University

Musical Society

of the University of Michigan Ann Arbor

THE

996 FALL SEASON

When it comes to our communities, QUALITY of life IS JOB 1.



AT FORD MOTOR COMPANY, we believe in giving back to our communities. To do that, we support the ARTS, by sponsoring concerts and art exhibits, and by providing financial support to museums and public radio and television. We support EDUCATION, by working with schools to improve adult literacy, and through many other programs. We support SOCIAL ENDEAVORS, by contributing to local hospitals, charities, minority activities and humanitarian organizations. At Ford, we depend on our COMMUNITIES, and our communities know they can depend on us.

Ford Motor Company,

Dear Friends,

hanks for coming to this performance and for supporting the University Musical Society by being a member of the audience.

The relationship between the audience and a presenting organization like UMS is a special one, and we are gratified that an ever expanding and increasingly diverse audience is attending UMS events. Last year, more than 120,000 people attended UMS performances and related events.

Relationships are what the performing arts are all about. Whether on a ride to the airport with Jessye Norman, enjoying sushi with Wynton Marsalis, visiting Dascola Barbers with Cecilia Bartoli, searching for antiquarian books with André Previn or escorting the Uptown String Quartet to Pioneer and Huron High Schools, each of these personal connections with artists enables us to get to know each other better, to brainstorm future projects and to deepen the special relationships between these artists, UMS and the Ann Arbor community.

Our Board of Directors now numbers 26 individuals, each bringing to their role unique knowledge, experience and perspective as well as a shared commitment to assuring the present and future success of UMS. What a privilege it is to work with a group of people whose vision of UMS is to make it the very best of its kind in the world.

That same vision is shared by members of the UMS staff, who this year invite all of the UMS family to celebrate the 25 years box office manager Michael Gowing has served UMS and this community. Michael has established a standard of patron service that we're told is unmatched anywhere else in this business. Look for the acknowledgment in this program book to find out more about Michael and how you can participate in this season-long celebration.

Last year, UMS volunteers contributed more than 38,000 hours to UMS. In addition to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

Relationships with professional colleagues around the world are very special. There is a generosity of spirit in performing arts presenting that I have rarely seen in other fields. We share our best ideas with one another at conferences, in publications, by phone and, increasingly, over the internet. Presenters are joining together more and more to commission new works and to assure their presentation, as we've done this year with William Bolcom's Briefly It Enters and Donald Byrd's The Harlem Nutcracker. I'm pleased to report that The Dreams and Prayers of Isaac the Blind, the stirring piece we co-commissioned and presented in April 1995 won the prestigious Kennedy Center Friedham Award for composer Osvaldo Golijov earlier this year.

The most important relationship is that with the community, and that means you. I care deeply about building and strengthening these relationships, whether it be with an individual patron who comes by the office with a program idea, with the leader of a social service organization who wishes to use one of our events as a fundraiser, with the nearly 40 school districts whose children will participate in our youth program, or with the audience member who buttonholes me in the lobby with a complaint.

Thanks again for coming to this event — and please let me hear from you with ideas or suggestions. Look for me in the lobby, or call me at my office at 313.647.1174.

Sincerely,

Ken Jinher

Kenneth C. Fischer Executive Director



UMS Index

Total number of volunteer person-hours donated to the Musical Society last season: 38,090

Number of volunteer person-hours spent ushering for UMS events: 7,110

Number of volunteer person-hours spent rehearsing and performing with the Choral Union: 21,700

Number of bottles of Evian that UMS artists drank last season: 1,080

Estimated number of cups of coffee consumed backstage during 1995/96 performances: 4,000

Number of cough drops consumed in Hill Auditorium each year during UMS concerts: 91,255

Number of costumes in this season's co-commission of The Harlem Nutcracker. 268

Number of individuals who were part of last season's events (artists, managers): 1,775

Number of concerts the Philadelphia Orchestra has performed in Hill Auditorium: 267

Number of concerts the Budapest String Quartet has performed in Rackham Auditorium: 43

Number of times the Philadelphia Orchestra has performed "Hail to the Victors": 24

Number of times the Budapest String Quartet has performed "Hail to the Victors": 0

Number of works commissioned by UMS in its first 100 years of presenting concerts (1879-1979): 8

Number of works commissioned by UMS in the past 6 years: 8

Number of years Charlotte McGeoch has subscribed to the Choral Union series: 58

Number of tickets sold at last autumn's Ford Credit 50% Off Student Ticket Sale: 6,948

Value of the money saved by students at that sale: \$82,057

Value of discounts received by groups attending UMS events last season: \$36,500

Number of ushers serving UMS: 275

Last year Choral Union Season Ticket Prices were raised: 1994

Number of performances of Beethoven's 7th Symphony under UMS auspices: 27

Number of performances of Tchaikovsky's 5th Symphony: 27

Number of sopranos in the UMS Choral Union: 45

Number of tenors: 32

Number of years Paul Lowry has sung with the Choral Union, including this season: 49

Number of Messiah performances from UMS' inception through 1995/96: 154

Average number of photographs UMS Executive Director Ken Fischer takes each year: 4,500

Number of years Charles Sink served UMS: 64

Cost of a 10-concert Choral Union subscription in 1903: \$3.50

Cost of a 10-concert Choral Union subscription in 1945: \$15.60

Number of regular season concerts presented by UMS in 1990/91: 38

Number of regular season concerts presented by UMS in 1996/97: 71

Number of room nights in Ann Arbor area last season generated by UMS artists: 2,806

Number of airport runs made for UMS artists in 1995/96: 85

Number of UMS subscribers in 1994/95: 1,973

Number in 1995/96: 3,334

% of 1995/96 UMS subscribers who planned to renew their subscriptions this year: 92%

With thanks to Harper's IndexTM

Data taken from UMS archives and audience surveys. Some numbers have been estimated.

Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

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

Male

Herbert Amster
President, UMS Board of Directors





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."





Howard S. Holmes President, Chelsea Milling Company "The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musi-

cal 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."





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."





JORGE A. SOLIS
First Vice President
and Manager,
NBD Bank
"NBD Bank is honored to share in the
University Musical
Society's proud

tradition of musical excellence and artistic diversity."



L. THOMAS CONLIN
Chairman of the
Board and Chief
Executive Officer,
Conlin-Faber Travel
"Conlin-Faber Travel
Travel is pleased to

support the significant cultural and educational projects of the University Musical Society."

Conlin - Faber Travel





ALEX TROTMAN
Chairman, Chief
Executive Officer,
Ford Motor Company
"Ford takes particular pride in our
longstanding association with the

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





JOHN PSAROUTHAKIS, PH.D. Chairman and Chief Executive Officer, IPEinc.

JPEinc.
"Our community is enriched by the University Musical

Society. We warmly support the cultural events it brings to our area."

JPE inc



RONALD WEISER

Chairman and Chief Executive Officer, McKinley Associates, Inc.

"McKinley Associates is proud to support the University

Musical Society and the cultural contribution it makes to the community."

mckinley associates, inc.



WILLIAM E. ODOM
Chairman,
Ford Motor Credit
Company
"The people of
Ford Credit are very
proud of our continuing association

with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."





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

UofM - Notre Dame
football ticket was the

best ticket in Ann

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





ROBERT J. DELONIS
Chairman,
Great Lakes Bancorp
"As a long-standing member of the
Ann Arbor community, 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."





JOHN E. LOBBIA
Chairman and Chief
Executive Officer,
Detroit Edison
"The University
Musical Society is
one of the organizations that make

the Ann Arbor community a worldrenowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."





JOE E. O'NEAL
President,
O'Neal Construction
"A commitment to
quality is the main
reason we are a

reason we are a proud supporter of the University efforts to bring the

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





JOSEPH CURTIN AND GREGG ALF Owners, Curtin & Alf's "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."





GEORGE H. CRESS
Michigan District
President, KeyBank
"The University
Musical Society
has always done
an outstanding job
of bringing a wide

variety of cultural events to Ann Arbor. KeyBank is proud to support an organization that continually displays such a commitment to excellence."





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."





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 UMS has been here for 118, we can still appreciate the history they have with the city — and we are glad to be part of that history."





EDWARD SUROVELL
President,
The Edward Surovell
Co./Realtors
"It is an honor for
Edward Surovell
Company to be
able to support an

institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."





DR. JAMES R. IRWIN
Chairman and CEO,
The Irwin Group of
Companies
President, Wolverine
Temporaries, Inc.
"Wolverine
Temporaries began

its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."





MICHAEL STAEBLER
Managing Partner,
Pepper, Hamilton
& Scheetz
"Pepper, Hamilton
and Scheetz
congratulates the
University Musical

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

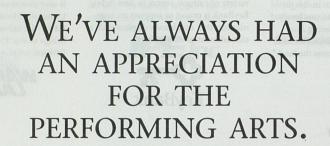


SUE S. LEE
President,
Regency Travel
Agency, Inc.
"It is our pleasure
to work with such
an outstanding
organization as the

Musical Society at the University of Michigan."

REGENCY TRAVEL INC.

PEPPER, HAMILTON & SCHEETZ



The excitement. The power.

The thrills. All of these are yours to be experienced at a live performance.

Be it on the road or on the stage.

As a supporter of the performing arts, all of us at General Motors suggest you sit back and relax.

The performance is about to begin.

General Motors.

CHEVROLET • PONTIAC • OLDSMOBILE BUICK • CADILLAC • GMC

THE UNIVERSITY MUSICAL SOCIETY of the University of Michigan

BOARD OF DIRECTORS

Herbert S. Amster, *President* F. Bruce Kulp, *Vice President* Carol Shalita Smokler,

Secretary
Richard H. Rogel, Treasurer
Gail Davis Barnes
Maurice S. Binkow
Paul C. Boylan

Letitia J. Byrd Leon S. Cohan Jon Cosovich Ronald M. Cresswell Walter L. Harrison Norman G. Herbert Kay Hunt Thomas E. Kauper Rebecca McGowan Homer A. Neal Joe E. O'Neal John Psarouthakis George I. Shirley John O. Simpson Herbert Sloan Edward D. Surovell Marina v.N. Whitman Iva M. Wilson Elizabeth Yhouse

Gail W. Rector,

President Emeritus

UMS SENATE

Robert G. Aldrich Richard S. Berger Carl A. Brauer, Jr. Allen P. Britton Douglas D. Crary John D'Arms James J. Duderstadt 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 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

Administration/Finance

Kenneth C. Fischer,
Executive Director
John B. Kennard, Jr.,
Administrative Manager
Elizabeth Jahn, Asst. to

Executive Director

Kate Remen, Administrative

Assistant, Marketing & Programming

R. Scott Russell, Systems

Box Office

Michael L. Gowing, Manager Sally A. Cushing, Staff Philip Guire, Staff John Peckham, Staff Choral Union

Thomas Sheets, Conductor Timothy Haggerty, Manager

Development

Catherine Arcure, Director
Betty Byrne, Advisory
Elaine Economou, Corporate
Susan Fitzpatrick,
Administrative Assistant
Thad Schork, Gift Processing
Anne Griffin Sloan,
Annual Giving

Education/Audience
Development
Ren Johnson Director

Ben Johnson, Director Emily Avers, Assistant Marketing/Promotion

Sara Billmann, Director Rachel Folland, Advertising Ronald J. Reid, Group Sales

Programming/Production Michael J. Kondziolka,

Director
Yoshi Campbell, Production
Erika Fischer, Artists' Services
Henry Reynolds/Jonathan
Belcher, Technical Direction

Donald Bryant, Conductor Emeritus

Work-Study/Interns

Laura Birnbryer Rebekah Camm Jessica Flint Lynnette Forde Amy Hayne Lisa Moudy Tansy Rodd Lisa Vogen Scott Wilcox

1996-97 ADVISORY COMMITTEE

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

Gregg Alf
Paulett Banks
Milli Baranowski
Kathleen Beck
Janice Stevens Botsford
Jeannine Buchanan
Letitia Byrd
Betty Byrne, Staff Liaison
Pat Chatas
Chen Oi Chin-Hsieh

Phil Cole

Peter H. deLoof
Rosanne Duncan
H. Michael Endres
Don Faber
Penny Fischer
Barbara Gelehrter
Beverly 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
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 Margaret Kennedy Shaw Aliza Shevrin Sheila Silver Rita Simpson Ellen Stross James Telfer, M.D. Kathleen Treciak Susan B. Ullrich Dody Viola Jerry Weidenbach David White Jane Wilkinson Elizabeth Yhouse

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.







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.

Mendelssohn: A drinking fountain is located at the north end of the hallway outside the main floor seating area.

St. Francis: A drinking fountain is located in the basement at the bottom of the front lobby stairs.

dman, Longley & Dahling LLP

Our Best Wishes To The
University Musical Society

Attorneys resident in our Ann Arbor office

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

Ann Arbor Detroit Troy Cheboygan

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 parking is available to members at the Principal level. Free and reserved parking is available for members at the Leader, Concertmaster, Virtuosi and Maestro 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. **Mendelssohn:** Pay phones are located on the first floor of the Michigan League.

St. Francis: There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

REFRESHMENTS

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

RESTROOMS

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

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

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off 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. Mendelssohn: Men's and women's restrooms are located down the long hallway from the main floor seating area.

St. Francis: Men's and women's restrooms are located in the basement at the bottom of the front lobby stairs.

SMOKING AREAS

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

TOURS

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

UMS/MEMBER INFORMATION TABLE

A wealth of information about events, UMS, restaurants, and the like 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.



Diamonds! — For Less!

- Over 70 years in the diamond business
- One of the largest selections of diamonds in Michigan
- G.I.A. graded diamonds
- Certificate diamonds
- The lowest prices
- Every size, shape, cut, color and quality
- A large selection of settings and mountings
- Custom designing
- Appraisals and photographs by a graduate gemologist from the Gemological Institute of America











ouna

Compare Our Prices!

2000 W. Stadium Blvd., Ann Arbor (313) 994-5111

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

Family Owned and Operated Since 1921

Find Your Future at Glacier Hills



Glacier Hills Retirement Center

- Independent Living Apartments
- Assisted Living Program
- · Scenic Walking Paths on 34 Acres
- Entertainment and Activities
- · Housekeeping and Maintenance
- Call 663-5202 for brochure or tour

Glacier Hills Nursing Center

- 24-hour Nursing Care
- Subacute Rehabilitation Program
- Physical and Occupational Therapies
- Dentistry and Podiatry
- · Beauty Salon and Gift Shop
- Call 769-0177 for brochure or tour

1200 Earhart Rd., Ann Arbor 48105



Now you don't have to go far...to make your money go farther.



Meet the Ann Arbor Private Banking and Investments Team.

Just one phone call puts you in touch with a local team of experts who can customize a plan to meet your individual financial goals. A team with experience in lending, investment and trust management, insurance, estate and retirement planning, that can make your money go farther. For more information or to schedule an appointment, please call Ken Marblestone, Director, at (313) 995-8026.



Private Banking & Investments

Left to right: Dave Critchett, John Oberdick, Carol Loomis, Jay Jylkka, Anne Breuch, Jim Meretta, Ken Marblestone, Dave Blough Member FDIC

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 1.800.221.1220

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

FAX ORDERS 313.647.1171

VISIT OUR BOX OFFICE IN PERSON

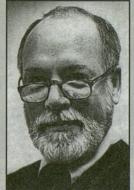
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

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 by calling the UMS Box Office. You will be given a receipt for an income tax deduction as refunds are not available. Please note that ticket returns do not count toward UMS membership.

CONGRATULATIONS, MICHAEL!

erhaps as easily recognized as Ann Arbor's most famous landmark. Burton Memorial Tower, is the cheerful face behind the counter of the University Musical Society's Box Office in the same building. Box Office Manager Michael Gowing celebrates his 25th season with the Musical Society this year, having joined the Box Office staff on October 18, 1971. Over the course of his 25 years at the Musical Society, he has sold tickets to 1,319 UMS events, as well as the Ann Arbor Summer Festival. A walking archive, Michael is a veritable repository of information relating to the Musical Society and its illustrious history. IN RECOGNITION of the outstanding service Michael has given thousands of ticket buyers over the years, always with a twinkle in his eyes (and usually with a



25 Years and Going Strong smile on his face!), the University Musical Society would like to invite you, the patrons he has served so devotedly, to contribute toward the purchase of a seat in Hill Auditorium in his honor. We are sure that Michael would be pleased with this tribute to his service over the past quarter-century. The staff of the Musical Society is also compiling a 25 Year Anniversary Book, filled with congratulatory letters from patrons,

remembrances and mementos. We hope that you will help us honor Michael by sending anything you think appropriate. TO CONTRIBUTE, please make your check payable to the *University Musical Society* — *Michael Gowing Seat*. You may mail your contribution or letters anytime during the fall season to University Musical Society, Burton Memorial Tower, Ann Arbor, MI 48109-1270.

All contributions are tax deductible to the amount allowed by law.

University Musical Society

of the University of Michigan

ne of the oldest and most respected arts presenters in the country, the University Musical Society is now in its 118th season.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name "The Choral Union." During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's

Messiah was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts

featuring local and visiting artists and ensembles. Professor Frieze became the first president of the Society.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through the Choral Union, Chamber Arts, Jazz Directions, Moving Truths, Divine Expressions, Stage Presence, Six Strings and many other series, the Musical Society now hosts over 75 concerts and more than 150 educational events each season. UMS has flour-

ished with the support of a generous musicand arts-loving community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, and the Lydia Mendelssohn Theatre experiencing the talents of such artists as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, the Martha Graham Dance Company, Jessye Norman, The Stratford Festival, Cecilia Bartoli, Wynton Marsalis, Nusrat Fateh Ali Khan and Ensemble Modern of Frankfurt.

HOMAS SHEETS CONDUCTING MESSIAH WITH THE UMS CHORAL UNION



Through educational endeavors, commissioning of new works, youth programs, artists' residencies such as those with the Cleveland Orchestra and *The Harlem Nutcracker*, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator 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.

UMS Choral Union

Thomas Sheets, conductor

Throughout its 118-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

In its more recent history, 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 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, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*,

and continuing with performances of the Berlioz Requiem and Bach's Mass in B minor.

In the current season, the UMS Choral Union again expands its scope to include performances with a third major regional ensemble. Continuing its association with the Detroit Symphony Orchestra, the Choral Union will collaborate in January 1997 with Maestro Järvi and the DSO to produce a second recording for Chandos Ltd. In March the chorus will make its debut with the Grand Rapids Symphony, joining with them in a rare presentation of the Symphony No. 8 ("Symphony of a Thousand") by Gustav Mahler. This extraordinary season will culminate in a May performance of the Verdi *Requiem* with the Toledo Symphony.

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.

For information about the UMS Choral Union, please call 313.763.8997.



Auditoria

HILL AUDITORIUM

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is often associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 83 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Hill Auditorium is named for former U-M regent Arthur Hill, who bequested \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing the ever-popular Fifth Symphony of Beethoven. The following evening featured Verdi's "Manzoni" Requiem, a work that has been performed frequently throughout the Musical Society's illustrious history. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in



HILL AUDITORIUM

one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill

Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons, Leontyne Price, Marion Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the Metropolitan Opera Orchestra (in the debut concert of its inaugural tour) and the late Sergiu Celibidache conducting the Munich Philharmonic.

Hill Auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and expanded wheelchair seating (1995), decreased the seating capacity to its current 4,163.

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition.



Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation, with funds currently being raised through the Campaign for Michigan. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

RACKHAM AUDITORIUM

Until the last fifty years, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of studying human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund. It was this fund which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, but also to establish a \$4 million endowment to further the development of graduate studies. Even more



RACKHAM AUDITORIUM

remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Since 1980, Rackham Auditorium has also been the home for UMS presentations of the Michigan Chamber Players, a group of faculty artists who perform twice annually in free concerts open to the public.

POWER CENTER FOR THE PERFORMING ARTS

Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre. In the interest of including a wide range of the performing arts and humanities, the idea for the Power Center for the Performing Arts was born.



POWER CENTER

Opening in 1971 with the world première of The Grass Harp (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from

the orchestra level to the balcony and the wellknown mirrored glass panels on the exterior. No seat in the Power Center is more than 72 feet from the stage. In 1981, a 28,000 squarefoot addition was completed, providing rehearsal rooms, shops for building sets and costumes, a green room and office space. At the same time, the eminent British sculptor John W. Mills was commissioned to sculpt portrait bronzes of Eugene and Sadye Power, which currently overlook the lobby. In addition to the portrait bronzes, the lobby of the Power Center features two handwoven wool tapestries: Modern Tapestry by Roy Lichtenstein and Volutes by Pablo Picasso.

The University Musical Society has been an active presenter in the Power Center for the Performing Arts from its very beginnings, bringing a variety of artists and art forms to perform on the stage. In addition to presenting artists in performance, UMS has used the Power Center for many educational activities, including youth performances and master classes.

THE MICHIGAN THEATER

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores,



offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live 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 1950s, the interior and exterior of the building were both modernized, with much of the intricate plaster work covered with aluminum, polished marble and a false ceiling.

Throughout the 1960s and 1970s, the 1,710-seat theater struggled against changes in the film industry, and the owners put the Theater up for sale, threatening its very existence. The non-profit Michigan Theater Foundation, a newly-founded group dedicated to preserving the facility, stepped in to operate the failing movie house in 1979.

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade are planned in coming years.

The University Musical Society first began presenting artists at the Michigan Theater during the 1994/95 season, along with occasional film partnerships to accompany presentations in other venues. The Theater's acoustics, rich interiors and technical capabilities make it a natural setting for period pieces and mixed media projects alike. In addition to sponsoring a Twyla Tharp Film Series in 1996/97 (September 29-October 20), UMS presents four events at the Michigan Theater this season: Guitar Summit III (November 16), The Real Group (February 8), Voices of Light: "The Passion of Joan of Arc" with Anonymous 4 (February 16) and The Russian Village (April 11).

ST. FRANCIS OF ASSIST

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father Charles E. Irvin was appointed pastor in June 1987.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 800 people and has free parking. In 1994 St. Francis purchased a splendid three-manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the

Chisholm & Dames Inc. Investment Advisors

- Improve Your Performance Specialists in Managing your
Stock/Bond Portfolios
Mutual Funds/CREFs
Free Consultation
Minimum Account \$100,000

123 N. Ashley, Ann Arbor 995-0829

University Musical Society
in another fine season of
performing arts

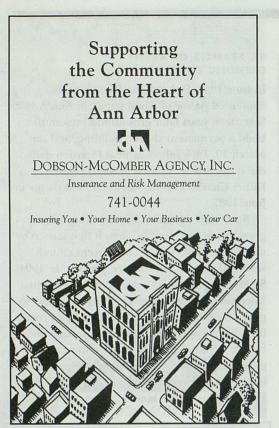
Dickinson, Wright, Moon,
Van Dusen & Freeman

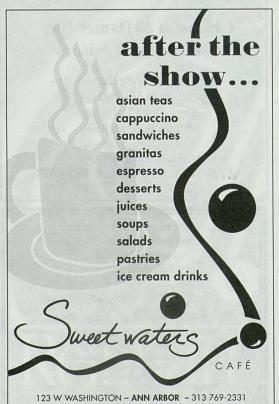
We are proud to support the

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

Counsellors At Law

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





ON THE CORNER OF WASHINGTON & ASHLEY

Auditoria, continued

church a fabulous venue for presenting *a cappella* choral music and early music ensembles. This season, UMS presents four concerts at St. Francis of Assisi Catholic Church: Quink (October 27), Chanticleer (December 4), Chorovaya Akademia (March 15) and the Huelgas Ensemble (April 10)

LYDIA MENDELSSOHN THEATRE

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song recitals in a more appropriate and intimate venue, the Mendelssohn Theatre has become the latest venue addition to the Musical Society's roster.

Allen Pond & Pond, Martin & Lloyd, a Chicago architectural firm, designed the Mendelssohn Theatre, which is housed in the Michigan League It opened on May 4, 1929 with an original equipment cost of \$36,419, and received a majo facelift in 1979. In 1995, the proscenium curtain was replaced, new carpeting installed, and the seats refurbished.

During the 1930s through the 1950s,
Mendelssohn Theatre was home to a five-week
Spring Drama Festival, which featured the likes
of Hume Cronin, Jessica Tandy, Katharine
Cornell, Burgess Meredith and Barbara Bel
Geddes. Arthur Miller staged early plays at
Mendelssohn Theatre while attending college a
U-M in the early 1930s, and from 1962 through
1971, the University's Professional Theatre
Program staged many plays, both originals and
revivals. Several went on to Broadway runs,
including You Can't Take It With You and Harvey,
which starred Helen Hayes and Jimmy Stewart.

The University Musical Society's presentation of four song recitals celebrating the bicentennial of Schubert's birth marks the first time in 58 years that UMS has used the Mendelssohn Theatre for regular season programming. The recitals feature baritone Sanford Sylvan (Januar

24), mezzo-soprano Sarah Walker (January 25), baritone Wolfgang Holzmair (February 17) and soprano Barbara Bonney (February 18).

BURTON MEMORIAL TOWER

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the mailing address and box office location for the University Musical Society.

During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles around, be built in the center of campus representing the idealism and loyalty of U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the Regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated \$60,000 to this fund.

In June 1935 Charles Baird, who graduated from U-M in 1895 and was the equivalent of today's Athletic Director from 1898-1908, presented the University of Michigan with \$70,000 for the purchase of a carillon and clock. These were to be installed in the tower in memory of Burton, former president of the University and a member of the UMS Board of Directors. Baird's intention was to donate a symbol of the University's academic, artistic, and community life - a symbol in sight and sound which alumni would cherish in their Michigan memories.

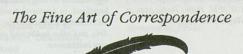
Designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. The tower is 41 feet, 7 inches square at the base. Completed in 1936, the Tower's basement and first floor rooms were designated for use by the University Musical Society in 1940. In later years, UMS was also granted permission to occupy the second and third floors of the tower.

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 climb up to the observation deck and watch the carillon being played from noon to 12:30pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45am.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, 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 university is currently replacing Burton Tower's 45-year old elevator, which is rumored to have come from the University Hospitals, wide enough for transporting gurneys and pianos alike. The elevator-replacement project should be completed by early 1997.





PEN IN HAND

Voted "Best invitations and writing papers"

Detroit Monthly Magazine . 1996

Monday - Saturday 10 - 6 207 S. Fourth Avenue, Ann Arbor

313, 662, 7276

The 1996-97 Season

SEPTEMBER

BENITA VALENTE, SOPRANO CYNTHIA RAIM, PIANO

World première song cycle by William Bolcom co-commissioned by the University Musical Society Friday, September 27, 8:00pm Rackham Auditorium

Master of Arts William Bolcom, interviewed by Glenn Watkins, U-M Professor of Musicology. Tues, Sep 24, 7pm, Rackham.

Meet the Artists Immediately following the performance.

Presented with the support of the KMD Foundation.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

OCTOBER

MEREDITH MONK'S THE POLITICS OF QUIET

Friday, October 4, 8:00pm Saturday, October 5, 8:00pm Power Center

Institute for the Humanities Brown Bag Lunch Meredith Monk's Music and Choreography. Tues, Oct 1, 12 noon, Rackham.

Meet the Artists Immediately following Friday's performance.

Master of Arts Meredith Monk, interviewed by John Killacky, Curator for the Performing Arts, Walker Art Center. Sun, Sept 29, 1pm Nat Sci Aud.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

THE CLEVELAND ORCHESTRA WEEKEND

CHRISTOPH VON DOHNÁNYI, MUSIC DIRECTOR October 11, 12, & 13, 1996

Olaf Bär, baritone Friday, October 11, 8:00pm Hill Auditorium

Stephen Geber, cello Saturday, October 12, 8:00pm Hill Auditorium

Chamber Music with Members of The Cleveland Orchestra

Sunday, October 13, 4:00pm Rackham Auditorium

PREP Jim Leonard, Manager, SKR Classical. "My Life has been Singularly Strange...Debussy Composes La Mer." Fri, Oct 11, 6:30pm, SKR Classical.

PREP Jim Leonard, Manager, SKR Classical. "Tchaikovsky's Fifth Symphony: Tragedy from Triumph." Sat, Oct 12, 6:30pm, SKR Classical.

Meet the Artists Immediately following Saturday's performance.

Vocal Master Class Olaf Bär, baritone. Thurs, Oct 10, 2:30-5:00pm, Recital Hall, U-M School of Music.

Panel Discussion "The Future of the American Orchestra" with members of the Cleveland Orchestra's Administrative staff. Sat, Oct 12, 4:30-6:00pm, Recital Hall, U-M School of Music.

This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

MARK MORRIS DANCE GROUP

Wednesday, October 16, 8:00pm Power Center

CHRISTOPHER PARKENING WITH THE COLORADO STRING QUARTET

Sunday, October 20, 4:00pm Rackham Auditorium

Sponsored by Regency Travel

THE TIBETAN SONG AND DANCE ENSEMBLE

Wednesday, October 23, 8:00pm Power Center

Presented with the generous support of Dr. Herbert Sloan.

THARP!

Twyla Tharp Dance Company Friday, October 25, 8:00pm Saturday, October 26, 2:00pm Saturday, October 26, 8:00pm Power Center

Panel Discussion "Mothers of Invention: Tharp and Her Predecessors." In collaboration with the Institute for Research on Women and Gender. Mon, Oct 21, 7:30-9:30pm, Modern Languages Building.

Institute for the Humanities Brown Bag Lunch Twyla Tharp Video Discussion. Tues, Oct 22, 12noon, Rackham.

Twyla Tharp's *The One Hundreds* Performed for the first time since 1969, Ms. Tharp will lead 100 local, university, and community members in this historic reconstruction. Thurs, Oct 24, 8pm, Power Center, \$5.

Master of Arts Twyla Tharp, interviewed by Beth Genné, U-M Professor of Dance and Art History, and Bob Beckley, Dean, College of Architecture and Urban Planning. Sat, Oct 26, 11am, Nat Sci Aud.

Film Series Movies and Movement: The Film Choreography of Twyla Tharp. All shown at the Michigan Theater. "Hair" - Sun, Sept 29, 2pm; "Ragtime" - Sun, Oct 6, 2pm; "Amadeus" - Sun, Oct 13, 2pm; "White Nights" - Sun, Oct 20, 2pm

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

QUINK

Sunday, October 27, 7:00pm St. Francis of Assisi Catholic Church

Sponsored by Conlin-Faber Travel and Cunard.

STATE SYMPHONY ORCHESTRA OF RUSSIA

Yevgeny Svetlanov, conductor Tuesday, October 29, 8:00pm Hill Auditorium

PREP Jim Leonard, Manager, SKR Classical. "Letwohl und/oder Ewigkert (Farewell and/or Forever) -The Meaning of Mahler's Ninth." Tues, Oct 29, 6:30pm, SKR Classical.

Sponsored by NBD Bank.

NOVEMBER

SANKAI JUKU YURAGI (IN A SPACE OF PERPETUAL MOTION) Ushio Amagatsu,

Artistic Director Friday, November 1, 8:00pm Saturday, November 2, 8:00pm Power Center

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

SABRI BROTHERS

Sunday, November 3, 4:00pm Rackham Auditorium

TRIO FONTENAY

Monday, November 4, 8:00pm Rackham Auditorium

PREP Ellwood Derr, U-M Professor of Music. "Old Wine in New Bottles: Brahms' Compositions on Musical Data by Mendelssohn and Others." Mon, Nov 4, 7pm, MI League.

Sponsored by the Edward Surovell Co./Realtors.

LES ARTS FLORISSANTS WILLIAM CHRISTIE, CONDUCTOR

HANDEL'S ACIS AND GALATEA Friday, November 8, 8:00pm Hill Auditorium

PREP Elwood Derr, U-M Professor of Music. "A Glimpse into Eighteenth-Century Workshops: Elaborations of the Same Common Property Themes in Acis and Galatea and Works of J.S. Bach." Fri, Nov 8, 7pm. MI League.

In memory of Judith and Edward Heekin, who were frequent Choral Union attendees. CHECK OUT THE UMS WEBSITE! UMS Hits the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information. http://www.ums.org

Official sponsor of the UMS mehsite



MIDNIGHT IN THE GARDEN OF GOOD AND EVIL WITH JOHN BERENDT, AUTHOR (CELEBRATING THE MUSIC OF JOHNNY MERCER)

Saturday, November 9, 8:00pm Hill Auditorium

Sponsored by Regency Travel.

Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

GUITAR SUMMIT III FEATURING PACO DE LUCÍA, AL DIMEOLA AND IOHN MCLAUGHLIN

Saturday, November 16, 8:00pm Michigan Theater

Sponsored by Regency Travel.

Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

FACULTY ARTISTS CONCERT

Sunday, November 17, 4:00pm Rackham Auditorium Complimentary Admission

GUARNERI STRING OUARTET ORION STRING QUARTET

Saturday, November 23, 8:00pm Rackham Auditorium

Sponsored by the Edward Surovell Co./Realtors with support from Maurice and Linda Binkow.

DECEMBER

CHANTICLEER

Wednesday, December 4, 8:00pm St. Francis of Assisi Catholic Church

PREP James Borders, Associate Dean, School of Music. "Christmas Sacred Vocal Music, Medieval to Modern." Wed, Dec 4, 7pm, St. Francis Church

Sponsored by Conlin-Faber Travel and Cunard.

HANDEL'S MESSIAH

UMS Choral Union Ann Arbor Symphony Orchestra Thomas Sheets, conductor Saturday, December 7, 8:00pm

Sunday, December 8, 2:00pm Hill Auditorium

Presented with the generous support of Dr. James and Millie Irwin.

"SO MANY STARS" KATHLEEN BATTLE AND FRIENDS

Kathleen Battle, soprano Cyrus Chestnut, piano Christian McBride, bass James Carter, saxophone Cyro Baptista, percussion Friday, December 13, 8:00pm Hill Auditorium

Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

THE HARLEM NUTCRACKER

Donald Byrd/The Group Choreography by Donald Byrd Music by Piotr Ilych Tchaikovsky Arranged by Duke Ellington and David Berger Additional music by Craig Harris

Marcus Belgrave, leader Wednesday, December 18,

Thursday, December 19, 8:00pm Friday, December 20, 8:00pm Saturday, December 21,

2:00pm (Family Show) Saturday, December 21, 8:00pm Power Center

Links to Literature Public readings by local African-American Senior Citizens about the Harlem Renaissance. At Borders Books and Music, in collaboration with The Links, Inc. Thurs, Dec 5, 7:30pm: Public reading for adults. Sat, Dec 7, 11:00am: Public reading for children.

Supported by the Grayling Fund and Project Management Associates, Inc.

Presented with support from media partners WEMU, 89.1FM, Public Radio from Eastern Michigan University and WDET, 101.9FM, Public Radio from Wayne State University.

The Harlem Nutcracker is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and brivate institutions.

JANUARY

SCHUBERTIADE I ANDRÉ WATTS, PIANO CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

David Shifrin, Artistic Director Wednesday, January 8, 8:00pm Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Thurs, Jan 8, 7pm, MI League.

NEXUS WITH RICHARD STOLTZMAN, CLARINET

Thursday, January 16, 8:00pm Hill Auditorium

Sponsored by Thomas B. McMullen Co., Inc.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

SOUNDS OF BLACKNESS Monday, January 20, 8:00pm Hill Auditorium

Sponsored by First of America.

This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1997 Rev. Dr. Martin Luther King, Jr. Day Symposium.

SCHUBERTIADE II GARRICK OHLSSON,

Late Schubert Piano Masterworks Thursday, January 23, 8:00pm Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Thurs, Jan 23, 7pm, Rackham.

Sponsored by McKinley Associates, Inc.

SCHUBERT SONG RECITAL I SANFORD SYLVAN, BARITONE DAVID BREITMAN. FORTEPIANO

Friday, January 24, 8:00pm Lydia Mendelssohn Theatre

PREP Susan Youens, Professor of Musicology, University of Notre Dame. "A discussion of the evening's repertoire. Fri, Jan 24, 6:30pm, MI League.

Vocal Master Class Sanford Sylvan, baritone. Sat, Jan 25, 2:00-4:00 pm, McIntosh Theater, U-M School of Music

SCHUBERT SONG RECITAL II SARAH WALKER, MEZZO-SOPRANO

GARETH HANCOCK, PIANO Saturday, January 25, 8:00pm Lydia Mendelssohn Theatre

PREP Susan Youens. Professor of Musicology, University of Notre Dame. "A discussion of the evening's repertoire." Sat, Jan 25, 6:30pm, MI League.

Presented with support from media partner WDET, 101.9FM. Public Radio from Wayne State University.

DETROIT SYMPHONY ORCHESTRA NEEME JÄRVI, CONDUCTOR

Leif Ove Andsnes, piano **UMS Choral Union** Sunday, January 26, 4:00pm Hill Auditorium

Master of Arts Neeme Järvi, interviewed by Thomas Sheets, Conductor, UMS Choral Union. Sun, Jan 12, 3:00pm, Rackham.

Sponsored by [PEinc.

SKR Classical & Schoolkids'Records

Ann Arbor's premiere music stores are proud to support the

University Musical Society

Ann Arbor's premiere concert presenters

Schoolkids Records

523 E. Liberty St. Ann Arbor 313.994.8031 800.445.2361 www.schoolkids.com Mon-Thurs 10-9:30 Fri-Sat 10-10 Sun 12-8



539 E. Liberty St. Ann Arbor 313.995.5051 800.272.4506 Mon-Sat 10-9 Sun 12-6 FEBRUARY

BLUES, ROOTS, HONKS, AND MOANS A FESTIVAL OF JAZZ AND AFRICAN-AMERICAN MUSICAL TRADITIONS

featuring
The Christian McBride Quartet
The Cyrus Chestnut Trio
The James Carter Quartet
The Leon Parker Duo
Steve Turre and
His Sanctified Shells
Twinkie Clark and
The Clark Sisters
Saturday, February 1, 1:00pm
(Family Show)

Sponsored by NSK Corporation.

Saturday, February 1, 8:00pm

Hill Auditorium

Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR Thursday, February 6, 8:00pm Hill Auditorium

THE REAL GROUP Saturday, February 8, 8:00pm Michigan Theater

Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

ARS POETICA CHAMBER ORCHESTRA ANATOLI CHEINIOUK, MUSIC DIRECTOR

Monday, February 10, 8:00pm Rackham Auditorium

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

BLOOD ON THE FIELDS
WYNTON MARSALIS AND
THE LINCOLN CENTER
JAZZ ORCHESTRA
WITH JON HENDRICKS
AND
CASSANDRA WILSON

Music and libretto by Wynton Marsalis Wednesday, February 12, 8:00pm Hill Auditorium

Master of Arts Wynton Marsalis, interviewed by Stanley Crouch, Jazz Musician, Critic, and Author. Tues, Feb 11, 7:00pm, Rackham. Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.

BRANDENBURG ENSEMBLE
JAIME LAREDO,
CONDUCTOR/VIOLIN

LEILA JOSEFOWICZ, VIOLIN ANDREAS HAEFLIGER, PIANO

Friday, February 14, 8:00pm Hill Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Fri, Feb 14, 7pm, MI League.

Sponsored by Great Lakes Bancorp.

EMERSON STRING QUARTET
ALL-BRAHMS PROGRAM

Saturday, February 15, 8:00pm Rackham Auditorium

PREP Elwood Derr, U-M Professor of Music. "Nineteenth-Century 'CDs' of Brahms' String Quartets: His Piano-Duet Arrangements for Home Use." Sat, Feb 15, 7pm, MI League.

Sponsored by the Edward Surovell Co./Realtors.

VOICES OF LIGHT:
"THE PASSION OF
JOAN OF ARC"
A FILM BY CARL DREYER
FEATURING ANONYMOUS 4
Los Angeles Mozart Orchestra

I Cantori Lucinda Carver, conductor Sunday, February 16, 7:00pm Michigan Theater

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

SCHUBERT SONG RECITAL III
WOLFGANG HOLZMAIR,
BARITONE

JULIUS DRAKE, PIANO Monday, February 17, 8:00pm Lydia Mendelssohn Theatre

SCHUBERT SONG RECITAL IV BARBARA BONNEY, SOPRANO CAREN LEVINE, PIANO

Tuesday, February 18, 8:00pm Lydia Mendelssohn Theatre

PUCCINI'S LA BOHÈME NEW YORK CITY OPERA NATIONAL COMPANY

Wednesday, February 19, 8:00pm Thursday, February 20, 8:00pm Friday, February 21, 8:00pm Saturday, February 22, 2:00pm (Family Show) Saturday, February 22, 8:00pm Power Center

PREP for Kids Helen Siedel, UMS Education Specialist. "What does 'La Bohème' mean?" Sat, Feb 22, 1:15pm, Power Center Rehearsal Rm.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS IONA BROWN, CONDUCTOR/ VIOLIN

Sunday, February 23, 4:00pm Rackham Auditorium

PREP Lorna McDaniel, U-M Professor of Musicology, A discussion of the afternoon's repertoire. Sun, Feb 23, 3:00pm, MI League.

Sponsored by Conlin-Faber Travel and Cunard.

Kopo

Monday, February 24, 8:00pm Tuesday, February 25, 8:00pm Power Center

NATIONAL TRADITIONAL **ORCHESTRA OF CHINA**

Hu Bingxo, conductor Wednesday, February 26, 8:00pm Hill Auditorium

Presented with the generous support of Dr. Herbert Sloan.

MARCH

RICHARD GOODE, PIANO

Friday, March 14, 8:00pm Hill Auditorium

Sponsored by Pepper, Hamilton & Scheetz, Attorneys at Law.

CHOROVAYA AKADEMIA

Saturday, March 15, 8:00pm St. Francis of Assisi Catholic

Sponsored by Conlin-Faber Travel and Cunard.

SCHUBERTIADE III HERMANN PREY, BARITONE

Michael Endres, piano Auryn String Quartet with Martin Lovett, cello Thursday, March 20, 8:00pm Rackham Auditorium

SCHUBERTIADE IV HERMANN PREY, BARITONE

Michael Endres, piano Auryn String Quartet Martin Katz, piano Mnton Nel, piano

Friday, March 21, 8:00pm Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Fri, Mar 21, 7pm, Rackham.

Vocal Master Class Hermann Prev. baritone. Sat, Mar 22, 10:00am-12:00noon. Recital Hall, U-M School of Music.

MAHLER'S SYMPHONY NO. 8 GRAND RAPIDS SYMPHONY AND CHORUS

UMS CHORAL UNION

Grand Rapids Choir of Men and Boys

Boychoir of Ann Arbor Catherine Comet, conductor Sunday, March 23, 4:00pm Hill Auditorium

Sponsored by the University of Michigan.

CECILIA BARTOLI, MEZZO-SOPRANO

GYÖRGY FISCHER, PIANO Saturday, March 29, 8:00pm Hill Auditorium

Master of Arts Cecilia Bartoli. interviewed by Susan Nisbett, Music/Dance Reviewer, Ann Arbor News, and Ken Fischer, Executive Director, University Musical Society. Fri, Mar 28, 4pm, Rackham.

Sponsored by Parke Davis Pharmaceutical Research.

NEDERLANDS DANS THEATER

Thursday, April 3, 8:00pm Friday, April 4, 8:00pm Power Center

BANG ON A CAN ALL-STARS STRING TRIO OF NEW YORK

Saturday, April 5, 8:00pm Power Center

Presented with support from media partners WEMU, 89.1FM, Public Radio from Eastern Michigan University and WDET, 101.9FM, Public Radio from Wayne State University.

HUELGAS ENSEMBLE PAUL VAN NEVEL, DIRECTOR THE HIGH ART OF SACRED FLEMISH POLYPHONY

Thursday, April 10, 8:00pm St. Francis of Assisi Catholic

PREP James Borders, Associate Dean, School of Music. "Joy and Darkness:

The Flemish Musical Renaissance." Thurs, Apr 10, 7pm, St. Francis Church.

Sponsored by Conlin-Faber Travel and Cunard

THE RUSSIAN VILLAGE

Friday, April 11, 8:00pm Michigan Theater

Sponsored by NBD Bank.

FACULTY ARTISTS CONCERT

Sunday, April 13, 4:00pm Rackham Auditorium Complimentary Admission

THE ASSAD BROTHERS, **GUITAR DUO**

Friday, April 18, 8:00pm Rackham Auditorium Sponsored by Regency Travel.

MAHER ALI KHAN AND SHER ALI KHAN, **FARIDI OAWWALS ENSEMBLE**

Saturday, April 19, 8:00pm Rackham Auditorium

Special Program Events

Performance Related **Educational Presentations** (PREPs) All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

Master of Arts A new, free of charge UMS series in collaboration with the Institute for the Humanities and WUOM, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.



"Rated Four Stars" -The Detroit News

"One of Michigan's Top Ten" -The Zagat Guide

Seafood, Pasta, steaks & Daily Vegetarian Specials

Modern American Cooking 665-0700



- Thornton Wilder

Deadership in any arena is not only difficult to achieve but deserving of recognition. The Edward Surovell Company salutes the University Musical Society for its 118-year tradition of excellence in the presentation of the performing arts.

SUROVELL CO./REALTORS

Washtenaw County's leader in real estate sales

Education and Audience Development Special Events 1996-1997

Voices and Visions of Women: Panel Discussion

"Women in the Arts/Arts in the Academy" In collaboration with the Institute for Research on Women and Gender.

Tues, Jan 14, 7:30-9:30pm, Rackham.

Panelists: Beth Genné, Dance and History of Art Yopie Prins, English and Comparative Literature Sidonie Smith, Women's Studies and English Patricia Simons, History of Art and Women's Studies Louise Stein, Music History and Musicology

Schubert Cycle Series

Three special PREPs held at the Ann Arbor Public Library and led by Richard LeSueur, Vocal Arts Information Services, in collaboration with the Ann Arbor Public Library.

"Changing Approaches to Singing of Leider" Sun, Jan 19, 1997, 2:00-3:30pm

"Great Schubert Recordings before 1945"

Sun, Feb 16, 2:00-3:30pm

"Great Schubert Recordings after 1945" Sun, Mar 16, 2:00-3:30pm

Exhibit: "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance

Ann Arbor Public Library, November 26, 1996-January 6, 1997. A collaboration between the University Musical Society, the Ann Arbor Public Library, Ann Arbor Public Schools, the Ann Arbor Chapter of The Links, Inc., the African-American Cultural & Historical Project of Ann Arbor and Borders Books and Music. For more information call 313-994-2335.



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

Acknowledgments

n 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.

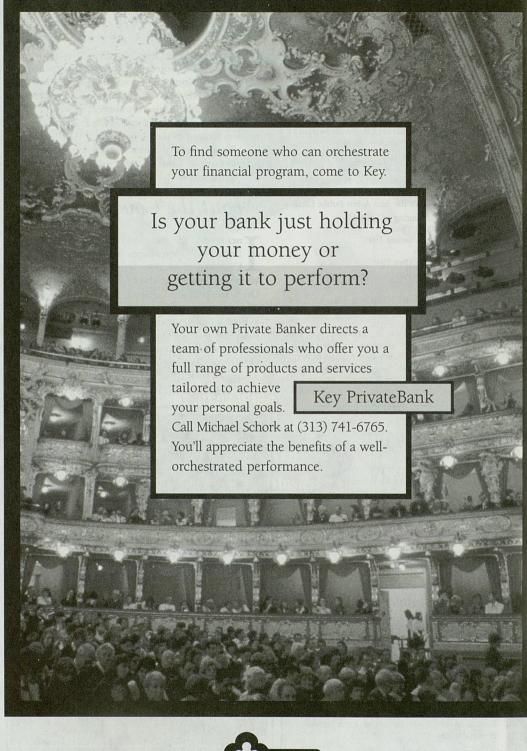
Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

About the Cover

ncluded in the montage by local photographer David Smith, are images taken from the University Musical Society 1995-96 Season. Wynton Marsalis with the Lincoln Center Jazz Orchestra performing Monk, Morton, and Marsalis during a youth performance at Community High School; a beaming Seiji Ozawa after conducting the Boston Symphony Orchestra in a memorable performance in Hill Auditorium; and the Juilliard String Quartet performing in Rackham Auditorium in celebration of their fiftieth anniversary.



david smith Photography 313 663 0953





Key. For a new America.[™]



UNIVERSITY MUSICAL SOCIETY

of the University of Michigan 1996 - 1997 Fall Season

Event Program Book

Saturday, December 7, 1996 through Saturday, December 21, 1996

118th Annual Choral Union Series Hill Auditorium

Thirty-fourth Annual Chamber Arts Series Rackham Auditorium

Twenty-sixth Annual Choice Events Series

HANDEL'S MESSIAH

Saturday, December 7, 8:00pm Sunday, December 8, 2:00pm Hill Auditorium

SO MANY STARS KATHLEEN BATTLE & FRIENDS

Friday, December 13, 8:00pm Hill Auditorium

THE HARLEM NUTCRACKER

Wednesday, December 18, 8:00pm Thursday, December 19, 8:00pm Friday, December 20, 8:00pm Saturday, December 21, 2:00pm (Family Show) Saturday, December 21, 8:00pm Power Center

GENERAL INFORMATION

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

WHILE IN THE AUDITORIUM

Starting Time Every attempt is made to begin concerts on time.

Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

3

21

27

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.

Schubert Song Recitals

Four performances of (mostly) Schubert songs and song cycles performed by some of the world's most celebrated interpreters of song, all in the intimate Lydia Mendelssohn Theater.



Sanford Sylvan, baritone David Breitman, fortepiano Friday, January 24, 8:00pm

Program:
Drei Klavierstüke, D. 946
Die schöne Müllerin, D. 795

PREP Susan Youens, Professor of Musicology, University of Notre Dame, 6:30pm, Michigan League

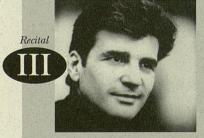


Sarah Walker, mezzo-soprano Gareth Hancock, piano Saturday, January 25, 8:00pm Program:

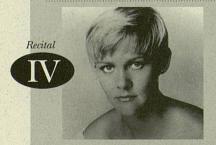
Winterreise, D. 911

PREP Susan Youens, 6:30pm, Michigan League.





Wolfgang Holzmair, baritone Julius Drake, piano Monday, February 17, 8:00pm Program: Schubert Lieder



Barbara Bonney, soprano Caren Levine, piano Tuesday, February 18, 8:00pm

Program:
Schubert Goethe Lieder
Works of Grieg and Strauss

313.764.2538

For tickets call the University Musical Society box office Outside the 313 area code call toll-free 1.800.221.1229

UNIVERSITY MUSICAL SOCIETY

and

DR. JAMES AND MILLIE IRWIN

present

GEORG FRIDERIC HANDEL'S

MESSIAH

UNIVERSITY MUSICAL SOCIETY CHORAL UNION ANN ARBOR SYMPHONY ORCHESTRA THOMAS SHEETS, conductor

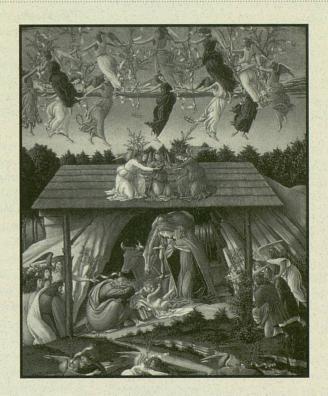
JANET WILLIAMS, soprano
MALIN FRITZ, contralto
WILLIAM WATSON, tenor
KEVIN MCMILLAN, baritone
JANICE BECK, organ
EDWARD PARMENTIER, harpsichord

PROGRAM

Saturday Evening, December 7, 1996 at 8:00

Sunday Afternoon, December 8, 1996 at 2:00

Hill Auditorium Ann Arbor, Michigan



Twenty-fifth and Twenty-sixth Concerts of the 118th Season This concert is presented with the generous support of Dr. James and Millie Irwin.

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

UMS Traditions Series

Large print programs are available upon request.

MESSIAH

Georg Frideric Handel Born on February 23, 1685 in Halle, Germany Died on April 14, 1759 in London

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

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

over the centuries testify to its immense popularity.

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

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

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

Messiah he wrote his next oratorio, Samson, in a similarly brief time-span.

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

Over-enthusiastic Handelists in the nineteenth century perpetuated all sorts of legends regarding the composition of Messiah. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It has been suggested that if Handel did indeed have visions of Heaven while he composed Messiah, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera Semele.

Handel's religious faith was sincere, but tended to be practical rather than mystical.

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

The first public performance of Messiah took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. Messiah was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this, be all thy sins forgiven." But when Handel took Messiah to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the "Hallelujah Chorus"), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theatre in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win when it was scheduled to be performed in

Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might & ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took Messiah to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for Messiah to the Foundling Hospital in a charitable gesture of gratitude.

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

Following the pattern of Italian baroque opera, Messiah is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice Messiah resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called Redemption, for its author celebrates the idea of Redemption, rather than the personality of Christ."

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

Program note by Luke Howard

PART I

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

unto the cities of Judah: Behold your God!

risen upon thee.

Isaiah 60: 1

Arise, shine; for thy light is come, and the glory of the Lord is

10 Arioso

Isaiah 60: 2

Isaiah 60: 3

Mr. McMillan

For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11 Air

Isaiah 9: 2

Mr. McMillan

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12 Chorus

Isaiah 9: 6

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.

13 Pifa

(Pastoral Symphony)

14 Recitative

Luke 2: 8

Ms. Williams

. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.

15 Arioso

Luke 2: 9

Ms. Williams

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

16 Recitative

Luke 2: 10

Luke 2: 11

Ms. Williams

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

17 Arioso

Luke 2: 13

Ms. Williams

And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

18 Chorus

Luke 2: 14

Glory to God in the highest, and peace on earth, good will toward men.

19 Air

Zechariah 9: 9

Ms. Williams

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .

Zechariah 9: 10 ... and he shall speak peace unto the heathen: ...

20 Recitative Ms. Fritz Isaiah 35: 5 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped. Isaiah 35: 6 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . . Ms. Williams and Ms. Fritz 21 Air Isaiah 40: 11 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young. Come unto Him, all ye that labour and are heavy laden, and He Matthew 11: 28 will give you rest. Matthew 11: 29 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls. 22 Chorus Matthew 11: 30 . . . His yoke is easy, and His burden is light. INTERMISSION PART II 23 Chorus John 1: 29 ... Behold, the Lamb of God, that taketh away the sin of the world! ... 24 Air Ms. Fritz Isaiah 53: 3 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . . Isaiah 50: 6 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. 25 Chorus Isaiah 53: 4 Surely he hath borne our griefs, and carried our sorrows: . . . Isaiah 53: 5 ... he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.

us all.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of

26 Chorus
Isaiah 53: 4

27 Arioso

Mr. Watson

Psalm 22: 7

All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

28 Chorus

Psalm 22: 8

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

29 Accompanied recitative

Psalm 69: 20

Mr. Watson

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.

30 Arioso

Mr. Watson

Lamentations 1: 12

... Behold and see if there be any sorrow like unto his sorrow ...

31 Accompanied recitative

Mr. Watson

Isaiah 53: 8

. . . he was cut off out of the land of the living: for the transgressions of thy people was he stricken.

32 Air

Mr. Watson

Psalm 16: 10

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

33 Chorus

Psalm 24: 7

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Psalm 24: 8

Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.

Psalm 24. 9

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Psalm 24: 10

Who is this King of glory? The Lord of hosts, he is the King of glory.

34 Recitative

Mr. Watson

Hebrews 1: 5

... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...

35 Chorus

Hebrews 1: 6

... let all the angels of God worship him.

36 Air

Ms. Fritz

Psalm 68: 18

Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

37 Chorus

Psalm 68: 11

The Lord gave the word: great was the company of the preachers.

38 Air

Isaiah 52: 7

Ms. Williams

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things . . .

39 Chorus

Romans 10: 18

Their sound is gone out into all lands, and their words unto the ends of the world.

40 Air and

Psalm 2: 1

Psalm 2: 2

Mr. McMillan

Accompanied recitative Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .

41 Chorus

Psalm 2: 3

Let us break their bonds asunder, and cast away their yokes from us.

42 Recitative

Psalm 2: 4

Mr. Watson

He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.

43 Air

Psalm 2: 9

Mr. Watson

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

44 Chorus

Revelation 19: 6 Revelation 11: 15

Revelation 19: 16

Hallelujah: for the Lord God omnipotent reigneth.

... The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.

... King of Kings, and Lord of Lords.

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

PART III

45 Air

Ms. Williams

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.

> And though . . . worms destroy this body, yet in my flesh shall I see God.

I Cor. 15: 20

Job 19: 25

Job 19: 26

For now is Christ risen from the dead, . . . the first fruits of them that sleep.

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

Amen.

sitteth upon the throne, and unto the Lamb for ever and ever.

"Tremendously acclaimed star of the evening and one of the most phenomenal discoveries of recent times, **Janet Williams**..." Such was the critical acclaim from Berlin's *Der Tagesspiegel* following the artist's debut at the Berlin Staatsoper in October of 1992 as



JANET WILLIAMS

Cleopatra in a new production of Graun's *Cleopatra e Cesare*, confirming that the artist is one of the brightest new talents on the international music scene. The artist has also been acclaimed for performances at the

Bastille Opera, San Francisco Opera, Dallas Opera, Nice Opera, Opera de Lyon as well as in concerts throughout Europe, North America, Canada, and Japan with conductors including Vladimir Ashkenazy, Daniel Barenboim, Rene Jacobs, Neeme Järvi, Sir Neville Mariner, Zubin Mehta, and Gerard Schwarz.

Last season, Detroit-native Janet Williams made her Metropolitan Opera debut as Adele in *Die Fledermaus* and also made her debut with Washington Opera as Sophie in *Der Rosenkavalier*, a role she repeated at the Berlin Staatsoper under Donald Runnicles. She also appeared in concert for the Marilyn Horne Foundation and the Mostly Mozart Festival in New York and sang Villa Lobos' *Bachianas Brasilieras No. 5* with Frankfurt's Hessische Symphony Orchestra and a performance of Mahler's *Symphony No. 2* at the Spoleto Festival (Italy).

Ms. Williams will launch this season singing the title role of Handel's *Semele* in a new production at the Berlin Staatsoper, Rene Jacobs conducting. She will also appear in Berlin as Pamina in *The Magic Flute*, Sophie in *Der Rosenkavalier* and Rosina in *The Barber of Seville*. In addition, the artist

will sing Susanna in *The Marriage of Figaro* with Michigan Opera Theatre and these University Musical Society *Messiah* performances.

These performances mark Janet Williams' debut under UMS auspices.

Malin Fritz was a National Finalist in the Metropolitan Opera Auditions this year, and won first prize in the Metropolitan Opera Auditions Eastern Regional Finals.

Highlights of her 1996-97 season include Cornelia in Handel's *Giulio Cesare* and the Third Lady in *Die Zauberflöte* with the Virginia Opera. Ms. Fritz's orchestral engagements include the mezzo-soprano solo in Prokofiev's *Alexander Nevsky* and Handel's *Messiah* with the Virginia



MALIN FRITZ

Symphony as well as these University Musical Society performances. She recently sang the contralto solo in Mahler's *Symphony No. 3* with the Toledo Symphony Orchestra and was re-engaged for the upcoming season

to sing Verdi's *Requiem*. She will be a guest artist in the Shreveport Opera Met Audition Winners Concert.

These performances mark Malin Fritz's debut under UMS auspices.

This season, William Watson is appearing in these University Musical Society performances of Messiah and with the Buffalo Philharmonic in Bach's St. Matthew Passion. Other engagements for this season include a series of concerts with Chicago's esteemed Music of the Baroque. Engagements for last season included a five-concert series with Music of the Baroque, St. John Passion with



WILLIAM WATSON

the Youngstown
Symphony, Carmina
Burana with Sun
Cities Symphony,
Christmas Oratorio
with Canterbury
Choral Society and
The Jewel Box with
Chicago Opera
Theatre.

On the concert

stage, Mr. Watson debuted in Holland, performing St. Matthew Passion with the Noord Nederlands Orkest to critical acclaim. Concert appearances in America included both the Springfield and Wichita Symphonies, the Berkshire Choral Festival, and several concerts with Chicago's Music of the Baroque, including Handel's opera Alcina and Monteverdi's Orfeo. Carnegie Hall audiences heard Mr. Watson in Carmina Burana and Mendelssohn's Walpurgis Nacht with New York's St. Cecilia Chorus.

In opera, Mr. Watson has performed many lyric tenor roles including Tamino in Mozart's *The Magic Flute* with the Chicago Symphony and Tonio in *Daughter of the Regiment*, a role which he sang with both Chicago Opera Theatre and on national tour with Texas Opera Theatre. Also with the Chicago Opera Theatre, he has performed Almaviva in *The Barber of Seville*, Ernesto in *Don Pasquale*, and Nemorio in *L'Elisir d'amore*. He sang Don Ottavio in *Don Giovanni* with the Pennsylvania Opera Theatre and with the Cleveland Opera he has performed Jaquino in *Fidelio* and Pedrillo in *Abduction from the Seraglio*.

These performances mark William Watson's debut under UMS asupices.

Kevin McMillan has quickly become one of the most sought after concert baritones of his generation. Critics continue to praise his "elegant voice" and "singularly remarkable interpretive skills" and these qualities were acknowledged in a 1992 Grammy Award. His engagements over the past few years include appearances with virtually every major North American orchestra, under the direction of such renowned conductors as Masur, Norrington, Blomstedt, Commissiona, Boulez, Frühbeck de Burgos, Lopez-Cobos, Davis, Järvi, Shaw and Dutoit. His stature is also growing in Europe where he has made many recent auspicious debuts — Berlin, Munich, Leipzig, Hamburg, Madrid and Cologne.

After preliminary schooling in his native Canada, he studied at the Britten-Pears School in England, and did graduate work at The Juilliard School in New York. His



KEVIN MCMILLIAN

vocal proficiency and scholarly musicianship afford him a broad range of styles and periods in the orchestral and oratorio repertoire — from Bach's St. Matthew Passion and the title role in Monteverdi's Orfeo

to Mahler's Lieder eines fahrenden Gesellen and Penderecki's St. Luke Passion. Despite injuries sustained in an accident years ago, operatic singing also plays a part in his career. He counts among his concert presentations the roles of Schaunard in Puccini's La Bohème and Papageno in Mozart's Die Zauberflöte.

Mr. McMillian's first love has always been the solo recital, and justly so. He has been described as "an outstanding Schubertian," whose "young voice of glowing freshness and beauty is at the service of an intelligent, lively, and distinctive personality." He has debuted with resounding success in both London and New York, and he is probably the busiest recitalist in Canada, regularly heard on CBC broadcasts. Most recently, he

was invited back to Lyon, France after a debut there singing *Die schöne Müllerin* received much critical acclaim, and he returned to Europe for Schubert recitals at three major European festivals.

Kevin McMillan made his UMS debut at the 1992 May Festival in a performance of Carmina Burana with the Detroit Symphony Orchestra. These performances mark his second and third performances under UMS auspices.

Janice Beck's performance career spans two continents and includes recitals in some of the most prestigious venues. While a Fulbright Scholar in Paris studying with Jean Langlais, she presented the world première of his American Suite. During tours of France and the United Kingdom she has presented concerts in the Cathedral of St. Maurice, Angers; the Cathedral of St. Pierre, Montpellier; St. David's Hall, Cardiff; Southwell Minster; and Coventry Cathedral. During May, 1995 she was the featured organ recitalist at the Bury St. Edmunds Music Festival in St. Edmundsbury Cathedral. She concertizes throughout North America, and has presented recitals at



IANICE BECK

national conventions of The
American Guild of
Organists and the
Organ Historical
Society. Recently in
the United States,
she participated in
the University of
Michigan
Conference on
Organ Music

Celebrating the life and work of Jean Langlais, and played a recital in the First Congregational Church of Los Angeles.

Forthcoming engagements include recitals in Christ Church Cathedral Ottawa, Canada; the Ann Arbor New Music Festival; the International Festival of Organ and Chamber Music, Szczecin, Poland; the International Festival of Organ Music, Gdansk, Poland; the Jozef Gresak Festival, Bardejov, Slovakia; All Saints Collegiate Church, Maidstone, England; and Westminster Abbey, London.

Janice Beck was born in Newport News, Virginia, and as a child studied organ in Williamsburg where she played many recitals in Historic Bruton Parish Church. Subsequent study was at Rollins College with Catharine Crozier, her major teacher, the University of Michigan with Marilyn Mason, and in Paris with Jean Langlais and Nadia Boulanger. She is a recipient of the Algernon Sydney Sullivan Award, presented by Rollins College, "for leadership, great achievement in one's chosen field, and service to others." She resides in Ann Arbor, Michigan where she has been a member of the Alumnae Board of Governors of the University of Michigan School of Music, and the Advisory. Committee of the University Musical Society. During 1995-96 she was Dean of the Ann Arbor Chapter of the American Guild of Organists.

Janice Beck performed in the UMS presentation of Messiah in 1995. These are her third and fourth performances under UMS auspices.

Edward Parmentier, harpsichordist and director of the Early Music Ensemble, has performed throughout the United States, Russia, Western Europe, Japan and Korea on harpsichord and historic organs. He is a frequent recitalist, lecturer and adjudicator at symposia and festivals. His collection of recordings has won both critical and popular acclaim. Recent releases include Bach's partitas, French seventeenth-century harpsichord music, sonatas of Scarlatti and music of the English virginalists. He appears frequently in ensemble settings as a continuist and concerto soloist. Mr. Parmentier conducts modern instrument chamber orchestras in performances of baroque and classical



EDWARD PARMENTIER

repertoire. His annual summer harpsichord workshops at the University of Michigan attract performers from all over the world. Mr. Parmentier holds degrees in classical languages

and literatures, humanities and musicology from Harvard and Princeton. His harpsichord teachers were Albert Fuller and Gustav Leonhardt.

Edward Parmentier appeared in the 1995 performances of Messiah. These performances mark his third and fourth performances under UMS auspices.

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

Appointed Music Director of the University Musical Society Choral Union in 1993, he is the tenth conductor to hold this position in the ensemble's 118-year history. In the past three seasons, he has prepared the Choral Union for several notable performances given by the Detroit Symphony Orchestra under the direction of Neeme Järvi and Jerzy Semkow, and by the Toledo Symphony under the direction of Andrew Massey.

Last season, Mr. Sheets conducted the Choral Union's annual holiday performances of Handel's *Messiah* with the Ann Arbor Symphony Orchestra and Bach's *Mass in b minor* with the Toledo Symphony. In February of 1996, he led the Choral Union and the University of Michigan Dance Company in four performances of Orff's *Carmina Burana*.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William

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

Thomas Sheets is also Music Director of the 120-voice Toledo Symphony Chorale. He



THOMAS SHEETS

received the degree Doctor of Musical Arts from the University of Southern California and has held appointments as Director of Choral Activities at several colleges and universities. Dr. Sheets is a frequent con-

ference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

These performances mark the fourth year that Thomas Sheets has conducted Messiah under UMS auspices. In March of 1996 he conducted the Choral Union with the Toledo Symphony in a performance of Bach's Mass in b minor. hroughout its 118-year history, the University Musical Society Choral Union has performed 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 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, the 180-voice Choral Union remains best known for its annual performances of Handel's Messiah each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's Symphony No. 9, Orff's Carmina Burana, Ravel's Daphnis et Chloé and Prokofiev's Aleksandr Nevsky. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's War Requiem, and continuing this past season with performances of the Berlioz Requiem and Bach's Mass in b minor.

In the upcoming season, the UMS Choral Union will again expand its scope to include performances with a third major regional orchestra. Continuing its association with the Detroit Symphony Orchestra, the Choral Union will collaborate in January 1997 with Maestro Järvi and the DSO. In March, the chorus will make its debut with the Grand Rapids Symphony, joining with them in a

rare presentation of the Symphony No. 8 (*Symphony of a Thousand*) by Gustav Mahler. This extraordinary season will culminate in a May performance of the Verdi *Requiem* with the Toledo Symphony.

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.

The UMS Choral Union began performing in 1879 and has presented Messiah in unbroken annual performances. These performances mark their 367th and 368th appearances under UMS auspices.



THE UMS CHORAL UNION

Thomas Sheets, conductor

Donald Bryant, conductor emeritus
Jean Schneider-Claytor, accompanist
Timothy Haggerty, manager

Soprano

Marie Ankenbruck-Davis

Elizabeth Ballenger

Janet L. Bell Maria Besson Marisa Bond Edith Leavis Bookstein Debra Joy Brabenec Susan F. Campbell Laura Christian Cheryl D. Clarkson Carla Dirlikov Kathy Neufeld Dunn Kathryn Foster Elliott Laurie Erickson Patricia Forsberg-Smith Mary L. Golden Lori Kathleen Gould Deirdre Hamilton Elizabeth E. Jahn Doreen J. Jessen Julia Jones Meredyth M. Jones Kelly Klooster Mary Kay Lawless Carolyn Leyh Loretta Lovalvo Melissa Hope Marin Linda Marshall Marilyn Meeker Trisha Neff Lydia Nichols Madelyn Nichols Carole Lynch Pennington Margaret Dearden Petersen Sara Peth Judith A. Premin Virginia Reese Jennifer Richardson Mary A. Schieve Cindy Schloesser Denise Rae Scramstad Lindsay Shipps Leslie Helene Smith Sue Ellen Straub Susan Topol Jean Marion Urguhart Barbara Hertz Wallgren Rachelle Barcus Warren Margaret Warrick Mary Wigton Linda Kaye Woodman Kathleen A. Young Karin Zitzewitz

Alto

Leslie Austin Mary Jo Baynes Carol Beardmore Myrna Berlin Paula Brostrom Nancy Wilson Celebi Alice Cerniglia Laura Clausen Dolores Davidson Anne C. Davis Deborah Dowson Anna Egert Marilyn Finkbeiner LeAnn Eriksson Guyton Hilary Haftel Nancy Ham Carol Hohnke Nancy Houk Cinzia Iaderosa Olga Johnson Sally A. Kope Jean Leverich Suzanne Stepich Lewand Cynthia Lunan **Jeanette Luton** Laura McDonald Erin McFall-Witte Carol Milstein Holly Ann Muenchow Nancy L. Murphy Lisa Michiko Murray Lotta Olvegård Kathleen Operhall Karen Osborn Lynn Powell April Pronk Carren Sandall Margaret Sharemet Beverly N. Slater Amy Smith Jari Smith Cynthia Sorensen Patricia Steiss Cheryl Utiger Jane Van Bolt Tracey Zavadil

Tenor

Chris Bartlett Fred L. Bookstein **Tobias Breyer** Fr. Timothy J. Dombrowski Philip Enns Stephen Erickson John W. Etsweiler Albert P. Girod Roy Glover Lionel R. Guerra Arthur Gulick Brandon Ivie Henry Johnson Douglas Keasal Robert Klaffke Martin G. Kope Howard Lee Paul Lowry Robert MacGregor Mike Needham William Ribbens Phillip Rodgers Scott Silveria Elizabeth Sklar Carl Smith Daniel Sonntag Thomas Spafford John Stiles Samuel C. Ursu James Van Bochove Nicholas Wallin Richard Ward

Bass

William Guy Barast Howard Bond Harry Bowen Thomas Bress John M. Brueger Glenn Bugala Jonathan Burdette Kee Man Chang Don Faber C. William Ferguson Philip Gorman Donald L. Haworth Gene W. Hsu Charles T. Hudson Andrew Jordan Mark K. Lindley George Lindquist Thomas Litow Lawrence Lohr Charles Lovelace Robert A. Markley Jeremy Mathis William McAdoo Joseph D. McCadden Gerald Miller Cameron Paterson Michael Pratt William Premin **Bradley Pritts** David Sandusky Sheldon Sandweiss **Edward Schramm** Marshall S. Schuster John T. Sepp William Simpson Alan Singer Jeff Spindler Robert Stawski Jayme Stayer Robert D. Strozier Terril O. Tompkins John Van Bolt Jack Waas Benjamin Williams

THE ANN ARBOR SYMPHONY ORCHESTRA

What began in 1928 as an all-volunteer orchestra, performing a brief season of community concerts, has grown sixty-eight years later into an all-professional, resident orchestra which annually presents six mainstage and two youth concerts in the historic Michigan Theater. In addition, the Ann Arbor Symphony Orchestra (A²SO) serves as the orchestra in residence for The University Musical Society's *Messiah* and was the orchestra for the 1994 UMS presentation of the Martha Graham Dance Company's, *In the American Grain*.

The A2SO's Education and Outreach Programs reach more than 25,000 young people annually through a number of unique initiatives. Among these, the Mentorship Program for youth at risk provides concert tickets for 133 economically at risk youngsters and their families in a program sponsored jointly by the A2SO and area businesses; the Daytime Youth Concerts serve thirty-three area school districts for 3,400 students; the Youth Soloist Competition allows Michigan youngsters under twenty to compete for the honor of performing a complete Mozart concerto with the A2SO as part of their subscription series concerts; the free Preconcert Lectures are presented by Music Director/ Conductor Samuel Wong, and average 200 -500 people per lecture.

Under the direction of Maestro Samuel Wong, a protege of both Kurt Masur and Zubin Mehta, the A²SO has grown in musical stature, receiving national recognition as one of the very best regional orchestras. Its exciting 1996-97 season, which has already included a performance of Shoshtakovich's *Tenth Symphony*, and will include Stravinsky's *Firebird Suite* and Mahler's *Fourth Symphony*, is a testament to the range, ambition and talent of this exceptional orchestra.

The Ann Arbor Symphony Orchestra has performed in the UMS presentation of Messiah every year since 1988. This weekend's performances mark their twenty-third and twenty-fourth appearances under UMS auspices.

Violin I Stephen Shipps, Concertmaster Melissa Yeh

Afag Sadykhly Alexander Margolis Jane Price Lucia Santizo Kern

Violin II

Barbara Sturgis-Everett Jay Lee Alexandra Tsilibes Bryan Johnston Anne Ogren Jackie Livesay

Viola

Barbara Zmich Nathan Peters Sarah Moseley Carolyn Tarzia Susan Schreiber

Cello

Vladimir Babin Margot Amrine Carrie Dunning Alison Badger

Bass

Gregg Emerson Powell Chad Kuypers Jean Marie Posekany

Ohoe

Lorelei Crawford Kristin Reynolds Judi Scramlin Greta Seymour

Bassoon

Dean Zimmerman

Trumpet

David Kuehn Christopher Bubolz

Timpani

James Lancioni



Blues, Koots, Honks

and Mnans

A Festival of lazz and African-American Musical Traditions

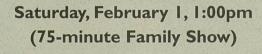
featuring

The James Carter Quartet The Cyrus Chestnut Trio Twinkie Clark and The Clark Sisters The Christian McBride Quartet The Leon Parker Duo Steve Turre and His Sanctified Shells

his special collaborative endeavor by some of jazz's most important rising stars is the culmination of an unprecedented two-day southeastern Michigan jazz residency. Don't miss this rare gathering of talented jazz champions.







Steve Turre

Saturday, February 1, 8:00pm

Hill Auditorium

313.764.2538

UMS BOX OFFICE For tickets call the University Musical Society box office Outside the 313 area code call toll-free 1.800.221.1229

UNIVERSITY MUSICAL SOCIETY

presents

KATHLEEN BATTLE

soprano

SO MANY STARS

with Special Guests
CYRUS CHESTNUT, piano
JAMES CARTER, saxophone
CHRISTIAN McBRIDE, bass
ROMERO LUBAMBO, guitar
CYRO BAPTISTA, percussion

PROGRAM

Friday Evening, December 13, 1996 at 8:00

Hill Auditorium Ann Arbor, Michigan This evening's performance will be chosen from the following selections:

I

Couldn' hear nobody pray
Traditional
This little light o'mine
Traditional
Steal Away
Traditional
Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride

Holy, holy Traditional
Jesus loves me, this I know Traditional
Mr. Chestnut

II Glory, glory Halleluia

Mr. Chestnut, Mr. Carter, Mr. McBride

Hush! Somebody's Calling My Name
Guide my feet
He's got the whole world in His hands
Traditional
Traditional

Traditional

Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride

III

Canción de cuna Anonymous
Para ninar Paurillo Barroso
So Many Stars Sergio Mendes
Fais do do Traditional Creole

Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride, Mr. Lubambo, Mr. Baptista

INTERMISSION

IV

Melodia sentimental Del cabello más sutil Azulno Heitor Villa-Lobos Fernando Obradors Jayme Ovalle

Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride, Mr. Lumbambo, Mr. Baptista

V

Don't get around much anymore Duke Ellington
Prelude to a Kiss Duke Ellington
In a Sentimental Mood Duke Ellington
Just Squeeze Me Duke Ellington

Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride, Mr. Lumbambo, Mr. Baptista

VI

Caravan

Duke Ellington

Mr. Chestnut, Mr. Carter, Mr. McBride

Heaven Come Sunday Duke Ellington

Duke Ellington

Ms. Battle, Mr. Chestnut, Mr. Carter, Mr. McBride

Twenty-seventh Concert of the 118th Season

The Jazz Directions Series is presented with support from media partner WEMU, 89.1 FM, Public Radio from Eastern Michigan University.



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

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

Jazz Directions Series

athleen Battle's lyric soprano voice and unique artistry have captivated audiences around the world, making her one of the most acclaimed singers of our time.

Miss Battle has appeared on the stages of

the world's leading opera houses including The Metropolitan Opera, the opera houses of Vienna, Paris, San Francisco, Chicago, and the Royal Opera House Covent Garden. She has performed with the world's great orchestras including the New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Berlin Philharmonic, Vienna Philharmonic, and Orchestre de Paris, and also at the festivals of Salzburg, Ravinia, Tanglewood, Caramoor, Hollywood Bowl, Mann Music Center, and at Cincinnati's May Festival. In recital, Miss Battle has toured extensively across the United States and Canada, South America, Europe, and the Far East, performing regularly in such music capitals as New York, Boston, Chicago, Washington DC, Paris, London, Vienna, Berlin, Tokyo, and Milan. Her many recordings and television appearances have brought her voice and musicianship into millions of homes world-wide.

With a stage repertoire spanning the centuries from Handel (Cleopatra in the Metropolitan Opera's 1988-89 première staging of *Giulio Cesare*) to Richard Strauss, Kathleen Battle is equally at home performing Mozart's Susanna in *Le nozze di Figaro* as she is in the *bel canto* operas of Rossini (*Il Barbiere di Siviglia*) and Donizetti (*L'elisir d'amore*). Her Pamina in *Die Zauberflöte* has been hailed as one of the greatest Mozartean characterizations of our generation, and her glittering Zerbinetta in *Ariadne auf Naxos* received the Laurence Olivier Award for Best Performance in a New

Opera Production for her debut at London's Royal Opera House Covent Garden. In addition she has performed Zerlina in Mozart's *Don Giovanni* and Despina in *Così fan tutte*, Sophie in Richard Strauss' *Der Rosenkavalier* and Zdenka in *Arabella*, Marie in Donizetti's *La fille du régiment*, and Norina in *Don Pasquale*.

Kathleen Battle enjoys close musical collaborations with many of the most noted artists of our time. She has appeared in concert with the world's major conductors, including Herbert von Karajan, Riccardo Muti, Seiji Ozawa, Leonard Slatkin, André Previn, Claudio Abbado, Sir Georg Solti, James Levine, Lorin Maazel, and Sir Neville Marriner. She has performed with soprano



KATHLEEN BATTLE

Jessye Norman, tenors Luciano Pavarotti and Placido Domingo, violinist Itzhak Perlman, trumpeter Wynton Marsalis, flutist Jean-Pierre Rampal, guitarist Christopher Parkening, and saxophonist Grover Washington, Jr. These partnerships are documented on numerous recordings and video discs. In 1992 Miss Battle presented the world première of *Honey and Rue*, a song cycle with music by André Previn and lyrics by Nobel Prize-winning author Toni

Morrison, commissioned for Miss Battle by Carnegie Hall. The first recording of this cycle appears with Barber's *Knoxville: Summer of 1915* and arias from Gershwin's *Porgy and Bess* on Kathleen Battle's most recent recording for the DG label, which was released in October 1995. Her collaboration over many years with the noted scenic and costume designer Rouben Ter-Arutunian produced a series of gowns for her most important engagements.

Kathleen Battle has established herself as a distinguished recording artist with a wide range of releases encompassing complete opera, concert, choral, and solo albums on all major labels. She has received five Grammy Awards, including three as Best Classical Vocal Soloist. Her performance of the title role in the DG recording of Handel's *Semele*, with Marilyn Horne, Samuel Ramey, and John Nelson conducting, earned Miss Battle a Grammy for Best Opera Recording again in 1993.

In her album of *French Opera Arias*, released by DG in the summer of 1996, Kathleen Battle is accompanied by the Paris Opera Orchestra and conducted by Myung-Whun Chung. In addition, the recent *Angels' Glory* on Sony Classical with Christopher Parkening joining Miss Battle is a unique collection of Christmas songs from around the world.

Kathleen Battle's first crossover album, *So Many Stars*, was released in September 1995 by Sony Classical and is the inspiration for tonight's live concert. In this recording, Miss Battle is joined by leading jazz musicians including Grover Washington, Jr., Cyrus Chestnut, Christian McBride, and James Carter in a collection of lullabies, spirituals, and folksongs.

A native of Portsmouth, Ohio, Kathleen Battle has earned both her Bachelor and Master degrees from the College Conservatory of Music, University of Cincinnati. She made her professional debut at the Spoleto Festival in Brahms' Ein deutsches Requiem, under the baton of Thomas Schippers. Her Metropolitan Opera debut came only five years later in Wagner's Tannhäuser. Kathleen Battle has been awarded six honorary doctoral degrees — from her alma mater, the University of Cincinnati; Westminster Choir College in Princeton, New Jersey; Ohio University; Xavier University in Cincinnati; Amherst College; and from Seton Hall University.

Kathleen Battle made her UMS recital debut in January 1989 with pianist Martin Katz. Tonight's performance marks her second appearance under UMS auspices.

Born in Baltimore, Maryland on January 17, 1963, **Cyrus Chestnut** first received musical training at age five from his father, McDonald Chestnut. His first public performance was



CYRUS CHESTNUT

two years later at the Mt. Calvary Star Baptist Church in Baltimore. He received further musical training from the Peabody Conservatory and the Berklee College of Music in Boston.

Mr. Chestnut began his profes-

sional career working with several celebrated artists, including Wynton Marsalis, drummer Carl Allen and trumpeter Terence Blanchard. In September of 1991 he began a two year tenure with jazz legend Betty Carter. He then recorded *Revelation*, his debut for Atlantic Jazz.

Tonight's performance marks Cyrus Chestnut's second appearance under UMS auspices.

James Carter was born and raised in Detroit, Michigan. His musical education consisted of private studies with local bop scene veteran Donald Washington as well as tenures at the prestigious Blue Lake Fine Arts Camp.



JAMES CARTER

Carter first came to national attention touring with Wynton Marsalis while only seventeen.

In addition to recording two albums with his own quartet and recording a set of ballads as a solo

artist, Mr. Carter works with The Mingus Big Band, the New York Organ Ensemble and The Lincoln Center Jazz Orchestra. He also recently reunited with Mr. Marsalis and the Lincoln Center Jazz Orchestra on the album Blood On The Fields. Mr. Carter has received numerous awards, including the first 1995 Cal Arts/Alpert Award, granted to young artists who are making a significant impact in theater, dance, visual arts, music, and film/video. This year, he was a first-place winner of N2K's Global Jazz Poll Award on Jazz central radio.

Tonight's performance marks James Carter's debut under UMS auspices.

Christian McBride was born in Philadelphia and started out by playing the electric bass when he was eight years old. Inspired by his father, Lee Smith, he studied classical bass at Philadelphia's High School for the Creative and Performing Arts. He also took lessons from Neil Courtney, bassist with the

Bush

CHRISTIAN MCBRIDE

Philadelphia Orchestra.

One of the most respected bassists working today, by the time he was twenty-two years old, he had worked on over seventy recordings. He has anchored sessions for artists ranging from Freddy Hubbard and Betty Carter to Joshua Redman and Wynton Marsalis. He recently released his debut album as a leader on Verve. It is his expertise that assures him the pick of so many choice musical projects. The most recent include appearances with McCoy Tyner, Kathleen Battle, and David Sanborn. Mr. McBride also recorded with Dave Brubeck, and appeared on the live Grammy Telecast with Brubeck in February 1996. He had a featured musical role in the Robert Altman film *Kansas City* and was part of Chick Corea's All Star Quintet during the Summer of 1996.

The city of Philadelphia honored McBride by establishing a "Christian McBride Day" during the Mellon Jazz Festival.

Tonight's performance marks Christian McBride's debut under UMS auspices.



ROMERO LUBAMBO

Romero Lubambo was born in 1955 in the beautiful city of Rio de Janeiro. As a young boy, he studied classical piano and musical theory, but from the time he played his first notes on the guitar at the age of thirteen, he

devoted himself exclusively to that instrument. At seventeen, Lumbambo enrolled in the Villa-Lobos School of Music in Rio as a student of classical guitar, graduating in 1978 with outstanding results. He then pursued a degree in mechanical engineering at the Pontifica Universidade Catolica do Rio de Janeiro, which he received in 1980.

Between 1980 and 1985, he performed with Mauro Senise, Lany Andrade, Hermeto Pascoal, and Rildo Hora. In 1985, Lubambo left Brazil and moved to New York, where he immediately found employment with Astrud Gilberto, which continued for four years.

Since his arrival in New York, Lubambo has performed and recorded with a long list of outstanding artists that includes Herbie Mann, Billy Cobham, Dori Caymmi, Larry Coryell, Eliane Elias, Flora Purim and Airto, Paquito D'Rivera, Harry Belafonte, Jon Hendricks, and Grover Washington, Jr.

Tonight's performance marks Romero Lubambo's debut under UMS auspices.

Brazilian percussionist, Cyro Baptista, has played a wide array of traditional and self-created percussion instruments over his twenty-year career. Since his arrival in New York City in 1980, he has performed and recorded with an impressive collection of artists including Paul Simon, Laurie Anderson, Brian Eno, Kathleen Battle,

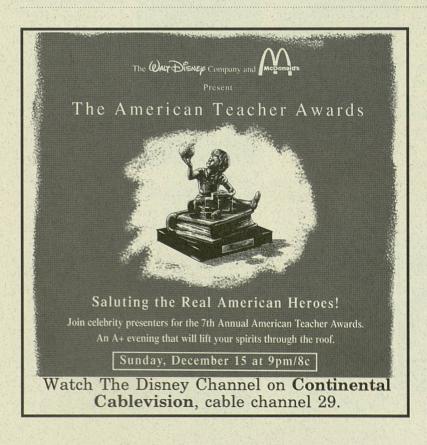


CYRO BABTISTA

James Taylor, David Byrne, Carly Simon, Cassandra Wilson, Chuck Mangione, Steve Gadd, Michael Tylson Thomas, Nana Vasconcelos, Janis Ian, Edie Brickell, Robert Palmer, Ryuichi

Sakamoto, John Zorn, Herbie Mann, Ruben Blades, Paula Robinson, Gato Barbieri, The Chieftains, and the Saturday Night Live Band.

Tonight's performance marks Cyro Babtista's debut under UMS auspices.



UNIVERSITY MUSICAL SOCIETY

and

THE GRAYLING

present

THE HARLEM NUTCRACKER HONORARY CHAIRS Coretta Scott King Ruth Ellington World-première Season

THE HARLEM NUTCRACKER

Choreographer/Director
Donald Byrd

Composer

PETER ILYICH TCHAIKOVSKY

Music arranged by
Duke Ellington with Billy Strayhorn
David Berger

Librettist Donald Byrd

PROGRAM

Wednesday Evening, December 18, 1996 at 8:00

Thursday Evening, December 19, 1996 at 8:00

Friday Evening, December 20, 1996 at 8:00

Saturday Afternoon, December 21, 1996 at 2:00 (Family Show)

Saturday Evening, December 21, 1996 at 8:00

Power Center Ann Arbor, Michigan with

DONALD BYRD/THE GROUP

Michael Blake, Deborah Crocker, Stephanie Guiland, Clay Jackson, Martin Lofsnes, Aldawna Morrison, Benoit-Swan Pouffer, Laura Rossini, Leonora Stapleton

GUEST ARTISTS

Eleanor Mc Coy, Gus Solomons jr., Kevin Boseman, Brian Brooks, Terry Callaway, Ferdinand de Jesus, Lakey Evans, Michele Golden, Elizabeth Parkinson, Karen Savage, Hannah Sweets, Nathan Trice

THE HARLEM NUTCRACKER BAND

DAVID BERGER, conductor
MARCUS BELGRAVE, leader
Ernie Rogers, reeds, Vincent York, winds, Peter Kahn, reeds,
Miller Brisker, reeds, Beans Bowles, reeds, Marcus Belgrave,
trumpet, Dwight Adams, trumpet, Rayse Biggs, trumpet,

trumpet, Dwight Adams, trumpet, Rayse Biggs, trumpet, Maurice Davis, trumpet, Ed Gooch, trombone, Albert Dunkan, trombone, Ronald Kischuk, trombone, Harold McKinney, piano, Don Mayberry, bass, Gerald Cleaver, drums

and

THE WILLIS PATTERSON OUR OWN THING CHORALE

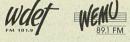
Twenty-eighth, Twenty-ninth, Thirtieth, Thirty-first, and Thirty-second Performances of the 118th Season The Harlem Nutcracker residency activities are made possible through the generous support of the Grayling Fund, an affiliated foundation of the Community Foundation for Southeastern Michigan.

Additional support for *The Harlem Nutcracker* and the Links to Literature is provided by Project Management Associates, Inc.

This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

The Donald Byrd Dance Foundation's creation of *The Harlem Nutcracker* has been made possible in part by public funds from the National Endowment for the Arts. Additional support has been provided by Aaron David Hall's Fund for New Work; the Harkness Foundation for Dance; Lila Wallace Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters; Live music is made possible by the Mary Flagler Cary Charitable Trust. Children's clothing provided by Gap Kids.

The world premiere co-commissioner is Arizona State University Public Events. The co-commissioners are 651, An Arts Center, Aaron Davis Hall, Brooklyn Academy of Music, District Curators, George Mason University, James A. Dolittle's Southern California Theatre Association, New Jersey Performing Arts Center, Northrop Auditorium at the University of Minnesota, UCLA Center for the Performing Arts, University Musical Society at University of Michigan and Washington Performing Arts Society.



Media Partners

Thank you to the parents of the children's casts for their time and commitment.

Thank you to Eva Powers, Wayne State University Dance Program, and Eunice Moore, Detroit Public Schools' Dance Program in the coordination of the children's casts and rehearsals.

Thank you to Rick Sperling and the Mosaic Youth Theater, Detroit for their involvement in this residency.

Thank you to Lola Jones, Bamidele Aybasegbe Demerson, Earl Jackson and JoAnne Hall, African American Cultural and Historical Museum Project of Ann Arbor, for curating the lobby exhibit in conjuction with this residency.

Thank you to Barbara Meadows and the Ann Arbor Chapter of the Links, Inc. for their involvement in the "Links to Literature" program and providing lobby hosts to *The Harlem Nutcracker* performances.

Thank you to the volunteers for the Youth and Family performances.

Thank you to the Ann Arbor District Library, Ann Arbor Public Schools, Borders Books and Music, Inc., Ann Arbor Chapter of the Links, Inc., and African American Historical and Cultural Museum of Ann Arbor for their involvement with The Givens Foundation for African American Literature Exhibit entitled "A Stronger Soul Within A Finer Frame: Portraying African Americans in the Black Renaissance."

Large print programs are available upon request.

Overture

ACT I

Clara's Home in Harlem

Scene 1 Empty House Blues

Scene 2 Clara Dances with Her Two Children

Children's Dance Spanish Dance Memory of Romance

Later That Evening

Scene 3 Glimpse of Death

Memory of the Nutcracker Death and his Maidens

Battle

Scene 4 Walking Through Snow

Snow Dance

Scene 5 Outside Club Sweets

INTERMISSION

ACT II

Club Sweets

Scene 1 Inside Club Sweets

The Magic Show

Toot Tootie Toot Peanut Brittle Brigade Sugar Rum Cherry

Volga Vouty Chinoiserie

Waltz of the Floreodores

Arabesque Cookie

Scene 2 Passing Through Time

Clara's Home in Harlem

Scene 3 Christmas Morning

SYNOPSIS

ACT I

It is Christmas eve in Harlem. Clara, a seventysix year old grandmother, awaits her children and grandchildren. Sitting alone in her living room, she misses her husband who recently passed away. The memory of the many Christmases they spent together becomes a tangible and exhilarating reality, as Clara relives the moment when her husband gave her the gift which has remained most precious to her: a large nutcracker. Clara's vision of the past is dispelled by the arrival of her family and friends. During the party, Clara moves between two worlds: the present, where she is busy making everybody feel at home, and the memories of her husband and their life together.

Everybody but Clara has gone to sleep. As she sits alone, Clara suddenly faces a deathly figure who has entered the space with an army of horrible creatures. Frightened, Clara seeks to escape when the nutcracker, who has magically come to life, begins to single-handedly defend her from the attack. When it seems as if the nutcracker is about to be defeated, Clara joins the battle in a desperate attempt to save him. She forces the army to retreat. As she kneels by the nutcracker, she discovers that he is her husband. They suddenly find themselves on a street in Harlem, promenading through a beautiful snow storm. Their journey takes them to the entrance of Club Sweets — the place Clara always dreamed of visiting.

ACT II

Clara and her husband enter Club Sweets, which is filled with the most fabulous people having a marvelous time. There is special entertainment, which includes dances reflecting other cultures. At the end, the deathly figure enters the club and forces Clara to watch another kind of entertainment, which includes seven tableaux that depict

significant moments in Clara's life. Witnessing this "show" weakens Clara more and more. In the end, she comes to lean on Death.

It is Christmas morning. Clara's daughter despairs when she finds her mother lying motionless on the living room floor. The whole family hurries to help. Clara awakens and is made comfortable on the sofa. As everybody begins to open their presents, Clara sees the deathly figure once again. Yet, this time, it reminds her of her husband and she resolves to accompany him.

DRAMATURGE'S STATEMENT

Dream of a Life Fulfilled: The Harlem Nutcracker

Since its first United States production in 1940, the classic *Nutcracker* ballet with music by Tchaikovsky has become almost a Christmas ritual in many American cities. Originally based on a story by the German Romantic writer E.T.A. Hoffmann, called *Nutcracker and Mouseking*, most *Nutcracker* ballets describe how a little girl, excited by the wonders of Christmas Eve (which includes the gift of a beautiful nutcracker), undertakes a fantastic journey. Traveling from the Kingdom of Snow to the Land of Sweets, the little girl's dream culminates in a fairy tale ending — her marriage to the Nutcracker prince.

With *The Harlem Nutcracker*, Donald Byrd set out to examine what made Tchaikovsky's ballet an American institution. Asking what meaning is embedded in the story that appeals specifically to Americans, Byrd focused on the way in which the piece enforces the idea of family, revealing the value of compassion, love and support in a family setting. At a time when African American communities suffer from devastation wrought by drugs, violence, and poverty, Byrd means to create a reminder of the

resilience of African Americans families in particular, and family (in the sense of community) in general.

The Harlen Nutcracker, which includes Duke Ellington's Nutcracker Suite and additional composition by David Berger, takes up the story at the point where other versions leave off. Here Clara is a grandmother who experiences the joy of sharing a Christmas with her children and grandchildren, but also feels the pain of celebrating the holiday for the first time without her husband who recently passed away.

As Clara lives through the night of Christmas eve, her Harlem mansion becomes a stage on which her past unfolds. Not only is she invited to observe key moments of her life, but she is allowed to live the times she could only dream of. Although the Clara of *The Harlem Nutcracker* looks back rather than into the future, her life does not seem less of a fairy tale. In fact, reviewing Clara's history and aspirations provides what Bruno Bettelheim, in his description of fairy tales, called "a magic mirror which reflects some aspect of your inner world, and the steps required by our evolution from immaturity to maturity." 1

Bruno Bettelheim, The Meaning and Importance of Fairy Tales, 1976.



A NOTE FROM KEN FISCHER

Executive Director of the University Musical Society

IT WAS TWO years ago at the National Conference of the Association of Performing Arts Presenters in New York City that I met David Lieberman, manager for Donald Byrd/The Group. Until then I had known David only by reputation, as a manager of performing artists dedicated to working closely with the communities in which they were performing on tour.

During the course of our conversation at the conference, David told me about a "work in progress" by choreographer Donald Byrd called *The Harlem Nutcracker*. Byrd, he explained, was reinterpreting the well-known holiday classic and setting it in Harlem. *The Harlem Nutcracker*, he said, would be designed in a way to involve young dancers, gospel singers, and jazz musicians from the local community, working hand-in-hand with the professional dancers from Donald Byrd's company.

The more I thought about this project, the more fascinated I became. Early in my tenure at UMS I presented traditional versions of *The Nutcracker*. What Donald Byrd was planning was a whole new take on the classic, one that would mesh beautifully with our own commitment to presenting works that reflect the cultural and ethnic diversity of the Southeastern Michigan community. UMS would have the opportunity to bring to our community a Nutcracker that had imagination, vitality and excitement — a set of performances reflective of the UMS of the '90s.

UMS decided to get on board in a significant way by becoming one of six commissioning partners nationwide. We joined distinguished presenting organizations in Tempe, Minneapolis, Brooklyn, Los Angeles, and Washington DC, in committing resources both to the creation of the work and its presentation on the inaugural tour. UMS staff have participated in workshops with Donald Byrd in New York and Fairfax, Virginia over the past year.

Throughout the summer and fall, we invited guest artists from the local community to

join us in the exciting adventure. First, we invited Michigan-based trumpeter Marcus Belgrave to put together the band for the performances, knowing we could rely on him to enlist Michigan's finest jazz musicians. Next, because the production calls for a gospel choir, we invited Willis Patterson, Associate Dean of the University's School of Music, and his Our Own Thing Chorale to be the featured ensemble. Dr. Patterson, in turn, called on several other regional gospel choirs to join in. Ben Johnson, our Director of Education and Audience Development, who worked closely with Dr. Patterson, invited the outstanding dance program in the Detroit Public Schools to play a principal role in helping us find young dancers for the performances. Antonio Carlos Scott, formerly a member of Byrd's troupe, came to southeast Michigan in September to audition young dancers in Detroit and to teach the gospel choir the dance steps they would perform on stage.

In addition, we worked closely with various community groups to promote creative, performance-related educational programs. In a program called Links to Literature, The Links, Inc. - an African American women's group that supports the arts — and Borders Books and Music and the Ann Arbor District Library organized readings and storytelling sessions led by senior citizens who shared experiences of life in Harlem during the 1930's, the time frame for much of The Harlem Nutcracker, at Borders and the Ann Arbor Public Library. In addition, an exhibit from the Givens Foundation for African-American Literature, "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance" will be on display at the Ann Arbor Public Library through January 6, containing art works produced during the 1920s and 1930s that reflect the cultural, artistic, and intellectual trends that produced the movement known as the Harlem Renaissance.

UMS is delighted to be supporting the creative work of Donald Byrd and to be working in partnership with so many community groups to bring *The Harlem Nutcracker* to Michigan. Thank you for your attendance.

CAST

ACT I

Clara	Eleanor Mc Cov
Ghost Of Her Husband	H 시간 : 100 전 1
Clara's Son	
His Wife	
Their Children	
Clara's Daughter	
Her Husband	50kg (2015) 1 전기는 1 kg 50kg (2015) 1 전 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Their Children	See Children's Casts
Hispanic Neighbors	
Husband	Ferdinand De Jesus
Wife	
Grandfather	Benoit-Swan Pouffer
Their Children	See Children's Casts
Homeys	
Husband	Terry Callaway
Wife	Leonora Stapleton
Their Children	See Children's Casts
Death	Martin Lofsnes
Dogs & Maidens	Terry Callaway, Deborah Crocker,
	Ferdinand De Jesus, Lakey Evans,
	Clay Jackson, Elizabeth Parkinson,
	Karen Savage, Nathan Trice
Ghouls	
	Stephanie Guiland, Aldawna Morrison,
	Benoit-Swan Pouffer, Laura Rossini,
	Leonora Stapleton, Hannah Sweets
Snow	
	Terry Callaway, Deborah Crocker,
	Michele Golden, Stephanie Guiland,
	Aldawna Morrison, Elizabeth Parkinson,
	Benoit-Swan Pouffer, Laura Rossini,
	Karen Savage, Leonora Stapleton,
	Hannah Sweets, Nathan Trice
Car Driver	。这是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的。这个人的,这个人的,他们就是一个人的,他们就是一个人的,我们就是一个人的,我们就是一个人的
The Doormen	
	Nathan Trice

ACT II

Sweets For The Sweets	Brian Brooks, Ferdinand De Jesus, Lakey Evans, Stephanie Guiland, Elizabeth Parkinson, Karen Savage, Leonora Stapleton, Hannah Sweets, Nathan Trice
Cigarette Girl	. Deborah Crocker
Waiter	
	. Michael Blake With Michele Golden,
	Stephanie Guiland
Toot Toot Tootie Toot	. Aldawna Morrison With Lakey Evans &
	Martin Lofsnes, Elizabeth Parkinson &
	Benoit-Swan Pouffer, Laura Rossini &
	Kevin Boseman, Karen Savage & Terry
	Callaway, Leonora Stapleton & Brian Brooks
Peanut Brittle Brigade	
Teanat Britis Brigade	Stephanie Guiland & Ferdinand De Jesus,
	Karen Savage & Kevin Boseman, Leonora
The state of the s	Stapleton & Aldawna Morrision, Hannah
	Sweets & Terry Callaway
Sugar Rum Cherry	
Sugar rum Greer)	Ferdinand De Jesus (1st Cast) Lakey
	Evans, Terry Callaway, Clay Jackson,
	Nathan Trice, (2nd Cast)
Volga Vouty	
volga vodey	Karen Savage & Terry Callaway, Leonora
	Stapleton & Brian Brooks, Hannah
	Sweets & Clay Jackson
Chinoiserie	Elizabeth Parkinson, Aldawna Morrison
Chinoiserie	
Waltz Of The Floreodores	
Dewdrop	. Laura Rossini
	. Deborah Crocker & Benoit-Swan Pouffer,
Gouples	Lakey Evans & Brian Brooks, Stephanie
	Guiland & Ferdinand De Jesus, Karen
	Savage & Kevin Boseman
Arabesque Cookie	가게 보았다면 보다 선생님 이 없는 것이 없다.
Bodybuilders	
	Aldawna Morrison, Nathan Trice,
Harem	. Elizabeth Parkinson & Leonora Stapleton
	With Deborah Crocker, Lakey Evans,
	Michele Golden, Stephanie Guiland,
	Karen Savage, Hannah Sweets

CHILDREN'S CASTS

Tony Smith — Rehearsal Director Children's Casts
Lynnette H. Forde — Residency Coordinator Children's Casts

CAST A

Wednesday, Dec. 18, 8:00pm Saturday, Dec. 21, 8:00pm

Toni Battle Kenyatta Beckon Angela Blocker Charles Burton Clarissa Doyle McKenzie Frye Keisha Hopkins Camille Redmond Lauren Sims Monet Wilks

Erin Wright

CAST B

Thursday, Dec. 19, 10:00am Friday, Dec. 20, 8:00pm

Jessica Courtland
Ashley Looney
Candice Mitchell
Ryan Myers
Amber Shadd
Latricia Simpson
Jenita Sturgis
Charl Washington
Stacy Williams
Martise Wilson
Ashely Wilson

CAST C

Thursday, Dec. 19, 8:00pm Saturday, Dec. 21, 2:00pm

Lynnea Blocker LeAunte Johnson Myron Lee Tawana Page Meagan Pitts Lakena Pruitt Angela Reeves Nakia Thomas LaDawn Williams Sarah Williams Understudies Marcus Bright Sheila Mixon

THE WILLS PATTERSON OUR OWN THING CHORALE/

FLINT CHORALE AND VOICES OF BETHEL ROSTER

Sopranos

Bonita Tucker Sandra Robinson Cassie Haynes Aja Hunter Anna Aycox Vanessa Smith Brenda Wimberly Elizabeth O. Weil Dorothy Laws Deborah Williams Doris Anderson Salieta Jenkins Majore Winfolsky Florida Miller Letitia Byrd Kimberly Haynes Monica Cantrell Francetta Ampey Doris Calvert Karen Johnson Alisha Clark

Altos

Dorian Morris Georgia Fields Brenda Doster Dorian Caratini-Williams Kathy Wade Paddy A. Ash Kathleen Jones Mary Roth

E. Dahra Taylor-Ross

Deborah Mullice Helen Oliver Barbara Meadows Dorothy Waller Louise Carman Fikisha Sills Janet Johnson Haynes Lynn Stallworth

Rachel Woods Hank Davis Henry G. Davis, Jr. Cornell Kirkland Diane Novakowski Marcus Sims Bernard Patterson Bill Wade Steve Marchese Fritz Vaughn

Larnetta Gully

Christopher Eaglin

Basses

Tenors

Gerald Harden
Bob Patterson
Paul Haynes
Harrison McGee
Ronald Woods
Hollis Jordan
William McAdoo
Rory Dabney
Herbert Ellis
Jesse Ellis

Music Director/Conductor David Berger

Gabriel Berry, Costume Design
Eduardo Sicangco, Scenic Design
David H. Rosenburg, Lighting Design
Isaiah Sheffer, Lyricist
Elizabeth Powers, Executive Director
Jonathan D. Secor, Production Manager
Betsy Herst, Production Stage Manager
Fabrice Lemire, Rehearsal Director
Joseph Robinson, Technical Director
Doug Rice, Sound Design

onald Byrd (choreographer/director) started his company, Donald Byrd/The Group, in Los Angeles, California in 1978, moving it to New York City in 1983.

Prior to that time, Mr. Byrd studied at Tufts and Yale Universities, The Cambridge School of Ballet, the London School of Contemporary Dance, The Alvin Ailey American Dance Center, and with Mia Slavenska. He danced with Twyla Tharp, Karole Armitage, and Gus Solomons jr. Since 1976, Mr. Byrd has created over eighty works for his own company and others, including the Alvin Ailey American Dance Theater, the Alvin Ailey Repertory Ensemble, Atlanta Ballet, Dayton Contemporary Dance Company, Philadelphia Dance Company, De Nieuwe DansGroep of Amsterdam, and Phoenix Dance Company of Leeds, England. Mr. Byrd has choreographed for numerous stage productions, including Honey Chil' Milk, an original music theater

DONALD BYRD



work commissioned by the Maryland Art Place, Eric Overmyer's The Heliotrope Bouquet by Scott Joplin and Louis Chauvin, Blood Wedding and Dancing on Moonlight at The Public Theater in New York, and the Peter Seller's productions of A Soldier's Take, The Seven Deadly Sins, and I Was Looking at the Ceiling and Then I Saw the Sky. Mr. Byrd is the recipient of a fellowships from the New York Foundation for the Arts, Metropolitan Life Foundation, and the National Endowment for the Arts. In 1992, he received a Bessie Award for The Minstrel Show. Mr. Byrd served on the faculty of the California Institute for the Arts for six years, and has also taught at Wesleyan University, the School of Visual Arts, Harvard Summer Dance Center, California State University Long Beach, the University of California at Santa Cruz, and Ohio University. Mr. Byrd is currently an associate-artist at the Yale Repertory Theater and serves on the Board of Trustees for Dance Theater Workshop and Dance/USA.

These performances mark Donald Byrd/The Group's debut under UMS auspices.

Duke Ellington (music arranger) created over 1000 compositions during his lifetime, among them "sacred concerts," symphonic works, film scores, ballets, suites, and popular songs. In 1937, following the death of his mother, he created his first long work, *Reminiscence in Tempo*. In the 1940s, he began composing tone poems, the first of which was *Black*, *Brown and Beige*, a history of black people. In 1959, he received the Presidential Medal of Freedom. Duke Ellington's contribution to music history was acknowledged with twenty-four honorary degrees presented to him from various institutions throughout his life.

Billy Strayhorn was arranger and occasional second pianist and lyricist with Duke Ellington beginning in 1939. The collaboration continued until the 1960s. Among his hundreds of compositions best known are *Lush Life* and *Take the A Train*. During the pre-bob period of the mid 1940s Strayhorn experimented

with false modulations and expanded the swing vocabulary of chord voicings.

David Berger (music director/conductor) is recognized internationally as a leading authority on the music of Duke Ellington and the swing era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 300 of Ellington's works and has collaborated on a variety of



DAVID BERGER

musical projects
with Ellington family members, notably
the late Mercer
Ellington, director
of The Duke
Ellington
Orchestra, and
choreographer
Mercedes Ellington.
In addition, Berger
has written scores

for television, Broadway shows, including Sophisticated Ladies; films, including The Cotton Club; and dance companies, including the Alvin Ailey American Dance Theatre. He maintains a close association with Wynton Marsalis through collaborations on projects for NPR, PBS and Columbia Records. Berger's compositions and arrangements also may be found on recordings and in the libraries of Quincy Jones, Thad Jones/Mel Lewis, Clark Terry and the late Gerry Mulligan. A seven-time recipient of National Endowment for the Arts fellowships, Berger resides in New York City, where he is a member of the Manhattan School of Music jazz faculty.

Isaac Ben Ayala (rehearsal pianist) received his BM from Oberlin where he majored in historical performance on the harpsichord. He has performed live with the Victor Jones Hip Hop Band and Trio, the Tess Marsalis Quartet, the Antonio Hart Quartet; in Cleveland with Eddie Harris and Louis Bellson; in NYC with Frank Lacy, Walter Booker and Sherman Irby; and has com-

posed, arranged, directed and performed around the world. He is the Founder and Director of Jazz Studies at the Brooklyn Music School.

Trumpeter, flugelhornist and educator, Marcus Belgrave was born in 1936 into a family of musicians in Chester, Pennsylvania. He began playing trumpet at age six and professionally performing at age twelve. He started traveling with Ray Charles at age eighteen and that lasted over a decade. Then he settled in Detroit and contributed his talents to Motown Records until the late 1960s. He returned to the road again with Slide Hampton but finally chose Detroit as his permanent residence in 1967. While Marcus has developed his own career by his world-wide appearances, he also has kept jazz alive in Detroit inspiring musicians and nurturing young talents. During the course of his distinguished career, Marcus has performed and recorded with many legendary stars such as Ella Fitzgerald, Max Roach, Charles Mingus, Ron Carter, Bud Powell, Tony Bennett, Eric Dolphy, Aretha Franklin, Sammy Davis Jr., Tommy Flanagan, Barry Harris, Eddie Jefferson, McCoy Tyner, Mickey Tucker and Dizzy Gillespie.

Marcus is internationally known for his dedication to educational activities. He was a co-founder of the jazz studies program at the Detroit Metro Arts Complex, an original member of the faculty at the Oakland University jazz studies program and a founder of the Jazz Development Workshop in Detroit. Pianist Geri Allen, bassist Robert Hurst and saxophonist Kenny Garrett are only some of many young talented musicians that Marcus inspired and nurtured. Despite his busy schedule, Marcus keeps in contact with many universities, schools and music institutions which have been sending him continual calls for his workshops and guest professorships. His outstanding artistry as a performer and educator, life long achievement in jazz, and continuous contributions to the community have resulted in his receiving such honors as

the 1991 Arts Midwest's Jazz Master Award, the 1994 Michigan Governor's Arts Award and the 1995 Louis Armstrong Award.

Marcus performs world-wide at numerous jazz festivals, premier jazz clubs and concert halls with expertise in both big bands and small ensembles. He continues to tour with the Lincoln Center Jazz Orchestra every year as an original member since 1988.

Marcus Belgrave recently performed at the 102nd May Festival as a part of the Michèle Ramo Latin Jazz Group in 1995. This is his second performance under UMS auspices.

Gabriel Berry (costume designer) has designed more than 200 productions for theatre, opera and dance including sixty world or American premières. She is the winner of an Obie award for her theatre work and a 1992 Bessie Award for Donald Byrd's Minstrel Show and Liolissa Fenley's Place. Other projects include The Tempest at American Repertory Theater, Dona Carlos at the Stadtische Buhnen in Augsburg, Germany, Yoshiko Chuma's new work at the 92nd Street Y, JoAnne Akalitis' production of Dance of Death at Arena Stage, and The Beast — The Domestic Violence Project for Donald Byrd/The Group.

Michael Blake (dancer) performed with the Jose Limon Company from 1986-1991. Michael is a well-known and respected teacher/choreographer both in the US and the Far East. He was previously with the Murray Louis Company and Joyce Trisler Danscompany under the direction of Milton Myers. Michael managed and directed a dance school in Osaka, Japan from 1985-90. Michael has danced seven seasons with Donald Byrd/The Group over the course of a nine year period.

Kevin Boseman (guest artist) a native of Anderson, South Carolina began his training at the Greenville Ballet. Following he received a scholarship to attend The American Dance Center, and toured as a member of Alvin Ailey. He is currently a member of The Martha Graham Dance Company. Brian Brooks (guest artist) was born in Pittsburgh, Pennsylvania. His training consisted of scholarships with The Dance Theater of Harlem and The Alvin Ailey American Dance Center. He is currently a member of Philadanco.

Terry Callaway (guest artist) began dancing in Philadelphia and studied with Philadanco. He recieved a dance scholarship to the Alvin Ailey American Dance Center and later joined the Alvin Ailey Repertory Ensemble. Terry has worked with such choreographers as Judith Jamison, Kevin Jeff, Dwight Rhoden and Donald Byrd and has choreographed for such artists as En Vogue and Crystal Waters.

Deborah Crocker (dancer) has received a scholarship for her training at the Martha Graham Dance School, Purchase College, Alvin Ailey American Dance Center, David Howard Dance Center, Milwaukee Ballet School and Center of Ballet and Dance Arts. She has performed with Martha Graham Dance and Ballet Hispanico. She has also taught for Ballet Hispanico.

Ferdinand "Freddie" de Jesus (guest artist) is a native of Puerto Rico and grew up in Brooklyn, New York. Mr. de Jesus trained at the Alvin Ailey American Dance Center and The Dance Theater of Harlem. He has danced with Philadanco, Joyce Trisler, and Donald Byrd/The Group. Mr. de Jesus has been a part of *The Harlem Nutcracker* since Donald Byrd began the work and returns annually to join *The Harlem Nutcracker* cast.

Lakey Evans (guest artist) a native of Reading, Pennsylvania began her dance training at The University of the Arts in Philidelphia, Pennsylvania. After graduating with a BFA she moved to New York and was awarded a scholarship at The Alvin Ailey Repertory ensemble, with whom she has toured with for the past two years.

Michele Golden (guest artist) from Los Angeles, California trained at the Joffrey Ballet School and The Pacific Northwest Ballet. She received a BA from UCLA as a dance major. She is now living in New York where she appears with numerous companies as a guest artist.

Stephanie Guiland (dancer) graduated from the Fiorello H. LaGuardia High School of the Performing Arts in 1990 after attending the Joffrey School, the Dance Theater of Harlem School and the Darvash School on scholarship. She has performed in such classics as *Coppelia* and *Nutcracker*, and on television in music videos with Lisa Stansfield, En Vogue and P.M. Dawn, and on Star Search. In 1994 she participated in the debut performance of Dwight Rhoden and Desmond Richardson's company, Complexions. She joined Donald Byrd/The Group in 1992 and has served as both a performer and rehearsal assistant for Donald Byrd/The Group.

The Harlem Nutcracker Band is composed of some of the finest jazz musicians in the Metro Detroit area. The combined work of Ernie Rogers, Vincent York, Peter Kahn, Miller Brisker, Beans Bowles, Marcus Belgrave, Dwight Adams, Rayse Biggs, Maurice Davis, Ed Gooch, Albert Dunkan, Ronald Kischuk, Harold McKinney, Don Mayberry and Gerald Cleaver has encompassed all areas of the jazz spectrum and many also perform with symphony orchestras and with theatrical productions. Their performances have been heard in local. national and international venues. The musicians assembled for these performances can be heard on a wide variety of recordings and have received numerous professional awards.

Mona Heinze-Barrecca (dramaturg) has worked as a dramaturg on numerous productions of classical and new plays, both in the resident and New York theater. She has taught at various universities, most recently NYU's Tisch School of the Arts and Brooklyn College, where she is Head of the MFA Program in Dramaturgy and dramatic Criticism. Mona is a Fullbright scholar in theater and holds MFA degrees in Dramaturgy Management (Brooklyn College).

Betsy Herst (stage manager) is a California native who received her training at California Institute of the Arts. She has since served as Production Stage Manager/Lighting Designer for the Jazz Tap Ensemble, Technical Director/Lighting Designer for the Department of Dance at Cal State University/Long Beach, and Production Manager/Resident Lighting Designer for Dayton Ballet. She has been with The Group since September 1993.

Clay Jackson (dancer) received his dance training from Martin-Viscount, Steve Jones, North Carolina School of the Arts, Maggie Black, David Howard and Circle in the Square. He has performed with the Amarillo Little Theater, Fort Worth Ballet, Hip Pocket Theater, Feld Ballet/NY, Detroit Ballet and Donald Byrd/The Group.

Shelby Jiggetts (dramaturg) is the Director of Play Development at The New York Shakespeare Festival/Joseph Papp Public Theater. Her most recent project was *Bring in Da Noise, Bring in Da Funk* (NYSF, Broadway). She is very proud to have been invited to participate in *The Harlem Nutcracker.*

Fabrice Lemire (rehearsal director) has worked as rehearsal director and assistant choreographer for Donald Byrd in the United States and Europe. In addition he assisted the Ballet Master for the Jeune Ballet de France. Also an accomplished performer he has appeared with numerous modern and ballet companies.

Martin Lofsnes (dancer), studied at London Contemporary Dance School and received scholarships to the Alvin Ailey and Martha Graham Schools. In 1992 he started working with the Martha Graham Ensemble, and since 1993 has danced with the Martha Graham Dance Company, performing several major roles, including the Creature of Fear in Errand Into the Maze, and the Stranger in Embattled Garden. He has also worked with Buglisi/Forman Dance and Pearl Lang Dance Theater. He has taught in London, Paris and

Oslo and is on the faculty of the Martha Graham School. This is Martin's first season with Donald Byrd.

Michael Makman (magic consultant) has created magic for New York's Primary Stages, Circle Rep, York Theater Co., The Juilliard School and most recently for The Public Theater's production of The Skriker. Also known as Professor Putter, he is one of New York City's busiest children's entertainers appearing regularly at the Plaza Hotel, FAO Schwarz, Lord & Taylor, American Cancer Society as well as museums, schools and corporate events. His one-man show Professor Putter & his Gadgetorium has been presented in New York at the Samuel Beckett Theater, The Emelin, The John Drew Theater, Queens Theater in the Park and The 45th Street Theater. Mr. Makman is a member of the Society of American Magicians and Vice President of NYC's International Brotherhood of Magicians.

Eleanor Mc Coy's (guest artist) most recent theatre credits include Screened in Porch at the Crossroads Theatre Company, Keeping an Eye on Louie at the Terry Schreiber Studio/ NYC and Fences at the Pioneer Theatre in Utah. Ms. Mc Coy has appeared on Broadway in Timbuktu and The Wiz as well as in prime time television shows, feature films and soap operas across the nation. Ms. Mc Coy also worked as a private coach to such major celebrities as Michael Jackson, Chaka Khan, Donna Summer and Latoya Jackson. She is a graduate of The Juilliard School of Music, has toured internationally with the Alvin Ailey American Dance Theatre, Pearl Lang Dance Company and was one of the original three ballerinas at the inception of The Dance Theatre of Harlem. Ms. Mc Coy is currently a freelance actress while teaching drama and dance to the youth of Harlem.

Diana McGuigan (Stage Manager) is currently Production Stage Manager/Lighting Designer for the Jazz Tap Ensemble and Diavolo Dance Theater. Diana received her training at California Institute of the Arts and UC Santa Cruz.

Aldawna Morrison (dancer), born in Jamaica, started dancing at the age of ten at the Bernice Johnson Cultural Arts Center, followed by training at the Alvin Ailey American Dance Center, and as a scholarship student with Eliot Feld. He attended LaGuardia High School of the Performing Arts. He has performed with the New World Dance Company and Cleo Parker Robinson's Company in Denver, Colorado. He joined Donald Byrd/The Group in September 1992.

David Paley (company manager) is a New York native who has worked in music, film, video, television, and photography production for the past fourteen years. He has toured throughout the world. Some recent projects include work for Mariah Carey, Bruce Springsteen, Bill Cosby, Bruce Weber, Tracey Chapman, and the US Reggae Sunsplash Tour. He began working with Donald Byrd/The Group in January 1996.

Elizabeth Parkinson (guest artist) was a principal dancer with The Joffrey Ballet and The Feld Ballets NY. Currently she is participating in The New Bob Fosse Project. Elizabeth is happy to be dancing again with Donald Byrd/The Group. She has previously appeared in *The Minstrel Show, Life Situations*, and *The Beast.*

Benoit-Swan Pouffer (dancer) is a native of Paris, France. While in Paris, he attended the Conservatoire National Superieur de Danse de Paris. Receiving first prize at the European Benetton Competition in Italy, Swan was granted a full scholarship at the Alvin Ailey American Dance Center in New York. He has worked with Dwight Rhoden/ Complexions and performed two seasons with Philadanco. This is his first season with Donald Byrd/The Group.

Doug Rice (sound designer) has designed for Donald Byrd/The Group twice before. Based in New York, his credits include the Celebrate Brooklyn season, the GLAMA awards, as well

as Joe Morello, Lou Reed, Garrison Keillor, Jim Pepper and recordings for the Eastman School of Music. In addition to his sound design, he teaches at the Institute of Audio Research.

Joseph Robinson (technical director) just celebrated his fifth year in New York. Recent NY credits include: Technical Director on Full Gallop, starring Mary Louise Wilson; Production Manager for Cowgirls at the Minetta Lane Theatre. Also designed sound for Springhill Singing Disaster at Playwrights Horizons and lighting for Region of Shadows, a production of the Microscopic Theatre Co. in NYC. Thanks to Melanie and Johanthon, Jess and Joann.

David H. Rosenburg (lighting designer) has been living and working in the New York area for the past few years, after residing in Boston for eleven years. His work can be seen in the repertories of such dance companies as: The Alvin Ailey American Dance Theater, Donald Byrd/The Group, The Dance Exchange, Le Conservatoire National Superieur in Paris, and the Atlanta Ballet. He has designed for Cambridge Christmas Revels and the Boston Dance Umbrella's Aerial Festival. He was the Lighting Director for the Boston Ballet for their 1993 and 1994 seasons. His work has taken him to Holland, Germany, Austria, Hungry, Yugoslavia, and he has worked in such notable venues as Lincoln Center. Kennedy Center, City Center and the Paris Opera. He began working with Donald Byrd/ The Group in 1993.

Laura Rossini (dancer) started her dance training in Atlanta, Georgia with the late Pittman Corry. She continued with Patricia Bromley and Gary Harrison before accepting a scholarship at the Alvin Ailey Dance Center in NYC. She toured nationally with the Alvin Ailey Repertory Ensemble and has worked with Contemporary Motions, Footprints Project, and DeJa Vu Dance Company. She joined Donald Byrd/The Group in 1993.

Karen Denise Savage (guest artist) is a native of Philadelphia, Pennsylvania. She graduated from Adelphi University in Long Island, New York. Ms. Savage is currently a member of Philadanco and also does guest appearances with artists such as George Faison, and Willa Zolar.

Antonio Carlos Scott (children's director) a California native, began dancing while at the High School of Performing and Visual Arts in Houston, Texas. He has trained with Houston's Allegro Ballet, San Francisco Ballet, and Pennsylvania Ballet. Mr. Scott earned his Bachelor of Fine Arts in modern dance from the University of the Arts in Philadelphia, Mr. Scott has been a leading dancer and company teacher for the Philadelphia Dance Company, Judith Jamison's The Jamison Project, and with the Alvin Ailey American Dance Company. Currently he is the rehearsal director and inhouse composer for DR2's Complexions — A Concept in Dance. He joined Donald Byrd/ The Group in 1994.

Jonathan D. Secor (production manager) has worked as a Production Manager for Celebrate Brooklyn, the Brooklyn Academy of Music, 651 an Arts Organization, Manhattan Punch Line, Jennifer Mueller/ The Works Dance Company and many others. He has stage managed on Broadway, Off-Broadway, European and national tours, opera, television and dance. Jonathan taught at Yale School of Drama, and currently teaches at SUNY Purchase, his alma mater. He is delighted to be working with the Donald Byrd company.

Isaiah Sheffer (lyricist) is a founder and Artistic Director of Symphony Space in NYC, where his duties include directing the hit literary series, Selected Shorts: A Celebration of the Short Story. He has directed stage productions at such theatres as Yale Rep and The American Place Theatre. His most recent writing efforts for screen and stage include: Millennium, The Rise of David Levinsky, the screenplay of the short feature film Pair of Jokers, Yiddle with a

Fiddle. His new play, Demons and Dreamers: The Worlds of Isaac Bashevis Singer, will open in New York in 1997 after a national tour, and a musical revue he has written about doctors and patients, The Doctor Will See You Now, will have its première at The Mayo Clinic in Minnesota in 1997.

Eduardo V. Sicangco (scenic designer) has previously designed two traditional versions of The Nutcracker for Ballet Florida and Ballet Philippines. New York credits include Gentleman Prefer Blondes on Broadway, The Spring Spectacular at Radio City Music Hall, The Gershwin Celebration for BAM and PBS, Cavalleria Rusticana/Pagliacci and Carmen for New York City Opera and the Off-Broadway productions of Das Barbecu, From the Mississippi Delta and Splendora. Regional credits include the world premières of the Kopit/Yeston Phantom in Houston and Duke Ellington's Queenie Pie at the Kennedy Center, Babes in Toyland for Houston Grand Opera, The Wizard of Oz for the Ordwy Music Theater and the Virginia Opera productions of Manon, La Traviata and The 'Not' Mikado. Other regional companies he has designed for include Hartford Stage, Goodspeed Opera House, McCarter Theater, Seattle Rep, Bay Street Theater, Cincinnati Playhouse, Center Stage, George Street Playhouse, and Chautauqua Opera. He holds the position of Master Teacher of Design at New York University's Tisch School of the Arts.

Gus Solomons jr (guest artist) dances, makes dances (Solomons Company/Dance and others), teaches dance (NYU Tisch, et. al.), critiques dance (Village Voice, Dance Magazine), loves pockets, puzzles and buildings (architecture degree from MIT), and has danced in the companies of Pearl Lang, Donald McKayle, Martha Graham, and Merce Cunningham. In addition, Mr. Solomons serves frequently as an adjudicator and dance panelist for various state arts councils, artistic advisory boards, and private foundations.

Leonora Stapleton (dancer) was born in Leeds, England and trained at London Contemporary Dance School. She came to New York in 1985 and received a scholarship to the Alvin Ailey American Dance Center. She has performed with Blue Mercury Dance Company, Manuel Alum, Anti-Gravity, Jubilation Dance Company, the Dance Theater of Harlem Ensemble, Ethos Dance Company and Footprints Project. She joined Donald Byrd/The Group in January 1992.

Hannah Sweets (guest artist) comes from St. Louis, Missouri. She began her training in 1983 at The Dance Theater of Harlem. She was a member of Dallas Black Dance Theater from 1991-94 and a member of The Alvin Ailey Repertory Ensemble in 1995-1996.

Nathan Trice (guest artist) out of Detroit, Michigan studied at The Alvin Ailey American Dance Center from 1991-93. Since then he has worked with Momix Dance Company and Complexions — A Concept in Dance, Joseph Homes Dance Company and Donald Byrd/ The Group.

The Detroit Public Schools' Dance Program has been going strong for over fifty years. It was started in 1925 by Prudentia Huffman Carty, Ruth Lovell Murray, and Delia P. Hussey who wanted to develop creative experiences for students. They each had studied with Gertrude Colby, a proponent of "natural dancing" at Columbia Dancing and some of the modern dance pioneers: Martha Graham, Charles Weidman, Doris Humphrey, and Bird Larson.

Today, the Detroit Public Schools' Dance program exists in every level of education. The dance program is nationally recognized as unique and significant. Most of the dance teachers are specialists. There is a special facility, usually a modern studio, provided at the majority of the schools. Of the twenty-two high schools, twenty have dance classes. Most of the classes are still under the aegis of the

Physical Education Department, but three are identified with the Performing Arts
Department. Students have the opportunity to choreograph, perform, and take master lessons from professional artists. The University Musical Society is honored to have collaborated with the administration, teachers and students of the Detroit Public Schools' Dance Program on *The Harlem Nutcracker* residency. Their spirit, energy and talent propel the excellence of this production to the highest standard of the performing arts.

Named for its founder and director, **The Willis Patterson Our Own Thing Chorale**began over twenty years ago as a vehicle for
participation in music making. Membership
consists of singers from Ann Arbor, Ypsilanti,
Brighton, Saline, Whitmore Lake and Flint
communities.

The Chorale seeks to preserve the performance exposure of choral compositions by African American composers, with special emphasis on the Negro spirituals. The Chorale has appeared annually in concerts in Ann Arbor and the surrounding area including Undine Smith Moore's Scenes from the Life of a Martyr, Adolphus Hailstork's Done Made My Vow "In Memorium," a concert in honor of Dr. Martin Luther King, Jr., and the 1994 UMS Jester Hairson Concert. They have also presented Duke Ellington's Sophisticated Lady and excerpts from Porgy and Bess by Gershwin, as well as appearing in concert at the National Association of Negro Musicians Annual Conference in Dallas, Texas in 1994.

The Chorale supports the Our Own Thing Instructional Program. This program, founded in 1968, provides assistance to area youngsters in the pursuit of lessons in the arts, both vocal and instrumental, rental of musical instruments and has provided scholarships to the Interlochen Center for the Arts.

Joining the Willis Patterson Our Own Thing Chorale in this production of *The Harlem Nutcracker* are the Voices of Bethel, of Bethel A.M.E. Church of Ann Arbor, Francetta Ampey, Director and the Flint Community Chorale, Harrison McGee, Director.

The Willis Patterson Our Own Thing Chorale appeared in 1994 as a part of the Celebration of the Spiritual with the UMS Choral Union and special guest Jester Hairston. These performances mark their second appearance under UMS auspices.

YOUTH GOSPEL CHOIRS

Performing in the Lobby In collaboration with Another Ann Arbor, Inc.

Wednesday, December 18

New Hope Baptist Church Youth Choir, Ann Arbor Ms. Faye Burton, Choir Director

Thursday, December 19

Second Baptist Church of Ann Arbor Children's Choir Ms. Daisy Evans, Choir Director

Friday, December 20

Bethel A.M.E. Young People's Choir Ms. Francetta Ampey, Choir Director

Saturday, December 21, 2:00pm

Halleiujah Choir of the Community Church of God, Ypsilanti

Ms. Lynn Baker, Choir Director

Saturday, December 21, 8:00pm

Youth Choir of the Community Church of God, Ypsilanti

Mr. Dwight Fontenot, Choir Director

STAFF FOR THE HARLEM NUTCRACKER

Associate Lighting Designer Jack Mehler

Props Designers Steven Capone, Nora Pozos

Dramaturge
Mona Heinze-Barrecca, Shelby Jiggetts

Company Manager David Paley

Stage Manager Diana McGuigan

Assistant Company Manager Jason Seamster

Children's Director Antonio Carlos Scott

Rehearsal Pianists Isaac ben Ayala, Eric Lewis

Master Electrician
Todd McCraw

Magic Consultant Mike Makman

Assistant Costume Designers Nancy Brous, Mirena Rada

Costume Coordinator Helen Rodgers

Wardrobe Supervisor Helen Simmons

Assistant Wardrobe Supervisor Melanie Robinson

Assistants to Mr. Sicangeo Lars Andersen, Toni Barton, Tim Baumgartner

Property Supervisor Cathy D. Tomlin

Nutcracker Designer Charles Truscott

Assistant Production Manager Sheila Paule

Press Rep Jean Owensby, Claudette Lumpkins Owensby & Co., Inc.

Legal Services
Barry I. Slotnick, Esq., Frank Golding, Esq.
Richards & O'Neil, LLP

Accounting Services
Charles A. Kerner, CPA

Travel Agent Donna Jacobsen, Entertainment Travel Scenery built by Center Line Studios, Inc.; scenery painted by Michael Hagen, Inc.; costumes constructed by Paula Buchert, Costumes/Couture, Costume Works, Rodney Gordon, Izquierdo Studios, Panzai Boutique, Studio, Studio Rouge; lighting equipment provided by BASH; sound equipment provided by GSD; trucking by Road Show Services Inc.; poster design by Eduardo Sicangco; graphics by Rebecca Lown Designs.

Special thanks to Christopher Darling, Bill Easterby, Lawrence Frances, Roger M. Gray, Shelly Gray, Michael Hagen, Janine King and Michael Bradley/Artists Community Federal Credit Union, Donna Langman, Mark Malamud, Liz Perlman, Don Stern, Sarah Timberlake, The Fund for the City of New York, Rosi Zingales.

NATIONAL COMMITTEE
Reverend Dr. Calvin O. Butts, III
Professor Henry Louis Gates, Jr.
Nelson George
Honorable Howard Golden
Yolanda King
State Senator Velmanette
Montgomery
Max Roach
Margaret Selby

THE DONALD BYRD DANCE
FOUNDATION, INC. BOARD OF
DIRECTORS
Donald Byrd, President
Caroline Cronson, Chair
Arnoldo Caballero
Clarence Clark
Marilynn Donini
Cheryl D. Fells, Esq.
Linda D. Gray
Alberto Paciucci
Caroline Sharp

Dr. James Spratley

Donald Byrd/The Group Staff:
Donald Byrd, Artistic Director;
Betsy Herst, Production Stage
Manager; Patricia R. Klausner,
General Manager; David Paley,
Company Manager; Elizabeth
Powers, Executive Director; Andrea
Star Reese, Videographer; Manuel
R. Rodriguez, Development
Director; David H. Rosenburg,
Technical Director; Tania VarelaIbarra, Administrative Assistant

Donald Byrd/The Group is supported in part by public funds from the National Endowment for the Arts, New York State Council on the Arts, New York City's Department of Cultural Affairs and the DCA Cultural Challenge Program.

Additional support for the Donald Byrd Dance Foundation is provided by AT&T, Chase Manhattan Bank, Evelyn Sharp Foundation, The Fund for US Artists at International Festivals and Exhibitions, Jerome Foundation, Lila Acheson Wallace Theater Fund at Comm-unity Funds, Inc., Mid-Atlantic Arts Foundation, New York Community Trust, Philip Morris Companies Inc., and Robert Sterling Clark Foundation. Additional support provided by Andrea and Rita Reese.

The Donald Byrd Dance Foundation, Inc. is a not-for-profit organization and relies on the generosity of individuals to make its programs possible. If you would like to make a contribution, or want additional information about the company and its upcoming activities please contact: Donald Byrd/The Group, 30 Flatbush Avenue, Suite 427, Brooklyn, New York 11217, Telephone 718-855-7882, extension 27, Fax 781-802-9095.

Exclusive USA booking director for Donald Byrd/The Group provided by David Lieberman/Artists' Representative, 2333 Pontius Avenue, Los Angeles, CA 90064, Telephone 310-312-1648.

Donald Byrd/The Group is a member of the International Association of Blacks in Dance, Dance/USA, the national service organization for the non-profit professional dance which seeks to advance the art form of dance, and Dance Theater Workshop.

PERRY DANCE II is the official studio of Donald Byrd/The Group, 132 4th Avenue, New York, NY 10003, 212-505-0886. Call for a complete schedule of professional classes and workshops.

The Harlem Nutcracker is a co-production of The Donald Byrd Dance Foundation and 651, An Arts Center. The world première co-commissioner is Arizona State University Public Events. The co-commissioners are 651, An Arts Center, Aaron Davis Hall, Brooklyn Academy of Music, District Curators, George Mason University, James A. Dolittle's Southern California Theatre Association, New Jersey Performing Arts Center, Northrop Auditorium at the University of Minnesota, UCLA Center for the Performing Arts, University of Musical Society at University of Michigan and Washington Performing Arts Society.



Best Wishes

for a Terrific Season

The Section of Urology
A. Alfred Taubman Health Center
1500 E. Medical Center Drive • (313) 936-6804



University of Michigan Medical Center



125 S. 5th Ave. at Washington 313-662-1600

www.bankofannarbor.com



Bach of Ann Arbor.

We'd like to thank the University Musical Society for making our town a haven of musical enjoyment. Have a great season!

Bank on Ann Arbor. Bank in Ann Arbor. Bank of Ann Arbor.

Education and Audience Development

uring the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 8,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Sounds of Blackness, New York City Opera National Company's *La Bohème*, the National Traditional Orchestra of China and U-M's School of Music Opera Theatre production of *L'elisir d'Amore*.

Other activities that further the understanding of the artistic process and appreciation for the performing arts include:

MASTERS OF ARTS A new series in collaboration with the Institute for the Humanities of one-on-one discussions with artists about their art forms (this season features William Bolcom, Meredith Monk, Twyla Tharp, Neeme Järvi, Wynton Marsalis and Cecilia Bartoli). Free tickets are required for these events (limit 2 per person) and are available by calling the UMS Box Office at 313.764.2538.

PREFORMANCE-RELATED EDUCATIONAL PRESENTATIONS (PREPS) Free lectures, demonstrations and workshops usually held 60-90 minutes before concerts.

MEET THE ARTISTS Informal post-performance dialogues with selected artists.

In addition to these events, which are listed on pages 22-27 of this program book, UMS will be presenting a host of other activities, including master classes, workshops, films, exhibits, panel discussions, in-depth public school partnerships and other residency activities related to presentations of the Cleveland Orchestra, Tharp! (The Twyla Tharp Dance Company), *The Harlem Nutcracker*, "Blues, Roots, Honks and Moans," and the series of Schubert concerts next winter.

Come Enjoy Our 1996-1997 Season at the UM School of Music!

The Mystery of Edwin Drood by Rupert Holmes Musical Theatre Department • Mendelssohn Theatre • Oct. 17-20

L'Elisir d'Amore by Gaetano Donizetti School of Music Opera Theatre • Power Center • Nov. 14-17

Ghosts by Henrik Ibsen

Department of Theatre and Drama • Mendelssohn Theatre • Nov. 21-24

Sherlock Holmes by William Gillette

Department of Theatre and Drama • Power Center • Dec. 5-8





INTERNATIONALLY INSPIRED FOOD VAST ARRAY of BEERS & WINES by the GLASS EXOTIC COCKTAILS/ EXCEPTIONAL DESSERTS

OUTSIDE DINING overlooking LANE HALL

private & semi-private space for groups of 12-100 reservations for parties of 5 or more

216 South State Street • 994-7777



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

316 S. State Street @ N. University 994-4004 **P**roud sponsors of the University Musical Society.

Designing, building, and installing beautiful gardens in Ann Arbor for over 37 years.



FRALEIGHS
LANDSCAPE NURSERY

663-0313

2351 E. Delhi Rd., Ann Arbor 2 miles west of Maple off Miller rd.

The law firm of

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

and our Ann Arbor attorneys salute the

University Musical Society

Bridgette M. Bates Diane B. Cabbell Alice M. Censoplano 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 William R. Kotila Sarah G. Laverty Marta A. Manildi Roselyn R. Parmenter David N. Parsigian 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

New York

Washington, D.C.

Poland

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.

Walet FM 101.9

Detroit Public Radio from Wayne State University

Like to help out?

VOLUNTEERS AND INTERNS

olunteers 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 Performance Related Educational Presentations (PREPs); 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, production and arts education. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. For more information, please call 313.647.4020 (Marketing Internships) or 313.647.1173 (Production Internships).

COLLEGE WORK-STUDY

Society as part of 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 313.764.2538 or 313.647.4020.

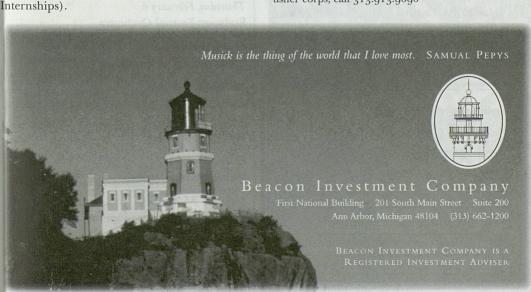
UMS USHERS

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



Hungry?

DINING EXPERIENCES TO SAVOR: THE THIRD ANNUAL "DELICIOUS EXPERIENCES"

njoy memorable meals hosted by friends of the University Musical Society, with all proceeds going to benefit UMS programs.

Following two years of resounding success, wonderful friends and supporters of the University Musical Society are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, all proceeds will go directly to UMS.

Treat yourself, give a gift of tickets, purchase an entire event or come alone - meet new people and join in the fun while supporting UMS! Among your choices are The Back to Nature Party (September 14); An Evening in Brittany (October 19); A Harvest Feast (November 22); English Afternoon Tea (December 1); A Celebration of Schubert (January 18); A Luncheon Inspired by the Czars (January 26); A Valentine's Brunch (February 9); La Bohème Dinner Party (March 1); Easter Luncheon with Cecilia Bartoli (March 30); Dinner with a Victorian Influence (April 12); Grandmothers, Mothers & Little Girls Tea and Fashion Show (April 19); An Afternoon Tea (May 15); A Taste of Spring Garden Dinner (May 31); and Nat & Ed's Porch Party (June 7).

For the most delicious experience of your life, call 313.936.6837!



Women's Designer Apparel on Consignment

- Creative Career & Evening Wear Consignments Welcome
 - New Location in Same Mall-1960 S. Industrial, Colonial Lanes Plaza • 994-4646 Store Hours: M-F 11-7, Sat. 10-6, Closed Sun.

CAMERATA DINNERS

his season, the University Musical Society Board of Directors and Advisor Committee are pleased to host pre-performance dinners before a number of the year's great events. Arrive early, park with ease, and begin your evening with other Musical Society friends over a relaxed buffet-style dinner in the University of Michigan Alumni Center. The buffet will be open from 6:00 to 7:30 p.m. and is \$25 per person. For reservations and information on these dinners, call 313.764.8489. UMS members' reservations receive priority.

Saturday, October 12
The Cleveland Orchestra

Tuesday, October 29 State Symphony Orchestra of Russia

Friday, November 8 Les Arts Florissants

Friday, December 13
"So Many Stars," Kathleen Battle and Friends

Wednesday, January 8
Schubertiade I (André Watts and the Chamber
Music Society of Lincoln Center)

Thursday, February 6
Budapest Festival Orchestra

Friday, February 14 Brandenburg Ensemble

Wednesday, February 19
Opening Night of the New York City Opera
National Company
Puccini's La Bohème

Friday, March 14 Richard Goode, piano

Saturday, March 29 Cecilia Bartoli, mezzo-soprano

Packard Community Clinic

A not-for-profit community medical practice, providing quality health care to all—regardless of ability to pay



Dr. David Ginsberg internal medicine Dr. Toby Jacobowitz internal medicine and pediatrics Dr. Jerry Walden family practice

insurances

3174 Packard, Ann Arbor 48108. Ph. 971-1073 Office Open 9-5 Monday-Friday • 'til 5:30pm Wednesdays 24-hour coverage

It's OK to put your feet on the furniture.

In the Arbor Hospice Residence, each room will be decorated in its own unique style and colors - complete with a handmade quilt and easy chair perfect for putting your feet up and getting comfortable.

When your loved one cannot die at home, Arbor Hospice has the place. Learn more: call Pamela at 313/677-0500.



The Arbor Hospice Residence will open in 1997 on Oak Valley Dr. near Ann Arbor-Saline Rd.





SINCE 1943

Since 1943 the Dobbs Opticians have brought you the finest in progressive eyewear and service available in the greater Ann Arbor area.

Jerry A. Dobbs, ABOC

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

EMERSON SCHOOL

Emerson is an independent school for gifted and talented young people in grades K-8. Students participate in a strong interdisciplinary academic program in 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, choral and instrumental music, and athletic and outdoor education programs are also components of an Emerson education.

5425 Scio Schurch Road · Ann Arbor, MI 48103



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.



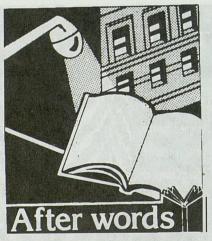
CHRIS TRIOLA #5 Nickels Arcade, Ann Arbor 313/996.9955

The UMS Card

ur gift to you! UMS Members (Advocate level and above) and series subscribers receive discounts at a variety of local businesses by using the UMS Card. Participating businesses support the UMS through advertising or sponsorship, and by patronizing the following establishments, you can support the businesses that support UMS. (Listing accurate through September 8.)

Ann Arbor Acura Cafe Marie Chelsea Flowers **Dobbs Opticians Gandy Dancer**

Perfectly Seasoned Shaman Drum Bookstore SKR Classical Sweetwaters Cafe Whole Foods Market



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

Presents!

ooking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Uncertain about the secret passions of your recipient? Try the UMS Gift Certificate. Available in any amount, and redeemable for any of more than 70 events throughout our season, the UMS Gift Certificate is sure to please - and sure to make your gift stand out among the rest.

The UMS Gift Certificate is a unique gift for any occasion worth celebrating, wrapped and delivered with your personal message. Call the UMS Box Office at 313.764.2538, or stop by Burton Tower to order yours today.



home • business • auto • life disability · health

DAVID UFER . TOM UFER . PAM UFER WOOD 2349 E. Stadium Blyd. • Ann Arbor, MI 48104

(313) 668-4166



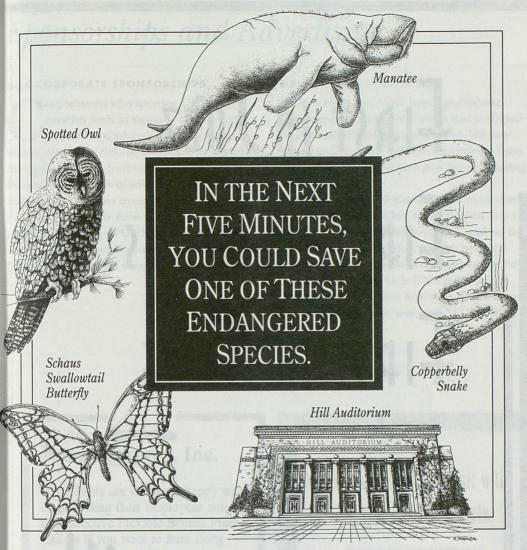


OFFICE DESIGN

Nat Lacy



1319 Franklin Blvd. Ann Arbor • 996.4222



There's probably not much you can do directly, personally, and immediately to save the Manatee or the Spotted Owl.

But by taking action now, you can assure that Hill Auditorium will never become extinct.

That's right, Hill Auditorium. Scene of great musical events and University of Michigan milestones for 84 years.

Right now, this wonderful and unique building needs \$20 million worth of repairs and renovations. Half of that amount will come from the University of Michigan, half from private gifts.

You can help by naming a seat or a room in Hill Auditorium, or by making a tax-deductible gift. For information, contact The Campaign for Hill at (313) 647-6065. Or mail your tax-deductible gift to: 3003 South State Street, Suite 9000, Ann Arbor, MI 48109-1288.

Act now. And help ensure that Hill will always be part of the University of Michigan landscape.



THE CAMPAIGN FOR HILL

A Highlight of the

Campaign for Michigan

FIRST IN JAZZ FIRST IN BLUES FIRST IN NEWS



Public Radio from Eastern Michigan University



Sponsorships and Advertising

UMS CORPORATE SPONSORSHIPS

orporations who sponsor UMS enjoy benefits such as signage, customized promotions, advertising, pre-performance mentions, tickets, backstage passes and the opportunity to host receptions. Whether increased awareness of your company, client cultivation, customer appreciation or promotion of a product or service are your current goals, sponsorship of UMS provides visibility to our loyal patrons and beyond. Call 313.647.1176 for more information about the UMS Corporate Sponsor Program.

ADVERTISING WITH UMS

ix years ago, UMS began publishing expanded program books that included detailed information about UMS programs and services. Advertising revenue from these program books now pays for all printing and design costs.

We hope 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 add to each UMS presentation. For information about how your business can become a UMS advertiser, call 313.647.4020.

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



P R E S E N T S

BEAUX ARTS TRIO

Burster, Benber 17, 1986, 2:10 P.M.

GUARNERI STRING QUARTET

SUNday, Detober 27, 1986, 3:00 P.M.

THE ROMEROS

THE ROMEROS Tuesday, November, 12, 1996, 8:00 P.M. AWADAGIN PRATT Wednesday, December 11, 1996, 8:00 P.M. GRIGORY SOKOLOV

Thursday, February 6, 1997, 8:00 P.M.

JOSEPH SILVERSTEIN DAVID BREITMAN Sunday, February 16, 1997, 3:00 P.M. JUILLIARD STRING OUARTET Sunday, March 23,1997 3:30 P.M.

STUTTGART
CHAMBER ORCHESTRA
DENNIS RUSSELL DAVIES,
CONDUCTOR
Saturday April 19 1997 8:00 PM

Saturday, April 19, 1997, 8:00 P.M. Macomb Center for the Performing Arts Dawn Upshaw

RICHARD GOODE Wednesday, May 7, 1997, 8:00 P.M.

ALL PERFORMANCES AT ORCHESTRA HALL UNLESS OTHERWISE NOTED Buy tickets by Phone 313-833-3700 all programs, performers and dates are subject to change We make incredible music with 300 year-old instruments.

(Imagine how we'd sound on new ones.)

Remaining concerts include: Evening of Beethoven Oct. 5; Holiday Festival Dec. 15; Mozart Birthday Bash Jan. 25, 1997; "This Concert Is For The Birds!" Mar. 22; Season Finale May 17. phone (313) 994-4801

Symphony Orchestra

MUSIC IN THE KEY OF A.

Group Tickets

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.

When you purchase your tickets through the UMS Group Sales Office your group can earn discounts of 10% to 25% off the price of every ticket. At least ten people are required to receive a group discount. The UMS Group Sales Coordinator will provide you with complimentary promotional materials for the event, free bus parking, reserved block seating in the best available seats 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.



Turning energy into solutions...

Detroit Edison







Hear more great performances on Michigan Radio. For the finest solo, chamber, and symphonic works performed at major concert stages, arts festivals, and recital halls, tune to *Performance Today*, with host Martin Goldsmith.

Monday - Friday 8-10 pm Saturday & Sunday 3-5 pm



Public Radio from the University of Michigan

http://www.umich.edu/~wuom

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

Advisory Committee

of the University Musical Society

The Advisory Committee is an integral part of the University Musical Society, providing the volunteer corps to support the Society as well as fund raising. The Advisory Committee raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and preand post-concert events, the newly introduced Camerata Dinners, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$125,000 this current season. In addition to fund raising, this hardworking group generously donates many valuable hours in assisting with educational programs and the behind-the-scenes tasks associated with every event UMS presents.

If you would like to become involved with this dynamic group, please call 313.936.6837.



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

Ford Honors Program

The Ford Honors Program is a relatively new University Musical Society program, made possible by a generous grant from Ford Motor Company. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Proceeds from the evening benefit the UMS Education Program.

Van Cliburn was selected as the first artist so honored in May 1996 because of his distinguished performance history under UMS auspices, the affection shared between him and the people of Ann Arbor, his passionate devotion to young people and to education, and his unique ability to bring together and transform individuals and entire nations through the power of music.

This year's Ford Honors Program will be held Saturday, April 26, 1997. The recipient of the Second UMS Distinguished Artist Award will be announced in January.



The Law Offices of
Nichols, Sacks, Slank & Sweet

Reach & Hollenshead

are pleased to support the University Musical Society

121 West Washington Street, Suite 300 Ann Arbor, Michigan 48104 (313) 994-3000 & (313) 994-1400 For the Supporters of the UNIVERSITY MUSICAL SOCIETY A Patron Discount...

Fine Custom Framing • Antiquities
Haitian Paintings • African Art

Barclays II

10 Nickels Arcade, Ann Arbor 662-6800

10 Years and 25,000 events later...

We've moved to a bigger space... the kitchen and bakery are spectacular and the offices are beautiful. Come visit us! Whatever the occasion, we would love to cater your next party. Our trademark is still a passion for food catered with exceptional service. Call 930-4270.

359 Metty Drive • Suite 4 Ann Arbor • 313-930-4270

Owned and operated by Katherine Farrell since 1985



A · T · E · R · I · N · G ... and Special Events

HERRY BISTRO

Dine Well Tonight at The Bistro in Ann Arbor Old Town

Superb Cuisine at Modest Prices

- · Casual Attire
- · Quick Lunches
- Some French
- ·Some Pastas
- Some Delightful Filets
- Fine Wines from \$16 to \$200

North Fourth at Kingsley (313) 994 - 6424

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 donors as of August 15, 1996. If there has been an error or omission, we apologize and would appreciate a call at (313) 647-1175 to correct this at your earliest convenience.

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 enabling us to continue the great traditions of the Society into the future.

Mr. Neil P. Anderson Mr. and Mrs. Pal E. Borondy Mr. Hilbert Bever Mr. and Mrs. John Alden Clark Graham H. Conger (deceased) Dr. and Mrs. Michael S. Frank Mr. Edwin Goldring Mr. Seymour Greenstone Judith Heekin (deceased) Marilyn Jeffs William R. Kinney (deceased) Dr. Eva Mueller Charlotte McGeoch Mr. and Mrs. Dennis Powers Mr. and Mrs. Michael Radock Marie Schlesinger (deceased) Herbert Sloan Helen Ziegler Mr. and Mrs. Ronald G. Zollars

MAESTROS

Individuals

Dr. and Mrs. James Irwin
Elizabeth E. Kennedy
Randall and Mary Pittman
John Psarouthakis
Richard and Susan Rogel
Herbert Sloan
Carol and Irving Smokler
Edward Surovell and Natalie Lacy
Ron and Eileen Weiser

Corporations

Conlin Travel Cunard Detroit Edison Ford Motor Company Ford Motor Credit Company Forest Health Services Corporation JPEinc/The Paideia Foundation KevBank Mainstreet Ventures, Inc. Masco Corporation McKinley Associates, Inc. NBD Ann Arbor Regency Travel TriMas Corporation Warner-Lambert/Parke-Davis Wolverine Temporaries, Inc.

Foundations

Arts Midwest
The Grayling Fund
Michigan Council for Arts and
Cultural Affairs
National Endowment for the Arts

VIRTUOSI

Individuals

Robert and Ann Meredith Mrs. John F. Ullrich Paul and Elizabeth Yhouse

Corporations

Harman - Motive Audio Systems NSK Corporation

CONCERTMASTERS

Individuals

Herb and Carol Amster Carl and Isabelle Brauer Dr. James Byrne Mr. Ralph Conger Margaret and Douglas Crary Ronnie and Sheila Cresswell Mr. and Mrs. Howard S. Holmes Sun-Chien and Betty Hsiao F. Bruce Kulp Mr. David G. Loesel Charlotte McGeoch Mr. and Mrs. George R. Mrkonic Joe and Karen Koykka O'Neal Mrs. M. Titiev Marina and Robert Whitman and several anonymous donors

Corporations

The Anderson Associates
Café Marie
Chelsea Milling Company
Curtin and Alf Violinmakers
Environmental Research Institute
of Michigan
First of America
Great Lakes Bancorp
Thomas B. McMullen Company
O'Neal Construction
Pepper, Hamilton & Scheetz

LEADERS

Individuals

Maurice and Linda Binkow
Dr. Kathleen G. Charla
Katharine and Jon Cosovich
Mr. and Mrs. Thomas C. Evans
John and Esther Floyd
Thomas and Shirley Kauper
Rebecca McGowan and Michael Staebler
Dr. and Mrs. Joe D. Morris
John W. and Dorothy F. Reed
Maya Savarino and Raymond Tanter
Mrs. Francis V. Viola III
John Wagner

Corporations

Miller, Canfield, Paddock and Stone, PLC Mission Health

Foundations

Benard L. Maas Foundation

PRINCIPALS

Individuals

Professor and Mrs. Gardner Ackley Dr. and Mrs. Robert G. Aldrich Robert and Martha Ause

James R. Baker, Jr., M.D. and Lisa Baker A. J. and Anne Bartoletto Bradford and Lydia Bates Dr. and Mrs.

Raymond Bernreuter Joan A. Binkow Howard and Margaret Bond Tom and Carmel Borders Barbara Everitt and

John H. Bryant Mr. and Mrs.

Richard J. Burstein Letitia J. Byrd David and Pat Clyde Leon and Heidi Cohan Roland J. Cole and

Elsa Kircher Cole Dennis Dahlmann Robert and

Janice DiRomualdo
Jack and Alice Dobson
Jan and Gil Dorer
Cheri and Dr. Stewart Epstein
David and Jo-Anna Featherman
Margaret Fisher
Richard and Marie Flanagan
Robben and Sally Fleming
Michael and Sara Frank
Mr. Edward P. Frohlich
Marilyn G. Gallatin
William and Ruth Gilkey
Drs. Sid Gilman and

Carol Barbour Sue and Carl Gingles Paul and Anne Glendon Norm Gottlieb and

Vivian Sosna Gottlieb Dr. and Mrs. William A. Gracie Ruth B. and

Edward M. Gramlich
Linda and Richard Greene
Seymour D. Greenstone
Walter and Dianne Harrison
Anne and Harold Haugh
Debbie and Norman Herbert
Bertram Herzog
Julian and Diane Hoff
Mr. and Mrs.

William B. Holmes
Robert M. and Joan F. Howe
John and Patricia Huntington
Keki and Alice Irani
Mercy and Stephen Kasle
Emily and Ted Kennedy
Robert and Gloria Kerry
Tom and Connie Kinnear
Bethany and

A. William Klinke II Michael and Phyllis Korybalski Barbara and Michael Kusisto Mr. Henry M. Lee Carolyn and Paul Lichter Evie and Allen Lichter Patrick B. and Kathy Long Dean S. Louis Brigitte and Paul Maassen Ms. Francine Manilow Marilyn Mason and

William Steinhoff
Judythe and Roger Maugh
Joseph McCune and
Georgiana Sanders
Paul and Ruth McCracken
Reiko McKendry
Dr. H. Dean and
Dolores Millard

Dolores Millard
Dr. and Mrs. Andrew
and Candice Mitchell
Virginia Patton and

Cruse W. Moss William A. Newman Len and Nancy Niehoff Bill and Marguerite Oliver Mark and Susan Orringer Mr. and Mrs. David W. Osler Mr. and Mrs.

William B. Palmer Dory and John D. Paul John M. Paulson Maxine and

Wilbur K. Pierpont Professor and Mrs.

Raymond Reilly Glenda Renwick Prudence and

Amnon Rosenthal Mr. and Mrs. Charles H. Rubin Don and Judy Dow Rumelhart Richard and Norma Sarns Rosalie and David Schottenfeld Janet and Mike Shatusky Cynthia J. Sorensen Gerard H. and

Colleen Spencer
Dr. Hildreth H. Spencer
Mr. and Mrs.

John C. Stegeman Victor and Marlene Stoeffler Dr. and Mrs.

Jeoffrey K. Stross Dr. and Mrs.

E. Thurston Thieme Jerrold G. Utsler Charlotte Van Curler Ron and Mary Vanden Belt Richard E. and

Laura A. Van House Ellen C. Wagner Martha Wallace and

Dennis White Elise and Jerry Weisbach Roy and JoAn Wetzel Len and Maggie Wolin Nancy and

Martin Zimmerman and several anonymous donors

Corporations

3M Health Care Chi Systems, Inc. Comerica Bank Ford Audio Jacobson Stores Inc. Kitch, Drutchas, Wagner, & Kenney, P.C. Pastabilities Shar Products Company

Foundations

Wise and Marsac, P.C.

Chrysler Corporation Fund The Mosaic Foundation (of Rita and Peter Heydon) Washtenaw Council for the Arts

BENEFACTORS

Individuals

Jim and Barbara Adams
Bernard and Raquel Agranoff
Carlene and Peter Aliferis
Catherine S. Arcure
Robert L. Baird
Emily Bandera
Dr. and Mrs. Robert Bartlett
Mrs. Martha K. Beard
Ralph P. Beebe
Mrs. Kathleen G. Benua
Mr. and Mrs. Philip C. Berry
Robert Hunt Berry
Suzanne A. and

Frederick J. Beutler John Blankley and

Maureen Foley
Charles and Linda Borgsdorf
Dean Paul C. Boylan
Allen and Veronica Britton
David and Sharon Brooks
Phoebe R. Burt
Betty Byrne
Jean W. Campbell
Bruce and Jean Carlson
Edwin F. Carlson and

Barbara Cooper
Jean and Kenneth Casey
Mrs. Raymond S. Chase
Susan and Arnold Coran
H. Richard Crane
Alice B. Crawford
Peter and Susan Darrow
Judith and Kenneth DeWoskin
Elizabeth A. Doman
Dr. and Mrs. S.M. Farhat
Claudine Farrand and

Daniel Moerman Ken, Penny and Matt Fischer Phyllis W. Foster Dr. William and Beatrice Fox David J. Fugenschuh and Karey Leach Beverley and Gerson Geltner Elmer G. Gilbert and

Lois M. Verbrugge Margaret G. Gilbert Grace M. Girvan John R. and Helen K. Griffith Mr. and Mrs. Elmer F. Hamel Jay and Maureen Hartford Harlan and Anne Hatcher Mrs. W.A. Hiltner Matthew C. Hoffmann and

Kerry McNulty Janet Woods Hoobler Mary Jean and Graham Hovey Che C. and Teresa Huang Gretchen and John Jackson Robert L. and Beatrice H. Kahn

Herb Katz

Richard and Sylvia Kaufman Richard and Pat King Hermine Roby Klingler Jim and Carolyn Knake John and Jan Kosta Mr. and Mrs. Samuel Krimm Suzanne and Lee E. Landes Elaine and David Lebenbom Leo A. Legatski Mr. and Mrs. Carl J. Lutkehaus Robert and Pearson Macek John and Cheryl MacKrell Mark Mahlberg Alan and Carla Mandel Ken Marblestone and

Janisse Nagel Mr. and Mrs. Damon L. Mark David G. McConnell John F. McCuen Kevin McDonagh and

Leslie Crofford
Richard and
Elizabeth McLeary

Thomas B. and
Deborah McMullen
Hattie and Ted McOmber
Mr. and Mrs.

Warren A. Merchant Myrna and Newell Miller Grant Moore and

Douglas Weaver John and Michelle Morris M. Haskell and

Jan Barney Newman Marysia Ostafin and

George Smillie
Mr. and Mrs. William J. Pierce
Barry and Jane Pitt
Eleanor and Peter Pollack
Jerry and Lorna Prescott
Tom and Mary Princing
Jerry and Millard Pryor
Mrs. Gardner C. Quarton
Jim and Bonnie Reece
Mr. Donald H. Regan and
Ms. Elizabeth Axelson
Dr. and Mrs.

Rudolph E. Reichert Maria and Rusty Restuccia Jack and Margaret Ricketts James and June Root Mrs. Doris E. Rowan

Benefactors, continued

Peter Savarino
Peter Schaberg and
Norma Amrhein
Mrs. Richard C. Schneider
Professor Thomas J. and
Ann Sneed Schriber
Julianne and Michael Shea

Julianne and Michael Shea Mr. and Mrs. Fredrick A. Shimp, Jr.

Helen and George Siedel Steve and Cynny Spencer Lloyd and Ted St. Antoine Mrs. John D. Stoner Nicholas Sudia and

Nancy Bielby Sudia Mr. and Mrs. Robert M. Teeter James L. and Ann S. Telfer Herbert and Anne Upton Don and Carol Van Curler Bruce and Raven Wallace Angela and Lyndon Welch Raoul Weisman and

Ann Friedman Robert O. and Darragh H. Weisman Ruth and Gilbert Whitaker Frank E. Wolk Walter P. and Elizabeth B. Work, Jr.

Corporations

Ann Arbor Stage Employees, Local 395 Emergency Physicians Medical Group, PC Guardian Industries Corporation Masco GmbH Scientific Brake and Equipment Company

Foundations

The Power Foundation Shiffman Foundation Trust

ASSOCIATES

Individuals

Dr. and Mrs. Gerald Abrams Mr. Greg T. Alf Dr. and Mrs. David G. Anderson John and Susan Anderson David and Katie Andrea Harlene and Henry Appelman Sharon and Charles Babcock Essel and Menakka Bailey Lesli and Christopher Ballard Paulett and Peter Banks M. A. Baranowski Cy and Anne Barnes Gail Davis Barnes Norman E. Barnett Dr. and Mrs. Mason Barr, Jr. Astrid B. Beck and David Noel Freedman

Neal Bedford and Gerlinda Melchiori Harry and Betty Benford Ruth Ann and Stuart J. Bergstein Ron and Mimi Bogdasarian lim Botsford and

Janice Stevens Botsford David and Tina Bowen Betsy and Ernest Brater Mr. and Mrs. Gerald Bright Morton B. and Rava Brown Jeannine and Robert Buchanan Iim and Priscilla Carlson Professor Brice Carnahan Jeannette and Robert Carr Mr. and Mrs. Dennis Carroll Janet and Bill Cassebaum Andrew and Shelly Caughey Yaser Cereb Tsun and Siu Ying Chang Ed and Cindy Clark Janice A. Clark Alice S. Cohen Edward J. and Anne M. Comeau Iim and Connie Cook Alan and Bette Cotzin Marjorie A. Cramer Merle and Mary Ann Crawford William H. Damon III Laning R. Davidson, M.D. Jean and John Debbink Benning and Elizabeth Dexter Martin and Rosalie Edwards Dr. Alan S. Eiser Don Faber Dr. and Mrs. Stefan Fajans Dr. James F. Filgas Sidney and Jean Fine Herschel and Annette Fink Linda W. Fitzgerald Ray and Patricia Fitzgerald Stephen and Suzanne Fleming James and Anne Ford Wayne and Lynnette Forde Ilene H. Forsyth Deborah and Ronald Freedman Harriet and Daniel Fusfeld Dr. and Mrs. Richard R. Galpin Gwyn and Jay Gardner Henry and Beverly Gershowitz James and Cathie Gibson Ken and Amanda Goldstein Jon and Peggy Gordon Elizabeth Needham Graham Jerry and Mary K. Gray Dr. John and Renee M. Greden Mr. and Mrs. Robert Grijalva Leslie and Mary Ellen Guinn Margaret and Kenneth Guire Philip E. Guire Don P. Haefner and Cynthia J. Stewart

Cynthia J. Stewart
Veronica Haines
Margo Halsted
Dagny and Donald Harris
Susan R. Harris
Mr. and Mrs. Ramon Hernandez
Fred and Joyce Hershenson
Herb and Dee Hildebrandt
Joanne and Charles Hocking
Claudette J. Stern and

Michael Hogan John H. and Maurita Peterson Holland Drs. Linda Samuelson and Joel Howell Mrs. V. C. Hubbs Ronald R. and

Ronald R. and Gave H. Humphrey Mrs. Hazel Hunsche George and Katharine Hunt Wallie and Ianet Jeffries Ellen C. Johnson Susan and Stevo Julius Mary B. and Douglas Kahn Anna M. Kauper Beverly Kleiber Bert and Catherine La Du Henry and Alice Landau Mr. and Mrs. Henry M. Lapeza Ted and Wendy Lawrence Mr. and Mrs. Henry M. Lee John and Theresa Lee Ann Leidy Jacqueline H. Lewis Jody and Leo Lighthammer Leslie and Susan Loomans Edward and Barbara Lynn Donald and Doni Lystra Frederick C. and

Pamela J. MacKintosh Steve and Ginger Maggio Virginia Mahle Thomas and

Barbara Mancewiec Edwin and Catherine Marcus Rhoda and William Martel Mrs. Lester McCoy Griff and Pat McDonald Deanna Relyea and

Piotr Michalowski James N. Morgan Sally and Charles Moss Dr. Eva L. Mueller Barry Nemon and

Barbara Stark-Nemon MartinNeuliep and Patricia Pancioli

Sharon and Chuck Newman Peter F. Norlin Richard S. Nottingham Marylen and Harold Oberman Richard and Joyce Odell Mark Ouimet and

Donna Hrozencik
William C. Parkinson
Randolph Paschke
Virginia Zapf Person
Lorraine B. Phillips
Frank and Sharon Pignanelli
Dr. and Mrs. Michael Pilepich
Richard and Meryl Place
Roger W. and Cynthia L. Postmus
Charleen Price
Hugo and Sharon Quiroz
Mrs. Joseph S. Radom
Jim and Ieva Rasmussen
Anthony L. Reffells and
Elaine A. Bennett

Elizabeth G. Richart Barbara A. Anderson and John H. Romani Dr. Nathaniel H. Rowe Jerome M. and Lee Ann Salle Sarah Savarino Dr. Albert J. and Jane K. Sayed David and Marcia Schmidt Dr. and Mrs.

Charles R. Schmitter, Jr. Edward and Jane Schulak John Schultz Art and Mary Schuman Joseph and Patricia Settimi Roger Sheffrey Constance Sherman Hollis and Martha A. Showalter Edward and Marilyn Sichler Diane Siciliano Scott and Joan Singer John and Anne Griffin Sloan Alene M. Smith Carl and Iari Smith Jorge and Nancy Solis Mr. and Mrs. Edward Sopcak Mr. and Mrs. Neil J. Sosin Gus and Andrea Stager Irving M. Stahl and

Pamela M. Rider Catherine M. Steffek Dr. and Mrs. Alan Steiss Charlotte Sundelson Ronald and Ruth Sutton Brian and Lee Talbot Kathleen Treciak Joyce A. Urba and

David J. Kinsella Hugo and Karla Vandersypen Mr. and Mrs. John van der Velde Warren Herb Wagner and Florence S. Wagner

Gregory and Annette Walker Robert D. and Liina M. Wallin Dr. and Mrs. Jon M. Wardner Karl and Karen Weick Dr. Steven W. Werns Marcy and Scott Westerman B. Joseph and Mary White Mrs. Clara G. Whiting Brymer and Ruth Williams Marion T. Wirick Farris and Ann Womack Richard and Dixie Woods Don and Charlotte Wyche MaryGrace and Tom York R. Roger and Bette F. Zauel Mr. and Mrs. David Zuk and other anonymous donors

Corporations

Red Hawk Bar and Grill

ADVOCATES

Individuals

Michael and Hiroko Akiyama Anastasios Alexiou Augustine and Kathleen Amaru Hugh and Margaret Anderson James Antosiak and

Eda Weddington Jill and Thomas Archambeau, M.D. Bert and Pat Armstrong Gaard and Ellen Arneson Mr. and Mrs. Arthur J. Ashe Eric M. and Nancy Aupperle Erik and Linda Lee Austin Michael Avsharian Eugene and Charlene Axelrod Shirley and Don Axon Virginia and Jerald Bachman Richard and Julia Bailey Barbara and Daniel Balbach Roxanne Balousek John R. Bareham Mr. and Mrs. Robert M. Barnes Karen and Karl Bartscht Mr. John Batdorf Mr. and Mrs. Steven R. Beckert Walter and Antie Benenson Dr. and Mrs. Ronald M. Benson Marie and Gerald Berlin I. S. Berlin Gene and Kay Berrodin William and Ilene Birge Mr. and Mrs. Ray Blaszkiewicz

Beverly J. Bole Robert S. Bolton Mr. and Mrs. Mark D. Bomia Harold W. and Rebecca S. Bonnell Roger and Polly Bookwalter Edward G. and Luciana Borbely

Dr. George and Joyce Blum

Sally and Bill Bowers Paul and Anna Bradley William F. and Joyce E. Braeuninger

Mr. William R. Brashear Representative Liz and

Professor Enoch Brater Mr. and Mrs. James Breckenfeld Ms. Mary Jo Brough June and Donald R. Brown Linda Brown and Joel Goldberg Arthur and Alice Burks Ellen M. Byerlein and

Robert A. Sloan Sherry A. Byrnes Dr. Patricia M. Cackowski Louis and Janet Callaway Edward and Mary Cady Charles and Martha Cannell George R. Carignan Dr. and Mrs. James E. Carpenter Jan Carpman Marchall F. and Janice L. Carr Mr. and Mrs. Jeffrey A. Carter Kathran M. Chan Pat and George Chatas James S. Chen Joan and Mark Chesler George and Sue Chism John and Susan Christensen Edward and Rebecca Chudacoff Robert J. Cierzniewski Pat Clapper Brian and Cheryl Clarkson John and Kay Clifford Charles and Lynne Clippert Roger and Mary Coe Dorothy Burke Coffey Mr. Larry Cohen Gerald S. Cole and

Vivian Smargon Howard and Vivian Cole Ed and Cathy Colone Lolagene C. Coombs Gage R. Cooper



DEKONING ASSOCIATES

INTERIOR DESIGN

313.665.8400 Ann Arbor, MI

Picasso never visited. Dali never dallied. But



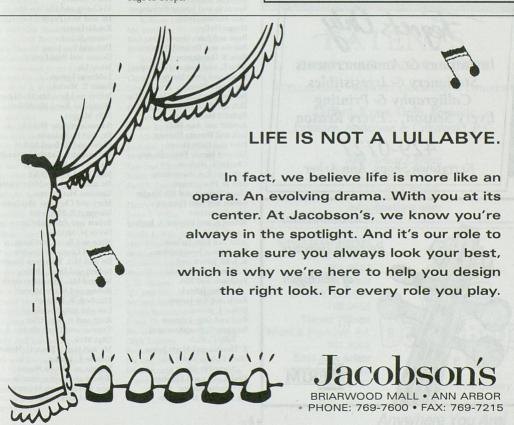
Explore the art on every floor

Engage in art!

buy, make, create, enjoy art. Call 313.994-8004

art spot

117 W. Liberty • Ann Arbor, MI 481



Advocates, continued

Mary K. Cordes Bill and Maddie Cox Kathleen J. Crispell and

Thomas S. Porter Mr. Lawrence Crochier April Cronin Pedro and Carol Cuatrecasas Jeffrey S. Cutter Mr. and Mrs. John R. Dale Marylee Dalton DarLinda and Robert Dascola Dr. and Mrs. Charles Davenport Ed and Ellie Davidson Mr. and Mrs. Bruce P. Davis James H. Davis and

Elizabeth Waggoner Dr. and Mrs. Raymond F. Decker Laurence and Penny Deitch Peter H. deLoof and

Sara A. Bassett Martha and Ron DiCecco Nancy DiMercurio Molly and Bill Dobson Fr. Timothy J. Dombrowski Dick and Jane Dorr Professor and Mrs.

William G. Dow Mr. Thomas Downs Roland and Diane Drayson Harry M. and Norrene M. Dreffs Cecilia and Allan Dreyfuss Rhetaugh G. Dumas Dr. and Mrs. Cameron B. Duncan

Robert and Connie Dunlap Richard and Myrna Edgar Mr. and Mrs. John R. Edman Judge and Mrs. S.J. Elden Ethel and Sheldon Ellis Patricia Randle and James Eng Emil and Joan Engel David and Lynn Engelbert Mr. and Mrs. Frederick A. Erb Mark and Karen Falahee Elly and Harvey Falit Dr. and Mrs. Cyrus Farrehi Cynthia Feller Phil and Phyllis Fellin Mrs. Beth B. Fischer Dr. and Mrs. Richard L. Fisher Winifred Fisher James and Barbara Fitzgerald Jonathan Fliegel Ernest and Margot Fontheim Paula L. Bockenstedt and

David A. Fox Howard and Margaret Fox Richard and Joann Freethy Joanna and Richard Friedman Gail Fromes Lela J. Fuester Jane Galantowicz Thomas H. Galantowicz Arthur Gallagher Stanley and Priscilla Garn Del and Louise Garrison Drs. Steve Geiringer and

Karen Bantel

Wood and Rosemary Geist Thomas and Barbara Gelehrter Michael Gerstenberger W. Scott Gerstenberger and

Elizabeth A. Sweet Paul and Suzanne Gikas James and Janet Gilsdorf Fred and Joyce M. Ginsberg Maureen and David Ginsburg Albert and Almeda Girod Robert and Barbara Gockel Dr. and Mrs. Edward Goldberg Mary L. Golden Elizabeth Goodenough and

James G. Leaf Graham Gooding Don Gordus Selma and Albert Gorlin Siri Gottlieb Mrs. William Grabb Christopher and Elaine Graham Alan Green Bill and Louise Gregory Daphne and Raymond Grew Whit and Svea Gray Werner H. Grilk Kay Gugala

Margaret Gutowski and Michael Marletta Helen C. Hall Mrs. William Halstead Herb and Claudia Harjes Nile and Judith Harper Clifford and Alice Hart Elizabeth C. Hassinen Mr. and Mrs. G. Hawkins Laureen Haynes Kenneth and Jeanne Heininger Mrs. Miriam Heins Sivana Heller Rose and John Henderson Norma and Richard Henderson Rose S. Henderson John L. and Jacqueline Henkel Bruce and Joyce Herbert Mr. Roger Hewitt Jacques Hochglaube, M.D., P.C. Bob and Fran Hoffman Richard Holmes Ronald and Ann Holz Jack and Davetta Horner Fred and Betty House Jim and Wendy Fisher House Charles T. Hudson Jude and Ray Huetteman Ann D. Hungerman Diane Hunter and Bill Ziegler Eileen and Saul Hymans Amy Iannacone

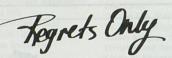
Robert B. and Virginia A. Ingling Ann K. Irish John and Joan Jackson Harold and Jean Jacobson K. John Jarrett and Patrick T. Sliwinski Professor and Mrs.

Jerome Jelinek Keith and Kay Jensen JoAnn J. Jeromin Paul and Olga Johnson Stephen G. Josephson and Sally C. Fink F. Thomas and Marie Juster

Mary Kalmes and Larry Friedman

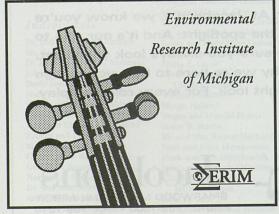
Paul Kantor and Virginia Weckstrom Kantor Mr. and Mrs. Irving Kao

Noboru Kashino Elizabeth Harwood Katz Martin and Helen Katz Mr. and Mrs. N. Kazan Konstantyn Kim William and Betsy Kincaid Brett and Lynnette King John and Carolyn Kirkendall Rhea and Leslie Kish Shira and Steve Klein Gerald and Eileen Klos Barbel Knauper Joseph J. and Marilynn Kokoszka Melvyn and Linda Korobkin Dimitri and Suzanne Kosacheff Edward and Marguerite Kowaleski Jean and Dick Kraft Marjorie A. Kramer Doris and Donald Kraushaar Alexander Krezel Alan and Jean Krisch Ko and Sumiko Kurachi Dr. and Mrs. Richard A. Kutcipal Dr. and Mrs. J. Daniel Kutt Mr. and Mrs. Seymour Lampert Connie and Dick Landgraff Patricia M. Lang Carl and Ann LaRue Laurie and Robert LaZebnik Robert and Leslie Lazzerin Fred and Ethel Lee Sue Leong Margaret E. Leslie Richard LeSueur Tom and Kathy Lewand Thomas and Judy Lewis Mark Lindley Vi-Cheng and Hsi-Yen Liu Dr. and Mrs. Peter Y. Lo Kay H. Logan Naomi E. Lohr Dan and Kay Long Donna and Paul Lowry Janny Lu LaMuriel Lyman Susan E. Macias Ieffrey and Jane Mackie-Mason Marcy and Kerri MacMahan Sally Maggio Suzanne and Jay Mahler Dr. Karl D. Malcolm Claire and Richard Malvin Mr. and Mrs. Kazuhiko Manabe Melvin and Jean Manis John D. Marx, D.D.S. Dr. and Mrs. Josip Matovinovic Tamotsu Matsumoto Mary and Chandler Matthews Margaret E. McCarthy Ernest and Adele McCarus Dores M. McCree Mary and Bruce McCuaig Bill and Ginny McKeachie Dr. and Mrs. Theodore Meadows Robert and Doris Melling Mr. and Mrs. John Merrifield Robert and Bettie Metcalf Elizabeth B. Michael Leo and Sally Miedler Andy and Nancy Miller Thomas and Doris Miree Olga Moir Mr. and Mrs. William G. Moller, Jr. Rosalie E. Moore Marvin and Karen Moran Robert and Sophie Mordis Jane and Kenneth Moriarty Paul and Terry Morris



Invitations & Announcements Stationery & Irresistibles Calligraphy & Printing Every Season... Every Reason

> 429-0727 Kerrytown Shops, Ann Arbor



Melinda and Bob Morris Dick and Judy Morrissett Brian and Jacqueline Morton Hideko and Tatsuyoshi Nakamura Dr. and Mrs. J.V. Neel Frederick G. Neidhardt and

Germaine Chipault Shinobu Niga Patricia O'Connor Michael J. O'Donnell and Jan L. Garfinkle

Jan L. Garinkie
Kathleen I. Operhall
Dr. Jon Oscherwitz
Julie and Dave Owens
Dr. and Mrs. Sujit K. Pandit
Donna D. Park
Evans and Charlene Parrott
Eszther T. Pattantyus
Shirley and Ara Paul
Robert and Arlene Paup
Ruth and Joe Payne
Dr. Owen Z. and

Barbara Perlman
Joyce H. Phillips
Robert and Mary Ann Pierce
Dr. and Mrs. James Pikulski
Sheila A. Pitcoff
Donald and Evonne Plantinga
Mr. and Mrs. John R. Politzer
Philip and Kathleen Power
Bill and Diana Pratt
David and Stephanie Pyne
Leland and

Elizabeth Quackenbush William and Diane Rado Michael and Helen Radock Mr. and Mrs.

Douglas J. Rasmussen Katherine R. Reebel Mr. and Mrs. Stanislav Rehak Charles and Betty Reinhart Molly Resnik and John Martin Constance Rinehart Lisa Rives and Jason Collens Joe and Carolyn Roberson Elizabeth A. Rose Marilynn M. Rosenthal Gustave and Jacqueline Rosseels Dr. and Mrs.

Raymond W. Ruddon Tom and Dolores Ryan Ellen and James Saalberg Theodore and Joan Sachs Ina and Terry Sandalow John and Reda Santinga Michael Sarosi and Kimm Skalitzky Sarosi Elizabeth M. Savage Charlene and Carl Schmult Albert and Susan Schultz R. Ryan Lavelle, Ph.D /

Marshall S. Schuster, D.O. Ed and Sheila Schwartz Ms. Janet Sell Sherry and Louis Senunas Erik and Carol Seri David and Elvera Shappirio Dr. and Mrs. Ivan Sherick Mr. and Mrs. George Shirley Drs. Jean and Thomas Shope Mary Ann Shumaker Barry and Karen Siegel Dr. and Mrs. Milton Siegel Eldy and Enrique Signori Ken Silk and Peggy Buttenheim Frances and Scott Simonds Robert and Elaine Sims Donald and Susan Sinta Martha Skindell

Beverly N. Slater Mr. and Mrs. Robert W. Smith Virginia B. Smith Richard Soble and

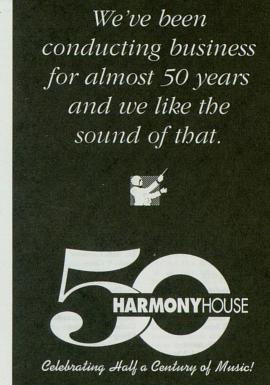
Barbara Kessler Juanita and Joseph Spallina Mr. and Mrs. Robert E. Spence Anne L. Spendlove Gretta Spier and Jonathan Rubin L. Grasselli Sprankle **Edmund Sprunger** Dr. and Mrs. William C. Stebbins Bert and Vickie Steck Thom and Ann Sterling Harold Stevenson Robert and Shelly Stoler Wolfgang F. Stolper Mrs. William H. Stubbins Drs. Eugene Su and Christin Keiko Tanaka Lois A. Theis Edwin J. Thomas Bette M. Thompson Ted and Marge Thrasher Albert Tochet Mr. and Mrs. Terril O. Tompkins Dr. and Mrs. John Triebwasser Mr. Gordon E. Ulrey Joaquin and Mei Mei Uy Madeleine B. Vallier Carl and Sue Van Appledorn Michael L. Van Tassel Phyllis Vegter Mr. and Mrs. Theodore R. Vogt John and Maureen Voorhees Della DiPietro and Jack Wagoner Wendy L. Wahl, M.D. and

William Lee, M.D.
Mr. and Mrs. Norman C. Wait
Richard and Mary Walker
Lorraine Nadelman and

Sidney Warschausky Robin and Harvey Wax Christine L. Webb Mrs. Joan D. Weber Willes and Kathleen Weber Deborah Webster and George Miller

Leone Buyse and Michael Webster Jack and Jerry Weidenbach Mrs. Stanfield M. Wells, Jr. Ken and Cherry Westerman Susan and Peter Westerman Paul E. Duffy and

Marilyn L. Wheaton Harry C. White Ianet F. White William and Cristina Wilcox Shelly F. Williams Mrs. Elizabeth Wilson Beth and I.W. Winsten Charlotte Wolfe Muriel and Dick Wong J. D. Woods Mr. and Mrs. A. C. Wooll Mr. and Mrs. R.A. Yagle Ryuzo Yamamoto Frank O. Youkstetter Mr. and Mrs. Edwin H. Young Olga Zapotny Roy and Helen Ziegler Mr. and Mrs. F. L. Zeisler David S. and Susan H. Zurvalec and other anonymous donors



PATENTS

TRADEMARKS COPYRIGHTS

INTELLECTUAL PROPERTY LICENSING & LITIGATION

Gifford, Krass, Groh, Sprinkle Patmore, Anderson & Citkowski, P.C.

> Ann Arbor Office: 101 N. Main, Suite 885 (313) 913-9300 info@patlaw.com

South Main Market 609 S. Main 662.6682 West Ann Arbor 2370 W. Stadium 769.0655 Traver Village

Nixon & Plymouth Rd. 761.8302 Fast Ann Arbor

East Ann Arbor 3060 Washtenaw 677,6187



A European-style bakery

Anywhere You Are!

Advocates, continued

Corporations

American Metal Products Brass Craft Coffee Express Co. Garris, Garris, Garris & Garris Law Office Marvel Office Furniture New View Corporation Sahadi Interiors, Inc. St. Joseph Mercy Hospital Medical Staff Stritch School of Medicine Class of 1996 University Microfilms International

FRIENDS

Individuals

Mr. Usama Abdali and Ms. Kisook Park **Judith Abrams** Fran Cowen Adler Mary and Bill Ager Robert Ainsworth Harold and Phyllis Allen Dr. and Mrs. Richard J. Allen Forrest Alter Nick and Marcia Alter Mr. and Mrs. Richard Amberg Margot and Fred Amrine Catherine M. Andrea Julia Andrews Mr. William F. Anhut Hiroshi and Matsumi Arai Mary C. Arbour Eduardo and Nancy Arciniegas Thomas J. and Mary E. Armstrong Rudolf and Mary Arnheim Mr. and Mrs. Jim Asztalos Jack and Rosemary Austgen Vladimir and Irina Babin Drs. John and Lillian Back Rohit Badola Mr. and Mrs. Joseph C. Bagnasco Marian Bailey Bill and Joann Baker Laurence R. Baker and Barbara K. Baker Mr. and Mrs. Richard P. Baks Drs. Helena and Richard Balon Ann Barden Mr. and Mrs. David Barera David amd Laurel Barnes Joan W. Barth Karla K. Bartholomy Rajeev Batra Dorothy Bauer

Eric and Doris Billes Drs. Ronald C. and Nancy V. Bishop Donald and Roberta Blitz Dr. and Mrs. Duane Block Jane M. Bloom Henry Blosser Mr. and Mrs. Francis X. Blouin Karin L. Bodycombe

Thomas and Sherri L. Baughman

Harold F. Baut

Evelyn R. Beals

Bharat K. Bhatt

Rosalyn Biederman

Dr. Rosemary R. Berardi

Barbara Levin Bergman

Ralph and Mary Beuhler

James K. and Lynda W. Berg

Kenneth E. Bol Lola J. Borchardt Paul D. Borman Reva and Morris Bornstein John D. and M. Leora Bowden Dennis and Grace Bowman Melvin W. and Ethel F. Brandt Patricia A. Bridges Cy and Luan Briefer John and Amanda Brodkin Amy J. and Clifford L. Broman Dr. and Mrs. Ernest G. Brookfield Razelle and George Brooks Cindy Browne Teresa Bruggeman Trudy and Jonathan Bulkley Marilyn Burhop Dennis Burke Sibyl Burling Betty M. Bust Father Roland Calvert Gail Campanella Jenny Campbell Dr. Ruth Cantieny Susan Y. Cares Lynne C. Carpenter Carolyn M. Carty and Thomas H. Haug

Jack Cederquist David J. and Ilene S. Chait Bill and Susan Chandler Catherine Christen Ching-wei Chung Edward and Kathleen-M. Clarke Joseph F. Clayton Stan and Margo Clouse Shirley Coe Hilary and Michael Cohen Kevin and Judy Compton Nan and Bill Conlin Mr. and Mrs. A. P. Cook III Dr. and Mrs. Richard Cooper Paul N. Courant and

Marta A. Manildi Joan and Roger Craig Mary Crawford Michael Crawford Donald Cress Mary C. Crichton Jeffrey and Christine Crockett Constance Crump Richard J. Cunningham Suzanne Curtis Dr. and Mrs. Harold Daitch Marcia A. Dalbey Mildred and William B. Darnton Jack and Sally Dauer Jennifer Davidson Judi and Ed Davidson Dean and Cynthia DeGalan Margaret H. Demant Richard and Sue Dempsey Michael T. DePlonty Larry and Kerry Dickinson Richard and Mary Dingeldey Douglas and Ruth Doane Hilde and Ray Donaldson Ruth P. Dorr Eugene and Elizabeth Douvan Carole F. Dubritsky Dr. and Mrs. Charles H. Duncan Elsie Dyke John Ebenhoeh Ingrid Eidnes Martin B. and Vibeke G. Einhorn Mr. and Mrs. Charles Eisendrath Charles and Julie Ellis James Ellis and Jean Lawton Mr. and Mrs. H. Michael Endres Karen Epstein and

Dr. Alfred Franzblau Jane L. Esper Thomas L. Burean Deborah Ettington

Thomas and Julia Falk Paul and Mary Fancher Janice and Peter Farrehi Philip C. Fedewa Dorothy Gittleman Feldman George J. and Benita Feldman C. William and H. Jane Ferguson Dennis J. Fernly Jon and Kayne Ferrier Clay Finkbeiner Linda J. Firnhaber Mrs. Carl H. Fischer Dr. Lydia Fischer Eileen Fisher

Susan R. Fisher and John W. Waidley Linda and Tom Fitzgerald David and Susan Fitzpatrick Jessica Fogel and Lawrence Weiner Scott and Janet Fogler Daniel R. Foley George E. and Kathryn M. Foltz Mr. and Mrs. William Forgacs Elizabeth W. Foster Bob and Terry Foster David J. Fraher Mary Franckiewicz Lora Frankel Mr. and Mrs. Maris Fravel Mr. and Mrs. Otto W. Freitag Cynthia J. Frey Philip and Renee Frost Bruce and Rebecca Gaffney Mr. and Mrs. Robert R. Gamble C. J. Gardiner Sharon Gardner Mrs. Don Gargaro Ina Hanel-Gerdenich Deboraha and Henry Gerst Beverly Jeanne Giltrow Dr. and Mrs. J. Globerson Edward and Kathe Godsalve Mr. and Mrs. Robert Gold Dr. and Mrs. Howard S. Goldberg Edie Goldenberg Anita and Al Goldstein Mr. and Mrs. David N. Goldsweig C. Ellen Gonter Dr. and Mrs. Luis Gonzalez M. Sarah Gonzalez Enid M. Gosling Bill and Jean Gosling Pearl Graves Larry and Martha Gray Jeffrey B. Green Dr. Robert and Eileen Greenberger G. Robinson and Ann Gregory Linda and Roger Grekin Melissa Gross Cyril Grum and Cathy Strachan Mr. and Mrs. Lionel Guregian Joseph and Gloria Gurt Caroline and Roger Hackett J.M. Hahn Patrick and Lisa Hall Dr. and Mrs. Carl T. Hanks David and Patricia Hanna Glenn A. and Eunice A. Harder Marguerite B. Harms Tina Harmon Jane A. Harrell Connie Harris Laurelynne Daniels and George P. Harris Denis B. Hart, M.D. James R. Hartley John and Anita Hartmus Carol and Steve Harvath Jeannine and Gary Hayden Mr. and Mrs. Edward J. Hayes

Dr. John Heidke Jeff and Karen Helmick Paula B. Hencken Leslie and William Hennessey Dr. and Mrs. Michael Hepner Mr. and Mrs. Ralph Herbert Mr. and Mrs. Albert Hermalin Jeanne B. Hernandez William and Bernadette Heston Emily F. Hicks Mark and Debbie Hildebrandt Lorna and Mark Hildebrandt Peggy Himler Aki Hirata Yutaka Hirose Louise Hodgson Deborah and Dale Hodson Jane and Dick Hoerner Melanie and Curtis Hoff Melvin and Verna Holley Hisato and Yukiko Honda Kenneth and Carol Hovey Sally Howe Barbara Hudgins Hubert and Helen Huebl Ken and Esther Hulsing Stephen aand Diane Imredy Edward Ingraham Hiroko and Ralph Insinger Perry Elizabeth Irish Carol and John Isles Mr. and Mrs. Z. J. Jania Marilyn G. Jeffs Lois J. Jelneck Frank and Sharon Johnson Mr. Robert D. Johnson Wilma M. Johnson Lysle and Agneta Johnston Helen Johnstone Elizabeth M. Jones Phillip S. Jones Cole and Diane Jordan Betty Hicks Jozwick Sally and Harold Joy Chris and Sandy Jung Dr. and Mrs. Alan Kaplan Edward M. Karls Franklin and Judith Kasle Deborah and Ralph Katz Dennis and Linda Kayes Julia and C. Philip Kearney Wendy Scott Keeney Carrie and Erich Keil Janice Keller Mary, Michael, and Charles Kellerman Mary L. Kemme Milton G. Kendrick

Joan Kerr Lawrence Kestenbaum and Janice Gutfreund Michael and Barbara Kilbourn Ieanne M. Kin Robert and Vicki Kiningham Klair H. Kissel Joseph W. Klingler, Ph.D. Alexander Klos Dr. and Mrs. William L. Knapp Rosalie and Ron Koenig Seymour Koenigsberg Jeremy M. Kopkas Alan and Sandra Kortesoja

Bryan Kennedy

Ann Marie Kotre Mr. and Mrs. Jerome R. Koupal Rebecca and Adam Kozma Mr. and Mrs. A. Richard Krachenberg Kathy Krambrink Gale and Virginia Kramer Sheryl E. Krasnow Robert Krasny Edward and Lois Kraynak Mr. James Krick John and Justine Krsul

Robert and Mara Hayes

Mr. and Mrs. Eugene Heffelfinger Mr. and Mrs. W.J. Heider

Charles Heard

Lawrence B. Kuczmarski Helen and Arnold Kuethe Jane Kulpinski H. David Laidlaw Bernice B. Lamey Cele and Martin Landay Kay Rose Lands Janet Landsberg Mr. and Mrs. G. Robert Langford Jean S. Langford Walter and Lisa Langlois Guy and Taffy Larcom Louis and Gail LaRiche Christine Larson S. Laurent Ruth J. Lawrence Judith and Jerold Lax Stephane Legault Mr. C. F. Lehmann Paul and Ruth Lehman Lucy H. Leist Mr. and Mrs. Fernando S. Leon Dr. Morton and Elaine Lesser Diane Lester and Richard Sullivan Albert and Arlene Levenson David E. Levine Dr. David J. Lieberman Dr. and Mrs. Byung H. Lim Dr. and Mrs. Richard H. Lineback Gail and Neal Little Rebecca and Lawrence Lohr Mr. and Mrs. Richard S. Lord Pamela and Robert Ludolph Jeannette Luton John J. Lynch, Atty. Dr. and Mrs. Cecil Mackey Janice E. Macky Lois and Alan Macnee

Dr and Mrs Chun II Mah Doris Malfese Allen Malinoff Mr. and Mrs. Anthony E. Mansueto Marci Margeson Alice and Bob Marks Erica and Harry Marsden Rumble Marshall Vincent and Margot Massey H.L. Mason Debra K. Mattison Robert and Betsy Maxwell Anne McAuliffe Rebecca C. McClear Elaine McCrate Cathryn S. and Ronald G. McCready David and Claire McCubbrey Bernard and MaryAnn McCulloch James M. Beck and Robert J. McGranaghan Ralph R. McKee Jack A. McKimmy Donald and Elizabeth McNair Joseph F. and Johanna Y. Meara Anthony and Barbara Medeiros Ensign Michael S. Mendelsohn Helen F. Meranda Rev. Harold L. Merchant Judith A. Mertens Russ and Brigitte Merz Suzanne and Henry J. Meyer Mr. and Mrs. Herbert M. Meyers Dr. Robert and Phyllis Meyers William M. Mikkelsen Virginia A. Mikola Gerald A. Miller

Dr. and Mrs. Josef M. Miller

Murray H. and Yetta R. Miller Randy and Sue Miller Ronald Miller Ruth M. Monahan Kent and Roni Moncur Gail Monds Mr. Erivan R. Morales and Mr. Seigo Nakao Kittie Berger Morelock Mrs. Erwin Muehlig James and Sally Mueller Brian Mulcahy Bernhard and Donna Muller Colleen M. Murphy Lora G. Myers Yoshiko Nagamatsu Louis and Julie Nagel R. and J. Needleman Martha K. Niland Joan and John Nixon Laura and Ross Norberry Jolanta and Andrzej Nowak Dr. Nicole Obregon Steve O'Day Martha R. O'Kennon Paul L. and Shirley M. Olson Fred Ormand David Orr and Gwynne Jennings James J. Osebold Lynda Oswald and Brad Tomtishen David H. Owens and Ruth A. Mohr Mr. and Mrs. James R. Packard George Palty Penny and Steve Papadopoulos Mr. and Mrs. Kenneth Pardonnet Prayoon Patana-Anake Vassiliki and Dimitris Pavlidis Edward J. Pawlak

Donald and Edith Pelz William A. Penner, Ir. Bradford Perkins Marilyn Perlmutter Mrs. George Peruski Ann Marie Petach Iane Peterson Douglas and Gwen Phelps C. Anthony and Marie B. Phillips Nancy S. Pickus Edward C. and Mary Lee Pierce Daniel Piesko Mr. and Mrs. Robert H. Plummer Thomas and Sandra Plunkett Alan Posner Mr. and Mrs. Gerald Powrozek Robert and Mary Pratt Roland W. Pratt John and Nancy Prince Julian and Evelyn Prince Ruth S. Putnam Dr. G. Robina Quale Douglass and Debbie Query Leslie and Doug Quint Mr. and Mrs. Mitchell Radcliff Mr. and Mrs. Alex Raikhel Rebecca Scott and Peter Railton Alfred and Jackie Raphaelson Dr. and Mrs. Mark Rayport Russ and Nancy Reed Elisabeth I. Rees Caroline Rehberg Esther M. Reilly Anne and Fred Remley Molly H. Reno Mr. and Mrs. Neil Ressler Lou and Sheila Rice Frand and Elizabeth Richardson

"As sharps and flats are to the composer, so are herbs and spices to the chef..."

CAFE MARIE

TREAT YOURSELF TO OUR NEW "Guilt-Free" Whole WHEAT PANCAKES!



A casual sunny setting, perfect for enjoying your own pot of freshly brewed coffee or tea.

A gourmet breakfast menu featuring a mouthwatering variety of egg dishes with fabulous Mexican, seafood, cheese and vegetarian selections. Flavored flapjacks and French toast cooked to perfection.



A distinctive lunch menu that features delicious burgers, savory soups,

garden fresh salads, and tasty chicken sandwiches.

Creative weekly specials. All in a smoke-free environment. CAFE MARIE is a great setting for meetings and special occasions. We specialize in catering after hours.



Located at: 1759 Plymouth Rd.(Courtyard Shops). (313) 662-2272.

Hours: 7:00am - 3:00pm; Monday through Sunday.

Breakfast served all day - Lunch served 11:00 - 3:00.

Winter Hours(Jan.&Feb.); Mon.-Thurs. 7:00am - 2:00pm

Fri., Sat., Sun. 7:00am - 3:00pm.

US-23

Cafe
Marie
Balloniown
Ann Arbo
UM
Hospitals

US-23

Lownlown
Ann Arbo
Lownlow

Cafe Marie's proud underwriting for this season's youth programs is dedicated to the memory of Brian E. Relley.

Friends, continued

Lisa Richardson Mr. and Mrs.

Thomas D. Richardson Kurt and Lori Riegger R.L. Riley Judy Ripple Lita Ristine Irving and Barbara Ritter Kathleen R. Roberts Marilyn L. Rodzik Drs. Dietrich and

MaryAnn Roloff Edith and Raymond Rose Drs. Janet and Seymour R. Rosen Dorrie E. Rosenblatt, M.D. Ph.D. Charles W. Ross Christopher Rothko Dr. and Mrs. David Roush Roger and O.J. Rudd Mabel E. Rugen Dr. Glenn R. Ruihley Bryant and Anne Russell Ray and Re Sage Dr. Jagneswar Saha Sandra and Dovle Samons Miriam Joffe Samson Klavier S.D.G. Dr. Anna M. Santiago Gary Sauer June and Richard Saxe Karen and Gary Scanlon Helga and Jochen Schacht Bonnie R. Schafer Mr. and Mrs. Alan Schall Chuck and Gail Scharte Mr. and Mrs. F. Allan Schenck Christine J. Schesky Suzanne Schluederberg and

John S. Lesko, Jr. Jeannette Schneeberger Thomas H. Schopmeyer Yizhak Schotten and

Yizhak Schotten and Katherine Collier Sue Schroeder Aileen M. Schulze Jay and Leah Schultz Byron and Melodye Scott Dorothy Scully Michael and Laura Seagram Anne Brantley Segall Sylvia and Leonard Segel Richard A. Seid Marilyn Sexton Richard Shackson Kirtikant and Sudha Shah Brahm and Lorraine Shapiro Kathleen A. Sheehy Ingrid and Clifford Sheldon Ms. Joan D. Showalter Drs. Dorit Adler and Terry Silver Mr. and Mrs. Barry Silverman Sandy and Dick Simon Nora G. Singer Jose Sinibaldi Jack and Shirley Sirotkin Donald and Sharyn Sivyer Jurgen O. Skoppek Tad Slawecki Dr. and Mrs. Greg Smith Haldon and Tina Smith Arthur A. and Mindy Soclof Hinde R. Socol and John D. Hall Arthur and Elizabeth Solomon James A. Somers Judy Z. Somers Thomas and Elinor Sommerfeld Mina Diver Sonda Irina Soukhoproudskaia William Spalding Jim Spevak and Leslie Bruch Charles E. Sproger Mary Stadel Neil and Burnette Staebler

Joan and Ralph Stahman Bob and Deeda Stanczak Barbara and Michael Steer Ron and Kay Stefanski John and Elaine Wu Stephenson Robin Stephenson William and Georgine Steude Ms. Lynette Stindt and

Mr. Craig S. Ross Lawrence and Lisa Stock Mr. and Mrs. Frank A. Stocking Mr. and Mrs. James Bower Stokoe Judy and Sam Stulberg Jim and Bev Sturek Theresa & Presley Surratt Alfred and Selma Sussman Anne Sutherland Robert and

Mary Margaret Sweeten
Joanne Ceru and James Swonk
Junko Takahashi
Larry and Roberta Tankanow
Dr. and Mrs. Robert C. Taylor
Robert Teicher and
Sharon Gambin

Leslie and Thomas Tentler
Paul Thielking
Carol and Jim Thiry
D. Kathryn Thompson
Anne M. Thorne
Eugene and Marlene Tierney
Neal A. Tolchin
Egons and Susanne Tons
Ms. Barbara J. Town
Mr. and Mrs. Louis F. Trubshaw
Luke and Merling Tsai
Jeffrey and Lisa Tulin-Silver
Dr. Hazel M. Turner
Nub and Jan Turner
William H. and Gerilyn K. Turner
Nann Tyler
Mr. and Mrs. Marshall Tymn

Mr. Masaki Ueno
Sheryl Ulin
Akira Umehara
Paul and Fredda Unangst
Iris Cheng and Daniel Uri
Dr. and Ms. Samuel C. Ursu
Esther C. Valvanis
Judith and Arthur Vander
Bram and Lia van Leer
Virginia Vass
Kitty Bridges and David Velleman

Mrs. Durwell Vetter
Alice and Joseph Vining
John and Jane S. Voorhorst
Deborah Wagner
Mr. and Mrs. Fred R. Waidelich
Virginia Wait
Mr. and Mrs. Howard Waldrop
Mr. and Mrs. David C. Walker
Patricia Walsh
Margaret Walter
Martha Walter

Margaret Walter
Martha Walter
Orson and Karen Wang
Eric and Sherry Warden
Alice and Martin Warshaw
Arthur and Renata Wasserman
Dr. and Mrs. Andrew S. Watson
Loraine Webster
Alan and Jean Weamer
Edward C. Weber
Joan M. Weber
Steve Weikal

David and Jacki Weisman Donna G. Weisman Drs. Bernard and Sharon Weiss April Wendling Elizabeth A. Wentzien Mr. anb Mrs. James B. White

Mr. anb Mrs. James B. White Mr. Carl Widmann Sandy Wiener Cynthia Wilbanks Mr. and Mrs. Peter H. Wilcox Mr. and Mrs. Michael S. Wilhelm

James Williams John and Christa Williams Robert and Anne Marie Willis Richard C. Wilson Beverly and Hadley Wine James H. and Mary Anne Winter Mary Winter Lawrence and Mary Wise Esther and Clarence Wisse Danielle Wittmann Mr. Henry Wojcik Joyce Guior Wolf, M.D.

Mr. C. Christopher Wolfe and

Ms. Linda Kidder Nancy and Victor Wong Mr. and Mrs. David Wood Leonard and Sharon Woodcock Barbara H. Wooding Stewart and Carolyn Work Israel and Fay Woronoff Robert E. Wray, III Frances A. Wright Lynne Wright Ernst Wuckert Patricia Wulp Jason and Julie Young Robert and Charlene R. Zand Mr. and Mrs. Martin Zeile Gary and Rosalyn Zembala George and Nana Zissis

and several anonymous donors

Corporations/ Organizations

Barton Hills Women's Golf Association Crown Steel Rail Company Delta Sigma Theta Sorority

Ann Arbor Alumnae
Liberty Sports Complex
Masteller Music, Inc.
Michigan Carleton Alumni Club
Morgantown Plastics Company
Staples Building Company
Weiser Lock

MEMORIALS

Robert S. Feldman Zelina Krauss Firth George R. Hunsche Ralph Herbert Katherine Mabarak Frederick C. Matthaei, Sr. Gwen and Emerson Powrie Steffi Reiss Clare Siegel Ralph L. Steffek Charlene Parker Stern William Swank Charles R. Tieman John F. Ullrich Francis Viola III Peter H. Woods

IN-KIND GIFTS

Individuals

Catherine Arcure
Paulett and Peter Banks
Back Alley Gourmet
Barnes and Noble Bookstore
Maurice and Linda Binkow
Jeannine and Bob Buchanan
Edith and Fred Bookstein
Pat and George Chatas
Paul and Pat Cousins/
Cousins Heritage Inn

Katy and Anthony Derezinski Espresso Royale Fine Flowers Ken and Penny Fischer Keki and Alice Irani Maureen and Stu Isaac Matthew Hoffmann Jewelry Mercy and Stephen Kasle Howard King F. Bruce Kulp Barbara Levitan Maxine and Dave Larrouy

Perfectly Seasoned Catering
Doni Lystra/Dough Boys
Steve Maggio/The Maggio Line
James McDonald/Bella Ciao
Karen and Joe O'Neal
Richard and Susan Rogel
Janet and Mike Shatusky
SKR Classical
Herbert Sloan
David Smith/

David Smith Photography Sweet Lorraine's Susan B. Ullrich Elizabeth and Paul Yhouse

Giving Levels

The Charles Sink Society cumulative giving totals of more than \$15,000.

Maestro \$10,000 or more

Virtuoso \$7,500 - 9,999

Concertmaster \$5,000 - 7,499

Leader \$2,500 - 4,999

Leader #2,500 4,999

Principal \$1,000 - 2,499

Benefactor \$500-999

Associate \$250 - 499

Advocate \$100 - 249

Friend \$50 - 99

Youth \$25

Yes, I'm the One!



Count on me to be a friend of the University Musical Society!

What will the future hold for UMS audiences? It's up to you. Please join the University Musical Society today.

There are numerous options, and each level brings its own rewards. Choose the category that's right for you. And know that each and every gift is greatly appreciated.

UMS listings include those at the ADVOCATE level and above. Gifts to UMS are included in cumulative giving to the University of Michigan. President's Club payments may be given in whole or part to UMS. Gifts are tax deductible as allowed by law. Your gift will support operating expenses for one year beginning the day your gift is received by UMS.

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

PATRONS

☐ \$10,000 MAESTRO

- Opportunity to be a title or supporting sponsor for a selected performance in any series
- 10 complimentary tickets to your choice of selected concerts throughout the season
- 10 Complimentary Camerata dinners for two prior to your choice of selected performances
- Plus all benefits listed below

\$7,500 VIRTUOSI

- 4 complimentary tickets to your choice of selected concerts throughout the season
- 4 Complimentary Camerata dinners for two prior to your choice of selected performances
- · Plus all benefits listed below

\$5,000 CONCERTMASTER

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Choice series performance
- Opportunity to meet an artist backstage as guests of Executive Director
- 3 Complimentary Camerata dinners for two prior to your choice of selected performances
- · Plus all benefits listed below

■ \$2,500 LEADER

- Opportunity to be a supporting sponsor for a selected Choice series performance
- Opportunity to purchase prime seats up to 48 hours in advance of performance (subject to availability)
- 2 Complimentary Camerata dinners for two prior to your choice of selected performances
 Reserved parking in Thayer Street
- parking lot

 Plus all benefits listed below

MEMBERS

\$1,000 PRINCIPAL

- Free parking for UMS concerts
 Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist photo
- Priority subscription handling
 I Complimentary Camerata dinner for two prior to your choice
- of selected performances
 Opportunity to attend 2 working rehearsals
- · Plus all benefits listed below

\$500 BENEFACTOR

- Invitation to a pre- or post-performance reception
- Opportunity to attend selected events with artists
- Opportunity to attend I working rehearsal
- Plus all benefits listed below

\$250 ASSOCIATE

- UMS pocket calendar
- Two-for-one tickets to selected performances
- Plus all benefits listed below

\$100 ADVOCATE

- UMS Card providing discounts at local establishments
- · Listing in UMS Program
- Plus all benefits listed below

\$50 FRIEND

- Reservation priority to Camerata dinners hosted by Board and Advisory Committee members
- Advance notice of performances
 Advance tighet color
- Advance ticket sales
 - Subscription to Notes, the UMS Newsletter
 - · Priority invitations to selected events

\$25 YOUTH (K-12th grade)

- Autographed t-shirt
- Priority seating at special family performances
- Invitation to special event with artist
- Opportunity to attend I working rehearsal

Name(s)

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

Address

City State Zip

Day Phone Eve. Phone

Comments or Questions

Please make checks payable to University Musical Society

Cifts may be charged to: USA MasterCard (for gifts of \$50 or more)

Account # Expiration Date

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

Send gifts to: University Musical Society, 202 Burton Tower, Ann Arbor, MI 48109-1270

Proud to Support the University Musical Society

Ann Abor Resident Attorneys

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



Ann Arbor • Detroit • Birmingham • Lansing • Grosse Pointe Farms

Trip to Toledo. Take an audio tour.

Catch an exhibition. Bring the whole family.

Come unwind at It's Friday. Catch a concert at the Peristyle. Shop Collector's Corner. There's something for everyone at The Toledo Museum of Art. Come make a day of it.

The Toledo Museum of Art.

It's what you make it.

2445 Monroe at Scottwood, one block off I-75. (419)255-8000

Tues.-Thurs. 10-4: Fri. 10-10; Sat. 10-4; Sun. 1-5; closed Mon.

Admission is free.

ADVERTISER'S INDEX

- 36 Afterwords
- 16 Ann Arbor Acura
- Ann Arbor Art Center
- 42 Ann Arbor Reproductive Medicine
- 39 Ann Arbor Symphony Orchestra
- Arbor Hospice
- Bank of Ann Arbor
- Barclay's Gallery 43
- Beacon Investment Company
- 39 Benefit Source
- 10 Bodman, Longley and Dahling
- Butzel Long
- 51 Cafe Marie
- Chamber Music Society of Detroit
- 18 Charles Reinhart Company
- 27 Chelsea Community Hospital
- 19 Chisholm and Dames **Investment Advisors**
- Chris Triola Gallery
- 27 David Smith Photography
- 40 Detroit Edison
- Dickinson, Wright, Moon, Van Dusen and Freeman
- 35 Dobbs Opticians
- 20 Dobson-McOmber
- Dough Boys Bakery
- **Edward Surovell Company**
 - **Emerson School**
- 48 ERIM
- 2 Ford Motor Company
- 31 Fraleighs Landscape Nursery
- General Motors Corporation
- 49 Gifford, Krass, Groh, Sprinkle, Patmore, Anderson & Citkowski

- Glacier Hills
- 15 Hagopian World of Rugs
- 49 Harmony House Hill Auditorium Campaign
- Interior Development
- 47 Jacobson's
- Karen DeKoning and Associates
- Katherine's Catering and Special Events
- 43 Kerrytown Bistro
- 28 KeyBank
- King's Keyboard House
- Lewis Jewelers
- Marty's Menswear
- Matthew C. Hoffmann Jewelry Design
- Miller, Canfield, Paddock & Stone
- 42 Mundus and Mundus
- 12 NBD Bank
- 43 Nichols, Sacks, Slank and Sweet
- 35 Packard Community Clinic
- 21 Pen in Hand
- Persian House of Imports
 - Red Hawk Bar and Grill/ Zanzibar
- Regrets Only
- SKR Classical
- 21 Snyder and Company
- Sweet Lorraine's
- 90 Sweetwaters Cafe
- Toledo Museum of Art
- Top Drawer
- Ufer and Company
- U-M Urology
- **University Productions**
- WDET
- WEMU
- 55 Whole Foods Market
 - WORS
- Wright, Griffin, Davis and Company
- 41 WUOM

MORE THAN JUST CLASSICAL



CLASSICAL ADVERTISING RESULTS!

PUT WORS TO WORK FOR



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.

WHÖLE 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



A 35 million year old Ammonite fossil shell (with its original mother of pearl iridescence) is caged in a gold and diamond necklace.

Truly one-of-a-kind.

MATTHEW C. HOFFMANN

ANN ARBOR 340 MAYNARD 313•665•7692 ANN ARBOR 16 NICKELS ARCADE 313•665•2122 CHICAGO 970 N. MICHIGAN 312•664•6373