

UNIVERSITY MUSICAL SOCIETY *and* FORD MOTOR COMPANY

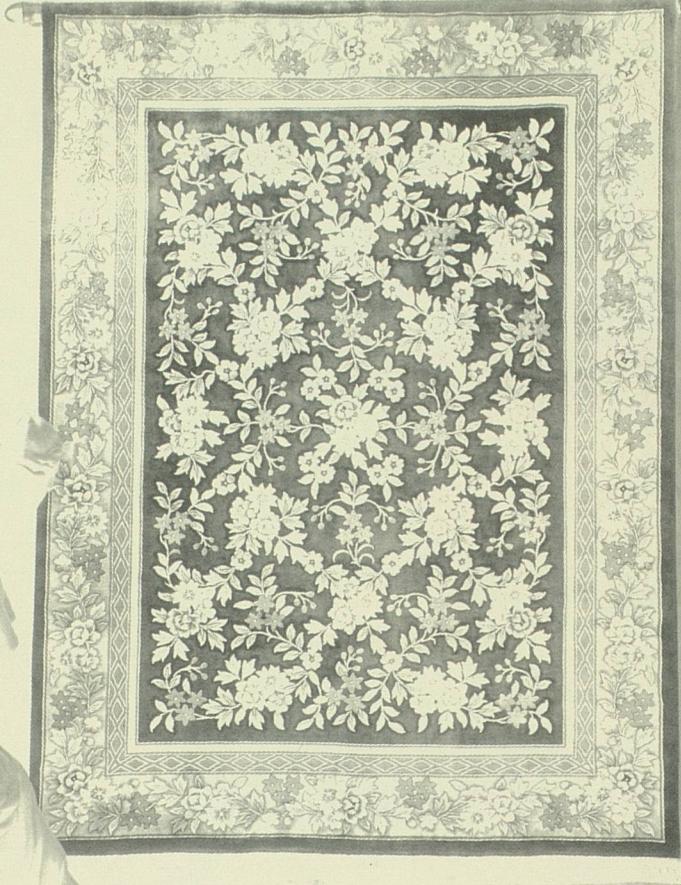
present



THE 1997 FORD HONORS PROGRAM

*University Musical Society
Distinguished Artist Award*

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A Recital and Tribute to

*Jessye
Norman*

soprano

with
MARK MARKHAM
piano

LEONE BUYSE
flute

*A Benefit for the
University Musical Society Education Program*

Saturday Evening, April 26, 1997 at 6:00 pm
Hill Auditorium and the Michigan League
Ann Arbor, Michigan

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Recital

Richard Strauss

- ☞ ZUEIGNUNG OP. 10, No. 1
- ALLERSEELEN OP. 10, No. 8
- ICH TRAGE MEINE MINNE OP. 32, No. 1
- MIT DEINEN BLAUEN AUGEN OP. 56, No. 4
- STÄNDCHEN OP. 17, No. 2

Erik Satie

- ☞ JE TE VEUX

Maurice Ravel

- ☞ VOCALISE

Francis Poulenc

- ☞ LES CHEMINS DE L'AMOUR

PAUSE

Maurice Ravel

- ☞ SHÉHÉRAZADE

Asie
La flûte enchantée
L'indifférent

LEONE BUYSE, *flute*

John Carter

- ☞ CANTATA

Prelude
Rondo — Peter go ring dem bells
Recitative — Sometimes I feel like a motherless child
Air — Let us break bread together
Toccata — Ride on King Jesus

INTERMISSION

1973



*With former UMS
President Gail Rector
following a May
Festival performance.*

1987



*Receiving an
Honorary Degree from
the University of
Michigan with
Maestro Kurt Masur.*

1991



*Onstage at Hill
Auditorium with
James Levine and the
Metropolitan Opera
Orchestra.*

1993



*Signing an
autograph for a
young admirer.*

Tribute

☞ INTRODUCTION

Kenneth C. Fischer,
President, University Musical Society

☞ JESSYE NORMAN AND THE
UNIVERSITY MUSICAL SOCIETY

☞ JESSYE NORMAN AND INTERLOCHEN

Richard Odell, *President, Interlochen Center for the Arts*
Performance by Soyeon Lee, *piano*

Frédéric Chopin

BARCAROLLE IN F-SHARP MAJOR, OP. 60

☞ JESSYE NORMAN AND THE UNIVERSITY OF
MICHIGAN SCHOOL OF MUSIC

Paul C. Boylan, *Dean and Vice Provost for the Arts,*
University of Michigan
Performance by Xiang Gao, *violin*
and Howard Watkins, *piano*

Edvard Greig

SONATA IN C MINOR FOR VIOLIN AND PIANO, OP.45

II. *Allegretto espressivo alla Romanza*

☞ SPECIAL TRIBUTE

Video montage

☞ PRESENTATION OF THE
UMS DISTINGUISHED ARTIST AWARD

Bruce Kulp, *Chair, UMS Board of Directors*
Lee Bollinger, *President, University of Michigan*

Special thanks to Joseph Yunkman and Michigan Media Productions for their help and contribution to this year's Ford Honors Program Tribute.

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 Cheri Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

Richard Strauss

ZUEIGNUNG

(Von Gilm)

Ja, du weißt es, teure Seele,
 Daß ich fern von dir mich quäle,
 Liebe macht die Herzen krank,
 Habe Dank.

Einst hielt ich, der Freiheit Zecher,
 Hoch den Amethysten-Becher,
 Und du segnetest den Trank,
 Habe Dank.

Und beschworst darin die Bösen,
 Bis ich, was ich nie gewesen,
 heilig, heilig an's Herz dir sank,
 Habe Dank.

ALLERSEELN

(Von Gilm)

Stell auf den Tisch die duftenden Reseden,
 Die letzten roten Atern trag herbei,
 Und laß uns wieder von der Liebe reden,
 Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
 Und wenn man's sieht, mir ist es einerlei,
 Gib mir nur einen deiner süßen Blicke,
 Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
 Ein Tag im Jahr ist ja den Toten frei,
 Komm an mein Herz, daß ich dich wieder habe,
 Wie einst im Mai.

ICH TRAGE MEINE MINNE

(Henckell)

Ich trage meine Minne
 vor Wonne stumm
 im Herzen und im Sinne
 mit mir herum.

DEDICATION

Yes, dear soul, you know,
 away from you I'm in torment,
 love makes hearts sick,
 thank you.

Once I, drinker of freedom, held
 high the amethyst goblet
 and you blessed that draught,
 thank you.

And you drove out from it the evil ones
 till I, as never before,
 holy, sank holy upon your heart,
 thank you!

ALL SOULS

Set on the table the fragrant mignonettes,
 bring in the last red asters,
 and let us speak of love again,
 as once in May.

Give me your hand to press in secret,
 if people see, I do not care;
 give me but one of your sweet looks,
 as once in May.

Each grave today has flowers, is fragrant,
 for one day of the year the dead are free,
 come close to my heart, and so be mine again,
 as once in May.

I BEAR MY LOVE

I bear my love
 with rapture mute,
 about with me
 in heart and thought.

Ja, daß ich dich gefunden,
 du liebes Kind,
 das freut mich alle Tage,
 die mir beschieden sind.

Und ob auch der Himmel trübe,
 kohlschwarz die Nacht,
 hell leuchtet meiner Liebe
 goldsonnige Pracht.
 Und lügt auch die Welt in Sünden,
 so tut mir's weh,
 die arge muß erblinden
 vor deiner Unschuld Schnee.

Yes, that I have found you,
 sweet child,
 will cheer me all
 my allotted days.

And though skies be dim,
 the night coal-black,
 bright shines the
 gold sun's splendor of my love.
 And though the world may sinfully lie,
 I'm sorry —
 the mean world must be blinded
 by your purity's snow.

MIT DEINEN BLAUEN AUGEN

(Heine)

Mit deinen blauen Augen
 Siehst du mich lieblich an,
 Da ward mir so träumend zu Sinne,
 Daß ich nicht sprechen kann.

An deinen blauen Augen
 Gedenk' ich allerwärts:
 Ein Meer von blauen Gedanken
 Ergießt sich über mein Herz.

YOUR EYES SO BLUE AND TENDER

Your eyes so blue and tender
 They gaze into mine own;
 As if in a dream world I wander,
 And speech from me has flown.

Of thy blue eyes so tender
 I dream forever more;
 A sea of azure reflections
 Before my spirit doth soar.

STÄNDCHEN

(von Schack)

Der Mond steht über dem Berge,
 So recht für verliebte Leut';
 Im Garten rieselt ein Brunnen,
 Sonst Stille weit und breit.

Neben der Mauer im Schatten,
 Da stehn der Studenten drei,
 Mit Flöt' und Geig' und Zither,
 Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
 Sacht in den Traum hinein,
 sie schaut den blonden Geliebten
 und lispelt: »Vergiß nicht mein!«

SERENADE

The moon is over the mountain,
 so right for people in love;
 in the garden purls a fountain;
 otherwise — silence far and wide.

By the wall, in shadow,
 there three students stand,
 with flute and fiddle and zither,
 and sing and play.

The music steals softly into
 the loveliest lady's dreams;
 at her blond lover she gazes,
 and whispers, "Remember me!"

*Erik Satie***JE TE VEUX***(Pacory)*

J'ai compris ta détresse
 Cher amoureux,
 Et je cède à tes vœux,
 Fais de moi ta maîtresse.
 Loin de nous la sagesse,
 Plus de tristesse,
 J'aspire à l'instant précieux
 Où nous serons hereux;
 Je te veux.

Je n'ai pas de regrets
 Et je n'ai qu'une envie;
 Près de toi, là, tout près,
 Vivre toute ma vie,
 Que mon coeur soit le tien
 Et ta lèvre la mien,
 Et que toute ma chair soit tienne.

Oui, je vois dans tes yeux
 La divine promesse
 Que ton coeur amoureux
 Vient chercher ma caresse.
 Enlacés pour toujours,
 Brûlés des mêmes flammes,
 Dans des rêves d'amours
 Nous échangerons nos deux âmes.

I LOVE YOU

You must know how I love you,
 Lover divine,
 And I swear you'll be mine,
 I'll place no one above you.
 All the past now forgetting
 No more regrets,
 For this is the moment
 sublime when I'll hear one more time:
 I love you.

I have no regrets
 and I have but one desire;
 To be near you, there, always near.
 For all my life.
 That my heart could be yours
 And your lips mine,
 And my body, yours.

Yes, I look in your eyes,
 the divine promise
 Of your loving heart
 Comes seeking my caress.
 Entwined forever,
 Burned by the same flames,
 In dreams of love
 We exchange our souls.

Francis Poulenc

LES CHEMINS DE L'AMOUR

(Anouilh)

Les chemins qui vont à la mer
Ont gardé de notre passage
Des fleurs effeuillées et l'écho
Sous leurs arbres de nos deux rires clairs.
Hélas des jours de bonheur,
Radiuses joues envolées
Je vais sans retrouver traces de mon cœur.

Chemins de mon amour
Je vous cherche toujours;
Chemins perdus vous n'êtes plus
Et vos échos sont sourds.
Chemins du désespoir,
Chemins du souvenir,
Chemins du premier jour,
Divins chemins d'amour.

Si je dois l'oublier un jour
La vie effaçant toute chose,
Je veux dans mon cœur qu'un souvenir
Repose plus fort que l'autre amour
Le souvenir du chemin
Ou tremblante et toute éperdue
Un jour j'ai senti sur moi brûler tes mains.

Chemins de mon amour...

PATHS OF LOVE

The paths that lead to the sea
Down which we walked still retain
Petal-shorn flowers and, beneath
Their trees, the echo of our bright laughter.
Alas, days of happiness,
Radiant joys that have fled away,
I find no traces of you in my heart.

Paths of love,
I keep looking for you;
Lost paths, you no longer exist
And your echoes are almost inaudible.
Paths of despair,
Paths of memory,
Paths of the first day,
Divine paths of love.

If I must forget all this one day,
Since life erases everything,
I want one memory to remain in
My heart with greater force than the other love,
The memory of the path
Where, all trembling and passionate,
I felt one day the warmth of your hands upon me.

Paths of love...

Maurice Ravel

SHÉHÉRAZADE

*(Tristan Klingsor)***1. ASIE**

Asie, Asie, Asie.

Vieux pays merveilleux des contes de nourrice,
Où dort la fantaisie comme une impératrice,
En sa forêt tout emplie de mystère.

Asie,

Je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port,
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes,
Comme un immense oiseau de
nuit dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.

Je voudrais voir Damas et les villes de Perse,
Avec des minarets légers dans l'air.

Je voudrais voir de beaux turbans de soie,
Sur des visages noirs aux dents claires.

Je voudrais voir des yeux sombres d'amour,
Et des prunelles brillantes de joie,
En des peaux jaunes comme des oranges.
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets, entre des bouches
Tout entourées de barbe blanche.

Je voudrais voir d'après marchands
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt
qui se penche,
Accordent vie ou mort, au gré de leur désir.

Je voudrais voir la Perse, et l'Inde,
et puis la Chine,

Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

ASIA

Asia, Asia, Asia,

ancient, marvellous country of fairy tales,
where fantasy sleeps like an empress
in her forest full of mystery.

Asia,

I would like to go with the schooner
which is rocking this evening in port,
mysterious and solitary,
and which finally spreads its violet sails,
like a huge bird of night in
the golden sky.

I would like to go away to the islands of flowers,
while listening to the song of the wayward sea,
with its old, bewitching rhythm.

I would like to see Damascus and the cities of Persia,
with airy minarets in the sky.

I would like to see beautiful silken turbans
above black faces with shining teeth.

I would like to see eyes dark with love,
and pupils sparkling with joy,
in skins yellow as oranges.

I would like to see garments of velvet
and robes with long fringes.

I would like to see calumets, held between lips
fringed with white beards.

I would like to see avaricious merchants
with shifty glances,
and cadis, and viziers
who with a single movement of their
bending finger,
decree life or death, just as they wish.

I would like to see Persia, and India,
and then China,

the portly mandarins beneath their sunshades,
and the princesses with their delicate hands,
and the scholars who dispute
over poetry and beauty.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin,
Avec un personnage au milieu d'un verger.

Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent,
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines,
Je voudrais voir des roses et du sang,
Je voudrais voir mourir d'amour ou bien de haine.

(Interlude)

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux
de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art...

2. LA FLÛTE ENCHANTÉE

L'ombre est douce et mon maître dort
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour languoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

3. L'INDIFFÉRENT

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger, et la courbe fine
De ton beau visage de duvet ombragé,
Est plus séduisante encor le ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante,
Comme une musique fausse.
Entre! Et que mon vin te réconforte...
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

I would like to linger in the enchanted palace,
and like a foreign traveller
gaze at leisure upon countrysides painted
on materials in pinewood frames,
with a figure in the midst of an orchard.

I would like to see assassins smiling
at the executioner who cuts off an innocent head
with his great curved oriental sabre.
I would like to see beggars and queens,
I would like to see roses and blood,
I would like to see death for love or else for hate.

(Interlude)

And then returning later,
to narrate my adventure to those interested
in dreams,
while raising like Sinbad my old Arabian cup
from time to time to my lips,
to interrupt the tale with artistry...

THE ENCHANTED FLUTE

The shade is soft and my master is sleeping
With his conical silken cap on his head,
and his long yellow nose in his white beard.
But I, I am still awake
and I hear outside
the melody of a flute pouring forth
sadness and joy in turn.
And air now languorous, now gay,
that my darling lover plays.
And when I draw near the casement,
it seems as though each note flies
from the flute towards my cheek
like a mysterious kiss.

THE INDIFFERENT ONE

Your eyes are gentle like those of a girl,
young stranger, and the delicate curve
of your handsome face, shaded with down,
is still more attractive in its contour.
On my doorstep your lips chant
an unknown, charming tongue,
like false music.
Enter! And let my wine refresh you...
But no — you pass by,
and I see you departing from my threshold
gracefully waving farewell to me,
your hips lightly swaying
with your languid, feminine gait...

John Carter

CANTATA

PRELUDE**RONDO**

Peter go ring dem bells
 Oh Peter go ring a dem bells.
 Bells! Bells! Bells! Bells!
 Ring dem bells.

Peter go ring dem bells today.
 Oh Peter go ring dem bells.
 I heard from heaven today.

Wonder where my mother has gone?
 Heard from heaven today.

RECITATIVE

Sometimes I feel like a motherless child,
 a long way from home.

Sometimes, I feel like I'm almost gone,
 a long way from home.
 True believer,
 a long way from home.

AIR

Let us break bread together on our knees.
 When I fall on my knees,
 wid my face to da rising sun,
 Oh Lord have mercy on me.

Let us drink wine together on our knees.
 When I fall on my knees,
 with my face to da rising sun,
 Oh Lord have mercy on me.

Let us praise God together on our knees.
 When I fall on my knees,
 wid my face to da rising sun,
 Oh Lord have mercy on me.
 Amen.

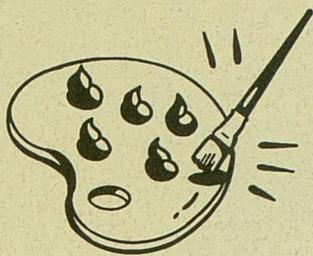
TOCCATA

Ride on King Jesus,
 no man can hinder me.
 Ride on King Jesus, ride on,
 no man can hinder me.

He is King of Kings.
 He is Lord of Lords.
 Jesus Christ, first and last,
 no man works like him.

King Jesus rides a milk white horse,
 no man works like him.
 The river of Jordan He did cross,
 no man works like him.

Ride on King Jesus,
 no man can a hinder me.
 Ride on King Jesus, ride on,
 no man can hinder me.



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“The immensity of her voice struck like a thunderbolt... It was like an eruption of primal power.” This is how one writer described the vocal phenomenon that is **JESSYE NORMAN**.

Whether portraying operatic heroines, interpreting *Lieder* or appearing with the world's premier orchestras and conductors, her exquisite artistry invariably enralls capacity audiences across the globe. The integrity and depth of her performances are often characterized as in a recent *New York Times* article, which stated, “This is an amazing voice, a catalogue of all that is virtuous in singing.”

Ms. Norman's performances in the summer of 1995 included a stunning new production of Schoenberg's *Erwartung* at the Salzburg Festival, directed by Robert Wilson. She opened the 1995-96 seasons of the New York Philharmonic with Kurt Masur, and the Boston Symphony Orchestra with Seiji Ozawa and in January 1996, sang the leading role in The Metropolitan Opera's much acclaimed premier production of *The Makropulos Case* of Janáček. She joined the Metropolitan Opera Orchestra once again in March for a performance with James Levine at New York's Carnegie Hall. The 95-96 season also included concert tours in Europe and North America, with a recital at Lincoln Center's Avery Fisher Hall in May.

This past summer, she opened the seasons of the Ravinia Festival, with Christoph Eschenbach conducting the Chicago Symphony Orchestra, and the Tanglewood Festival, with the Boston Symphony Orchestra, under the baton of Seiji Ozawa. In July, she sang the finale of the Opening Ceremonies of the Centennial Olympic Games in Atlanta, for a combined live and television audience in excess of 3.4 billion. She followed this triumphant appearance with concert performances with the Orchestras of Atlanta and Savannah as part of their Olympic Arts Festival.

Highlights of Ms. Norman's 1996-97 season include recital appearances in Europe in Amsterdam, Cologne, Munich, Hamburg, London's Royal Festival Hall, Barcelona, Paris, Brussels and Vienna. In the United States she will be heard in this concert in Ann Arbor, and in Seattle, Calgary, Minneapolis, and New York's Carnegie Hall. In May, Ms. Norman will perform with violinist Pinchas Zuckerman in a *Live from Lincoln Center* telecast of the Chamber Music Society of Lincoln Center, and later that month in concerts with Michael Tilson Thomas and the San Francisco Symphony Orchestra. She will sing the opening concerts of the summer 1997 festivals at Ravinia, Tanglewood and the Jazz Festival of Antibes (France). Her summer appearances also include recitals in the festivals of Schleswig-Holstein, Ludwigsburg, and Salzburg.

Jessye Norman sings a widely varied operatic repertoire, having appeared at La Scala, Milan; the Teatro Comunale, Florence; the Royal Opera House, Covent Garden; the Stuttgart Opera, Vienna and Hamburg State Operas, Opera Company of Philadelphia, The Lyric Opera of Chicago, Aix-en-Provence Festival and the Salzburg Festival. Her Metropolitan Opera debut, in Berlioz' *Les Troyens* opened the Met's 100th anniversary season in 1983.

Her televised appearances include several *Live from the Met* and *Live from Lincoln Center* telecasts, two Christmas specials, *Jessye Norman at Notre Dame* and *Christmastide*, and the film *Jessye Norman Sings Carmen*, a documentary chronicling her recording of the Bizet opera, released in 1990. Millions worldwide also saw the telecast of the spectacular Bastille Day festivities celebrating the 200th anniversary of the French Revolution in July 1989, where Ms. Norman sang the *Marseillaise*.

She has been presented with many prestigious awards and distinctions, including honorary doctorates at some twenty-eight colleges, universities and conservatories around the world. In 1984 the French Government invest-



JESSYE NORMAN

ed Ms. Norman with the title "Commandeur de l'Ordre des Arts et des Lettres" and the National Museum of Natural History in Paris named an orchid for her. In October 1989 she was awarded the "Legion d'Honneur" by French President Mitterand, and in June 1990 she was named Honorary Ambassador to the United National Academy of Cable Programming for *Jessye Norman at Notre Dame*, and the Grand Prix at Japan's Symphony Hall 1992 International Music Awards.

One of the most distinguished and prolific recording artists of our day, Ms. Norman's Grammy Award winning recordings include *Songs of Maurice Ravel*, Wagner's *Lohengrin*, and *Die Walküre*. Further awards include the Paris "Grand Prix National du Disque" for albums of *Lieder* by Wagner, Schumann, Mahler and

Schubert. She has also received the prestigious Gramophone Award in London for her outstanding interpretation of Strauss' *Four Last Songs*, the Edison Prize in Amsterdam, and recording prizes in Belgium, Spain and Germany. Her recent recordings include Strauss' *Salome*, with Seiji Ozawa and the Dresden State Orchestra on the Philips label, and a Berg collection including early songs with piano accompaniment, and the *Altenberg Lieder* and *Seven Early Songs* with Pierre Boulez conducting the London Symphony Orchestra on Sony Classical. In November of 1996, Phillips Classics released her third recording of sacred music for Christmas, entitled *In the Spirit*.

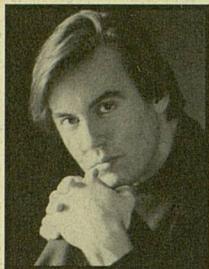
In addition to her busy performance schedule, Ms. Norman serves on the Board of Directors for the Ms.

Foundation, the National Music Foundation, Citymeals-on-Wheels in New York City, and the New York Botanical Garden. She is national spokesperson for The Partnership for the Homeless as well as The Lupus Foundation and is a member of the National Advisory Board of the Dance Theatre of Harlem. A relentless cookie seller, Ms. Norman is a lifetime member of the Girl Scouts of America. She is a member of the Board of Trustees of Paine College in her hometown of Augusta, Georgia. Ms. Norman resides in New York State.

This performance marks Jessye Norman's eighth appearance under UMS auspices.

Whether performing solo repertoire, chamber music, or collaborating with the great singers of our time, pianist **MARK MARKHAM** has received critical acclaim for his performances throughout Europe and North America.

This season he performs in this Ann Arbor



MARK MARKHAM

recital with soprano Jessye Norman and in additional recitals in Amsterdam, Cologne, London, Munich, Hamburg, Barcelona, Valencia, Paris, Brussels, Denver, Seattle, Calgary, Minneapolis, and in New York City at

Carnegie Hall. Last season included recitals in Paris, Brussels, Lyon, Luxembourg, Bern, Boston, Toronto, Berkeley, La Jolla, Athens, Georgia, and New York City at Avery Fisher Hall.

With countertenor Derek Lee Ragin, he has performed in Vienna, Brussels, Washington DC, Chicago, Quebec City, and in Naples, Italy for a live television broadcast throughout the country.

Since 1985 he has been the recital partner for Soprano Phyllis Bryn-Julson and has toured the United States with her. This year his debut recordings with Ms. Bryn-Julson, which have been praised by critics, were released by the Music and Arts label.

A champion of the music of our time, Mr. Markham has worked closely with many composers including Shulamit Ran, Charles Wuorinen, and Richard Danielpour. For five seasons he was the pianist for the Contemporary Music Forum of Washington DC. As a soloist he has given recitals throughout the United States and in 1988 won the First Prize and the Contemporary Music Prize at the Frinna Awerbuch International Piano Competition in New York City.

Mark Markham is on the faculty of the Peabody Conservatory of John Hopkins University and has been a vocal coach at the Britten-Pears School in England and at the

Norfolk Chamber Festival for Yale University. He has given lectures for John Hopkins University and the Metropolitan Opera Guild.

Born in Pensacola, Florida, Mr. Markham began to accompany singers at the age of nine. He has studied with Robert and Trudie Sherwood in Florida and with Ann Schein at the Peabody Conservatory in Baltimore where he received the Doctor of Musical Arts degree.

This performance is Mark Markham's debut under UMS auspices.

In September, 1997 **LEONE BUYSE** will join the faculty of Rice University's Shepherd School of Music in Houston as Professor of Flute and Chamber Music. Currently Professor of Flute at the University of Michigan, she relinquished her position with the Boston Symphony in 1993 to pursue a more active solo and teaching career after twenty-two years as an orchestral musician. At the invitation of Seiji Ozawa, Ms. Buyse joined the BSO in 1983 as assistant principal flutist and principal flutist of the Boston Pops, and became acting principal flutist of the BSO in 1990. A former member of the San Francisco Symphony and the Rochester Philharmonic Orchestra, she has appeared as soloist on numerous occasions with those orchestras and also with the



LEONE BUYSE

Boston Symphony, the Boston Pops, the Utah Symphony, and l'Orchestre de la Suisse Romande. Her solo recordings include *The Sky's the Limit*, a Crystal compact disc devoted to twentieth century American flute music, and *Contrasts*, a Boston Records release of American music for flute and harp with Boston Symphony principal harpist Ann Hobson Pilot.

The only American prize winner in the 1969 Geneva International Flute Competition, she has presented recitals and master classes

across the United States and in Canada, Japan, Greece, and Turkey. She has served on the faculty at the New England Conservatory, Boston University, the Tanglewood Music Center, and Boston University's Tanglewood Institute, and is in great demand as an adjudicator and clinician.

THE FORD HONORS PROGRAM

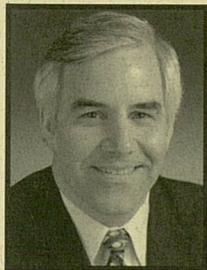
The Ford Honors Program is a University Musical Society program made possible by a generous grant from Ford Motor Company and by the special support of many other companies and individuals. Each year UMS honors a world-renowned artist or ensemble with whom UMS has maintained a long-standing and significant 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 in the artist's honor. Proceeds from the evening will benefit the UMS Education Program.

KENNETH C. FISCHER

Master of Ceremonies

Ken Fischer is President of the University Musical Society (UMS). Before assuming his present position at UMS in 1987, Mr. Fischer

was a management consultant, independent concert presenter, and association executive in Washington, DC for seventeen years. Fischer is active in a number of community and professional organizations including Ecumenical



KENNETH FISCHER

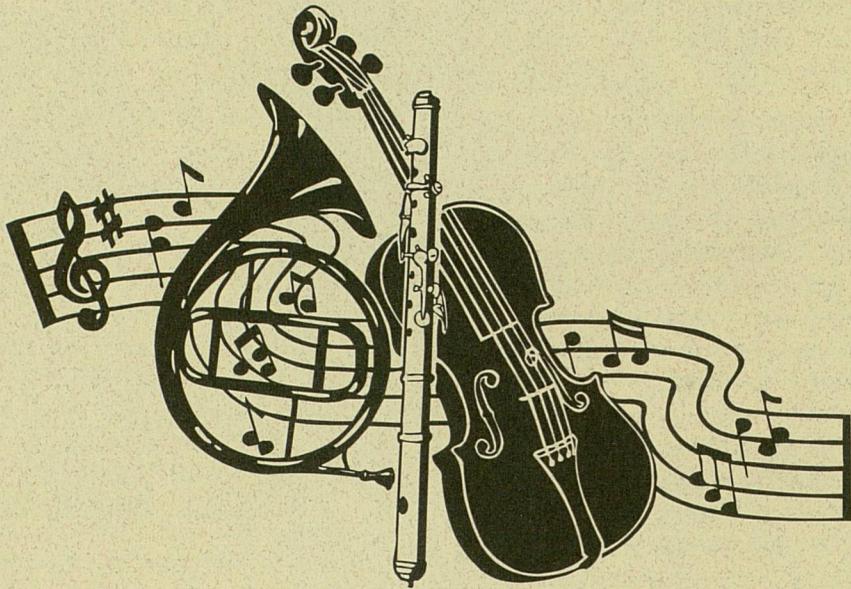
Center and International Residence, Non-Profit Enterprise at Work, Rotary International, Chamber Music America, United Negro College Fund, International Society for the Performing Arts, American Association for Higher Education, and Classical Action/Performing Arts Against AIDS. Mr. Fischer

grew up in nearby Plymouth, attended the Interlochen Arts Camp, and has degrees from the College of Wooster in Ohio and the University of Michigan.

Ken Fischer has had the privilege of presenting Jessye Norman on three occasions during his tenure at UMS.

The **INTERLOCHEN CENTER FOR THE ARTS** (ICA) since its formation in 1928 has become the country's premier site for young musicians, dancers, actors, visual artists, and writers to explore and develop their talents. Interlochen alumni comprise more than 10% of the members of the nation's major symphony orchestras. Among the Center's 67,000 alumni are actors Meredith Baxter, Richard Brooks, and Linda Hunt; dancers Peter Sparling and Janet Eilber; musicians Peter Yarrow, Jessye Norman, Peter Erskine, and Lorin Maazel; writers Pamela White Hadas and Cathy Guisewite; broadcaster Mike Wallace; and visual artists Wendy Midener and Keane Paradiso.

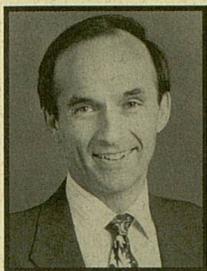
RICHARD ODELL is the fifth president of Interlochen Center for the Arts, having assumed the leadership of this world renowned arts institution in February of 1995. Mr. Odell has held key administrative positions in the arts and education throughout his career. He has served as headmaster of the Chicago Academy for the Arts, director of external affairs at Northfield Mount Hermon School, Northfield, Massachusetts, and director of development at Birch Wathen School, New York. His many professional affiliations include serving as an active member of the National Association of Independent Schools and the Council for Advancement and Support of Education, of which he is currently chairman of District V. He also chairs the Arts Advocacy Working Group, an assembly of major national arts organizations, which promotes a better understanding of the value of arts and arts education. Now in the third year of his Interlochen administration, Mr. Odell has charted a new



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RICHARD ODELL

course for this "world center for arts education" in northern Michigan. His aggressive and energetic leadership has launched an ambitious Capital Campaign, a campus renovation project, strategic planning for the future, and exciting student outreach tours around the state, nation and the globe.

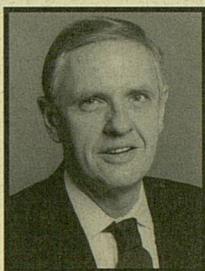
SOYEON LEE, from Seoul, Korea, is a senior at Interlochen Arts Academy where she continues her piano studies with Victoria Mushkatkol. Having started her piano studies at the age of five, Ms. Lee came to the United States in 1989 and was a soloist with the Westmoreland Symphony Orchestra at the age of thirteen. Her achievements and honors since then include placing third in both the Isabel Scionti Piano Competition and the Corpus Christi International Young Artists' Competition. Ms. Lee was the winner of the pre-college division of the National Young Artists' Competition and the Pittsburgh Young Artists' Auditions. For the past two years, she was chosen as one of Interlochen Arts Academy's annual concerto soloists, represented



SOYEON LEE

Interlochen at the International Irving S. Gilmore Keyboard Festival as a masterclass student, and performed at the UMS Ford Honors "Tribute to Van Cliburn" concert last May in Ann Arbor. Ms. Lee has also studied extensively in the past with Marina di Pretoro, participated in masterclasses with such eminent artists as Julian Martin and Susan Starr, and has received occasional coachings from Dr. Peter Amstutz.

PAUL C. BOYLAN, University of Michigan vice provost for the arts and dean of the School of Music, joined the faculty in 1965 and has been active as teacher of music theory, as chamber musician and accompanist and as administrator. He was director of the University and All-State divisions of the National Music Camp at Interlochen from 1971 to 1975 and associate dean of the School of Music from 1974 to 1979, becoming dean in July 1979. Mr. Boylan's principal research, teaching and performance interests center on nineteenth-century *Lieder*, particularly the music of Hugo

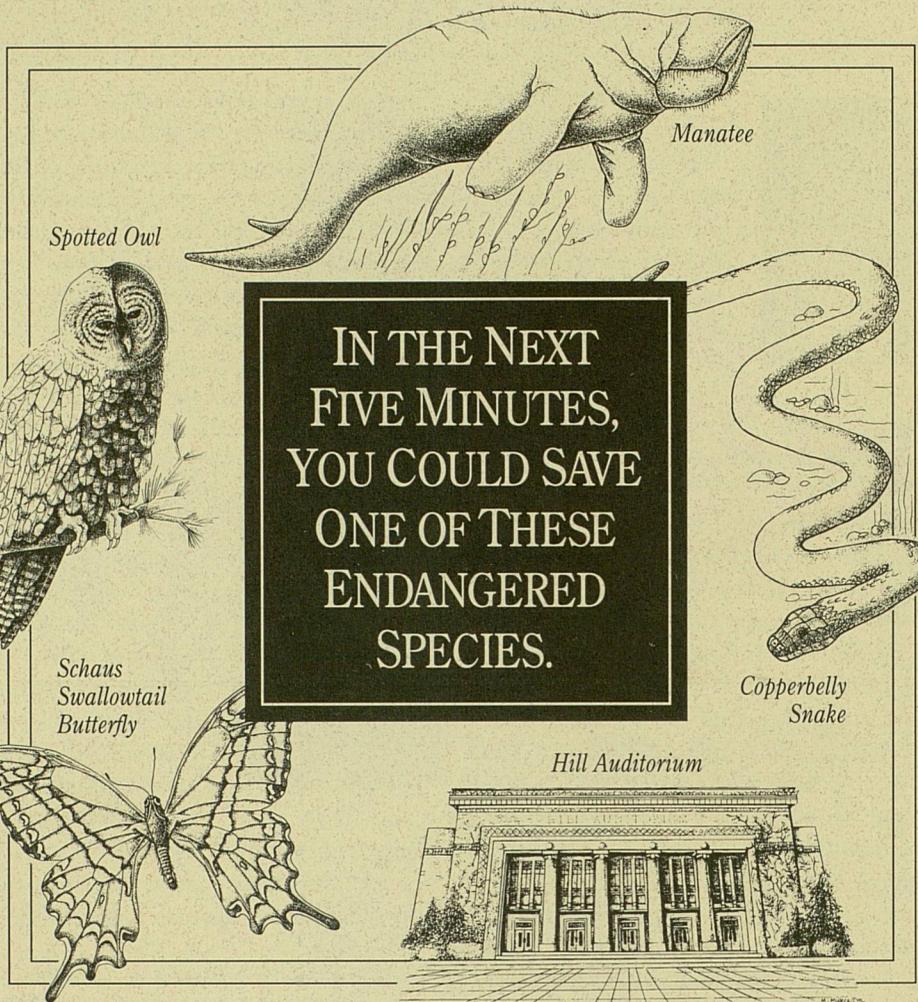


PAUL BOYLAN

Wolf. He is active in a number of organizations, having read papers, led seminars and held offices in the American Musicological Society, Music Teachers National Associations and National Association of Schools of Music, among others. He serves as a consultant for several state boards of regents and universities throughout the United States.

Emerging as one of this country's most promising artists, **XIANG GAO** has already won a number of competitions in the United States including the prestigious Aspen Music Festival Violin Competition in 1995 at the age of twenty-two. He has performed for world leaders such as former President George Bush, and the former president of China, Xian-nian Li.

A native of Beijing, China, Xiang Gao came to the United States shortly after winning the 1991 China National Violin Competition where he was cited as one of the "most visible Chinese young concert artists." Mr. Gao returned to China in 1993 to perform three concertos with the China Central Symphony and the Beijing Symphony. He has continued his close association with the Beijing Symphony and



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XIANG GAO

performed most recently with that orchestra in February 1996.

Highly regarded by audiences and critics in the Far East, Mr. Gao is also gaining recognition throughout North America for his recital and orchestral appear-

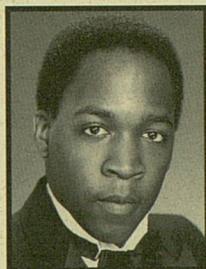
ances. Highlights of recent seasons include giving the US première performance of Temberg's *Violin Concerto No. 1* with the Absolute Ensemble in Merkin Concert Hall, New York City; performances of Mendelssohn's concerto with the Brevard Symphony Orchestra in Florida; recitals at the Music at St. Paul's series in Flint, Michigan; recitals in Kansas City, Dayton, Aspen, Vail, Colorado Springs and performances with the Kansas City Symphony and the Aspen Music Festival Orchestras. In addition Mr. Gao has won the National Solo Competition of the American String Teacher's Association (ASTA), the Bach Festival Solo Competition, the Corpus Christi International Music Competition.

Born into a family of musicians, Xiang Gao began violin studies at the age of eight with his parents, both of whom are professional violinists. The following year, he performed the Bruch *Violin Concerto in g minor* as the gold medal winner of the China Young Soloist Competition in Beijing.

Mr. Gao resides in Ann Arbor, Michigan where he received a Bachelor's degree in violin performance at the University of Michigan. He continues his studies at the University as a Graduate Fellow with Paul Kantor.

HOWARD WATKINS is a native of Dayton, Ohio where he began his piano studies at the age of eight. He received the Bachelor of Music degree from the University of Dayton as a scholarship student of Hungarian émigré

Tibor Szász. He was the holder of the Albert Lockwood Memorial Fellowship at the University of Michigan where he studied with Professors Charles Fisher and Martin Katz, receiving the Master of Music degree in Piano Performance in 1989. Mr. Watkins was a winner in the Graduate Concerto Competition and was a soloist with the University of Michigan Orchestra. Mr. Watkins is a much sought-after collaborative pianist whose work in this capacity has taken him throughout the United States,



HOWARD WATKINS

Europe, the former Soviet Union, and the Far East. He has performed in master classes and recitals for such artists as Josef Gingold, Elly Ameling, Misha Dichter, Lynn Harrell, John Perry, and Yehuda Hanani. For three years

he was a member of the accompanying faculty of the Meadowmount School of Music in New York State and has occupied a similar position at the Aspen Music Festival in Aspen, Colorado. Formerly a Lecturer on the music faculty of the University of Michigan, Mr. Watkins is now a doctoral student in the Piano Accompanying and Chamber Music Program where he studies under Professors Martin Katz and Anton Nel.

BRUCE KULP joined the Ford Motor Company Legal Staff in 1964 and has held numerous positions since including General Counsel of Ford of Europe. He recently assumed the position of Executive Director of Strategic Planning and External Affairs of the Ford Financial Services Group. He is a member of the Michigan State Bar and American Bar Associations and is Vice Chairman of the Association of Financial Services Holding Companies. Mr. Kulp graduated with a BBA from the University of Michigan Business

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BRUCE KULP

School in 1961 and a JD from the UM Law School in 1964. Mr. Kulp has been a member of the University Musical Society Board of Directors since 1994, has served on several committees, and is currently Chair

of the UMS Board of Directors.

LEE BOLLINGER is President of the University of Michigan and a member of the faculty of law. He is a graduate of the University of Oregon and the Columbia Law School, where he was an Articles Editor of the Law Review. After serving as a law clerk to Judge Wilfred Feinberg on the United States Court of Appeal for the Second Circuit and for Chief Justice Warren Burger on the United States Supreme Court, he joined the faculty of the University of Michigan Law School in 1973.



LEE BOLLINGER

In 1987 he was named Dean of the University of Michigan Law School, a position he held for seven years. He became Provost of Dartmouth College and Professor of Government in July, 1994, and was named twelfth President of the

University of Michigan in November, 1996. His primary teaching and scholarly interests are focused on free speech and first amendment issues, and he has published numerous books, articles, and essays in scholarly journals on these and other subjects. Two highly acclaimed contributions to First Amendment literature include *Images of a Free Press*, published by the University of Chicago Press in 1991 and *The Tolerant Society: Freedom of Speech and Extremist Speech in America*, published in 1986 by Oxford University Press. He is a fellow of the American Academy of Arts and Sciences.



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with José Alberto "El Canario"

Håkan Hagegård, baritone

Ursula Oppens, piano
*First piano concert of the "Beethoven
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Sir Georg Solti

American String Quartet
*First string quartet concert of the
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Orpheus Chamber Orchestra
Richard Goode, piano

Itzhak Perlman
In the Fiddler's House
A Klezmer Summit

Handel's *Messiah*
Ann Arbor Symphony Orchestra
UMS Choral Union
Thomas Sheets, conductor

The Harlem Nutcracker
Donald Byrd/The Group

David Daniels, countertenor
Martin Katz, piano

Israel Philharmonic Orchestra
Zubin Mehta, conductor

Christopher Parkening, guitar
A Tribute to Andrés Segovia

Boys Choir of Harlem
Tokyo String Quartet

American String Quartet
*Second string quartet concert of the
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Ursula Oppens, piano
*Second piano concert of the
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St. Paul Chamber Orchestra
Hugh Wolff, conductor
Emanuel Ax, piano
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Riccardo Chailly, conductor

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His Grand Tango Orchestra

Chen Zimbalista, percussion

Petersen String Quartet

Chick Corea, piano
Gary Burton, vibes

Mendelssohn's *Elijah*
Ann Arbor Symphony Orchestra
UMS Choral Union

Jean-Yves Thibaudet, piano

New York City Opera National Company
Donizetti's Daughter of the Regiment

Los Muñequitos de Matanzas

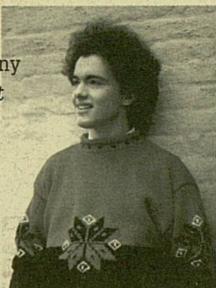
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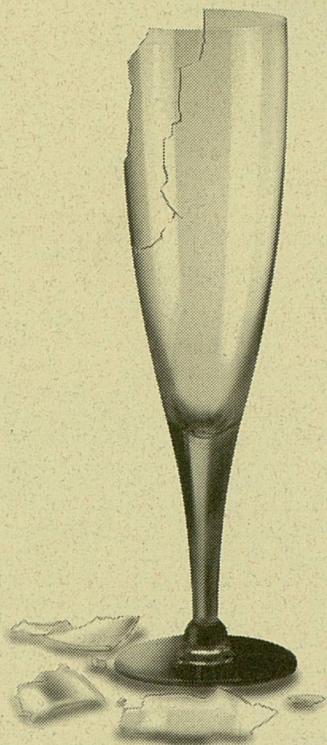
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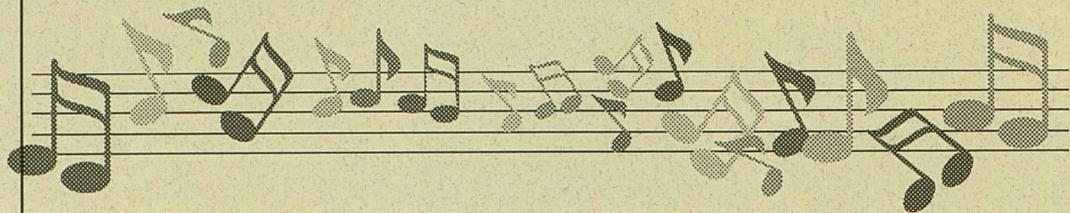
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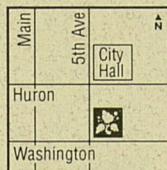
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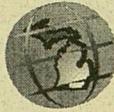
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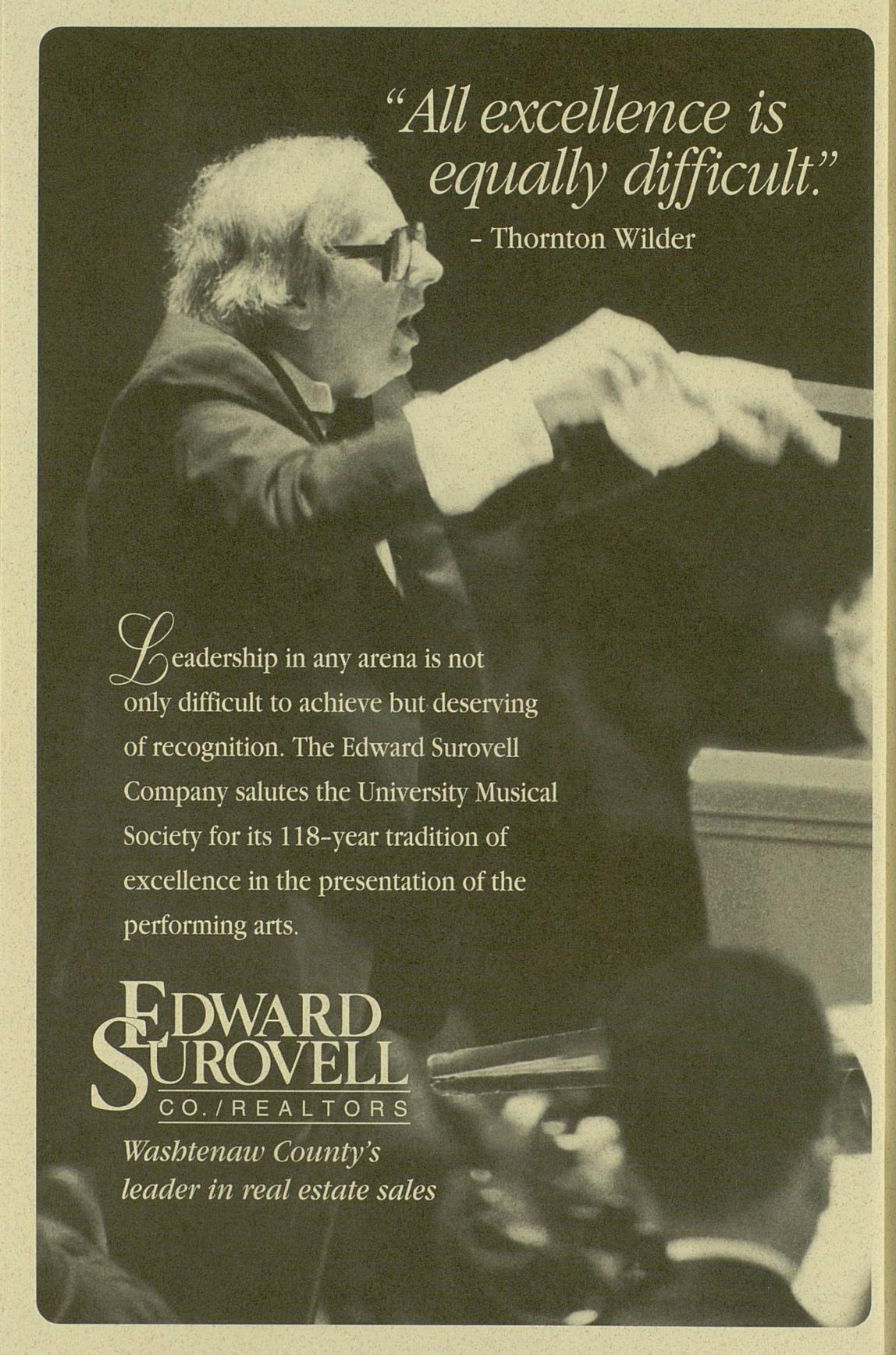
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*Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of liberty.*

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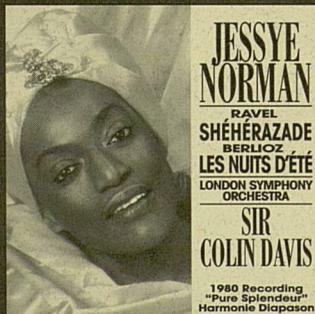
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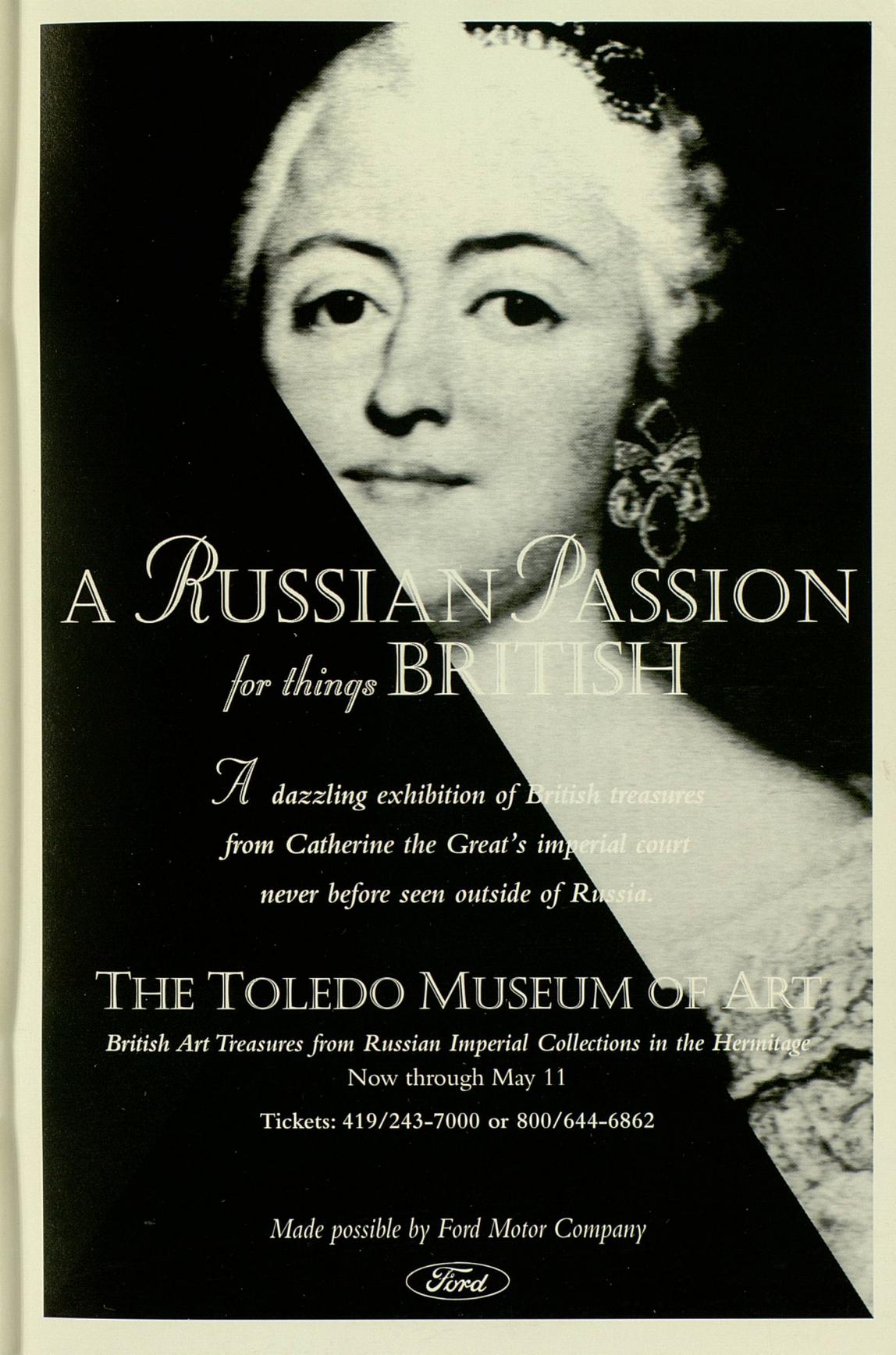
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A black and white portrait of Catherine the Great, looking slightly to the left. She is wearing a large, ornate earring and a tiara. The portrait is partially obscured by a dark diagonal shape that contains the text.

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