circle* she has appeared in concerts throughout the Midwest. In the spring of 1996, she will appear in Monteverdi's *Orfeo* and will tour with the American Baha'i Choir. Currently living in Cleveland, Ms. Youngdahl is a native of Michigan and was educated at the College of Wooster, The University of Michigan and Case Western Reserve University, where she teaches voice.

*This evening's performance marks the UMS debut of the Sequentia women's vocal and instrumental ensemble.*

Program materials courtesy Early Music Vancouver. Sequentia teaches an annual two-week summer course for advanced-level participants as part of the Vancouver Early Music Programme & Festival.

A brochure on these courses is available on request: telephone (604) 732-1610 or fax (604) 732-1602.



**GREAT LAKES**  
Cycling & Fitness Adventure

FOR A GREAT DEAL AND A GREAT DEAL MORE

- bicycles •
- fitness equipment •
- accessories •
- activewear •
- unique gifts •

564 S. Main St. at Madison  
Ann Arbor, MI 48104  
313/668-6484 • 313/668-6234 (FAX)  
TEAMXL@AOL.COM



FORMAL WEAR  
WEDDING  
SPECIALISTS

**MARTY'S  
MENSWEAR  
& FORMALWEAR**


**310 S. State St.**  
Ann Arbor  
668-6338 • 668-6023

# We support the arts. For Art's sake.

The performing arts play an essential part in our lives — by enlarging our experience, they help us grow. And supporting the performing arts is just one part of our commitment to helping the community grow. It's a supporting role we're proud to play — investing in the things that make everyone's life richer.

 **FIRST OF AMERICA Bank**

For information, call us at 1-800-735-0034.

Member FDIC. Equal Housing Lender.  ©1995 FOA Bank Corporation.  
If hearing impaired, TDD line available from 9-5 EST at (800) 289-4614.

• Weddings • Birth Announcements • Anniversaries

*Regrets Only*

INVITATIONS & CALLIGRAPHY

Nancy & Lisa Chenevey  
(313) 429-0727

Kerrytown Shops 5478 Countryside  
Ann Arbor Saline

appointments welcome everyday

• personalize your moment or event •

• Name Tags • Stationery • Place Cards • Bar/Bat Mitzvahs • Business Cards • Parties



## Offering expertise...

in facial cosmetic and reconstructive surgery performed by board certified surgeons who are sensitive to your aesthetic concerns.

To receive information on all aspects of facial cosmetic surgery, including face and eyelift surgery, nasal surgery, facial peels and liposculpture, or to schedule a consultation at our private office suite in Livonia, please call 800-493-3223. Office hours are also available in Ann Arbor.

### Center for Facial Cosmetic Surgery

Members of the American Academy of Facial Plastic & Reconstructive Surgery Certified, American Board of Otolaryngology



University of Michigan  
Medical Center

## The Variety is Endless at UM School of Music!



### • *Carmina Burana*

with the UMS Choral Union  
University Dance Company  
Power Center • Feb. 8-11

### • *The Male Animal*

by James Thurber and Elliott Nugent  
Theatre Dept. • Mendelssohn Theatre • Feb. 22-25

### • *Gianni Schicchi* by Puccini

• *Il Campanello* by Donizetti  
Opera Theatre • Mendelssohn Theatre • Mar. 28-31

### • *Grand Hotel*

by Wright, Forrest, Yeston & Davis  
Musical Theatre • Power Center • Apr. 18-21

Call 764-0450 for tickets and more information



## YOUTH PROGRAM

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season with special one-hour performances for local fourth graders of Puccini's *La Bohème* by the New York City Opera National Company.

Now in its seventh year under the Education and Audience Development Department, the UMS Youth Program continues to expand, with performances by the Alvin Ailey American Dance Theater for middle and high school students, two opera performances for fourth graders by the New York City Opera National Company, a performance by Wynton Marsalis and the Lincoln Center Jazz Orchestra Octet, in-school workshops with a variety of other artists, as well as discounted tickets to every concert in the UMS season.

As part of its Ann Arbor residency, the Alvin Ailey American Dance Theater will present a special youth program to middle and high school students, and a family performance, both on March 19, 1996.

On Friday February 24, 1996, 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Verdi's *La Traviata*. These performances allow children to experience

opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

On January 31, 1996, Wynton Marsalis and the Lincoln Center Jazz Orchestra Octet will perform a special youth performance at the Michigan Theater.

Discounted tickets are also available for UMS concerts as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Many teachers have used UMS performances to enhance their classroom curriculums.

The UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call the Education and Audience Development Director at 313.764.6179.



Women's Designer Apparel on Consignment

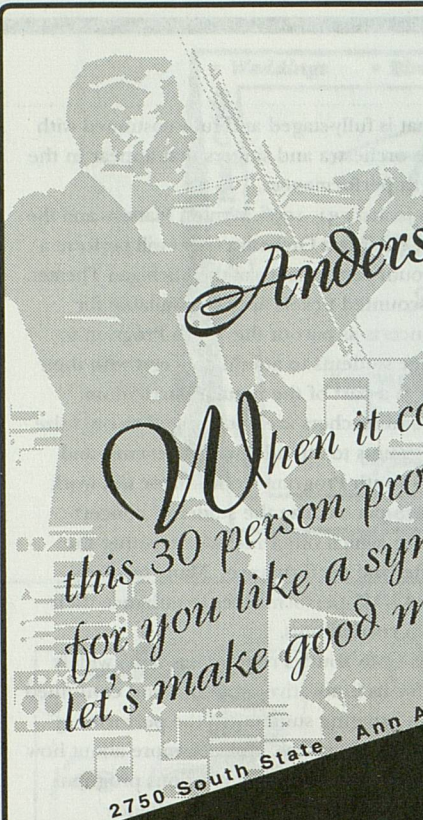
- Creative Career & Evening Wear
- Consignments Welcome

1952 S. Industrial, Colonial Lanes Plaza • 994-4646  
Store Hours: M-F 11-7, Sat 10-6, Closed Sun

The Law Firms of  
**Nichols, Sacks, Slank & Sweet**  
and  
**Reach & Hollenshead**

Salute the  
*University Musical Society*

121 West Washington Street, Suite 300  
Ann Arbor, Michigan 48104  
(313) 994-3000 ■ (313) 994-1400



*The  
Anderson Associates Inc.,  
Realtors*

*When it comes to real estate services,  
this 30 person professional ensemble performs  
for you like a symphony orchestra. Call us -  
let's make good music together!*

James W. Anderson, Jr.  
Conductor/President

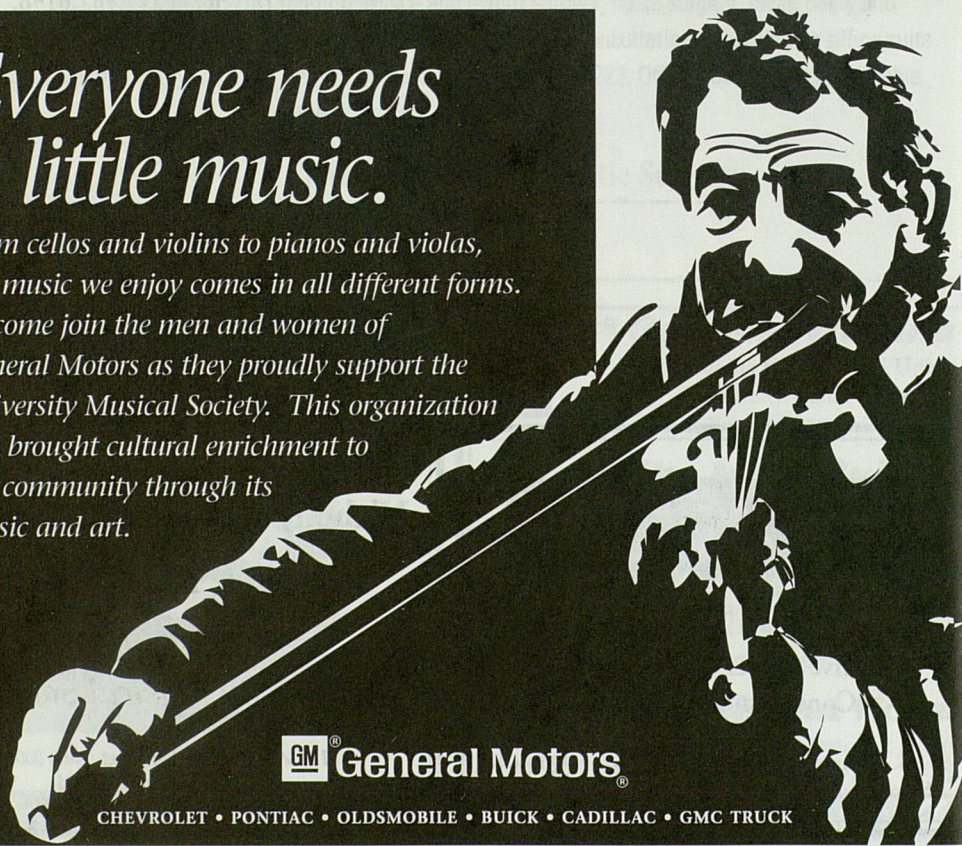
2750 South State • Ann Arbor, MI 48104 • 313-998-0900 • FAX 313-998-0999



THE  
ANDERSON ASSOCIATES  
REALTORS

## *Everyone needs a little music.*

*From cellos and violins to pianos and violas,  
the music we enjoy comes in all different forms.  
So come join the men and women of  
General Motors as they proudly support the  
University Musical Society. This organization  
has brought cultural enrichment to  
the community through its  
music and art.*



 **General Motors**

CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • GMC TRUCK



## VOLUNTEERS & INTERNS

Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 936.6837 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, and production. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in a UMS Marketing Internship should call (313) 764-6199, and those interested in a UMS Production Internship should call (313) 747-1173 for more information.

## COLLEGE WORK-STUDY

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538 or 764-6199.

### MORE THAN JUST CLASSICAL



CLASSICAL ADVERTISING RESULTS!  
PUT WQRS TO WORK FOR YOU! CALL 355-1051

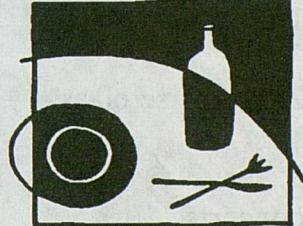
**WQRS**

FM 105 / Detroit  
The Classical Music Station

"OUTSTANDING....★★★★"

-Jane Rayburn -The Detroit News

**SWEET  
LORRAINE'S**



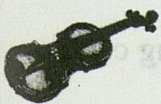
**CAFE & BAR**

30 wines by the glass  
Daily vegetarian specials  
Steaks, seafood & pastas  
Call ahead seating

303 Detroit Street

NEXT TO THE A2 FARMERS' MARKET

665.0700



Music washes away  
from the soul...the  
dust of everyday life.

- AVERBACH

**Ufer & Co. Insurance**

1960 S. INDUSTRIAL • ANN ARBOR • 668-4166

**First  
Martin**  
Corporation

*Best Wishes to the Musical Society*

115 Depot Ann Arbor, Michigan 48104  
(313)994-5050 Fax (313)761-6151

**PAT**  Professional  
Automotive  
Technicians  
The Driving Force in Auto Repair™

*Servicing Domestic, Asian &  
European vehicles*



665.9707  
Ann Arbor

## UMS USHERS



**A**bsolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

For more information about joining the UMS usher corps, call 313.913.9696

## 15 Things You Won't Find At Your House

- |  |                      |   |
|--|----------------------|---|
| 1. Life-care *   | 6. Worship service   | 11. Society Bank  |
| 2. Exercise class  | 7. Dietitian         | 12. Current library  |
| 3. Live concerts  | 8. Gift shop         | 13. Glacier Hills van   |
| 4. 34 scenic acres   | 9. Linen service     | 14. Resident nurse  |
| 5. Beauty salon  | 10. Community garden | 15. Nursing center  |

\* details provided in the Residence Agreement

➔ **But you will find at Glacier Hills Retirement Center • 1200 Earhart Road**  
**Call 663-5202 for color brochure or tour** ←



## DINING EXPERIENCES TO SAVOR: THE SECOND ANNUAL "DELICIOUS EXPERIENCES"

Enjoy memorable meals hosted by friends of the University Musical Society, with all proceeds benefiting UMS programs, to continue the fabulous music, dance, drama, and educational programs that add so much to the life of our community. Wonderful friends and supporters of the University Musical Society are offering unique donations by hosting a delectable variety of dining events, including elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds.

**Treat Yourself!** Give the gift of tickets, purchase an entire event, or come alone - meet new people and join in the fun while supporting UMS!

Although some **Delicious Experiences** are sold out (*A Valentine Brunch, Burmese Feast* and "*A Taste of Spring*" *Garden Dinner*), space is still available for *Dinner at Cousin's Heritage Inn* (Jan 13), *Mardi Gras Madness* (Feb 24), *An Elegant Dinner for Eight* (Mar 2), *Great Lakes Dinner* (Mar 3), *Great Wines and Many Courses* (Apr 5), and *Lazy Day Sunday Brunch* (Apr 7).

For the most delicious experiences of your life, call us at 313.936.6837.



- Extensive, eclectic menu
- Full bar
- Huge beer list
- Two dozen wines by the glass
- Relaxed, comfortable atmosphere
- Smoke-free

316 S. STATE ST. @ N. UNIVERSITY • 994-4004

## EMERSON SCHOOL


Emerson School is an independent school whose students participate in a strong interdisciplinary academic program taught by an exceptional staff of caring teachers. Students, staff and parents all work together to build a supportive, safe and happy school community. Our curriculum is largely project based in mathematics and science, history and literature, and the arts. Multi-media production, Internet exploration, drama, instrumental and choral music, and athletic and outdoor education programs are also components of an Emerson education.

5425 Scio Church Road • Ann Arbor, MI 48103  
(313) 665-5662

## T I D E S CALIFORNIA SCARF

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



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

# ANNOUNCING THE HILL AUDITORIUM SEAT SALE

*Your chance to help assure the future of Hill Auditorium...  
the seat of great performances.*

*V*ladimir Horowitz...The Philadelphia Orchestra...  
Simon and Garfunkel...Segovia...Folk Festivals...

We all have our own special memories of Hill Auditorium. But Hill must never become *just* a memory. And that's what the Hill Auditorium Seat Sale is all about.

Since it was built in 1913, very little has been done to the building beyond the most basic maintenance. Right now, Hill needs \$20 million in renovations and repairs. The University of Michigan has pledged \$10 million. The rest will come from private support.

If you care about the future of this historic landmark, here's your chance to help. PLEASE, HAVE A SEAT. And help us preserve Hill Auditorium. While the seat you "purchase" will not actually belong to you, it will bear a plaque with your name, so that future audiences will know you as one of their benefactors.

CALL FOR MORE INFORMATION: (313) 764-5123.

Or send in the pledge form below.

YES, I WANT TO HELP PRESERVE HILL AUDITORIUM FOR FUTURE GENERATIONS:

- I would like to purchase \_\_\_ seat(s) in section A of the MAIN FLOOR at \$5,000 each.
- I would like to purchase \_\_\_ seat(s) in another section of the MAIN FLOOR at \$2,500 each.
- I would like to purchase \_\_\_ seat(s) in the FIRST BALCONY at \$1,000 each.
- I would like to purchase \_\_\_ seat(s) in the SECOND BALCONY at \$500 each.
- I don't wish to participate in the Seat Sale, but I would like to make a gift in the amount of \$\_\_\_\_\_ to the Campaign for Hill.

Checks should be made payable to The University of Michigan. All gifts are tax-deductible to the amount allowed by law. Please note that your gift may be paid over a three-year period.

Mail this form along with your payment to: OVATION - THE CAMPAIGN FOR HILL  
128 Michigan League • The University of Michigan • Ann Arbor, Michigan 48109

## UMS CARD

Series ticket subscribers and/or UMS Members at the \$100 level and above, receive the UMSCard. The UMSCard is your ticket to savings all season for discounts on purchases. Participants for the 1995/1996 season include the following fine stores and restaurants:

Amadeus Cafe  
Cafe Marie  
Gandy Dancer  
Kerrytown Bistro  
Maude's  
SKR Classical  
The Earle

## THE UMS GIFT CERTIFICATE

What could be easier than a University Musical Society gift certificate? The perfect gift for every occasion worth celebrating. Give the experience of a lifetime—a live performance—wrapped and delivered with your personal message.

Available in any amount, just visit or call the UMS box office in Burton Tower, 313.764.2538.

### A GREAT START TO ANY CONCERT

*Downtown Location*

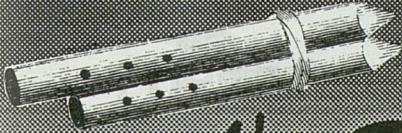
*Comfortable Prices*

*Great Food*

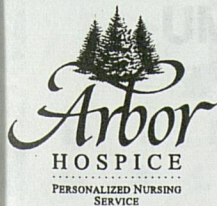
*Sewa*  
RESTAURANT  
314 East Liberty

CALL FOR RESERVATIONS • 662-1111

*Ulrich's* is happy to support  
The University Musical Society



*Ulrich's* SINCE 1934  
BOOKSTORE  
549 E. University • 662-3201



Our mission: to give comfort, assurance and care to families and patients who have life threatening illnesses, and to educate and nurture others in this care.

Hospice helps:  
call 313/677-0500.

## Harmony House

*Classical*

ROYAL OAK • 2412 N. Woodward &  
12 1/2 Mile • (810) 398-0422

Michigan's Most Comprehensive  
All Classical Music Store

The word 'WEMU' is written in a large, bold, black, cursive font. It is superimposed over a horizontal musical staff consisting of five lines. The letters 'W', 'E', and 'M' are positioned between the first and fourth lines, while the 'U' is between the second and fifth lines. The entire logo is enclosed in a thin black rectangular border.

# WEMU

**89.1 FM**

**LISTENER-SUPPORTED PUBLIC RADIO  
FROM  
EASTERN MICHIGAN UNIVERSITY**

**JAZZ...NEWS...BLUES**

**LISTENER LINE: 487-89FM  
JAZZ DATELINE: 487-WEMU**

## ADVERTISING

with the *University Musical Society*

Five years ago, UMS began publishing expanded program books that included advertising and detailed information about UMS programs and services. As a result, advertising revenue now pays for all printing and design costs.

UMS advertisers have written to tell us how much they appreciate advertising in the UMS program books to reach you, our world-class audience. We hope that you will patronize the businesses who advertise with UMS and tell them that you saw their ad in the UMS program book so that we can continue to bring you the program notes, artists' biographies, and general information that illuminate each UMS presentation. For information about how your business can become a UMS advertiser, call (313) 747-4020.



1996  
ANN ARBOR FLOWER  
& GARDEN SHOW

MARCH  
28-31

Washtenaw Farm Council Grounds

Presented by:  
University of Michigan  
Matthaei Botanical Gardens  
313.998.7002

### OFFICE DESIGN

Nat Lacy



1319 Franklin Blvd. Ann Arbor ■ 996.4222

### Distinctive Gifts

SPODE • DANSK • BACCARAT  
ARABIA • DENBY • HADLEY  
KOSTA BODA • WEDGWOOD  
ORREFORS • ROYAL COPENHAGEN  
ROYAL WORCESTER • EMILE HENRY  
LALIQUE • WILTON ARMETALE  
MINTON • NAMBE • BODA NOVA  
WMF • GEORGJENSEN • HAVILAND  
IITTALA • THISTLE • VIETRI • HEATH  
WOODBURY OF VERMONT  
LOUISVILLE STONWARE  
EMERSON CREEK

JOHN  
LEIDY  
SHOPS

Mon-Sat  
9:30-5:30

(313)  
668-6779

601-607 East Liberty Ann Arbor, Michigan

**D E B O E R**  
**G A L L E R Y**  
303 DETROIT ST  
AT MARKET PLACE  
ANN ARBOR 741 1257  
SCULPTURE • POTTERY • JEWELRY • MORE

## GROUP TICKETS

**E**vent planning is simple and enjoyable at UMS! Organize the perfect outing for your group of friends or coworkers, religious congregation or conference participants, family or guests, by calling 313.763.3100.

Start by saving big! When you purchase your tickets through the UMS Group Sales Office your group can earn discounts of 15% to 25% off the price of every ticket, along with 1-2 complimentary tickets to thank you for bringing your group to a UMS event:

- 20 or more Adults earn a 15% discount, and 1 complimentary ticket;
- 47 or more Adults earn a 20% discount, and 2 complimentary tickets;
- 10 or more Students earn a 20% discount, and 1 complimentary ticket.

- 10 or more Senior Citizens earn a 20% discount, and 1 complimentary ticket.
- For selected events, earn a 25% discount and 1 complimentary ticket.

Next, sit back and relax. Let the UMS Group Sales Coordinator provide you with complimentary promotional materials for the event, FREE bus parking, reserved block seating in the best seats available, and assistance with dining arrangements at a facility that meets your group's culinary criteria.

UMS provides all the ingredients for a successful event. All you need to supply are the participants! Put UMS Group Sales to work for you by calling 313.763.3100.

## the ann arbor symphony orchestra. 67th year. *Listen.*

september 23: opening night gala concert  
october 21: mahler's ninth symphony  
december 17: holiday festival of song  
january 27: mozart birthday bash  
march 30: an evening with strauss  
april 27: season finale with jaime laredo

**order tickets now, \$15-25**

527 e liberty, suite 208b, ann arbor 48104

(313) 994-4801; 994-3949 fax

# Enjoy the Concert this evening. . .

*Have a grand time.*

KING'S  
*Keyboard House*

115 E. Liberty • Ann Arbor, MI  
(313) 663-3381 • (800) 968-5464



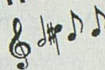
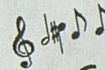
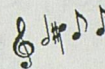


## Michigan Radio.

You might say we're slanted.  
Toward an intelligent audience, that is.

With news programming from state and local sources, National Public Radio, and now the British Broadcasting Corporation, we've got a slant on world affairs that's fresh, global, and doesn't reduce important ideas to sound bites.

Tune in and find out for yourself:

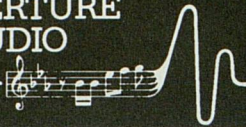
- |            |  |
|------------|--|
| 6-9 am:    | Morning Edition from NPR   |
| 9-Noon:    | Michigan Morning    |
| Noon-1 pm: | Today's World  |
| 1-3 pm:    | Afternoon Classics  |
| 3-4 pm:    | Newshour from the BBC  |
| 4-6:30 pm: | All Things Considered from NPR   |
| 6:30-7 pm: | Marketplace  |
| 7-11 pm:   | Michigan Evening   |

**Michigan Radio.** The world from a different angle.

**WUOM Ann Arbor 91.7 FM**

Listener-Supported Public Radio  
from the University of Michigan

# OVERTURE AUDIO



Everyone responds to live music without effort because the emotion of the performance is felt clearly and we are moved by the message of the composer. Listening to recorded music can never be quite the same as a live performance.

However, a real hi-fi will reproduce music above the quality threshold necessary for you to respond to the music in the same natural way.

Overture Audio is proud to be Michigan's exclusive dealer for Linn Products, makers of the world's most advanced hi-fi systems - music systems that capture the heart and soul of recorded music. Please stop by or call us about an in-home audition - we still make house calls!

Located at 618 South Main, Ann Arbor  
662-1812

*Keith Moorman, Owner*

## ADVISORY COMMITTEE OF THE UNIVERSITY MUSICAL SOCIETY

The Advisory Committee is an integral part of the University Musical Society. Its role is a major one not only in providing the volunteer corps to support the Society but also as a fund-raising component as well. The Advisory Committee is a 55-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, gala dinners and dances, season opening and pre- and post-concert events. The Advisory Committee has pledged to donate \$110,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents.

If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

The law firm of

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

and our Ann Arbor attorneys salute the

## University Musical Society

Diane B. Cabbell  
Edmond F. DeVine  
John B. DeVine  
Suzanne L. DeVine  
Charles A. Duerr, Jr.  
David A. French  
Ronald D. Gardner

Robert E. Gilbert  
Allyn D. Kantor  
Douglas M. Kilbourne  
Linda M. Ledbetter  
Michael A. Limauro  
Marta A. Manildi  
David N. Parsigian

Susan H. Patton  
Roselyn R. Parmenter  
Susan E. Rattray-Wood  
J. David Reck  
John O. Renken  
Erik H. Serr  
Timothy D. Sochocki



Miller, Canfield, Paddock and Stone, P.L.C.  
101 North Main Street, 7th Floor  
Ann Arbor, Michigan 48104-1400  
313/663-2445

Michigan

Florida

Washington, D.C.

Poland

# A Full Palette Of Flavors



What is Whole Foods Market? A great selection of the freshest organic and conventionally grown produce...choice meats and seafood...fresh-baked breads and pastries...beer, wine, cheeses, coffees, teas, and spices...plus much more, including a deli, juice bar, and holistic pharmacy. Everything you'd expect from a natural foods grocery and a lot of things you might not expect. All conveniently located less than a mile from campus. Whole Foods Market.

Ann Arbor's palette of flavor.

# WHOLE FOODS

M A R K E T

2398 E. Stadium Blvd. at Washtenaw in the Lamp Post Plaza 971-3366  
Open 9am-10pm daily. Ample parking available  
Good food...good for you...good for the planet

# Thank You!

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society.

The list below represents names of current contributors as of December 1, 1995. If there has been an error or omission, we sincerely apologize and would appreciate a call to correct this at your earliest convenience. (313-747-1178).

The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

---

## 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.*

Mr. Neil P. Anderson  
Mr. and Mrs. Pal E. Barondy  
Mr. Hilbert Beyer  
Mr. and Mrs. John Alden Clark  
The Graham H. Conger Estate  
Dr. and Mrs. Michael S. Frank  
Mr. Edwin Goldring  
Mr. Seymour Greenstone  
Marilyn Jeffs  
Dr. Eva Mueller  
Charlotte McGeoch  
Mr. and Mrs. Dennis Powers  
Mr. and Mrs. Michael Radock  
The Estate of Marie Schlesinger  
Dr. Herbert Sloan  
Helen Ziegler  
Mr. and Mrs. Ronald G. Zollars

---

## BRAVO SOCIETY MEMBERS

---

### Individuals

Mr. Ralph Conger  
F. Bruce Kulp  
Mr. and Mrs. William B. Palmer  
Richard and Susan Rogel  
Herbert Sloan  
Carol and Irving Smokler  
Edward Surovell and Natalie Lacy  
Ronald and Eileen Weiser  
*and other anonymous donors*

---

### Corporations

Conlin-Faber Travel  
Great Lakes Bancorp  
The Hertz Corporation  
JPEinc./The Paideia Foundation  
Mainstreet Ventures, Inc.  
McKinley Associates, Inc.  
Philips Display Components Company  
Regency Travel, Inc.  
Society Bank Michigan  
The Edward Surovell Co./Realtors  
TriMas Corporation  
Warner-Lambert/Parke-Davis  
Research Division

---

### Foundations/Agencies

Arts Midwest  
Detroit Edison Foundation  
Ford Motor Company Fund  
Michigan Council for Arts and  
Cultural Affairs  
National Endowment for the Arts

---

## CONCERT MASTERS

---

### Individuals

Herb and Carol Amster  
Maurice and Linda Binkow  
Carl and Isabelle Brauer  
Dr. James P. and Betty Byrne  
David and Pat Clyde  
Margaret and Douglas Crary  
Sun-Chien and Betty Hsiao  
Dr. and Mrs. James Irwin  
Mr. David G. and Mrs. Tina M. Loesel  
Maya Savarino and Raymond Tanter  
Mrs. M. Titiev  
Dr. and Mrs. John F. Ullrich  
Paul and Elizabeth Yhouse  
*and other anonymous donors*

---

### Corporations

The Anderson Associates  
Brauer Investment Company  
Cafe Marie  
Curtin and Alf

Environmental Research Institute  
of Michigan  
Ford Motor Credit Company  
Thomas B. McMullen Co., Inc.  
NSK Corporation  
O'Neal Construction  
Pepper, Hamilton & Scheetz  
Wolverine Temporaries, Inc.

---

### Foundations/Agencies

Chamber Music America  
The Benard L. Maas Foundation  
Lila Wallace-Readers Digest Fund

---

## LEADERS

---

### Individuals

Bradford and Lydia Bates  
Kathleen G. Charla  
Katharine and Jon Cosovich  
Ronnie and Sheila Cresswell  
Gregg Alf and Joseph Curtin  
Mr. and Mrs. Thomas C. Evans  
Ken, Penny and Matt Fischer  
Charles and Mary Fisher  
Mr. Edward P. Frohlich  
Sue and Carl Gingles  
Ruth B. and Edward M. Gramlich  
Keki and Alice Irani  
Robert and Gloria Kerry  
Judythe and Roger Maugh  
Paul and Ruth McCracken  
Dr. and Mrs. Joe D. Morris  
John M. Paulson  
John W. and Dorothy F. Reed  
Prudence and Amnon Rosenthal  
John Wagner  
Mr. and Mrs. Conrad Walburger  
Elise and Jerry Weisbach  
Marina and Robert Whitman  
*and several anonymous donors*

---

### Corporations

Dahlmann Properties  
Gelman Sciences, Inc.  
Huron Valley Travel, Inc.  
Masco Corporation

## GUARANTORS

### *Individuals*

Dr. and Mrs. Gerald Abrams  
 Professor and Mrs. Gardner Ackley  
 Jerry and Barbara Albrecht  
 Dr. and Mrs. Robert G. Aldrich  
 Mr. and Mrs. Max K. Aupperle  
 Robert and Martha Ause  
 John and Betty Barfield  
 Howard and Margaret Bond  
 Tom and Carmel Borders  
 Jim Botsford and  
     Janice Stevens Botsford  
 Drs. Barbara Everitt and John H. Bryant  
 Mr. and Mrs. Richard J. Burstein  
 Jean M. and Kenneth L. Casey  
 Mr. and Mrs. John Alden Clark  
 Leon and Heidi Cohan  
 Maurice Cohen  
 Roland J. Cole and Elsa Kircher Cole  
 Pedro and Carol Cuatrecasas  
 Robert and Janice DiRomualdo  
 Jack and Alice Dobson  
 Martin and Rosalie Edwards  
 Dr. Stewart Epstein  
 Richard and Marie Flanagan  
 Robben and Sally Fleming  
 John and Esther Floyd  
 Sara and Michael Frank  
 Judy and Richard Fry  
 Lourdes and Otto Gago  
 William and Ruth Gilkey  
 Drs. Sid Gilman and Carol G. Barbour  
 Vivian Sosna Gottlieb and  
     Norm Gottlieb  
 Mr. and Mrs. Robert C. Graham  
 Linda and Richard Greene  
 Jester Hairston  
 Harold and Anne Haugh  
 Debbie and Norman Herbert  
 Janet Bowe Hoeschler  
 Robert M. and Joan F. Howe  
 Stuart and Maureen Isaac  
 Chuck and Heidi Jacobus  
 Mercy and Stephen Kasle  
 Thomas and Shirley Kauper  
 Bud and Justine Kulka  
 David Lebenbom  
 Carolyn and Paul Lichter  
 Patrick B. and Kathy Long  
 Joseph McCune and Georgiana Sanders  
 Rebecca McGowan and  
     Michael B. Staebler  
 H. Dean and Dolores H. Millard  
 Dr. and Mrs. Andrew and  
     Candice Mitchell  
 Ginny and Cruse Moss  
 George and Barbara Mrkonic

William A. Newman  
 Bill and Marguerite Oliver  
 Mark and Susan Orringer  
 Dory and John Paul  
 Maxine and Wilbur K. Pierpont  
 Christine Price  
 Tom and Mary Princing  
 Bonnie and Jim Reece  
 Elisabeth J. Rees  
 Mr. and Mrs. Raymond Reilly  
 Glenda Renwick  
 Katherine and William Ribbens  
 Mr. and Mrs. Charles H. Rubin  
 Judith Dow Rumelhart  
 Richard and Norma Sarns  
 Genie and Reid Sherard  
 Victor and Marlene Stoeffler  
 Dr. and Mrs. E. Thurston Thieme  
 Jerrold G. Utsler  
 Mary and Ron Vanden Belt  
 Dr. and Mrs. Francis V. Viola III  
 John and Maureen Voorhees  
 Martha Wallace and Dennis White  
 Dr. and Mrs. Andrew S. Watson  
 Mr. and Mrs. Robert O. Weisman  
 Roy and JoAn Wetzel  
 Len and Maggie Wolin  
 Nancy and Martin Zimmerman  
     *and several anonymous donors*

### *Corporations*

American Title Company  
     of Washtenaw  
 The Barfield Company/Bartech  
 Borders Books and Music  
 Comerica Bank  
 Creditanstalt-Bankverein  
 Kitch, Drutchas, Wagner, & Kenney, P.C.  
 Matthew C. Hoffmann Jewelry Design  
 NBD Ann Arbor N.A.  
 Pastabilities  
 Scientific Brake and  
     Equipment Company  
 Shar Music Company

### *Foundations/Agencies*

Chrysler Corporation Fund  
 The Mosaic Foundation  
 (of Rita and Peter Heydon)

## SPONSORS

### *Individuals*

Bernard and Raquel Agranoff  
 M. Bernard Aidinoff  
 Catherine S. Arcure  
 Mr. and Mrs. Essel Bailey  
 Jim and Lisa Baker

Emily W. Bandera, M.D.  
 Paulett and Peter Banks  
 M. A. Baranowski  
 Mrs. Martha K. Beard  
 Ralph P. Beebe  
 Mrs. L. P. Benua  
 Dr. and Mrs. Raymond Bernreuter  
 Mr. and Mrs. Philip C. Berry  
 Robert Hunt Berry  
 Suzanne A. and Frederick J. Beutler  
 Joan Binkow  
 Ronald and Mimi Bogdasarian  
 Charles and Linda Borgsdorf  
 Mr. and Mrs. Robert S. Bradley  
 Allen and Veronica Britton  
 David and Sharon Brooks  
 Jeannine and Robert Buchanan  
 Lawrence and Valerie Bullen  
 Letitia J. Byrd  
 Jean W. Campbell  
 Bruce and Jean Carlson  
 Edwin F. Carlson  
 Mrs. Raymond S. Chase  
 Pat and George Chatas  
 Jim and Connie Cook  
 Arnold and Susan Coran  
 H. Richard Crane  
 Kenneth and Judith DeWoskin  
 Molly and Bill Dobson  
 Jim and Patsy Donahey  
 Jan and Gil Dorer  
 Claudine Farrand and Daniel Moerman  
 Dr. and Mrs. William L. Fox  
 Beverley and Gerson Geltner  
 Margaret G. Gilbert  
 Grace M. Girvan  
 Paul and Anne Glendon  
 Dr. and Mrs. William Gracie  
 Seymour D. Greenstone  
 John R. and Helen K. Griffith  
 Mr. and Mrs. Robert Grijalva  
 Leslie and Mary Ellen Guinn  
 Mr. and Mrs. Elmer F. Hamel  
 Walter and Dianne Harrison  
 Harlan and Anne Hatcher  
 Fred and Joyce Hershenson  
 Bertram Herzog  
 Mrs. W. A. Hiltner  
 Julian and Diane Hoff  
 Matthew C. Hoffmann and  
     Kerry McNulty  
 Janet Woods Hoobler  
 Che C. Huang and  
     Teresa Dar-Kuan L. Huang  
 Patricia and John Huntington  
 Gretchen and John Jackson  
 Robert L. and Beatrice H. Kahn  
 Wilhelm and Sigrun Kast  
 Jim and Carolyn Knake  
 Barbara and Charles Krause  
 Helen and Arnold Kuethe

*Sponsors*

Barbara and Michael Kusisto  
 Suzanne and Lee E. Landes  
 Mr. and Mrs. David Larrouy  
 Mr. Richard G. LeFauve and  
 Mary F. Rabaut-LeFauve  
 Leo A. Legatski  
 Mr. and Mrs. Fernando S. Leon  
 Dean S. Louis, M.D.  
 Mr. and Mrs. Carl J. Lutkehaus  
 Brigitte and Paul Maassen  
 John and Cheryl MacKrell  
 Peggy and Chuck Maitland  
 Mr. and Mrs. Damon L. Mark  
 Marilyn Mason and William Steinhoff  
 Kenneth and Martha McClatchey  
 John F. McCuen  
 Kevin McDonagh and Leslie Crofford  
 Charlotte McGeoch  
 Robert and Ann Meredith  
 Barry Miller and Gloria Garcia  
 Ronald Miller  
 Grant Moore and Douglas Weaver  
 Mr. Erivan R. Morales and  
 Mr. Seigo Nakao  
 M. Haskell and Jan Barney Newman  
 Len and Nancy Niehoff  
 Karen Koykka O'Neal and Joe O'Neal  
 Randolph Paschke  
 Mr. and Mrs. William J. Pierce  
 Eleanor and Peter Pollack  
 Mrs. Gardner C. Quarton  
 Stephen and Agnes Reading  
 Mr. Donald H. Regan and Ms.  
 Elizabeth Axelson  
 Dr. and Mrs. Rudolph E. Reichert  
 Maria and Rusty Restuccia  
 Jack and Margaret Ricketts  
 Mrs. Bernard J. Rowan  
 Peter Schaberg and Norma Amrhein  
 Mrs. Richard C. Schneider  
 Rosalie and David Schottenfeld  
 Professor Thomas J. and  
 Ann Sneed Schriber  
 George and Mary Sexton  
 Julianne and Michael Shea  
 Constance Sherman  
 Dr. and Ms. Howard and Aliza Shevrin  
 Mr. and Mrs. George Shirley  
 Edward and Marilyn Sichler  
 George and Helen Siedel  
 Lloyd and Ted St. Antoine  
 Dr. and Mrs. Jeffrey K. Stross  
 Nicholas Sudia and Nancy Bielby Sudia  
 Mr. and Mrs. Robert M. Teeter  
 Mr. and Mrs. Terril O. Tompkins  
 Kathleen Treciak-Hill  
 Herbert and Anne Upton  
 Joyce A. Urba and David J. Kinsella  
 Charlotte Van Curler  
 Don and Carol Van Curler  
 Bruce and Raven Wallace  
 Karl and Karen Weick

Angela and Lyndon Welch  
 Marcy and Scott Westerman  
 Brymer and Ruth Williams  
 Frank E. Wolk  
 Walter P. and Elizabeth B. Work, Jr.  
*and several anonymous donors*

*Corporations*

Ann Arbor Stage Employees, Local 395  
 Michigan National Bank  
 Sarns, 3M Health Care

*Foundations/Agencies*

The Power Foundation  
 Shiffman Foundation Trust

**BENEFACTORS**

*Individuals*

Jim and Barbara Adams  
 Dr. and Mrs. David G. Anderson  
 Hugh and Margaret Anderson  
 Howard Ando and Jane Wilkinson  
 David and Katie Andrea  
 Tim Andresen  
 Harlene and Henry Appelman  
 Mr. and Mrs. Arthur J. Ashe  
 Eric M. and Nancy Aupperle  
 Erik W. and Linda Lee Austin  
 Sharon and Charles Babcock  
 Robert L. Baird  
 Cyril and Anne Barnes  
 Gail Davis Barnes  
 Dr. and Mrs. Mason Barr, Jr.  
 Dr. and Mrs. Robert Bartlett  
 Astrid B. Beck and David Noel Freedman  
 Neal Bedford and Gerlinda Melchiori  
 Harry and Betty Benford  
 Ruth Ann and Stuart J. Bergstein  
 Mr. and Mrs. S. E. Berki  
 Maureen Foley and John Blankley  
 Donald and Roberta Blitz  
 Roger and Polly Bookwalter  
 Robert and Sharon Bordeaux  
 Laurence Boxer, M.D.; Grace J. Boxer, M.D.  
 Dean Paul C. Boylan  
 Dr. and Mrs. Ralph Bozell  
 Paul and Anna Bradley  
 William R. Brashear  
 Betsy and Ernest Brater  
 Professor and Mrs. Dale E. Briggs  
 Gerald and Marcelline Bright  
 June and Donald Brown  
 Morton B. and Raya Brown  
 Arthur and Alice Burks  
 Phoebe R. Burt  
 Rosemarie and Jurg Caduff  
 Mrs. Theodore Cage  
 Freddie Caldwell  
 H. D. Cameron

Mr. and Mrs. Robert Campbell  
 Charles and Martha Cannell  
 Jim and Priscilla Carlson  
 John and Patricia Carver  
 Shelly and Andrew Caughey  
 Tsun and Siu Ying Chang  
 Dr. Kyung and Young Cho  
 Nancy Cilley  
 Janice A. Clark  
 John and Nancy Clark  
 Alice S. Cohen  
 Wayne and Melinda Colquitt  
 Edward J. and Anne M. Comeau  
 Gordon and Marjorie Comfort  
 Sandra S. Connellan  
 Maria and Carl Constant  
 Lolagene C. Coombs  
 Gage R. Cooper  
 Mary K. Cordes  
 Alan and Bette Cotzin  
 Clifford and Laura Craig  
 Merle and Mary Ann Crawford  
 W. P. Cupples  
 Peter and Susan Darrow  
 Dr. and Mrs. Charles Davenport  
 Ed and Ellie Davidson  
 Jean and John Debink  
 Laurence and Penny Deitch  
 Elena and Nicholas Delbanco  
 Benning and Elizabeth Dexter  
 Macdonald and Carolin Dick  
 Tom Doane and  
 Patti Marshall-Doane  
 Dr. and Mrs. Edward F. Domino  
 William G. and Katherine K. Dow  
 Nancy Griffin DuBois  
 J. W. Durstine  
 Sally and Morgan Edwards  
 Dr. Alan S. Eiser  
 Emil and Joan Engel  
 Mark and Patricia Enns  
 Ellen C. Wagner and  
 Richard Epstein  
 Don Faber  
 Dr. and Mrs. Stefan Fajans  
 Elly and Harvey Falit  
 Dr. and Mrs. John A. Faulkner  
 Inka and David Felbeck  
 Reno and Nancy Feldkamp  
 Dr. James F. Filgas  
 Sidney and Jean Fine  
 Herschel and Annette Fink  
 Mrs. Beth J. Fischer  
 Susan Fisher and John Waidley  
 Linda W. Fitzgerald  
 Ray and Patricia Fitzgerald  
 Stephen and Suzanne Fleming  
 Jennifer and Guillermo Flores  
 Ernest and Margot Fontheim  
 Mr. and Mrs. George W. Ford  
 James and Anne Ford  
 Ilene H. Forsyth  
 Phyllis W. Foster  
 Paula L. Bockenstedt and  
 David A. Fox  
 Deborah and Ronald Freedman  
 David Fugenschuh and  
 Karey Leach  
 Harriet and Daniel Fusfeld  
 Gwyn and Jay Gardner  
 Del and Louise Garrison

Professor and Mrs. David Gates  
 Wood and Rosemary Geist  
 Henry and Beverly Gershowitz  
 Elmer G. Gilbert and  
     Lois M. Verbrugge  
 Fred and Joyce Ginsberg  
 Irwin J. Goldstein and Marty Mayo  
 Dr. Alexander Gotz  
 J. Richard Goulet, M.D.  
 Mrs. William C. Grabb  
 Jerry and Mary K. Gray  
 Dr. John and Renee M. Greden  
 Daphne and Raymond Grew  
 Leslie and Mary Ellen Guinn  
 George N. Hall  
 Marcia and John Hall  
 Mary C. Harms  
 Susan R. Harris  
 Clifford and Alice Hart  
 J. Theodore Hefley  
 Kenneth and Jeanne Heining  
 John L. and  
     Jacqueline Stearns Henkel  
 Herb and Dee Hildebrandt  
 Claudette J. Stern and  
     Michael Hogan  
 John and Maurita Holland  
 Mary Jean and Graham Hovey  
 Drs. Linda Samuelson and  
     Joel Howell  
 Mrs. V. C. Hubbs  
 David and Dolores Humes  
 Mrs. Hazel Hunsche  
 Robert B. and Virginia A. Ingling  
 Ann K. Irish  
 John and Joan Jackson  
 Mr. and Mrs. Donald E. Jahncke  
 Wallie and Janet Jeffries  
 Mr. and Mrs. James W. Jensen  
 Donald and Janice Johnson  
 Mrs. Ellen C. Johnson  
 Stephen G. Josephson and  
     Sally C. Fink  
 Dr. and Mrs. Mark S. Kaminski  
 Professor and Mrs. Wilfred Kaplan  
 Herb Katz  
 Anna M. Kauper  
 Mr. and Mrs. Jacob Kellman  
 Don and Mary Kiel  
 Paul and Leah Kileny  
 Richard and Pat King  
 Mr. and Mrs. Thomas C. Kinnear  
 Paul Kissner, M.D. and  
     Dana Kissner, M.D.  
 Hermine R. Klinger  
 Philip and Kathryn Klintworth  
 Joseph and Marilyn Kokoszka  
 Dimitri and Suzanne Kosacheff  
 Samuel and Marilyn Krimm  
 Alan and Jean Krishc  
 Mae and Arthur Lanski  
 Mr. and Mrs. Henry M. Lapeza  
 John K. Lawrence  
 Mr. and Mrs. Henry M. Lee  
 John and Theresa Lee  
 Ann M. Leidy  
 Myron and Bobbie Levine  
 Jacqueline H. Lewis  
 Evie and Allen Lichter  
 Jody and Leo Lighthammer  
 Mark Lindley

Vi-Cheng and Hsi-Yen Liu  
 Jane Lombard  
 Dan and Kay Long  
 Robert G. Lovell  
 Dr. and Mrs. Charles P. Lucas  
 Edward and Barbara Lynn  
 Mr. and Mrs. Donald Lystra  
 Frederick C. and  
     Pamela J. Mackintosh  
 Sadie C. Maggio  
 Steve and Ginger Maggio  
 Virginia Mahle  
 Alan and Carla Mandel  
 Melvin and Jean Manis  
 Eddie and Cathy Marcus  
 Geraldine and Sheldon Markel  
 Lee and Greg Marks  
 Rhoda and William Martel  
 Sally and Bill Martin  
 Dr. and Mrs. Josip Matovinovic  
 Mary and Chandler Matthews  
 Margaret and Harris McClamroch  
 Bruce and Mary McCuaig  
 Griff and Pat McDonald  
 Elaine J. McFadden  
 Bill and Ginny McKeachie  
 Margaret McKinley  
 Daniel and Madelyn McMurtrie  
 Jerry and Rhona Meislik  
 Walter and Ruth Metzger  
 Charles and Helen Metzner  
 Piotr and Deanna Michalowski  
 Leo and Sally Miedler  
 James and Kathleen Mitchiner  
 Lester and Jeanne Monts  
 James N. Morgan  
 Dr. and Mrs. George W. Morley  
 A. A. Moroun  
 Cyril and Rona Moscow  
 Dr. Eva L. Mueller  
 Hillary Murt and  
     Bruce A. Friedman  
 Dr. and Mrs. Gunder A. Myran  
 Geri Chipault and Fred Neidhardt  
 Sharon and Chuck Newman  
 Mr. and Mrs. Marvin L. Niehuss  
 Virginia and Gordon Nordby  
 Richard S. Nottingham  
 Marylen and Harold Oberman  
 Patricia O'Connor  
 Dr. and Mrs. Frederick C. O'Dell  
 Judith S. Olson  
 Constance L. and David W. Osler  
 Richard and Miranda Pao  
 William C. Parkinson  
 Ara and Shirley Paul  
 Dr. Owen Z. and  
     Barbara A. Perlman  
 Virginia Zapf Person  
 Frank and Nelly Petrock  
 Lorraine B. Phillips  
 Sharon McKay Pignanelli  
 Barry and Jane Pitt  
 Randall and Mary Pittman  
 Donald and Evonne Plantinga  
 Steven and Tina Pollock  
 Cynthia and Roger Postmus  
 Mrs. J. D. Prendergast  
 Larry and Ann Preuss  
 Charleen Price  
 Richard H. and Mary B. Price

Jerry and Millard Pryor  
 David and Stephanie Pyne  
 Leland J. and  
     Elizabeth Quackenbush  
 Hugo and Sharon Quiroz  
 Mrs. Joseph S. Radom  
 Homayoon Rahbari, M.D.  
 Jim and Ieva Rasmussen  
 Katherine R. Reebe  
 La Vonne and Gary Reed  
 Mr. and Mrs. H. Robert Reynolds  
 Dave and Joan Robinson  
 John H. Romani and  
     Barbara A. Anderson  
 Mrs. Irving Rose  
 Gay and George Rosenwald  
 Elva M. Rosenzweig  
 Dr. Nathaniel H. Rowe  
 Jerome M. and Lee Ann Sallé  
 Ina and Terry Sandalow  
 Georgiana M. Sanders  
 Dr. and Mrs. Michael G. Sarosi  
 Dr. Albert J. and Jane K. Sayed  
 Mary A. Schieve and  
     Andy Achenbaum  
 David and Marcia Schmidt  
 Elizabeth L. Schmitt  
 Dr. and Mrs.  
     Charles R. Schmitter, Jr.  
 David E. and  
     Monica N. Scheingart  
 Suzanne Selig  
 Joseph and Patricia Settini  
 Mr. Thomas Sheets  
 Ingrid and Clifford Sheldon  
 Hollis and Martha Showalter  
 Dr. Bruce M. Siegan  
 Scott and Joan Singer  
 Mrs. Loretta M. Skewes  
 John W. Smillie, M.D.  
 Alene M. Smith  
 Carl and Jari Smith  
 George and Mary Elizabeth Smith  
 Dr. and Mrs. Michael W. Smith  
 Mr. and Mrs. Robert W. Smith  
 Susan M. Smith  
 Virginia B. Smith  
 Mr. and Mrs. Edward Sopcak  
 Cynthia J. Sorensen  
 Juanita and Joseph Spallina  
 Allen and Mary Spivey  
 Irving M. Stahl and  
     Pamela M. Rider  
 David and Ann Staiger  
 Mrs. Ralph L. Steffek  
 Dr. and Mrs. Alan Steiss  
 Thom and Ann Sterling  
 Professor Louis and Glennis Stout  
 Dr. and Mrs. Stan Strasius  
 Aileen and Clinton Stroebel  
 Jeanette Sundelson  
 Ronald and Ruth Sutton  
 Dr. Jean K. Takeuchi  
 Brian and Lee Talbot  
 Jerry and Susan Tarpley  
 Eva and Sam Taylor  
 Mary D. Teal  
 James L. and Ann S. Telfer  
 George and Mary Tewksbury  
 Edwin J. Thomas  
 Tom and Judy Thompson

Ted and Marge Thrasher  
 Hugo and Karla Vandersypen  
 Jack and Marilyn van der Velde  
 Rebecca Van Dyke  
 Mr. and Mrs.  
     Douglas Van Houweling  
 Michael L. Van Tassel  
 William G. Vassell  
 Carolyn S. and Jerry S. Voight  
 Mr. and Mrs. Timothy Wadhams  
 Warren Herb Wagner and  
     Florence S. Wagner  
 Mr. and Mrs. Norman C. Wait  
 Robert D. and Liina M. Wallin  
 Dr. and Mrs. Jon M. Wardner  
 Ruth and Chuck Watts  
 Robin and Harvey Wax  
 Willes and Kathleen Weber  
 Deborah Webster and  
     George Miller  
 Lawrence A. Weis and  
     Sheila Johnson  
 Raoul Weisman and Ann Friedman  
 Walter L. Wells  
 Dr. Steven W. Werns  
 Ruth and Gilbert Whitaker  
 B. Joseph and Mary White  
 William and Cristina Wilcox  
 Mr. and Mrs.  
     R. Jamison Williams Jr.  
 Mrs. Elizabeth Wilson  
 Mr. and Mrs. William Wilson  
 Beth and I. W. Winsten  
 Marion T. Wirick  
 Grant J. Withey, M.D.  
 Charlotte Wolfe  
 Dr. and Mrs. Ira Wollner  
 Mr. and Mrs. A. C. Woolf  
 Charles R. and Jean L. Wright  
 Phyllis B. Wright  
 Don and Charlotte Wyche  
 Ryuzo Yamamoto  
 Mr. and Mrs. Edwin H. Young  
 R. Roger and Bette F. Zauel  
 Mr. and Mrs. Martin Zeile  
     and several anonymous donors

*Corporations*

Atlas Tool, Inc.  
 Briarwood Shopping Center  
 Chelsea Flower Shop  
 Dough Boys Bakery  
 Edwards Brothers, Inc.  
 Gandy Dancer  
 Kerrytown  
 King's Keyboard House  
 Miller, Canfield, Paddock  
     and Stone  
 Republic Bank  
 Seva Restaurant and Market  
 Urban Jewelers

*Foundations/Agencies*

The Richard and Meryl Place Fund

**PATRONS**

*Individuals*

Tim and Leah Adams  
 Ronald and Judith Adler  
 Anastasios Alexiou  
 Gregg T. Alf  
 Mr. and Mrs. Gordon E. Allardyce  
 James and Catherine Allen  
 Margaret and Wickham Allen  
 Augustine and Kathleen Amaru  
 Mr. and Mrs. David Aminoff  
 Mr. and Mrs. Charles T. Anderson  
 Drs. James and  
     Cathleen Culotta-Andonian  
 Bert and Pat Armstrong  
 Mr. and Mrs. Lawrence E. Arnett  
 Michael Avsharian  
 Charlene and Eugene Axelrod  
 Jonathan and Marlene Ayers  
 Joseph C. Bagnasco  
 Richard and Julia Bailey  
 Doris I. Bailo  
 Jean and Gaylord Baker  
 Morris and Beverly Baker  
 Dr. and Mrs. Daniel R. Balbach  
 Chris and Lesli Ballard  
 John R. Bareham  
 Norman E. Barnett  
 Donald C. Barnette, Jr.  
 Margo Barron  
 Leslie and Anita Bassett  
 Dr. and Mrs. Jere M. Bauer  
 Mr. and Mrs. Steven R. Beckert  
 Robert M. Beckley and  
     Judy Dinesen  
 David and Mary Anne Beltzman  
 Ronald and Linda Benson  
 Mr. and Mrs. Ib Bentzen-Bilkvist  
 Helen V. Berg  
 Barbara Levin Bergman  
 Marie and Gerald Berlin  
 Lawrence S. Berlin  
 Abraham and Thelma Berman  
 Gene and Kay Berrodin  
 Andrew H. Berry, D.O.  
 R. Bezak and R. Halstead  
 Naren and Nishta Bhatia  
 Bharat C. Bhushan  
 Sheryl Hirsch and John Billi  
 Richard and Roswitha Bird  
 William and Ilene Birge  
 Elizabeth S. Bishop  
 Marshall Blondy and Laurie Barry  
 Mr. and Mrs. H. Harlan Bloomer  
 Beverly J. Bole  
 Mr. and Mrs. Mark D. Bomia  
 Harold and Rebecca Bonnell  
 Dr. and Mrs. David Bostian  
 Richard Brandt and  
     Karina Niemeyer  
 Representative Liz and  
     Professor Enoch Brater  
 Mr. and Mrs. Patrice Brion  
 William and Sandra Broucek  
 Mrs. Joseph Brough  
 Olin L. Browder  
 Mr. and Mrs. Addison Brown  
 Mr. Charles C. Brown

Linda Brown and Joel Goldberg  
 Mr. and Mrs. John M. Brueger  
 Mrs. Webster Brumbaugh  
 Dr. and Mrs. Donald T. Bryant  
 Robert and Carolyn Burack  
 Edward and Mary Cady  
 Mrs. Darrell A. Campbell  
 Jan and Steve Carpmann  
 Jeannette and Robert I. Carr  
 Daniel Carroll and Julie A. C. Virgo  
 Mr. and Mrs. Dennis Carroll  
 Mr. George Casey  
 Dr. and Mrs. James T. Cassidy  
 Kathran M. Chan  
 Mr. and Mrs.  
     Nicholas G. Chapekis, Sr.  
 Mr. James S. Chen  
 Robert and Eileen Choate  
 Pat Clapper  
 Brian and Cheryl Clarkson  
 John and Kay Clifford  
 Roger and Mary Coe  
 Mr. and Mrs. Edward and  
     Catherine Colone  
 Mr. and Mrs. Craig Common  
 Marjorie A. Cramer  
 Mr. and Mrs. Richard Crawford  
 Mr. and Mrs. Winton L. Crawford  
 Kathleen J. Crispell and  
     Thomas S. Porter  
 Margo Crist  
 Lawrence Crochier  
 Mr. and Mrs. James I. Crump  
 Mary R. and John G. Curtis  
 Mr. and Mrs. John R. Dale  
 Mr. William H. Damon III  
 Millie and Lee Danielson  
 Jane and Gawaine Dart  
 Mr. and Mrs. Arthur W. Davidge  
 Laning R. Davidson, M.D.  
 Ruth and Bruce P. Davis  
 James Davis and  
     Elizabeth Waggoner  
 Mr. and Mrs. R.C. Davis  
 Mr. and Mrs. Ronald G. Dawson  
 Robert and Barbara Ream Debrodt  
 Dr. and Mrs. Raymond F. Decker  
 Rossanna and George DeGroot  
 Elizabeth and Edmond DeVine  
 Meg Diamond  
 Martha and Ron DiCecco  
 Gordon and Elaine Didier  
 A. Nelson Dingle  
 Dr. Edward R. Doezema  
 Thomas and Esther Donahue  
 Mr. Thomas Downs  
 Roland and Diane Drayson  
 Mr. and Mrs. Harry Dreffs  
 John Dryden and Diana Raimi  
 James and Anne Duderstadt  
 Dr. and Mrs. Cameron B. Duncan  
 Rosanne and Sandy Duncan  
 Michael R. Dungan  
 Robert and Connie Dunlap  
 Jean and Russell Dunnaback  
 Edmund H. and Mary B. Durfee  
 George C. and Roberta R. Earl  
 Mr. and Mrs. William G. Earle  
 Jacquelynn S. Eccles  
 Mr. and Mrs. John R. Edman  
 David A. Eklund  
 Judge and Mrs. S. J. Elden  
 Ethel and Sheldon Ellis

Mrs. Genevieve Ely  
 Mackenzie and Marcia Endo  
 Bill and Karen Ensminger  
 Stephen Ernst and Pamela  
 Raymond Ernst  
 Dorothy and Donald F. Eschman  
 Joel Evilzizer  
 Adele Ewell  
 Mr. and Mrs. Robert B. Fair, Jr.  
 Mark and Karen Falahee  
 Dr. and Mrs. Cyrus Farrehi  
 David and Joanna Featherman  
 Dr. and Mrs. Irving Feller  
 Phil and Phyllis Fellin  
 Carol Finerman  
 C. Peter and Bev A. Fischer  
 Dr. and Mrs. John Fischer  
 Jon Fischer  
 Barbara and James Fitzgerald  
 Dr. and Mrs. Melvin Flamenbaum  
 Jon Fliegel  
 Wayne and Lynnette Forde  
 Doris E. Foss  
 Lucia and Doug Freeth  
 Richard and Joann Freethy  
 Linda and Larry French  
 Richard and Joanna Friedman  
 Gail Fromes  
 Lela J. Fuester  
 Carol Gagliardi and David  
 Flesher  
 Jane Galantowicz  
 Bernard and Enid Galler  
 Joyce A. Gamm  
 Mrs. Don Gargaro  
 Mrs. Shirley H. Garland  
 Stanley and Priscilla Garn  
 Drs. Steve Geiringer and  
     Karen Bantel  
 Bruce and Anne Genovese  
 Michael Gerstenberger  
 W. Scott Gerstenberger and  
     Elizabeth A. Sweet  
 Beth Genne and Allan Gibbard  
 David and Maureen Ginsberg  
 Albert and Almeda Girod  
 Robert and Barbara Gockel  
 Dr. and Mrs. Howard S. Goldberg  
 Mary L. Golden  
 Ed and Mona Goldman  
 Steve and Nancy Goldstein  
 Mrs. Eszter Gombosi  
 Elizabeth N. Goodenough and  
     James G. Leaf  
 Mitch and Barb Goodkin  
 Mr. and Mrs. Jon L. Gordon  
 Mr. Adon A. Gordus  
 Selma and Albert Gorlin  
 Naomi Gottlieb  
 Michael L. Gowing  
 Christopher and Elaine Graham  
 Elizabeth Needham Graham  
 Whit and Svea Gray  
 Harry Greenberg and  
     Anne Brockman  
 Dr. and Mrs. Lazar J. Greenfield  
 Bill and Louise Gregory  
 Linda and Roger Grekin  
 Susan and Mark Griffin  
 Werner H. Grilk  
 Robert M. Grover  
 Mr. Philip Guire  
 Arthur W. Gulick, M.D.

Margaret Gutowski and  
     Michael Marletta  
 Don P. Haefner and  
     Cynthia J. Stewart  
 Helen C. Hall  
 Claribel Halstead  
 Margo Halsted  
 Mr. and Mrs. Herbert R. Harjes  
 Stephen G. and Mary Anna Harper  
 Antonio Harris  
 Jean Harter  
 Elizabeth C. Hassinen  
 James B. and Roberta T. Hause  
 Mr. and Mrs. George Hawkins  
 Rose and John Henderson  
 Mr. and Mrs. Richard Henderson  
 Mr. and Mrs. Karl P. Henkel  
 Dr. and Mrs. Keith S. Henley  
 Jeanne Hernandez  
 Ramon and Fern Hernandez  
 Tatiana Herrero Bernstein  
 C. C. Herrington, M.D.  
 Elfrida H. Hiebert and  
     Charles W. Fisher  
 Lorna and Mark Hildebrandt  
 Mr. and Mrs. Jerry Leigh Hill  
 Peter G. Hinman and  
     Elizabeth A. Young  
 Joanne and Charles Hocking  
 Louise Hodgson  
 Jane and Dick Hoerner  
 Carol and Dieter Hohnke  
 Ken and Joyce Holmes  
 John F. and Mary Helen Holt  
 Dr. and Mrs. Frederic B. House  
 Drs. Richard and Diane Howlin  
 Charles T. Hudson  
 Harry and Ruth Huff  
 Joanne W. Hulce  
 Ann D. Hungerman  
 Mr. and Mrs. Russell L. Hurst  
 Eileen and Saul Hymans  
 Margaret and Eugene Ingram  
 Edgar F. and M. Janice Jacobi  
 Harold and Jean Jacobson  
 Jim and Dale Jerome  
 Tom and Marie Juster  
 Mary B. and Douglas Kahn  
 Mary Kalmes and Larry Friedman  
 Steven R. Kalt  
 Mr. and Mrs. Irving Kao  
 David J. Katz  
 Kurt and Marilee Kaufman  
 Mr. and Mrs. N. Kazan  
 Mr. and Mrs. Frank Kennedy  
 Linda Atkins and Thomas Kenney  
 Benjamin Kerner  
 Heidi and Josh Kerst  
 William and Betsy Kincaid  
 Howard King and Elizabeth  
     Sayre-King  
 Esther Kirshbaum  
 James and Jane Kister  
 Shira and Steve Klein  
 Gerald and Eileen Klos  
 Mr. and Mrs. Edward Klum  
 Jolene and Gregory Knapp  
 Glenn and Shirley Knudsvig  
 Charles and Linda Koopmann  
 Melvyn and Linda Korobkin  
 Mr. and Mrs. E. J. Kowaleski  
 Jean and Dick Kraft  
 David and Martha Krehbiel



William J. Bucci and Janet Kreiling  
 Alexander Krezel  
 William G. Kring  
 John A. and Justine Krsul  
 Danielle and George Kuper  
 Dr. and Mrs. Richard A. Kutcipal  
 Mr. and Mrs. Seymour Lampert  
 Henry and Alice Landau  
 Marjorie Lansing  
 Beth and George Lavoie  
 Ted and Wendy Lawrence  
 Laurie and Bob LaZebnik  
 Mrs. Kent W. Leach  
 Sue Leong  
 Margaret E. Leslie  
 Richard LeSueur  
 Deborah S. Lewis  
 Nathan and Eleanor Lipson  
 Rod and Robin Little  
 Dr. Jackie Livesay  
 Peter Lo  
 Naomi E. Lohr  
 Diane and Dolph Lohwasser  
 Ronald Longhofer  
 Leslie and Susan Loomans  
 Mr. and Mrs. Richard S. Lord  
 Bruce and Pat Loughry  
 Ross E. Lucke  
 Lynn Luckenbach  
 Robert and Pearson Macek  
 Susan E. Macias  
 Charlene and William MacRitchie  
 Chun I. Mah  
 Geoffrey and Janet Maher  
 Suzanne and Jay Mahler  
 Deborah Malamud and Neal Plotkin  
 Dr. Karl D. Malcolm  
 Claire and Richard Malvin  
 Mr. and Mrs. Kazuhiko Manabe  
 Pearl Manning  
 Paul and Shari Mansky  
 Mr. and Mrs. Anthony E. Mansueto  
 Michael and Pamela Marcovitz  
 Dr. Howard Markel  
 Marjorie and Robert Marshall  
 Dr. and Mrs. J. E. Martin  
 Rebecca Martin  
 Margaret Massialas  
 Tamotsu Matsumoto  
 Marilyn Mazanec Benedict  
 Margaret E. McCarthy  
 Ernest and Adele McCarus  
 David G. McConnell  
 Cathryn S. and  
 Ronald G. McCready  
 Doree M. McGree  
 Mary and Norman McIver  
 Robert E. and Nancy A. Meader  
 Mr. and Mrs. John Merrifield  
 Henry D. Messer and  
 Carl A. House  
 Robert and Bettie Metcalf  
 Professor and  
 Mrs. Donald Meyer  
 Dr. and Mrs. Robert A. Meyers  
 Helen M. Michaels  
 Carmen and Jack Miller  
 Mr. and Mrs. Milton J. Miller  
 Dr. Robert R. Miller  
 Bob and Carol Milstein  
 Thomas and Doris Mirce  
 Mr. and  
 Mrs. William G. Moller, Jr.

Arnold and Gail Morawa  
 Sophie and Robert Mordis  
 Kenneth and Jane Moriarty  
 John and Michelle Morris  
 Melinda and Bob Morris  
 Brian and Jacqueline Morton  
 Mrs. Erwin Muehlig  
 Janet Muhleman  
 Gavin Eadie and  
 Barbara Murphy  
 Rosemarie Nagel  
 Tatsuyoshi Nakamura  
 Dr. and Mrs. J. V. Neel  
 Nancy Nelson  
 Martin Neuliep and  
 Patricia Pancioli  
 Richard E. Nisbett and  
 Susan I. Nisbett  
 Jack and Kerry Kelly-Novick  
 Lois and Michael Oksenberg  
 Robert and Elizabeth Oneal  
 Lillian G. Ostrand  
 Mrs. Barbara H. Outwater  
 Anneke de Bruyn Overseth  
 Julie and Dave Owens  
 Mrs. John Panchuk  
 Dr. and Mrs. Sujit K. Pandit  
 James and Bella Parker  
 Mr. and Mrs. Brian P. Patchen  
 Eszther T. Pattantys  
 Nancy K. Paul  
 Elizabeth and Beverly Payne  
 Ruth and Joe Payne  
 Agnes and Raymond Pearson  
 F. Johanna Peltier  
 Bradford Perkins  
 Susan A. Perry  
 Ellsworth M. Peterson  
 Mr. and  
 Mrs. Frederick R. Pickard  
 Robert and Mary Ann Pierce  
 Dr. and Mrs. James Pikulski  
 Martin A. Podolsky  
 Drs. Edward and Rhoda Powsner  
 Ernst Pulgram  
 Michael and Helen Radock  
 Dr. and Mrs. Robert Rapp  
 Mr. and Mrs. Robert Rasmussen  
 Jim and Toni Reese  
 Anthony L. Refells and  
 Elaine A. Bennett  
 Dorothy and Stanislaw Rehak  
 JoAnne C. Reuss  
 David Reynolds  
 John and Nancy Reynolds  
 Alice Rhodes  
 Jesse Richards  
 Elizabeth G. Richart  
 Frances Greer Riley  
 Constance Rinehart  
 Joe and Carolyn Roberson  
 Peter and Shirley Roberts  
 Richard C. Rockwell  
 Willard and Mary Ann Rodgers  
 Mr. and Mrs. Stephen J. Rogers  
 Yelena and Michael Romm  
 Elizabeth A. Rose  
 Dr. Susan M. Rose  
 Drs. Stephen Rosenblum and  
 Rosalyn Sarver  
 Gustave and Jacqueline Rosseels  
 Dr. and  
 Mrs. Raymond W. Ruddon, Jr.

Kenneth Rule  
 John Paul Rutherford  
 Tom and Dolores Ryan  
 Mitchell and Carole Rycus  
 James and Ellen Saalberg  
 Theodore and Joan Sachs  
 Arnold Sameroff and  
 Susan McDonough  
 Howard and Lili Sandler  
 John and Reda Santinga  
 Dr. and Mrs. Edward G. Sarkisian  
 Ms. Sara Savarino  
 Courtland and Inga Schmidt  
 Charlene and Carl Schmult  
 Gerald and Sharon Schreiber  
 Albert and Susan Schultz  
 Michelle Schultz, M.D.  
 Alan and Marianne Schwartz  
 Sheila and Ed Schwartz  
 Patricia Schwartz Kroy  
 Jane and Fred Schwarz  
 Ruth Scodel  
 Jonathan Bromberg and  
 Barbara Scott  
 Douglas and Carole B. Scott  
 Joanna and Douglas Scott  
 Mary and John Sedlander  
 John and Carole Segall  
 Louis and Sherry Senunas  
 Richard Shackson  
 Nancy Silver Shalit  
 Dr. and Mrs. J. N. Shanberge  
 David and Elvera Shappirio  
 Dr. and Mrs. Ivan Sherick  
 Cynthia Shevel  
 Jean and Thomas Shope  
 Mr. and Mrs. Ted Shultz  
 John and Arlene Shy  
 Milton and Gloria Siegel  
 Ken Silk and Peggy Buttenheim  
 Dr. Albert and  
 Mrs. Halina Silverman  
 Frances and Scott Simonds  
 Donald and Susan Sinta  
 Dr. and Mrs. Michael W. Smith  
 Drs. Peter Smith and  
 Diane Czuk-Smith  
 Judy Z. Somers  
 Katharine B. Soper  
 Dr. Yoram Sorokin  
 Mr. and Mrs. Robert E. Spence  
 Anne L. Spendlove  
 James P. Spica  
 Jeff Spindler  
 Curt and Gus Stager  
 Betty and Harold Stark  
 Mr. and Mrs. John C. Stegeman  
 Virginia and Eric Stein  
 Frank D. Stella  
 John and Beryl Stimson  
 Mr. James L. Stoddard  
 Robert and Shelly Stoler  
 Wolfgang F. Stolper  
 Anjanette M. Stoltz, M.D.  
 Mrs. William H. Stubbins  
 Jenny G. Su  
 Valerie Y. Suslow  
 Mr. and Mrs. Earl G. Swain  
 Mr. and Mrs. Robert S. Swanson  
 Richard and June Swartz  
 Lois A. Theis  
 Carol and Jim Thiry  
 Catherine and Norman Thoburn

Mr. and Mrs. James W. Thomson  
 Charles and Peggy Tieman  
 Thelma and Richard Tolbert  
 Donna K. Tope  
 Dr. and Mrs. Merlin C. Townley  
 Angie and Bob Trinka  
 Sarah Trinkaus  
 Marilyn Tsao and Steve Gao  
 Yukiko Tsunoda  
 William H. and Gerilyn K. Turner  
 Taro Ueki  
 Alvan and Katharine Uhle  
 Gaylord E. and  
 Kathryn W. Underwood  
 Madeleine Vallier  
 Carl and Sue Van Appledorn  
 Rob and Tanja Van der Voo  
 Robert and Barbara Van Ess  
 Marie B. and Theodore R. Vogt  
 Sally Wacker  
 Della DiPietro and Jack Wagoner  
 Gregory and Annette Walker  
 Eric and Sherry Warden  
 Mr. and Mrs. Barrett Wayburn  
 Joan M. Weber  
 Jack and Jerry Weidenbach  
 Donna G. Weisman  
 Barbara Weiss  
 Mrs. Stanfield M. Wells, Jr.  
 David and Rosemary Wesenberg  
 Ken and Cherry Westerman  
 Susan and Peter Westerman  
 Marjorie Westphal  
 Marilyn L. Wheaton and Paul Duffy  
 Esther Redmont and  
 Harry White  
 Janet F. White  
 Mr. and Mrs. Nathaniel Whiteside  
 Mrs. Clara G. Whiting  
 Douglas Wickens  
 Jane Wilkinson  
 Reverend Francis E. Williams  
 John Troy Williams  
 Shelly F. Williams  
 Dr. and Mrs. S. B. Winslow  
 Charles Witke and Aileen Gatten  
 Jeff and Linda Witzburg  
 Noreen Ferris and Mark Wolcott  
 Patricia and Rodger Wolff  
 David and April Wright  
 Dr. and Mrs. Clyde Wu  
 Carl and Mary Ida Yost  
 Shirley Young  
 Ann and Ralph Youngren  
 Frederic and Patricia Zeisler  
 Mr. and Mrs. David Zuk  
 David S. and Susan H. Zurvalec  
*and several anonymous donors*

*Corporations*

Adistra Corporation  
 Coffee Beanery — Briarwood Mall  
 ConCep  
 Cousins Heritage Inn  
 Development Strategies Plus  
 Garris, Garris, Garris & Garris, P.C.  
 Great Lakes Cycling & Fitness  
 Jeffrey Michael Powers Beauty Spa  
 Junior League of Ann Arbor  
 Michigan Opera Theatre

*Patrons, continued*

SKR Classical  
University Microfilms  
International  
Van Boven Inc.

*Foundations/Agencies*

The Shapero Foundation

**DONORS**

*Individuals*

Sue and Michael Abbott  
Mr. Usama Abdali and  
Ms. Kisook Park  
Philip M. Abruzzi  
Chris and Tena Achen  
Bob Ainsworth  
Michihiko and Hiroko Akiyama  
Roger Albin and Nili Tannenbaum  
Michael and Suzan Alexander  
Harold and Phyllis Allen  
Forrest Alter  
Jim Anderson and Lisa Walsh  
Catherine M. Andrea  
Julia Andrews  
Hiroshi and Matsumi Arai  
Mary C. Arbour  
Thomas J. and Jill B. Archambeau  
Eduardo and Nancy Arciniegas  
Thomas J. and Mary E. Armstrong  
Rudolf and Mary Arnheim  
Margaret S. Athay  
Mr. and Mrs. Dan E. Atkins III  
John and Rosemary Austgen  
Drs. John and Lillian Back  
Bill and Joann Baker  
Laurence A. and Barbara K. Baker  
Mr. and Mrs. Richard P. Baks  
Ann Barden  
David and Monika Barera  
Maria Kardas Barna  
Laurie and Jeffrey Barnett  
Joan W. Barth  
Beverly M. Baskins  
Ms. Maria do Carno Bastos  
Dorothy W. Bauer  
Thomas and Sherri L. Baughman  
Harold F. Baut  
Mary T. Beckerman  
Robert B. Beers  
Dr. and Mrs. Richard Beil  
Dr. and Mrs. Walter Benenson  
Merete and  
Erling Blondal Bengtsson  
Alice R. Bensen  
Dr. Rosemary R. Berardi  
James K. and Lynda W. Berg  
T. J. and M. R. Betley  
Ralph and Mary Beuhler  
Maria T. Beye  
John and Marguerite Bianche  
Eric and Doris Billis  
Jack and Anne Birchfield  
Drs. Ronald C. and  
Nancy V. Bishop  
Bill and Sue Black

Jane M. Bloom  
Karin L. Bodycombe  
Dr. and Mrs. Frank Bongiorno  
Robert and Shirley Boone  
Edward G. and Luciana Borbely  
Lola J. Borchardt  
Paul D. Borman  
Reva and Morris Bornstein  
John D. and M. Leora Bowden  
Jan and Bob Bower  
Sally and Bill Bowers  
David G. Bowman and  
Sara M. Rutter  
Dennis and Grace Bowman  
William F. and  
Joyce E. Braeuningner  
Cy and Luan Briefer  
John and Amanda Brodtkin  
Amy J. and Clifford L. Broman  
Razelle and George Brooks  
Mr. and Mrs.  
Edward W. Browning  
Phil Bucksbaum and  
Roberta Morris  
Trudy and Jonathan Bulkeley  
Miss Frances Bull  
Mrs. Sibyl Burling  
Mrs. Betty M. Bust  
Dr. and Mrs. Robert S. Butsch  
Barbara and Albert Cain  
Louis and Janet Callaway, Jr.  
Father Roland Calvert  
Susan and Oliver Cameron  
Dr. Ruth Cantieni  
Dennis and Kathleen Cantwell  
Susan Cares  
George R. Carignan  
Carolyn M. Carty and  
Thomas H. Haug  
Jack Cederquist  
David and Ilene Chait  
Mary Chambers  
Bill and Susan Chandler  
Ida K. Chapin and Joseph Spindel  
Belle H. Chen  
Joan and Mark Chesler  
Edward and Rebecca Chudacoff  
Ching-wei Chung  
Joan F. Cipelle  
Arthur and Alice Cofer  
Dorothy Burke Coffey  
Hilary and Michael Cohen  
Howard and Vivian Cole  
Kevin and Judy Compton  
Nan and Bill Conlin  
Dr. and Mrs. William W. Coon  
Herbert Couf  
Joan and Roger Craig  
Mary Crawford  
Donald Cress  
Mary C. Crichton  
Thomas A. Crumm  
Ms. Carolyn Rundell Culotta  
Ms. Carolyn Cummissky  
Richard J. Cunningham  
Frank and Lynn Curtin  
Mr. Joseph Curtin  
Suzanne Curtis  
Dr. and Mrs. Harold J. Daitch  
Ms. Marcia Dalbey  
Marylee Dalton  
Joanne Danto Honhart  
Dean and Mrs. John H. D'Arms

Mildred and William B. Darnton  
DarLinda and Robert Dascola  
Ruth E. Datz  
Jennifer Davidson  
Morris and May Davidson  
Nancy Davis  
Dean and Cynthia DeGalán  
Elizabeth Delaney  
Ms. Margaret H. Demant  
Michael T. DePlonty  
Raymond A. Detter  
Mr. David Digirolamo  
Linda Dintenfuss  
Douglas and Ruth Doane  
Dick and Jane Dorr  
Ruth P. Dorr  
Dr. and Mrs. Charles H. Duncan  
Elsie Dyke  
John Ebenhoeh  
Dwight and Mary Ellen Eckler  
Ruth Eckstein  
Ingrid Eidnes  
Mr. and Mrs. Charles Eisendrath  
Sol and Judith Elkin  
Dr. and Mrs. Charles Ellis  
James H. Ellis and Jean A. Lawton  
Dick and Helen Emmons  
Mr. and Mrs. H. Michael Endres  
Jim and Sandy Eng  
Mr. and Mrs. C. E. Evans  
Paul and Mary Fancher  
Dr. Cheryl C. Farmer,  
Mayor of Ypsilanti  
Peter Farrehi  
Damian and Katharine Farrell  
Dorothy Gittleman Feldman  
George J. and Benita Feldman  
Yi-tsi M. Feuerwerker  
Ruth Fiegel  
Clay Finkbeiner  
Howard G. Finkel  
Mrs. Carl H. Fischer  
Eileen Fisher  
Winifred Fisher  
Linda and Tom Fitzgerald  
Jessica Fogel and Lawrence  
Weiner  
Daniel R. Foley  
George and Kathryn Foltz  
Bill and Wanita Forgacs  
David J. Fraher  
Mr. and Mrs. Maris Fravel  
Ms. Julia Freer  
Mr. and Mrs. Otto W. Freitag  
Bart and Fran Frueh  
Bruce and Rebecca Gaffney  
Arthur Gallagher  
Edward Gamache and Robin  
Baker  
C. J. Gardiner  
Leonard and Mary Alice Gay  
Mr. and Mrs. Ralph J. Gerson  
Beverly Jeanne Giltrow  
Ilan Gitten  
Dr. and Mrs. J. Globerson  
Peter and Roberta Gluck  
Dr. Ben Gold  
Mr. and Mrs. Robert Gold  
Albert L. Goldberg  
Dr. and Mrs. Edward Goldberg  
Edie Goldenberg  
Anita and Albert Goldstein  
Mr. and Mrs. David N. Goldsweig

C. Ellen Gonter  
M. Sarah Gonzalez  
Graham Gooding  
Enid M. Gosling  
Siri Gottlieb  
Larry and Martha Gray  
Elizabeth A. H. Green  
G. Robinson and Ann Gregory  
Sally Greve and Walter Fisher  
Mr. and Mrs. James J. Gribble  
Mrs. Atlee L. Grillot  
Melissa Gross  
Cyril Grum and Cathy Strachan  
Dr. Carl J. Guardo  
Ms. Kay Gugala  
Cheryl Gumper  
Mr. and Mrs. Lionel Guregian  
Debra Haas  
Gary L. Hahn and  
Deborah L. Hahn  
J. M. Hahn  
Marga S. Hampel  
Mr. and Mrs. Carl T. Hanks  
David and Patricia Hanna  
Mr. and Mrs. Glenn A. Harder  
R. J. Harmon  
Jane A. Harrell  
Connie Harris  
Laurelynn Daniels and  
George P. Harris  
Robert Glen Harris  
Mr. and Mrs. Robert B. Harris  
Carol and Beth Hart  
Jerome P. Hartweg  
Carol and Steve Harvath  
Mr. and Mrs. Eugene Heffelfinger  
Dr. John D. Heidke  
Miriam Heins  
Jeff and Karen Helmick  
Gary L. Henderson  
Leslie and William Hennessey  
Mr. and Mrs. Ralph Herbert  
Mr. and Mrs. Albert Hermalin  
Emily F. Hicks  
Ms. Betty Hicks Jozwick  
Mark and Debbie Hildebrandt  
Aki Hirata  
Deborah and Dale Hodson  
Melvin and Verna Holley  
Hisato and Yukiko Honda  
Mr. and Mrs. Harry Hopkins  
Jack and Davetta Horner  
Dr. Nancy Houk  
Jim and Wendy Fisher House  
Kenneth and Carol Hovey  
Barbara Hudgins  
Mr. and Mrs. William Hufford  
Ling Hung  
Diane Hunter  
Stephen and Diane Imredy  
Edward C. Ingraham  
Perry Elizabeth Irish  
Earl Jackson  
M. Janice Jacobi  
Dr. and Mrs. Manuel Jacobs  
Marilyn G. Jeffs  
Joann J. Jeromin  
Wilma M. Johnson  
Helen Johnstone  
Elizabeth M. Jones  
Dr. Marilyn S. Jones  
Phillip S. Jones  
John and Linda K. Jonides

- Chris and Sandy Jung  
 Professor and Mrs. Fritz Kaenzig  
 William and Ellen Kahn  
 Loree K. Kalliainen  
 Thomas and Rosalie Karunas  
 Bob N. Kashino  
 Franklin and Judith Kasle  
 Alex F. and Phyllis A. Kato  
 Maxine and David Katz  
 Martin and Helen Katz  
 Julia and Philip Kearney  
 Janice Keller  
 Mr. and Mrs. Charles Kellerman  
 Mary Kemme  
 Lawrence Kestenbaum and  
 Janice Gutfreund  
 Robert and Lois Ketrow  
 Jeanne Kin  
 Robert and Vicki Kiningham  
 Klair H. Kissel  
 James Klimer  
 Alexander Klos  
 Dr. and Mrs. William L. Knapp  
 Dr. Barbel Knauper  
 Sharon L. Knight  
 Lester Kobylak  
 Seymour Koenigsberg  
 Michael and Paula Koppisch  
 Alan A. and Sandra L. Kortesoja  
 Ann Marie Kotre  
 Sheryl E. Krasnow  
 Robert Krasny  
 Ethel and Sidney Krause  
 Doris and Donald Kraushaar  
 Edward and Lois Kraynak  
 Kenneth C. Kreger  
 Syma and Phil Kroll  
 Lawrence B. Kuczmariski  
 Jane Kulpinski  
 Eli and Lily Ladin  
 Cele and Martin Landay  
 Patricia M. Lang  
 Walter and Lisa Langlois  
 Guy and Taffy Larcom  
 Christine Larson  
 Carl and Ann LaRue  
 Ms. Olya K. Lash  
 Ruth J. Lawrence  
 Sue C. Lawson  
 Judith and Jerold Lax  
 Fred and Ethel Lee  
 Stephane Legault  
 Paul and Ruth Lehman  
 Mr. C. F. Lehmann  
 Dr. and Mrs. Morton B. Lesser  
 Diane Lester and  
 Richard Sullivan  
 Carolyn Dana Lewis  
 Thomas and Judy Lewis  
 Dr. David J. Lieberman  
 Ken and Jane Lieberthal  
 Ying-Chu Lin  
 Dr. and Mrs. Richard H. Lineback  
 Andi Lipson and Jerry Fishman  
 Rebecca and Lawrence Lohr  
 Barbara R. Lott  
 Donna and Paul Lowry  
 Jeannette Luton  
 John J. Lynch, Atty.  
 Dr. and Mrs. Cecil Mackey  
 Gregg and Merilee Magnuson  
 Ronald Majewski and Mary Wolf  
 Donna and Parke Malcolm
- Allen Malinoff  
 Alice and Bob Marks  
 Erica and Harry Marsden  
 Yasuko Matsudo  
 Debra Mattison  
 Robert and Betsy Maxwell  
 John M. Allen and  
 Edith A. Maynard  
 Dr. and Mrs. David McCubrey  
 Bernard and MaryAnn McCulloch  
 James and Kathleen McCauley  
 Scott McGlynn  
 James M. Beck and  
 Robert J. McGranaghan  
 Louise E. McKinney  
 Donald and Elizabeth McNair  
 Anthony and Barbara Medeiros  
 Dr. and Mrs. Donald A. Meier  
 Samuel and Alice Meisels  
 Norman and Laura Meluch  
 Helen F. Meranda  
 Rev. Harold L. Merchant  
 Mr. and Mrs. John F. Metzler  
 Valerie D. Meyer  
 Mr. and Mrs. Herbert M. Meyers  
 Dick and Georgia Meyerson  
 William M. Mikkelsen  
 Ms. Virginia A. Mikola  
 John Milford  
 Gerald A. Miller  
 Dr. and Mrs. Josef M. Miller  
 Mr. and Mrs. Murray H. Miller  
 Charles and Elizabeth Mitchell  
 Wakaki Miyaji  
 Ruth M. Monahan  
 Kent and Roni Moncur  
 Gail Monds  
 P. Montgomery  
 Ellyne and Arnold Monto  
 Rosalie E. Moore  
 Kittie Berger Morelock  
 Mr. and Mrs. Thomas D. Morrow  
 Bernhard and Donna Muller  
 Lora G. Myers  
 Yoshiko Nagamatsu  
 Louis and Julie Nagel  
 Ruth Nagler  
 R. and J. Needleman  
 Nikki E. Neustadt  
 Martha K. Niland  
 Gene and Pat Nissen  
 Laura Nitzberg  
 Joan and John Nixon  
 Jolanta and Andrzej Nowak  
 John and Lexa O'Brien  
 Thomas P. O'Connor  
 Michael and Jan O'Donnell  
 Nels and Mary Olson  
 Kaoru Onishi  
 Fred Ormand  
 Mr. James J. Osebold  
 Heiju Oak and James Packard  
 George Palty  
 Mr. and Mrs. Kenneth Pardonnet  
 Michael P. Parin  
 Janet Parkes  
 Evans and Charlene Parrott  
 Roger Paul  
 Vassiliki and Dimitris Pavlidis  
 Edward J. Pawlak  
 Edwin and Sue Pear  
 Zoe and Joe Pearson  
 Donald and Edith Pelz
- Mr. William A. Penner, Jr.  
 C. Anthony and Marie Phillips  
 Nancy S. Pickus  
 Daniel G. Piesko  
 Mr. and Mrs. Robert H. Plummer  
 Mr. and Mrs. John R. Politzer  
 Mr. and Mrs. Gerald Powrozek  
 Mary and Robert Pratt  
 Roland W. Pratt  
 Jerry Preston  
 Mr. Richard H. Price  
 John and Nancy Prince  
 Julian and Evelyn Prince  
 Ruth S. Putnam  
 G. Robina Quale  
 Douglass and Debbie Query  
 Leslie and Doug Quint  
 Susan M. and Farbod Raam  
 Mr. and Mrs. Alex Raikhel  
 Mr. and Mrs.  
 Alfred C. Raphaelson  
 Dr. and Mrs. Mark Rayport  
 Maxwell and Marjorie Reade  
 Caroline Rehberg  
 Esther M. Reilly  
 Deanna and Pieter Relyea  
 Mr. and Mrs. Frederick Remley, Jr.  
 Ms. Molly Resnik  
 Mr. and Mrs. Neil Ressler  
 M. Laurel Reynolds  
 Lou and Sheila Rice  
 Lisa Richardson  
 Judy Ripple  
 William and Kaye Rittinger  
 Lisa E. Rives and Jason I. Collens  
 Janet K. Robinson, Ph.D.  
 Ms. Margaret Dearden Robinson  
 Edith and Raymond Rose  
 Bernard and Barbara Rosen  
 Marilyn M. Rosenthal  
 Charles W. Ross  
 Jennifer Ross and Charles Daval  
 Dr. and Mrs. David Roush  
 Mr. and Mrs. John P. Rowe  
 George and Matilda Rubin  
 Mabel E. Rugen  
 Sandra and Doyle Samons  
 Dr. Anna M. Santiago  
 Harry W. and Elaine Sargous  
 Elizabeth M. Savage  
 June and Richard Saxe  
 Jochen and Helga Schacht  
 Michael Joseph Schaezle  
 Bonnie R. Schafer  
 Mr. and Mrs. Alan Schall  
 Mr. and Mrs. F. Allan Schenck  
 Dr. and Mrs. Dirk J. Scholten  
 Thomas H. Schopmeyer  
 Katherine Collier and  
 Yizhak Schotten  
 Sue Schroeder  
 Aileen M. Schulze  
 Dorothy Scully  
 Anne Brantley Segall  
 Sylvia and Leonard Segel  
 Richard A. Seid  
 Elliot A. and Barbara M. Serafin  
 Kirtikant and Sudha Shah  
 Matthew Shapiro and Susan Garetz  
 Kathleen A. Sheehy  
 William J. Sherzer  
 Ms. Joan D. Showalter  
 Janet E. Shultz
- Ray and Marilyn Shuster  
 Barry and Karen Siegel  
 Enrique Signori  
 Drs. Dorit Adler and Terry Silver  
 Fran Simek  
 Sandy and Dick Simon  
 Bob and Elaine Sims  
 Alan and Eleanor Singer  
 Jane Singer  
 Nora G. Singer  
 Jack and Shirley Sirotkin  
 Irma J. Sklenar  
 J.rgen O. Skoppek  
 Beverly N. Slater  
 Tad Slawewski  
 Haldon and Tina Smith  
 Richard and Jo-Ann Socha  
 Arthur and Elizabeth Solomon  
 James A. Somers  
 R. Thomas and  
 Elinor M. Sommerfeld  
 Mina Diver Sonda  
 Barbara Spencer  
 Jim Sprevak and Leslie Bruch  
 L. G. Sprankle  
 Bob and Joyce Squires  
 Mary Stadel  
 Neil and Burnette Staebler  
 Joan and Ralph Stahman  
 David Steinhoff and  
 Jaye Schlesinger  
 Robin Stephenson and  
 Terry Drent  
 Steve and Gayle Stewart  
 Ms. Lynette Stindt and  
 Mr. Craig S. Ross  
 Lawrence and Lisa Stock  
 Mr. and Mrs. James Stokoe  
 Judy and Sam Stulberg  
 Anant Sundaram  
 Alfred and Selma Sussman  
 Mary Margaret and  
 Robert Sweeten  
 Yorozu Tabata  
 K. Boyer and S. Tainter  
 Junko Takahashi  
 Larry and Roberta Tankanow  
 Professor and  
 Mrs. Robert C. Taylor  
 Robert Teicher and  
 Sharon Gambin  
 Kenneth and Benita Teschendorf  
 Brian and Mary Ann Thelen  
 Neal Tolchin  
 Egons and Susanne Tons  
 Jim Toy  
 Paul and Barbara Trudgen  
 Jeffrey and Lisa Tulin-Silver  
 Mr. and Mrs. Marshall Tymn  
 Nikolas Tzannetakis  
 Mr. Masaki Ueno  
 Greg Upshur  
 Iris Cheng and Daniel Uri  
 Dr. and Ms. Samuel C. Ursu  
 Arthur and Judith Vander  
 Bram and Lia van Leer  
 Phyllis Vegter  
 Kitty Bridges and David Velleman  
 Ingrid Verhamme  
 Mrs. Durwell Vetter  
 Brent Wagner  
 Wendy L. Wahl and William R. Lee  
 Mr. and Mrs. David C. Walker

*Donors, continued*

Patricia Walsh  
 Margaret Walter  
 Karen and Orson Wang  
 Margaret Warrick  
 Lorraine Nadelman and  
 Sidney Warschausky  
 Alice and Martin Warshaw  
 Edward C. Weber  
 Michael Webster and  
 Leone Buyse  
 Steven P. Weikal  
 Gerane Weinreich  
 David and Jacki Weisman  
 Drs. Bernard and Sharon Weiss  
 Lisa and Steve Weiss  
 Elizabeth A. Wentzien  
 Mr. Carl Widmann  
 Mr. and Mrs. Peter H. Wilcox  
 Mr. and Mrs. Michael S. Wilhelm  
 James Williams  
 John and Christa Williams  
 Raymond C. Williams  
 Diane M. Willis  
 Richard C. Wilson  
 Robert and Mary Wind  
 James H. and Mary Anne Winter  
 Mary Winter  
 Dr. and Mrs. Lawrence D. Wise  
 Don Wismer  
 Esther and Clarence Wisse  
 Joyce Guior Wolf, M.D.  
 Mr. C. Christopher Wolfe and  
 Ms. Linda Kidder  
 Muriel and Dick Wong  
 Barbara H. Wooding  
 Stewart and Carolyn Work  
 Israel and Fay Woronoff  
 Robert E. Wray, III  
 Ernst Wuckert  
 Patricia Wulp  
 Fran and Ben Wylie  
 Mrs. Antonette Zadrozny  
 Dr. Stephen C. Zambito  
 Robert and Charlene R. Zand  
 Bertram and Lynn Zheutlin  
 George and Nana Zissis  
*and several anonymous donors*

*Corporations*

Applause/Perfect Ten  
 Bally's Vic Tanny  
 Callinetics by Diane  
 Courtney and Lovell  
 Crown Steel Rail Company  
 Gallery Von Glahn  
 Great Harvest Bread Company  
 Paesano's Restaurant  
 Pastabilities  
 Sweet Lorraine's Cafe & Bar  
 Whole Foods Market

**THE  
 CHARLES A. SINK  
 SOCIETY**

*Honoring members with  
 cumulative giving totals  
 over \$15,000.*

*Individuals*

Dr. and Mrs. Robert G. Aldrich  
 Herb and Carol Amster  
 Jim Botsford and  
 Janice Stevens Botsford  
 Carl and Isabelle Brauer  
 Mr. Ralph Conger  
 Margaret and Douglas Crary  
 Mr. and Mrs. Thomas C. Evans  
 Ken, Penny and Matt Fischer  
 Dale and Marilyn Fosdick  
 Sue and Carl Gingles  
 Mr. and Mrs. Peter N. Heydon  
 Mr. and Mrs. Howard S. Holmes  
 Elizabeth E. Kennedy  
 Mr. and Mrs. William C. Martin  
 Judythe and Roger Maugh  
 Charlotte McGeoch  
 Karen Koykka O'Neal and  
 Joe O'Neal  
 Mr. and Mrs. William B. Palmer  
 Maxine and Wilbur K. Pierpont  
 John Psarouthakis  
 Richard and Susan Rogel  
 Maya Savarino and  
 Raymond Tanter  
 Dr. Herbert Sloan  
 Carol and Irving Smokler  
 Mr. Helmut F. Stern  
 Dr. and Mrs. E. Thurston Thieme  
 Estelle Titiev  
 Paul and Elizabeth Yhouse

*Corporations*

Dahlmann Properties  
 The Edward Surovell Co./Realtors  
 First of America Bank  
 Ford Motor Credit Company\*  
 Ford Motor Company  
 Great Lakes Bankcorp  
 Jacobson Stores, Inc.  
 JPEinc./The Paideia Foundation  
 Mainstreet Ventures  
 McKinley Associates  
 Philips Display Components  
 Company  
 Society Bank  
 Trimas Corporation  
 Warner-Lambert/Parke Davis  
 Research Division  
 Wolverine Temporaries, Inc.

*Foundations/Agencies*

The Ann Arbor Area  
 Community Foundation  
 Arts Midwest  
 The Benard L. Maas Foundation  
 The Grayling Fund  
 Lila Wallace-Reader's Digest Fund  
 Michigan Council for Arts and  
 Cultural Affairs  
 National Endowment for the Arts

**MEMORIALS**

Gigi Andresen  
 Chase and Delphi Baromes  
 Dean Bodley  
 A. A. (Bud) Bronson  
 Graham Conger  
 Pauline M. Conger  
 Joanna Cornett  
 Horace Dewey  
 Alice Kelsey Dunn  
 Robert S. Feldman  
 Isabelle M. Garrison  
 Ed Gilbert  
 Florence Griffin  
 Eleanor Groves  
 Ralph Herbert  
 Charles W. Hills  
 George R. Hunsche  
 Hazel Hill Hunt  
 Virginia Ann Hunt  
 Virginia Elinor Hunt  
 Earl Meredith Kempf  
 Edith Staebler Kempf  
 R. Hudson Ladd  
 John Lewis  
 Robert Lewis  
 Carol Lighthall  
 Lorene Crank Lloyd  
 Katherine Mabarak  
 Frederick C. Matthaei, Sr.  
 Arthur Mayday, Jr.  
 Earl Meredith  
 Mr. and Mrs. Merle Elliot Myers  
 Martha P. Palty  
 Elizabeth Peebler  
 Gwen and Emerson Powrie  
 Steffi Reiss  
 Percy Richardson  
 James H. and Cornelia M. Spencer  
 Ralph L. Steffek  
 Charlene Parker Stern  
 Jewel B. Stockard  
 Mark Von Wyss  
 Barbara Woods  
 Peter H. Woods

**INKIND GIFTS**

Sue and Michael Abbott  
 Ricky Agranoff  
 Catherine Arcure  
 Paulett and Peter Banks  
 Ms. Janice Stevens Botsford  
 James and Betty Byrne  
 Mr. Phil Cole  
 Cousins Heritage Inn  
 Curtin and Alf  
 Ken Fischer  
 Susan Fitzpatrick  
 The Gandy Dancer  
 Bob Grijalva  
 Leslie and Mary Ellen Guinn  
 Margo Halsted  
 Matthew C. Hoffman and  
 Kerry McNulty  
 Stuart and Maureen Isaac  
 Jeffrey Michael Powers Beauty Spa  
 Bob and Gloria Kerry  
 Howard King and  
 Elizabeth Sayre-King  
 Bruce Kulp  
 Maggie Long/  
 Perfectly Seasoned Catering  
 Mr. and Mrs. Donald  
 Lystra/Dough Boys Bakery  
 Steve and Ginger Maggio  
 Regency Travel  
 Maya Savarino  
 Thomas Sheets  
 SKR Classical  
 David Smith Photography  
 Nesta Spink  
 Edward Surovell and Natalie Lacy  
 Janet Torno  
 Dr. and Mrs. John F. Ullrich  
 Paul and Elizabeth Yhouse

**Giving Levels**

The Charles Sink Society  
*cumulative giving totals of  
 more than \$15,000.*  
 Bravo Society \$10,000 or more  
 Concertmaster \$5,000 - 9,999  
 Leader \$2,000 - 4,999  
 Guarantor \$1,000 - 1,999  
 Sponsor \$500 - 999  
 Benefactor \$200 - 499  
 Patron \$100 - 199  
 Donor \$50 - 99

# Join the University Musical Society today. Your Support is so important to us.

Enclosed is my membership support.

In addition, I would like information about:

- BRAVO SOCIETY MEMBER . . . \$10,000 or more
- CONCERTMASTER . . . . . \$5,000 – \$9,999
- LEADER . . . . . \$2,000 – \$4,999
- GUARANTOR . . . . . \$1,000 – \$1,999
- SPONSOR . . . . . \$500 – \$999
- BENEFACTOR . . . . . \$200 – \$499
- PATRON . . . . . \$100 – \$199
- DONOR . . . . . \$50 – \$99
- OTHER . . . . . \$ \_\_\_\_\_

SERVING AS A UMS VOLUNTEER.

● Musical Society listings include those at **DONOR LEVEL** and above.

● Your contributions to UMS are considered part of your cumulative giving to the University of Michigan. President's Club payments may be designated in part or entirely to the University Musical Society.

● This contribution will support operating expenses for one year beginning the day your gift is received by UMS.

---

Name(s) \_\_\_\_\_  
Print names exactly as you wish them to appear in Musical Society gift listings.

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Amount of Contribution \_\_\_\_\_  My company will match this gift, company form enclosed

---

Credit Card Number

For contributions of \$50 or more:  
Please charge to my

- VISA
- MasterCard

\_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_  
Expiration Date \_\_\_\_\_ / \_\_\_\_\_

Signature \_\_\_\_\_

Comments or Questions \_\_\_\_\_

---

Please make your check payable to The University Musical Society. Your gifts are tax deductible as allowed by law.

Mail to: The University Musical Society • Burton Memorial Tower  
The University of Michigan • Ann Arbor, Michigan 48109-1270



## Proud to Support the University Musical Society

### Butzel Long

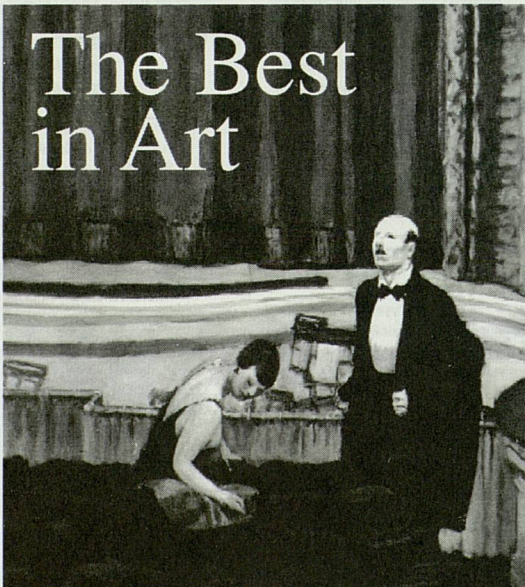
A PROFESSIONAL CORPORATION  
ATTORNEYS AND COUNSELORS

Ann Arbor • Detroit • Birmingham  
Lansing • Grosse Pointe Farms

## ADVERTISER'S INDEX

- |  |  |
|--|--|
| 21 After Words, Inc.                             | 39 Interior Development, Inc.                        |
| 18 Alexa Lee Gallery                             | 2 Jacobson's   |
| 32 Anderson and Associates                       | 20 Jet-Away Travel                                   |
| 11 Ann Arbor Acura                               | 39 John Leidy Shops                                  |
| 11 Ann Arbor Art Association                     | 13 Katherine's Catering and Special Events           |
| 25 Ann Arbor Reproductive Medicine               | 40 King's Keyboard House                             |
| 40 Ann Arbor Symphony Orchestra                  | 15 Lewis Jewelers                                    |
| 37 Arbor Hospice                                 | 12 M-Care  |
| 9 Argiero's Restaurant                           | 29 Marty's Menswear                                  |
| 14 ATYS  | 56 Matthew C. Hoffmann                               |
| 55 Beacon Investment Company                     | 16 Maude's   |
| 17 Benefit Source                                | 42 Miller, Canfield, Paddock and Stone               |
| 15 Bodman, Longley and Dahling                   | 25 Mundus and Mundus, Inc.                           |
| 54 Butzel Long                                   | 8 NBD Bank, Trust Division                           |
| 10 Cafe Marie                                    | 31 Nichols, Sacks, Slank and Sweet                   |
| 30 Center for Facial and Cosmetic Surgery        | 42 Overture Audio                                    |
| 18 Charles Reinhart Company                      | 17 Plymouth Guitar Gallery                           |
| 13 Chelsea Community Hospital                    | 34 Professional Automotive Technicians               |
| 35 Chris Triola Gallery                          | 35 Red Hawk Bar and Grill                            |
| 39 DeBoer Gallery                                | 30 Regrets Only                                      |
| 21 Detroit Edison                                | 12 Schlanderer Jewelry                               |
| 20 Dickinson, Wright, Moon, VanDusen and Freeman | 37 Seva Restaurant                                   |
| 27 Dobb's Opticians                              | 28 SKR Classical                                     |
| 17 Dobson-McOmber Agency                         | 23 Society Bank                                      |
| 19 Dough Boys Bakery                             | 33 Sweet Lorraine's                                  |
| 35 Emerson School                                | 20 Sweetwaters Cafe                                  |
| 26 Englander's Other Place                       | 4 The Edward Surovell Company                        |
| 17 ERIM  | 54 Toledo Museum of Art                              |
| 34 First Martin Corporation                      | 31 Top Drawer  |
| 29 First of America Bank                         | 33 Ufer and Company Insurance                        |
| 19 Ford Motor Company                            | 37 Ulrich's Bookstore                                |
| 27 Fraleigh's Landscape                          | 39 University of Michigan Matthaei Botanical Gardens |
| 32 General Motors Corporation                    | 30 University Productions                            |
| 34 Glacier Hills                                 | 24 WDET  |
| 29 Great Lakes Fitness and Cycling               | 38 WEMU  |
| 13 Hagopian World of Rugs                        | 43 Whole Foods Market                                |
| 37 Harmony House                                 | 33 WQRS  |
| 36 Hill Auditorium Campaign and Seat Sale        | 27 Wright, Griffin, Davis and Company                |
|  | 41 WUOM  |

## The Best in Art

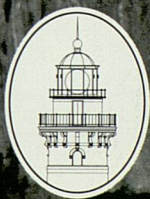


## The Toledo Museum of Art

Admission is free. 2445 Monroe at Scottwood,  
one block off I-75 Tuesday-Thursday: 10-4;  
Friday: 10-9; Saturday: 10-4; Sunday: 1-5;  
closed Mondays. (419) 255-8000

*We should all be concerned  
about the future because  
we will have to spend the  
rest of our lives there.*

CHARLES FRANKLIN KETTERING



## Beacon Investment Company

First National Building 201 South Main Street Suite 200  
Ann Arbor, Michigan 48104 (313) 662-1200

BEACON INVESTMENT COMPANY IS A REGISTERED INVESTMENT ADVISER



Terrance Shukle

---

# MATTHEW C. HOFFMANN

jewelry design

---

**ANN ARBOR**  
340 MAYNARD  
313•665•7692

**ANN ARBOR**  
16 NICKELS ARCADE  
313•665•2122

**CHICAGO**  
970 N. MICHIGAN  
312•664•6373