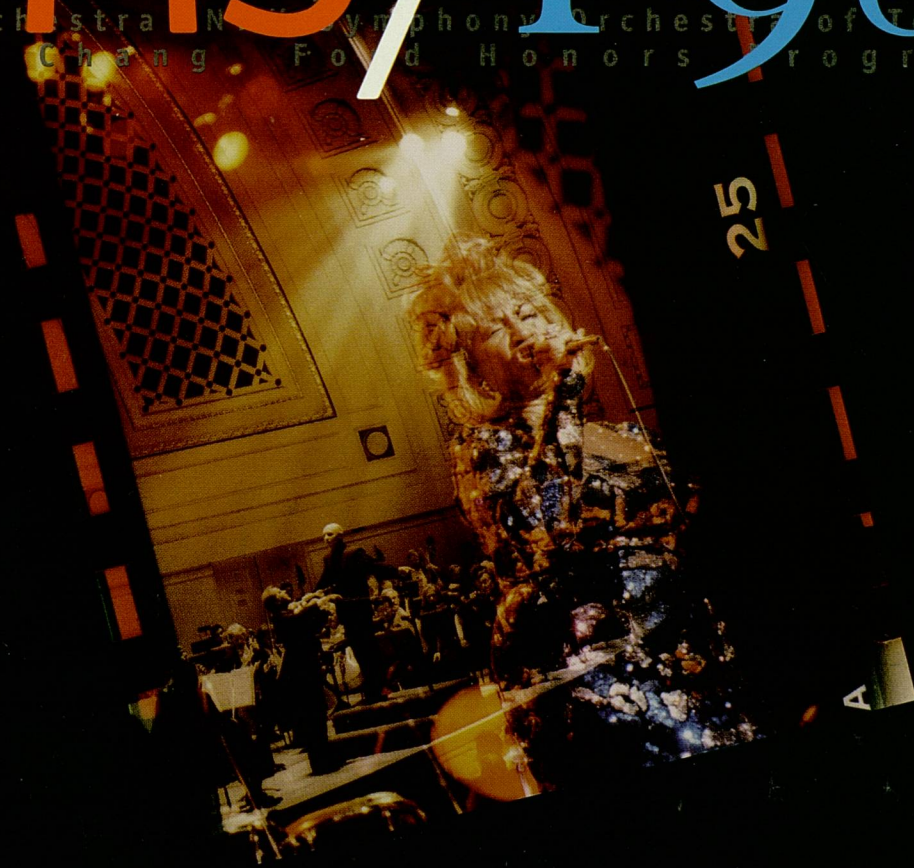


Ko & Koma San Francisco Symphony ATTO-Cuban All Stars  
St. Petersburg Philharmonic Gidon Kremer John William  
**University Musical Society of the University of Michigan / Fall 1998 Season**  
Capitol Steps Guarneri String Quartet Bill T. Jones  
Arnie Zane Dance Company Budapest Festival Orchestra  
András Schiff David Daniels La Capella Reial de Catalunya  
Michigan Chamber Players Kirov Orchestra Vienna Virtuoso  
Jazz Tap Summit American String Quartet Mitsuko Uchida  
Assad Brothers Sequentia A Huey P. Newton School  
Emerson String Quartet The Harlem Nutcracker  
Handel's Messiah Trinity Irish Dance Company  
Gershwin: Sung and Unsung Renée Fleming The Gospel  
at Colonus Anne Sofie von Otter Chamber Music Society  
of Lincoln Center Merce Cunningham Dance Company  
Maxim Vengerov Orpheus Chamber Orchestra  
Meryl Tankard Australian Dance Theatre Kodály  
James Galway Tibor Hecsi Lincoln Takács Quartet Alvin  
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Seven Tenor Ensemble Mozarteum Orchestra of Salzburg  
Martin Barlow Podols Anonymous Gorman  
Monsters of Grace Wynton Marsalis Lincoln Center  
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Sarah Chang Ford Honors Program

# UMS / F98





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# University Musical Society

of the University of Michigan

## The 1998-99 Fall Season

- 4 Letter from the President
- 5 Corporate Leaders/Foundations
- 9 UMS Board of Directors/Senate/  
Staff/Advisory Committees
- 10 General Information
- 12 Ticket Services
- 14 UMS History
- 15 UMS Choral Union
- 16 Auditoria / Burton Memorial Tower
- 20 Education and Audience Development
- 22 Season Listing
- Concert Programs begin after page 26
- 28 Volunteer Information
- 30 Hungry?
- 30 UMS Dining Experiences  
Restaurant & Lodging Packages
- 32 Gift Certificates
- 32 The UMS Card
- 34 Sponsorship and Advertising
- 34 Acknowledgments
- 37 Advisory Committee
- 37 Group Tickets
- 38 Ford Honors Program
- 40 UMS Contributors
- 49 UMS Membership
- 50 Advertiser Index

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9 of 10 in all categories - Ann Arbor News

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environmental needs.

### On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: Celia Cruz in her long-awaited UMS debut; Christoph Eschenbach leading the Chicago Symphony Orchestra.



# A Letter from the President

---

**W**elcome to this University Musical Society performance. Thank you for supporting UMS and the performing arts in our community by attending this event.

The 1998-99 season is one of our most exciting ever. So diverse in its scope, it is impossible for me to zero in on just one event. Complementing our continued focus on music of all kinds, I would like to make special mention of our emphasis on dance and dance audience development this season. As our 1998-99 dance promotional campaign states, UMS is "simply committed to the best in dance for Michigan."

We're very pleased that you're at this event and hope you'll consider attending other UMS performances as well as some of the educational and social events surrounding our concerts.

You'll find listings of all of these events in this program book on page 22 through 25.

I'm privileged to work with a dedicated and talented staff. One of them, box office representative Sally Cushing, is celebrating 30 years with UMS this season, representing the longest-serving employee among our current staff. The entire UMS family joins me in thanking Sally for her loyalty, friendliness, and commitment to providing outstanding service to all of our patrons. Say "hi" to Sally when you next call or stop by the box office.



**Sally Cushing  
with Ken Fischer**

I hope we have a chance to meet. I'd like to hear your thoughts about this performance. I'd also be pleased to answer any questions and to learn anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,

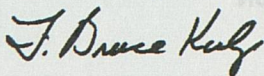
Kenneth C. Fischer, *President*



# Thank You, Corporate Leaders

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.



F. Bruce Kulp  
*Chair, UMS Board of Directors*



**JEANNE MERLANTI**  
*President, Arbor  
Temporaries/Personnel  
Systems, Inc.*

"As a member of the Ann Arbor business community, I'm thrilled to know that

by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



Personnel Systems



Arbor Temporaries



**HABTE DADI**  
*Manager, Blue Nile  
Restaurant*  
"At the Blue Nile, we believe in giving back to the community that sustains our business. We are

proud to support an organization that provides such an important service to Ann Arbor."



**WILLIAM BROUCEK**  
*President and CEO,  
Bank of Ann Arbor.*  
"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."

ment that the University Musical Society brings to our community."



**SAM EDWARDS**  
*President, Beacon  
Investment Company*  
"All of us at Beacon know that the University Musical Society is one of this community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

BEACON

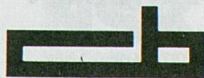


INVESTMENT  
COMPANY



**CARL A. BRAUER, JR.**  
*Owner, Brauer  
Investment Company*  
"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University

Musical Society in bringing great music to our community."



**DAVID G. LOESEL**  
*President, T.M.L.  
Ventures, Inc.*  
"Café Marie's support of the University Musical Society Youth Program is an honor

and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."







**KATHLEEN G. CHARLA**  
*President, Charla  
 Breton Associates,  
 Publishers  
 Representatives*  
 "Music is a wondrous  
 gift that nurtures the  
 soul. Charla Breton  
 Associates is pleased

and honored to support the University Musical Society and its great offering of gifts to the community."

## CHARLA BRETON ASSOCIATES



**ANTHONY F. EARLEY, JR.**  
*Chairman, President  
 and Chief Executive  
 Officer, Detroit Edison*  
 "By bringing the joy  
 of the performing arts  
 into the lives of com-  
 munity residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."



**DETROIT EDISON  
 FOUNDATION**



**PETER BANKS**  
*President, ERIM  
 International.*  
 "At ERIM International,  
 we are honored to  
 support the University  
 Musical Society's  
 commitment to pro-  
 viding educational and enrichment oppor-  
 tunities for thousands of young people  
 throughout southeastern Michigan. The  
 impact of these experiences will last a life-  
 time."



**ERIM  
 International, Inc.**



**L. THOMAS CONLIN**  
*Chairman of the  
 Board and Chief  
 Executive Officer,  
 Conlin Travel*  
 "Conlin Travel is  
 pleased to support the  
 significant cultural

and educational projects of the University Musical Society."

## Conlin Travel



**JOSEPH J. YARABEK**  
*Office Managing  
 Partner, Deloitte &  
 Touche*  
 "Deloitte & Touche  
 is pleased to support  
 the University  
 Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

## Deloitte & Touche



**EDWARD SUROVELL**  
*President, Edward  
 Surovell Realtors*  
 "It is an honor for  
 Edward Surovell  
 Realtors to be able to  
 support an institution  
 as distinguished as the

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



**EDWARD  
 SUROVELL  
 REALTORS**



**LEO LEGATSKI**  
*President, Elastizell  
 Corporation of America*  
 "A significant charac-  
 teristic of the  
 University Musical  
 Society is its ability  
 to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."

## Elastizell



**DOUGLAS D. FREETH**  
*President,  
 First of America  
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 "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."



**FIRST OF  
 AMERICA**



**ALEX TROTMAN**  
*Chairman, Chief  
 Executive Officer,  
 Ford Motor Company*  
 "Ford takes particular  
 pride in our long-  
 standing association  
 with the University

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



*Ford Motor Company*





**JOHN PSAROUTHAKIS, Ph.D.**  
*Chairman and Chief Executive Officer, JPEinc.*

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."



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



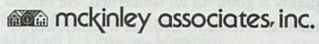
**DENNIS SERRAS**  
*President, Mainstreet Ventures, Inc.*  
"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities

for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



**RONALD WEISER**  
*Chairman and Chief Executive Officer, McKinley Associates, Inc.*  
"McKinley Associates is proud to support the University

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



**MICHAEL E. KORYBALSKI**  
*President, Mechanical Dynamics.*  
"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe

that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark—with a flourish."



**ERIK H. SERR**  
*Principal Miller, Canfield, Paddock and Stone, P.L.C.*  
"Miller, Canfield, Paddock and Stone is particularly

pleased to support the University Musical Society and the wonderful cultural events it brings to our community."



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

proud tradition of musical excellence and artistic diversity."



**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 84 years, and UMS has been here for 120, we can still appreciate the history they have with the city — and we are glad to be part of that history."



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

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







**RONALD M. CRESSWELL, PH.D.**  
Chairman, Parke-Davis Pharmaceutical  
"Parke-Davis 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."

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PHARMACEUTICAL  
RESEARCH  
People Who Care



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

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

**PEPPER, HAMILTON & SCHEETZ**  
ATTORNEYS AT LAW



**JOSEPH SESI**  
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"The University  
Musical Society is an  
important cultural  
asset for our com-  
munity. The Sesi  
Lincoln Mercury team is delighted to  
sponsor such a fine organization."



**THOMAS B. MCMULLEN**  
President, Thomas B.  
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"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."

**MCMULLEN**  
THOMAS B. MCMULLEN CO.



**BRIAN CAMPBELL**  
President, TriMas  
Corporation  
"By continuing to  
support this out-  
standing organiza-  
tion, I can ensure  
that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."

**TriMas Corporation**



**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."



## Thank You, Foundation Underwriters & Government Agencies



**DAVID E. ENGELBERT**  
**HIRAM A. DORFMAN**  
Co-chairmen  
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Foundation  
"The Benard L. Maas  
Foundation is proud  
to support the

**Benard L. Maas**

University Musical Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

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

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**KMD FOUNDATION**  
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**ROSEBUD FOUNDATION**



**NATIONAL**  
**ENDOWMENT**  
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 Laura Schnitker

### President Emeritus

Gail W. Rector

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	Marysia Ostafin		

The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or handicap. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.





# General 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.

---

## Handicapped Facilities

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

---

## Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 734.764.2538.

---

## Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free parking is available to UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist 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 box 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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

**Mendelssohn:** Men's and women's rooms are located down the long hallway from the main floor seating area.

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

### Smoking Areas

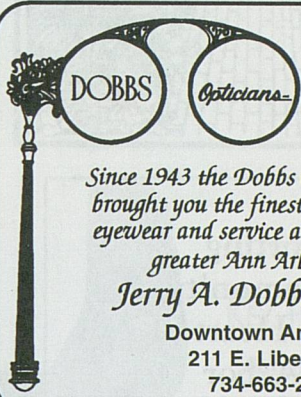
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

### Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

### UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.



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SKR Classical will offer UMS ticket holders 10% off the retail price of any recording by the performers of tonight's concert. This offer is good for one week before and one week after tonight's event.



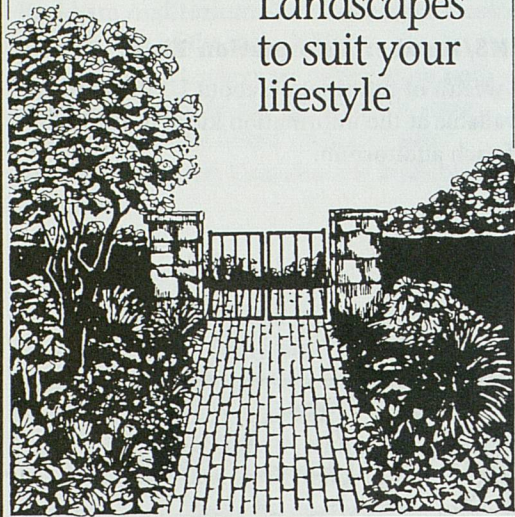
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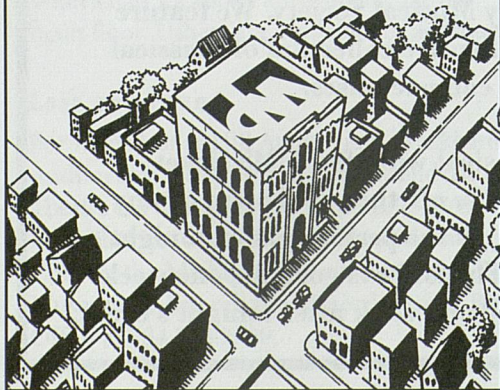


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## Ticket Services

### Phone orders and information

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

**734.764.2538**

From outside the 313 and 734 area codes,  
call toll-free

**1.800.221.1229**

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

### Order online at the UMS Website

**www.ums.org**

### Visit our Box Office in person

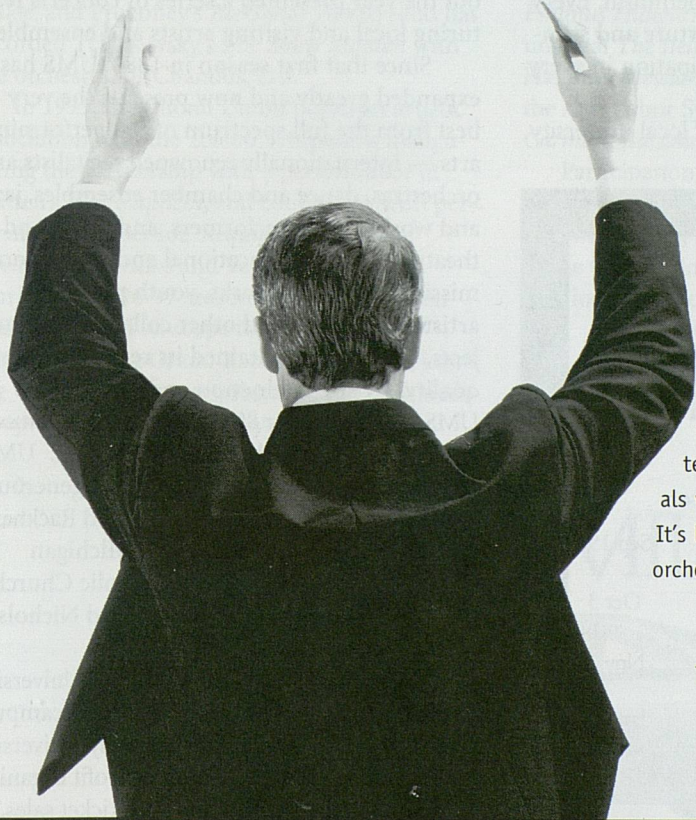
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices open 90 minutes before the performance time.

### Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.



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it to perform?

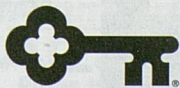


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H E L P   A T   E V E R Y   T U R N





# University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 120 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university

and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best 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 theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over 80 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Lydia Mendelssohn Theatre, and Nichols Arboretum.

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



## The best concerts you can shake a stick at.

### A2SO 1998-99 Season

Beethoven Festival, Part I featuring pianist Anton Nel	Sep 19
Beethoven Festival, Part II featuring <i>Symphony No. 7</i>	Oct 3
Dvořák and Friends featuring violinist Stephen Shipps	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kijé</i>	Mar 27
Season Finale – Mahler 6	Apr 17

Call (734) 994-4801 for tickets or info  
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# UMS Choral Union

Thomas Sheets, *conductor*

For more information about  
the UMS Choral Union,  
please call 734.763.8997. 15

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

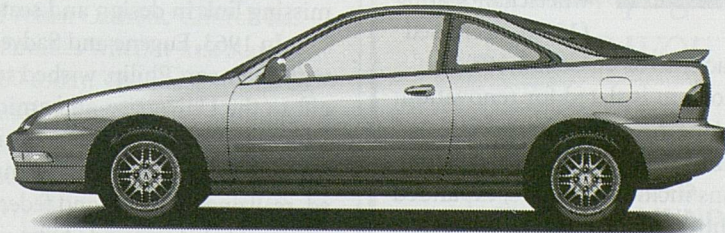
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire from the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

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.

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# Auditoria

## Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's *Symphony No. 5*.



Hill Auditorium

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

Hill Auditorium is slated for renovation. 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

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

## Power Center for the Performing Arts

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

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

The Power Center opened in 1971 with the world première of *The Grass Harp* (based



on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost 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 stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade is planned for 2003.

### St. Francis of Assisi Catholic Church

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 James McDougal was appointed pastor in 1997.

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 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the



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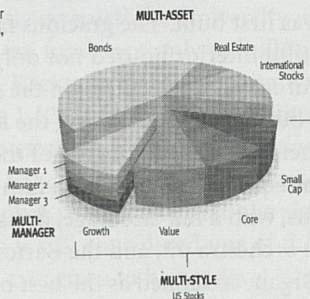
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acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

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 in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Burton Memorial Tower

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

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

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# Education and Audience Development

During 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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734.647.6712.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by



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

## MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This year's series includes interviews with:

- Maestro Valery Gergiev of the Kirov Orchestra of St. Petersburg
- Jazz Tap Summit dancers and choreographers
- Pianist Mitsuko Uchida
- Choreographer Merce Cunningham
- Composer Steve Reich and Filmmaker Beryl Korot.



Kimberly Camp, Director of the Museum of African American History in Detroit, interviews choreographer Donald Byrd

## PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Greg Hamilton of the Academy of Early Music hosts a brief interview with Jordi Savall, violist and Music Director of Hespèrion XX.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes three of the four concerts by the American String Quartet.
- David Vaughan, company archivist for the Merce Cunningham Dance Company, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the Lincoln Center Jazz Orchestra,
- And other highlighted PREPs featuring Naomi André, Richard LeSueur and other experts.





Dr. Alberto Nacif leads a demonstration before the performance by Los Muñequitos de Mantanzas

## RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 season are with:

- Jazz Tap Summit
- American String Quartet/Beethoven the Contemporary Series
- *A Huey P. Newton Story*
- *The Gospel at Colonus*
- ImMERCEsion: The Merce Cunningham Dance Company

For detailed Residency Information, call 734.647.6712.

## MEET THE ARTISTS: POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This year, patrons will have the opportunity to meet, among others:

- Choreographers Bill T. Jones, Merce Cunningham and Meryl Tankard
- Members of the *a cappella* group Sweet Honey in the Rock
- Actor Roger Guenveur Smith
- The American String Quartet and composer Kenneth Fuchs
- The Emerson String Quartet with pianist Menahem Pressler

## TEACHER WORKSHOP SERIES

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on going efforts to incorporate the arts in the curriculum. This year's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Bringing Literature to Life.** Workshop Leader: Leonore Blank Kelner, Kennedy Center Arts Educator, Monday, October 12, 4-7 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-5.
- **The Gospel at Colonus.** Tuesday, December 8, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Kodo.** Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater.** Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales.** Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion.** Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.

*The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.*

Information on the above events can be found in the season listing in the following pages, the UMS Fall and Winter brochures, the Fall and Winter Education Listings or on the UMS Website at:

**www.ums.org**



# 1998-99 UMS Season

Look for related Educational Events listed in blue.

## SEPTEMBER

### EIKO & KOMA: RIVER

Friday, September 11, 8:15 P.M.

Saturday, September 12, 8:15 P.M.

Seating on the banks of the Huron River in the Nichols Arboretum.

**Master Classes** taught by Eiko. Ten places

per class open to the public, no observers.

Thursday, September 10, 11 a.m. and

12:45 p.m., U-M Dance Department.

Call 734-763-5460 to register.

**Brown Bag Lunch** Video talk led by Eiko

and Koma of their "Environmental

Trilogy: *Land, Wind and River.*" Friday,

September 11, 12 noon, U-M Institute

for the Humanities.

**Delicious Movement Class** for dancers,

musicians, singers, actors and visual artists

taught by Eiko and Koma. Saturday,

September 12, 12 noon, Dance Gallery/

Peter Sparling & Co. Call 734-747-8885

to register.

### SAN FRANCISCO SYMPHONY

#### MICHAEL TILSON THOMAS, CONDUCTOR AND PIANO

Sunday, September 27, 4 P.M.

Hill Auditorium

Sponsored by McKinley Associates.

Media Partner WGTE.

## OCTOBER

### JUAN D'MARCOS' AFRO-CUBAN ALL STARS

Friday, October 9, 8 P.M.

Michigan Theater

Sponsored by Charles Hall with additional

support from AAA Michigan. Media partner

WEMU.

### ST. PETERSBURG PHILHARMONIC YURI TEMIRKANOV, CONDUCTOR GIDON KREMER, VIOLIN

Saturday, October 10, 8 P.M.

Hill Auditorium

Sponsored by Charla Breton Associates.

Media Partner WGTE.

### JOHN WILLIAMS, GUITAR

Wednesday, October 14, 8 P.M.

Rackham Auditorium

Sponsored by Red Hawk Bar & Grill and

Zanzibar.

### CAPITOL STEPS

Friday, October 16, 8 P.M.

Michigan Theater

Presented in partnership with the U-M

Institute for Social Research in Celebration

of its 50th Anniversary. Media Partner WEMU.

## GUARNERI STRING QUARTET

Sunday, October 18 P.M.

Rackham Auditorium

Sponsored by Deloitte & Touche.

### BILL T. JONES/ARNIE ZANE DANCE COMPANY

*WE SET OUT EARLY...*

*VISIBILITY WAS POOR*

Friday, October 23, 8 P.M.

Power Center

**Master Class** led by Janet Wong, Company

Rehearsal Director. Wednesday, October

21, 7 p.m., Dance Gallery/Peter Sparling &

Co. Call 734-747-8885 to register.

**Master Classes** led by Janet Wong,

Company Rehearsal Director and dancer

Alexandra Beller. Ten participant and ten

free observer places per class open to the

public. Thursday, October 22, 11 a.m.

and 12:45 p.m., U-M Dance Department.

Call 734-763-5460 to register.

**PREP** Video talk of Bill T. Jones' work.

Friday, October 23, 7 p.m., MI League

Koessler Library.

**Meet the Artists** Post-performance dialogue

from the stage.

Media Partner WDET.

## BUDAPEST FESTIVAL ORCHESTRA

### IVÁN FISCHER, CONDUCTOR

#### ANDRÁS SCHIFF, PIANO

Saturday, October 24, 8 P.M.

Hill Auditorium

**PREP** "Bartók and Stravinsky at the

Crossroads" Glenn Watkins, Earl V. Moore

Professor Emeritus of Musicology.

Saturday, October 24, 7 p.m., MI League

Koessler Library.

Sponsored by Thomas B. McMullen Co.

Media Partner WGTE.

### DAVID DANIELS, COUNTERTENOR WITH THE ARCADIAN ACADEMY NICHOLAS MCGEGAN, DIRECTOR AND HARPSICHORD

Tuesday, October 27, 8 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional

support from Maurice and Linda Binkow.

Media Partner WGTE.

### LA CAPELLA REIAL DE CATALUNYA AND HESPÈRION XX

#### JORDI SAVALL, VIOLA DA GAMBA

#### MONTSERRAT FIGUERAS, SOPRANO

Friday, October 30, 8 P.M.

St. Francis of Assisi Catholic Church

**PREP** Greg Hamilton of the Academy of

Early Music interviews Jordi Savall.

Friday, October 30, 7 p.m., St. Francis

School Music Room.

## NOVEMBER

### MICHIGAN CHAMBER PLAYERS

FACULTY ARTISTS OF THE UNIVERSITY  
OF MICHIGAN SCHOOL OF MUSIC

Sunday, November 1, 4 P.M.

Rackham Auditorium

Complimentary Admission

### KIROV ORCHESTRA OF ST. PETERSBURG VALERY GERGIEV, CONDUCTOR

Monday, November 2, 8 P.M.

Hill Auditorium

**Master of Arts Interview and Open**

**Rehearsal** Conductor Valery Gergiev

interviewed by Ann Arbor Symphony

Orchestra Conductor Sam Wong. Monday,

November 2, 1 p.m., Hill Auditorium.

Presented with the generous support of

Dr. Herbert Sloan. Media Partner WGTE.

### VIENNA VIRTUOSI

PRINCIPAL MEMBERS OF THE

VIENNA PHILHARMONIC

ERNST OTTENSAMER, CLARINET

Thursday, November 5, 8 P.M.

Rackham Auditorium

Presented with support from Butzel Long,

Attorneys and Counselors.

### JAZZ TAP SUMMIT

AN ALL-STAR CELEBRATION

OF TAP DANCING

Saturday, November 7, 8 P.M.

Hill Auditorium

**Photo Exhibit** "Plenty of Good Women

Dancers: African American Women

Hoofers from Philadelphia." October 19-

November 13, Ann Arbor District Library,

Main Branch.

**Gifts of Art** Local and national tap artists

perform. Thursday, November 5, 12

noon, U-M Hospital Main Lobby.

**Master of Arts Interview** with artists

from Jazz Tap Summit. Friday, November

6, 7 p.m., MI League Hussey Room.

**Master Classes** with tap artists featured

in Jazz Tap Summit. For information and

registration, call Susan Filipiak of Swing

City Dance Studio, 734-668-7782.

**Jazz Tap Lecture/Demonstration** by

Dianne Walker. Saturday, November, 7,

1 p.m., Ann Arbor District Library.

**Tap Jam** Saturday, November 7, 7 p.m.,

Hill Auditorium plaza.

Sponsored by Elastizell. Media Partner WEMU.

### AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, November 8, 4 P.M.

Rackham Auditorium

**PREP** Steven Whiting, U-M Assistant

Professor of Musicology, with U-M School



Look for valuable information about UMS, the 1998/99 season, our venues, educational activities, and ticket information.

<http://www.ums.org>

**CHECK OUT THE  
UMS WEBSITE!**

of Music student musicians. Sunday, November 8, 3 p.m., Rackham Assembly Hall. **Meet the Artists** Post-performance dialogue from the stage.

**Delicious Experience** The American String Quartet cooks for UMS patrons as a part of the UMS Delicious Experience series. Monday, November 10. For information and reservations call 734-936-6837. Brochure available in late September.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

#### **MITSUKO UCHIDA, PIANO**

Wednesday, November 11, 8 P.M.

Hill Auditorium

**Master of Arts Interview** with Mitsuko Uchida. Tuesday, November 10, 7 p.m., U-M School of Music Recital Hall.

Media Partner WGTE.

#### **ASSAD BROTHERS**

**WITH BADI ASSAD**

Thursday, November 12, 8 P.M.

Rackham Auditorium

Sponsored by NBD. Additional support provided by Crown House of Gifts.

#### **SEQUENTIA**

HILDEGARD VON BINGEN'S *ORDO VIRTUTUM* (PLAY OF THE VIRTUES)

A FULLY STAGED SACRED-MUSICAL DRAMA

Friday, November 13, 8 P.M.

St. Francis of Assisi Catholic Church

**PREP** Benjamin Bagby, director of *Ordo Virtutum*. Friday, November 13, 7 p.m., St. Francis School Music Room.

Presented with support from the Consulate General of the Federal Republic of Germany. Media Partner WDET.

#### **A HUEY P. NEWTON STORY**

CREATED AND PERFORMED BY

ROGER GUENVEUR SMITH

LIVE SOUND DESIGN BY MARC

ANTHONY THOMPSON

Wednesday, November 18 – Saturday, November 21, 8 P.M.

Trueblood Theatre

**Lecture** Ahmed Rahman, Ph.D. student in history. Thursday, November 19, 5 p.m., CAAS Lounge, 209 West Hall.

**Meet the Artists** Post-performance dialogue from the stage after each performance.

Media Partner WEMU.

#### **EMERSON STRING QUARTET**

**WITH MENAHEM PRESSLER, PIANO**

Sunday, November 22, 4 p.m.

Rackham Auditorium

**Meet the Artists** Post-performance dialogue from the stage.

**PREP** "The Trials and Tribulations of Brahms' Piano Quintet" U-M Professor Ellwood Derr, Sunday, November 22, 3 P.M. MI League, Vandenberg Room.

Sponsored by Bank of Ann Arbor.

#### **NOVEMBER/DECEMBER**

**THE HARLEM NUTCRACKER**

**DONALD BYRD/THE GROUP**

**MUSIC BY DUKE ELLINGTON**

**AND DAVID BERGER**

Friday, November 27 – Sunday, December 6  
12 performances, Detroit Opera House.

Co-presented with the Detroit Opera House and *The Arts League of Michigan*

**Youth Gospel Choirs** Pre-performance songs by area youth gospel choirs sung in the lobby of the Detroit Opera House.

**Lobby Exhibit** Photo exhibit of local African American family life in the 1920s. Detroit Opera House lobby.

Sponsored by the University of Michigan with additional support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Media Partner WMXD.

#### **HANDEL'S MESSIAH**

UMS CHORAL UNION

ANN ARBOR SYMPHONY ORCHESTRA

KATHLEEN BRETT, SOPRANO

ELLEN RABINER, CONTRALTO

GORDON GIETZ, TENOR

DEAN PETERSON, BASS

THOMAS SHEETS, CONDUCTOR

Saturday, December 5, 8 P.M.

Sunday, December 6, 2 P.M.

Hill Auditorium

Presented with the generous support of Jim and Millie Irwin.

#### **JANUARY**

**TRINITY IRISH DANCE COMPANY**

Friday, January 8, 8 P.M.

Power Center

**Meet the Artists** Meet the Trinity dancers in the lobby after the performance.

Sponsored by First of America Bank.

#### **GEORGE GERSHWIN:**

**SUNG AND UNSUNG**

**NEW YORK FESTIVAL OF SONG**

STEVEN BLIER AND MICHAEL

BARRETT, ARTISTIC DIRECTORS

DANA HANCHARD, SOPRANO AND

TED KEEGAN, TENOR

STEVEN BLIER AND JOHN MUSTO,

PIANO

Saturday, January 9, 8 P.M.

Sunday, January 10, 4 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

#### **RENÉE FLEMING, SOPRANO**

Thursday, January 14, 8 P.M.

Hill Auditorium

**PREP** Naomi André, U-M Assistant

Professor of Music History and

Musicology. Thursday, January, 14,

7 p.m., MI League Hussey Room.

Sponsored by Pepper, Hamilton and Scheetz, L.L.P. Media Partner WGTE.

#### **THE GOSPEL AT COLONUS**

FEATURING J.D. STEELE AND  
SPECIAL GUEST JEVETTA STEELE

CLARENCE FOUNTAIN AND THE

BLIND BOYS OF ALABAMA

THE ORIGINAL SOUL STIRRERS

REVEREND EARL MILLER

THE DUKE ELLINGTON CENTENNIAL  
CHOIR

Friday, January 15 – Saturday, January 16,  
8 P.M.

Sunday, January 17, 3 P.M.

Monday, January 18, 3 P.M.

**Choir Workshop** with the music director

of *The Gospel at Colonus*. Saturday,

November 14, Museum of African American History in Detroit. Call 734-647-6712 for information and registration.

**Community Gospel Sing Along** with the cast of *The Gospel at Colonus*. Wednesday, January 13, 7 p.m. Call 734-647-6712 for information and registration.

**Family Performance** Special one-hour performance for parents and their children.

Saturday, January 16, 2 p.m., Power Center.

Sponsored by NBD. Co-presented with the

Office of the Provost of the University of

Michigan and presented with support from

the Lila Wallace-Reader's Digest Audiences

for the Performing Arts Network, the

Heartland Arts Fund, the National

Endowment for the Arts, and the Michigan

Council for Art and Cultural Affairs.

Media Partner WEMU.



**AMERICAN STRING QUARTET****BEETHOVEN THE CONTEMPORARY**

Thursday, January 28, 8 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**ANNE SOFIE VON OTTER,  
MEZZO-SOPRANO****CHAMBER MUSIC SOCIETY OF  
LINCOLN CENTER****DAVID SHIFRIN, ARTISTIC DIRECTOR  
BENGT FORSBERG, PIANO**

Friday, January 29, 8 P.M.

Lydia Mendelssohn Theatre

**PREP** Richard LeSueur, Vocal Arts Information Services, Friday, January 29, 7 p.m., MI League Hussey Room. Sponsored by KeyBank with additional support from Maurice and Linda Binkow and STM, Inc. Media Partner WGTE.

**AMERICAN STRING QUARTET****BEETHOVEN THE CONTEMPORARY  
ONE-HOUR FAMILY PERFORMANCE**

Saturday, January 30, 2 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**FEBRUARY****AMERICAN STRING QUARTET****BEETHOVEN THE CONTEMPORARY**

Sunday, February 7, 4 P.M.

Rackham Auditorium

**PREP** Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music student musicians. Sunday, February 7, 3 p.m., MI League Vandenberg Room.

**Meet the Artists** Post-performance dialogue from the stage with the ASQ and composer Kenneth Fuchs.

**Lecture** by composer Kenneth Fuchs. Monday, February 8, 12 noon, U-M School of Music, Room 2033.

**Panel Discussion** "Interdisciplinary Creativity in the Arts" moderated by U-M English Professor Julie Ellison, in conjunction with the Beethoven the Contemporary and Merce Cunningham Residencies.

Tuesday, February 9, 7 p.m., Rackham Amphitheater.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**IMMERCESION:  
THE MERCE CUNNINGHAM  
DANCE COMPANY**Friday, February 12 – Saturday,  
February 13, 8 P.M.

Power Center

**Mini-Course** U-M students can earn 2 credit hours in a course drawn from the UMS residency. Information session held in January. Call 734-763-5460 for information. **Brown Bag Lunch** about Merce Cunningham. Tuesday, January 12, 12 noon, U-M Institute for the Humanities.

**Cunningham Company Family Event**

Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop which culminates in a free performance and reception at the Power Center on Wednesday, February 10.

**Workshop** held Saturday, February 6, 4 p.m. at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

**Youth and Adult Art Classes** with connections to the Cunningham Company held in the fall and winter. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

**Lobby Exhibit** Art from the youth class at the Ann Arbor Art Center on display February 1-14, Power Center Lobby.

**Brown Bag Lunch** on John Cage's Cartridge Music, presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, February 9, 12 noon, U-M Institute for the Humanities.

**Music and Dance** for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust and U-M Professor Stephen Rush. Tuesday, February 9, 2:45 p.m., U-M Dance Building Studio A. **Master of Arts Interview** Choreographer Merce Cunningham is interviewed by Roger Copeland with video clips of his work. Thursday, February 11, 7 p.m., U-M Dance Building, Betty Pease Studio.

**Advanced Technique Master Classes** taught by Meg Harper. Ten participant and ten free observer places per class open

to the public, with eight classes available. Tuesday, February 9 - Friday, February 12, U-M Dance Dept. Call 734-763-5460 to register.

**Advanced Technique Master Class** taught by Meg Harper. Saturday, February 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

**Study Day** Cunningham Company Archivist David Vaughan leads class and discussions of Cunningham and his collaborators' works at an open class and company rehearsal. Saturday, February 13, 11 a.m., Power Center balcony. Call 734-647-6712 for information and registration.

**PREP** Company Archivist David Vaughan leads a video discussion of Cunningham works. Friday, February 12, 7 p.m., Modern Languages Building Lecture Room. **Meet the Artists** Post-performance dialogue from the stage, Friday, February 12. **PREP** Company Archivist David Vaughan leads a video discussion of Cunningham works. Saturday, February 13, 7 p.m., MI League Hussey Room. Media Partner WDET.

**MAXIM VENGEROV, VIOLIN  
IGOR URYASH, PIANO**

Sunday, February 14, 4 P.M.

Hill Auditorium

Sponsored by Sesi Lincoln-Mercury. Media Partner WGTE.

**ORPHEUS CHAMBER ORCHESTRA  
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.

Rackham Auditorium

**MERYL TANKARD AUSTRALIAN  
DANCE THEATRE****FURIOSO**Friday, February 19 – Saturday,  
February 20, 8 P.M.

Power Center

**PREP** Video talk of Meryl Tankard's work. Friday, February 19, 7 p.m., MI League Hussey Room.

**PREP** Video talk of Meryl Tankard's work. Saturday, February 20, 7 p.m., MI League Koesler Library.

**Meet the Artists** Post-performance dialogue from the stage.

Media Partner WDET.

**MICHIGAN CHAMBER PLAYERS  
FACULTY ARTISTS OF THE UNIVERSITY  
OF MICHIGAN SCHOOL OF MUSIC**

Sunday, February 21, 4 P.M.

Rackham Auditorium

Complimentary Admission



**KODO**

Tuesday, February 23 – Thursday,  
February 25, 8 P.M.

Power Center

*Sponsored by NSK Corporation with support  
from Beacon Investment Company and the  
Blue Nile Restaurant. Media Partner WDET.*

**MARCH**

**JAMES GALWAY, FLUTE**

**PHILLIP MOLL, PIANO**

Thursday, March 11, 8 P.M.

Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical  
Research. Media Partner WGTE.*

**ABBEY LINCOLN**

**WITH MARC CORY, PIANO**

**MICHAEL BOWIE, BASS**

**ALVESTER GARNETT, DRUMS**

Friday, March 12, 8 P.M.

Michigan Theater

*Sponsored by Miller, Canfield, Paddock and  
Stone, L.L.P. Media Partner WEMU.*

**TAKÁCS QUARTET**

Thursday, March 18, 8 P.M.

Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE  
THEATER**

Friday, March 19 – Saturday, March 20,  
8 P.M.

Sunday, March 21, 4 P.M.

Power Center

*PREP Video talk of signature Ailey pieces.*

Friday, March 19, 7 p.m., MI League  
Vandenbergh Room.

*PREP Video talk of signature Ailey pieces.*

Saturday, March 20, 7 p.m., MI League  
Hussey Room.

*Sponsored by Forest Health Services and  
Mr. and Mrs. Randall Pittman. Media  
Partner WDET.*

**THE TALLIS SCHOLARS**

**PETER PHILLIPS, DIRECTOR**

Wednesday, March 24, 8 P.M.

St. Francis of Assisi Catholic Church

**GYPSY CARAVAN**

**GYPSY CULTURE FROM INDIA TO  
EASTERN EUROPE AND IBERIA**

Thursday, March 25, 8 P.M.

Michigan Theater

*Presented with support from Republic  
Bank. Media Partner WDET.*

**SWEET HONEY IN THE ROCK**

Friday, March 26, 8 P.M.

Hill Auditorium

*Meet the Artists Post-performance  
dialogue from the stage.*

*Presented with support from Comerica*

*Bank and the Lila Wallace-Reader's Digest  
Audiences for the Performing Arts Network.  
Media Partner WEMU.*

**AMERICAN STRING QUARTET**

**BEETHOVEN THE CONTEMPORARY**

Sunday, March 28, 4 P.M.

Rackham Auditorium

*Beethoven the Contemporary*

*Symposium Papers, panel discussion, and  
keynote speaker Michael Steinberg on  
Beethoven and contemporary composers.*

Saturday, March 27, 2 p.m., U-M School  
of Music Recital Hall.

*PREP Steven Whiting, U-M Assistant*

*Professor of Musicology, with U-M*

*School of Music student musicians.*

Sunday, March 28, 3 p.m., Rackham

Assembly Hall.

*Sponsored by Edward Surovell Realtors  
with support from the Lila Wallace-Reader's  
Digest Arts Partners Program, administered  
by the Association of Performing Arts  
Presenters. Additional support is provided  
by the National Endowment for the Arts.  
Media Partner Michigan Radio.*

**TRIO FONTENAY**

Tuesday, March 30, 8 P.M.

Rackham Auditorium

**APRIL****STEVE REICH ENSEMBLE**

Saturday, April 10, 8 P.M.

Michigan Theater

*Master of Arts Interview Composer Steve*

*Reich and Filmmaker Beryl Korot inter-*

*viewed by Mark Stryker. Friday, April 9,*

*time and location TBD.*

*Media Partner WDET.*

**MOZARTEUM ORCHESTRA  
OF SALZBURG**

**HUBERT SOUDANT, CONDUCTOR**

**TILL FELLNER, PIANO**

**KATHARINE GOELDNER, MEZZO-  
SOPRANO**

Thursday, April 15, 8 P.M.

Hill Auditorium

*Sponsored by Edward Surovell Realtors.  
Media Partner WGTE.*

**LATIN BALL**

**WITH ¡CUBANISMO!**

**FEATURING JESÚS ALEMAÑY**

Friday, April 16, 8 P.M.

Michigan Theater

*Media Partner WEMU.*

**EWA PODLEŚ, CONTRALTO**

**JERZY MARCHWINSKI, PIANO**

Saturday, April 17, 8 P.M.

Lydia Mendelssohn Theatre

*PREP by Richard LeSueur, Vocal Arts  
Information Services. Saturday, April 17,  
7 p.m., Modern Languages Building  
Lecture Room.*

*Sponsored by KeyBank with additional  
support from Maurice and Linda Binkow.  
Media Partner WGTE.*

**ANONYMOUS 4 AND LIONHEART**

Sunday, April 18, 8 P.M.

St. Francis of Assisi Catholic Church

**MONSTERS OF GRACE**

**A DIGITAL OPERA IN 3-DIMENSIONS**

**MUSIC BY PHILIP GLASS**

**DESIGN AND VISUAL CONCEPT BY  
ROBERT WILSON**

**PERFORMED BY THE PHILIP GLASS  
ENSEMBLE**

Thursday, April 22, 8 P.M.

Michigan Theater

*Media Partner WDET.*

**LINCOLN CENTER JAZZ ORCHESTRA**

**WITH WYNTON MARSALIS**

**A CENTENNIAL CELEBRATION OF  
DUKE ELLINGTON**

Friday, April 23, 8 P.M.

Hill Auditorium

*PREP Kenn Cox, Professor of Music at*

*Michigan State and Wayne State Universities,  
interviews members of the Lincoln Center  
Jazz Orchestra. Friday, April 23, 7 p.m.,*

*MI League Hussey Room.*

*Co-sponsored by Arbor Temporaries/Personnel  
Systems, Inc. and Mechanical Dynamics  
with support from the Lila Wallace-Reader's  
Digest Audiences for the Performing Arts  
Network, the Heartland Fund, the National  
Endowment for the Arts and the Michigan  
Council for Arts and Cultural Affairs.  
Media Partner WDET.*

**NHK SYMPHONY ORCHESTRA  
OF TOKYO**

**CHARLES DUTOIT, CONDUCTOR**

**SARAH CHANG, VIOLIN**

**KAZUE SAWAI, KOTO**

Sunday, April 25, 4 P.M.

Hill Auditorium

*Sponsored by Trimas Corporation with  
additional support from Weber's Inn.  
Media Partner WGTE.*

**MAY****FORD HONORS PROGRAM**

Featuring the presentation of the 1999

UMS Distinguished Artist Award

(Artist to be announced in January, 1999)

Saturday, May 8, 6 P.M.

Hill Auditorium and Michigan League.

*Sponsored by the Ford Motor Company  
Fund.*



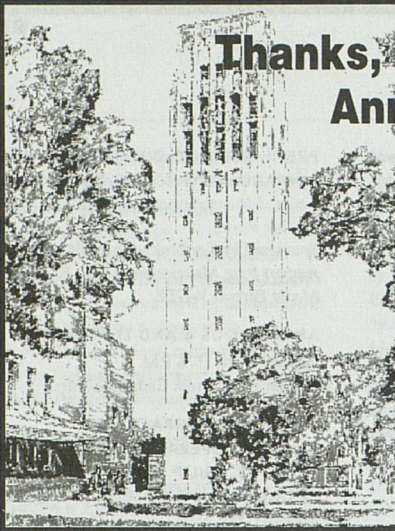
Thanks, **UMS**, for an unrivaled  
Ann Arbor tradition



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# Performance Network

1998-99 Professional Premiere Series

## Avenue X: an a capella musical

book & lyrics by John Jiler, music by Ray Leslee

Sept. 24-Oct. 18, 1998

Two young men cross the divide of Avenue X in 1963.

Directed by Darryl V. Jones

## The Talking Cure

by Rachel Urist

Oct. 29- Nov. 15, 1998

Sex, scandal and betrayal - just another day  
at the analyst. Directed by Susan Arnold

## Innocent Thoughts

by William Missouri Downs

Nov. 19- Dec. 13, 1998

A steamy courtroom drama, in which the search for truth  
collides with political correctness and power struggles.

Directed by Johanna Broughton.

For Information Call  
**663-0681**





# University Musical Society

of the University of Michigan  
1998-1999 Fall/Winter Seasons

## Event Program Book

Saturday, December 5 through Sunday, January 10, 1999

### General Information

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

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

### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are not allowed in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734-763-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

### Handel's Messiah

3

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor  
Saturday, December 5, 1998, 8:00pm  
Sunday, December 6, 1998, 2:00pm  
Hill Auditorium

### The Trinity Irish Dance Company

23

Thursday, January 7, 1999, 8:00pm  
Friday, January 8, 1999, 8:00pm  
Power Center

### The New York Festival of Song

35

*George Gershwin: Sung and Unsung*  
Michael Barrett and Steven Blier, co-artistic directors  
Saturday, January 9, 1999, 8:00pm  
Sunday, January 10, 1999, 4:00pm  
Lydia Mendellsohn Theatre





# The Gospel at Colonus

The agony of Greek tragedy weds the ecstasy of American gospel music in this exuberant musical theatre tour-de-force. Set in an African American Pentecostal Church, *The Gospel at Colonus* recreates the Greek play about the fallen, blind King Oedipus searching for salvation after discovering that he has killed his father and married his mother. With the ground-shaking thunder of a gospel revival meeting, this OBIE-winning adaptation by Lee Breuer and Bob Telson celebrates the 2400-year-old story of Oedipus' redemption with a rousing blues and gospel score. Featuring many members of the original Broadway cast, this landmark work of American musical theatre is "one big barn-burning, roof-raising, heaven-rocking, jubilation-generating show." (*Chicago Tribune*)

Fri, Jan 15 – Sat, Jan 16 <sup>8</sup> P.M.

Sun, Jan 17 <sup>3</sup> P.M.

Mon, Jan 18 <sup>8</sup> P.M.

One-Hour Family Performance

Sat, Jan 16 <sup>2</sup> P.M.

Power Center

featuring

J.D. and Jevetta Steele

Clarence Fountain and

The Blind Boys of Alabama

The Original Soul Stirrers

Reverend Earl Miller

The Duke Ellington Centennial Choir

Sponsored by NBD Bank. Co-presented with the Office of the Provost of the University of Michigan and presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Additional support is provided by the National Endowment for the Arts. Media partner WEMU 89.1 FM.

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<http://www.ums.org>





## Please Note

**Dean Peterson** will not appear as bass soloist in Handel's *Messiah* as he is convalescing from recent surgery. While the University Musical Society regrets this cancellation, we are pleased to announce that baritone **Brett Polegato** has graciously agreed to step in at a moment's notice as bass soloist. UMS wishes to extend its warmest thanks to Mr. Polegato.

---

**T**he powerful combination of musical artistry and dramatic invention have placed **Brett Polegato** in the top ranks of today's young baritones. He was hailed by judges and audiences alike as a winner in the prestigious Cardiff Singer of the World Competition; a win which followed similar acclaim from Japan's Pacific Music Festival and Finland's Mirjam Helin International Competition. This thirty-year native of Niagara Falls, Ontario also has received the distinguished William Matheus Sullivan Foundation Grant for opera.

During the 1998-99 season Mr. Polegato's appearances include his Lyric Opera of Chicago debut as Peter Niles in *Mourning Becomes Electra*; Silvio/Baritone in Opera Pacific's double-bill of *Pagliacci*/*Carmina Burana*; and Harlequin in Opera de Nancy's presentation of *Ariadne auf Naxos*. On the concert stage he sings *Messiah* with both the Toronto Symphony Orchestra and the National Arts Centre Orchestra and Bach's "Coffee" and "Peasant" Cantatas with Tafelmusik as well as solo recitals in Wahsington DC, Toronto, and Montreal.



**Brett Polegato**

In addition, Brett Polegato has performed *Messiah* with Les Violons du Roy and the Montreal Symphony Orchestra under Nicholas McGegan; and J. S. Bach's *St. Matthew Passion* at the Saito Kinen Festival under Seiji Ozawa.

*The 1998 UMS production of Handel's Messiah marks the debut appearances of Brett Polegato under UMS auspices.*



**University  
Musical  
Society**

*and*

**Jim and  
Millie Irwin**

*present*

*Georg Frideric Handel's*

# Messiah

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

KATHLEEN BRETT, *Soprano*  
ELLEN RABINER, *Contralto*  
GORDON GIETZ, *Tenor*  
DEAN PETERSON, *Bass*  
EDWARD PARMENTIER, *Harpichord*  
JANICE BECK, *Organ*

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**Program**

Saturday Evening, December 5, 1998 at 8:00

Sunday Afternoon, December 6, 1998 at 2:00

Hill Auditorium, Ann Arbor, Michigan



---

Thirty-eighth  
and Thirty-ninth  
Performances  
of the 120<sup>th</sup> Season

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

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

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

Tune into Michigan Radio/WUOM 97.1 FM on Christmas Eve at 7:00 p.m. for a special tape-delayed broadcast of this performance.

Kathleen Brett appears by arrangement with IMG Artists.  
Ellen Rabiner appears by arrangement with Herbert Barrett Management, Inc.  
Gordon Gietz appears by arrangement with IMG Artists.  
Dean Peterson appears by arrangement with Robert Lombardo Associates.

**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*

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

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

and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

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

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

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



works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

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

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

pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

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

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave 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 Kinnoull 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**  
*Isaiah 40: 1*  
*Isaiah 40: 2*  
  
*Isaiah 40: 3*
- Mr. Gietz**
- Comfort ye, comfort ye my people, saith your God.  
 Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.  
 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**  
*Isaiah 40: 4*
- Mr. Gietz**
- Every valley shall be exalted, and every mountain and hill . . . made low: the crooked . . . straight, and the rough places plain:
- 4 Chorus**  
*Isaiah 40: 5*
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 Accompanied recitative** **Mr. Peterson**  
*Haggai 2: 6*  
  
*Haggai 2: 7*  
  
*Malachi 3: 1*
- . . . 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; And I will shake all nations, and the desire of all nations shall come: . . .  
 . . . 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**  
*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**  
*Isaiah 7: 14*
- Ms. Rabiner**
- Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 Air and Chorus**  
*Isaiah 40: 9*
- O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!



- Isaiah 60: 1* Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- 10 Arioso** **Mr. Peterson**  
*Isaiah 60: 2* For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.  
*Isaiah 60: 3* And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 Air** **Mr. Peterson**  
*Isaiah 9: 2* 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** **Ms. Brett**  
*Luke 2: 8* . . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso** **Ms. Brett**  
*Luke 2: 9* 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* And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.  
*Luke 2: 11* For unto you is born this day in the city of David a saviour, which is Christ the Lord.
- 17 Arioso** **Ms. Brett**  
*Luke 2: 13* 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** **Ms. Brett**  
*Zechariah 9: 9* Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .



- Zechariah 9: 10* . . . and he shall speak peace unto the heathen: . . .
- 20 Recitative**  
*Isaiah 35: 5* **Ms. Rabiner**  
 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: . . .
- 21 Air**  
*Isaiah 40: 11* **Ms. Rabiner and Ms. Brett**  
 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.  
*Matthew 11: 28* Come unto him, all ye that labour and are heavy laden, and he 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.

I n t e r m i s s i o n

*Part II*

- 23 Chorus**  
*John 1: 29* . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air**  
*Isaiah 53: 3* **Ms. Rabiner**  
 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.
- 26 Chorus**  
*Isaiah 53: 4* All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.



- 27 **Arioso**  
*Psalm 22: 7* **Mr. Gietz**  
All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
- 28 **Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative** **Mr. Gietz**  
*Psalm 69: 20* Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso**  
*Lamentations 1: 12* **Mr. Gietz**  
... Behold and see if there be any sorrow like unto his sorrow ...
- 31 **Accompanied recitative**  
*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**  
*Psalm 16: 10* **Mr. Gietz**  
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**  
*Hebrews 1: 5* **Mr. Gietz**  
... 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**  
*Psalm 68: 18* **Ms. Rabiner**  
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. Brett**  
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**  
*Psalm 2: 1*  
**Mr. Peterson**  
Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?  
*Psalm 2: 2*  
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. Gietz**  
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
- 43 **Air**  
*Psalm 2: 9*  
**Mr. Gietz**  
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 **Chorus**  
*Revelation 19: 6*  
*Revelation 11: 15*  
*Revelation 19: 16*  
Hallelujah: for the Lord God omnipotent reigneth.  
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
. . . King of Kings, and Lord of Lords.

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

## Part III

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



**46 Chorus**

*I Corinthians 15: 21* . . . since by man came death, by man came also the resurrection of the dead.

*I Corinthians 15: 22* For as in Adam all die, even so in Christ shall all be made alive.

**47 Accompanied recitative Mr. Peterson**

*I Corinthians 15: 51* Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,

*I Corinthians 15: 52* In a moment, in the twinkling of an eye, at the last trumpet:

**48 Air****Mr. Peterson**

*I Corinthians 15: 52* . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

*I Corinthians 15: 53* For this corruptible must put on incorruption, and this mortal must put on immortality.

**49 Recitative****Ms. Rabiner**

*I Corinthians 15: 54* . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.

**50 Duet****Ms. Rabiner and Mr. Gietz**

*I Corinthians 15: 55* O death, where is thy sting? O grave, where is thy victory?

*I Corinthians 15: 56* The sting of death is sin; and the strength of sin is the law.

**51 Chorus**

*I Corinthians 15: 57* But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

**52 Air****Ms. Brett**

*Romans 8: 31* If God be for us, who can be against us?

*Romans 8: 33* Who shall lay anything to the charge of God's elect? It is God that justifieth.

*Romans 8: 34* Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.

**53 Chorus**

*Revelation 5: 12* . . . Worthy is the Lamb that was slain and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

*Revelation 5: 13* . . . Blessing, and honour, . . . glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.

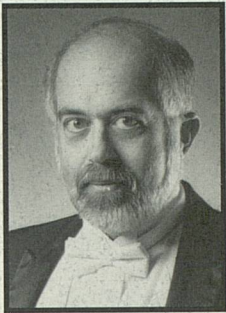
Amen.



**T**homas 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 119-year history. In the past four seasons, he has prepared

the Choral Union for several notable performances given by the Detroit Symphony Orchestra under the direction of Neeme Jarvi and Jerzy Semkow, the Grand Rapids Symphony Orchestra under the direction of



Thomas Sheets

Catherine Comet, and by the Toledo Symphony, led by 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 directed two performances of 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*. In the current season he will conduct the Choral Union and the Ann Arbor Symphony Orchestra in Mendelssohn's choral masterwork, *Elijah*.

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

*These performances mark the sixth year that Thomas Sheets has conducted Messiah under UMS auspices.*

**S**oprano Kathleen Brett, top prize winner and recipient of a special award as "Best Canadian Singer" at the 1991 International Glory of Mozart Competition, has received numerous awards since the beginning of her career. A former member of the Canadian Opera Company Ensemble, she portrayed a variety of roles in Canadian Opera Company productions including the "Goveness" in Britten's *The Turn Of The Screw* and "Susanna" in *Le Nozze di Figaro*. The excellence of her interpretative skills has made her a much sought after artist both in Canada and internationally.

Critically acclaimed debuts include Handel's *Orlando* (Robert Carsen) with De





Kathleen Brett

Vlaamse Opera, Antwerp; her Lincoln Center debut in Gluck's *Orphée et Euridice* with L'Opéra Français de New York; and *Le Nozze Di Figaro* with the Royal Opera, Covent Garden. She also appeared as

"Drusilla" in *L'incoronazione Di Poppea* with The Dallas Opera and as "Kristina" in *The Makropulos Case* with San Francisco Opera. Miss Brett is also featured as "Kristina" in the Canadian Opera Company video of *The Makropulos Case*. Among her many appearances in Canada, she has performed the roles of "Nannetta" in *Falstaff* and "Pamina" in *Die Zauberflöte* with L'Opéra de Montréal; "Leila" in *The Pearl Fishers* with Manitoba Opera; "Adina" in Calgary Opera's *L'elisir D'amore*; and "Pamina" in the David Hockney production of *Die Zauberflöte* with Edmonton Opera.

Other notable appearances have included the roles of "Serpina" in *La Serva Padrona* under Mario Bernardi at Canada's Sharon Festival; "Despina" in *Così Fan Tutte* with Vancouver Opera; "Zerlina" in *Don Giovanni* with Manitoba Opera; "Amarilli" in Handel's *Il Pastor Fido* with Opera Atelier (Toronto); and "Susanna" (*Le Nozze Di Figaro*) with Pacific Opera Victoria. She also appeared with the latter company to great acclaim in the title role of *Roméo et Juliette*.

Miss Brett is a Sullivan Award winner (the William Matheus Sullivan Foundation of New York). She has performed with every major Canadian orchestra and with many of the finest in America including those of Chicago, Detroit, and Philadelphia.

Her recent concert appearances have included "A Viennese Evening" with the Cincinnati Symphony under Jesus Lopez-Cobos; *Messiah* with L'Orchestre

Symphonique de Montréal; the Fauré *Requiem* with Vancouver Symphony; Mendelssohn's *A Midsummer Night's Dream* with The Toronto Symphony under Gunther Herbig; and a program of opera duets with the Phoenix Symphony. In recital Miss Brett toured the U.K. with the Aldeburgh Connection of Toronto with whom she has also recorded the Brahms and Schumann *Liebeslieder*.

On the concert stage Miss Brett appeared with Erich Kunzel and both the Cincinnati Pops and the Detroit Symphony as well as joined the St. Louis Symphony and The Toronto Symphony Orchestra under the baton of Yves Abel.

*The 1998 UMS production of Handel's Messiah marks the debut appearances of Kathleen Brett under UMS auspices.*

Ellen Rabiner was recently recognized by *Opera News* as "a rising young singer with a powerhouse contralto sound." She has also been hailed by *The New York Times* for her "deep, rounded tone," by *The Boston Globe* as possessing a "rich contralto and both musical and dramatic sensitivity" and by *New York Newsday* as "a fine singing actress."

Ms. Rabiner made her Metropolitan Opera debut in 1994 in *Elektra*, and

returned in 1995 and 1996 as Sonyetka in *Lady Macbeth of Mtsensk* and as Schwertleite in *Die Walküre*. She also debuted with the New York City Opera in 1994 as Suzuki in *Madama Butterfly*, followed by Konchakovna in



Ellen Rabiner



Prince Igor and the Third Lady in *The Magic Flute*. With the San Diego Opera she made her debut as Berta in *The Barber of Seville* in 1993 and returned the following season as Isabela in the US première of Daniel Catán's *La hija di Rappaccini*. In 1996 she debuted with the Santa Fe Opera as Gaea in Strauss' *Daphne*. Other recent debuts include Michigan Opera Theater, Dallas Opera and Washington Opera.

In the summer of 1997 Ms. Rabiner performed the title role in Rossini's *L'Italiana in Algeri* at the Ashlawn-Highland Summer Festival. In the 1997-98 season she sings Azucena in *Il Trovatore* in West Virginia, Mary in *Der fliegende Holländer* in Buffalo, Berta in *Il Barbiere di Siviglia* with San Diego Opera, Nicklausse in *Les Contes d'Hoffmann* with the Natchez Opera Festival, Handel's *Messiah* with the Pacific Symphony, Mahler's *Rückert Lieder* with the New York Chamber Ensemble at Alice Tully Hall, and Bach's *Mass in b minor* with the Little Orchestra Society of New York.

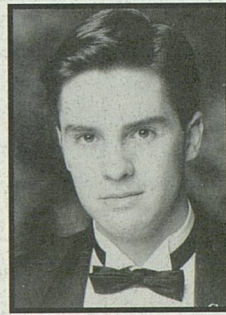
Ms. Rabiner's orchestral engagements include Bach's *Magnificat* with the Phoenix Symphony and *El Amor Brujo* with the Fresno Philharmonic. She made her recording debut as the Sorceress in the Harmonia Mundi recording of Purcell's *Dido and Aeneas* with Nicholas McGegan conducting the Philharmonia Baroque Orchestra. She returned to the Pacific Symphony in 1997 as the alto soloist in Mahler's *Symphony No. 3*.

Ms. Rabiner was born in New York and educated at Harvard University and at the Indiana University School of Music, where she earned a Master's Degree and was awarded the prestigious Performer's Certificate. She is a recipient of the Sullivan Award and was the Bronze Medalist in the 1992 Rosa Ponselle International Competition for Vocal Arts.

*The 1998 UMS production of Handel's Messiah marks the debut appearances of Ellen Rabiner under UMS auspices.*

**G**ordon Gietz is one of the most promising young tenors of his generation. His career is focused equally on operatic and concert repertoire, encompassing a wide range of musical styles.

Past operatic engagements include Tamino (*Die Zauberflöte*), the title role in *Les Contes D'offmann*, and Tebaldo (*I Capuleti e I Montecchi*) with l'Opéra de Montréal; Agenore (*Il Re Pastore*), Steuermann (*Der Fliegende Holländer*), and Bénédicte (*Béatrice et Bénédicte*) with the



Gordon Gietz

Canadian Opera Company; Cassio (*Otello*) with l'Opéra de Monte Carlo; the title role in *Albert Herring* with Calgary Opera; Paris (*La Belle Hélène*) and Count Almaviva (*Il Barbiere Di Siviglia*) with the Opera Theatre of St. Louis; and Steva

(*Jenufa*) with Vancouver Opera.

His concert experience includes appearances with the New York Philharmonic, The Cleveland Orchestra, l'Orchestre Symphonique de Montréal, Winnipeg Symphony, and the Baltimore Symphony. He has also appeared with The Minnesota Orchestra in Mendelssohn's *Die erste Walpurgisnacht* and with the Philadelphia Orchestra in Schubert's *Mass in E Flat*. He has performed Beethoven's *Symphony No. 9* with the Houston Symphony, l'Orchestre Métropolitain, and the Toronto Symphony Orchestra.

Recent highlights include Mr. Gietz's debut with the Washington Opera singing Chevalier de Danceny in Susa's *Dangerous Liaisons*; the Duke, partnered by Youngok Shin, in a new production of *Rigoletto* in Beijing, China; the title role in *Albert Herring* with Calgary Opera; le Journaliste (*Les Mamelles De Tiresias*) at the Saito Kinen Festival in Japan under the baton of Seiji



Ozawa; a return to work with Yves Abel at New York's Lincoln Center, singing *Bénédict* in *Béatrice et Bénédict*; his London debut with John Eliot Gardiner in Beethoven's *Symphony No. 9* at the BBC Proms Concerts; and Alfredo (*La Traviata*) with the Opera Company of Philadelphia.

Gordon recently made his debut with the Santa Fe Opera as *Bénédict* in a new production of *Béatrice et Bénédict* and will return next summer to sing *Idamante* (*Idomeneo*) and *The Chevalier* in a new production of *Dialogues of the Carmelites*. Further European debuts include Gerald in *Lakme*/Avignon Opera, Sam Polk in *Susannah*/Geneva Opera, and Tamino in *The Magic Flute* this time at the Netherlands Opera. On the orchestral front, Gordon will return to perform with the Toronto Symphony Orchestra, the Minnesota Orchestra, and a concert version of Janáček's *Jenufa* under Sir Simon Rattle with the Philadelphia Orchestra.

*The 1998 UMS production of Handel's Messiah marks the debut appearances of Gordan Gietz under UMS auspices.*

One of opera's most sought after artists, Dean Peterson has, in recent seasons, appeared on the stages of Milan's Teatro alla Scala in the title role in Boito's *Mefistofele*, Colline in *La Bohème*, Raimondo in *Lucia di Lammermoor*, and as Don Fernando in *Fidelio*; Teatro Carlo Felice in Genoa as Rodolfo in Bellini's *La Sonnambula*; Netherlands Opera in the title role in *Le Nozze di Figaro*, Palma de Mallorca as Mephistopheles in *Faust* and the Four Villains in *Les Contes d'Hoffmann*; L'Opera de Nice as Colline; Malaga, Spain as Escamillo in *Carmen*; Geneva Opera as the Minister in *Fidelio*; and Israel Philharmonic as Ferrando in *Il Trovatore*.

Equally active on the concert stage,

Mr. Peterson has appeared in Florence for Mendelssohn's oratorio *St. Paul* conducted by Colin Davis and Handel's *Messiah* conducted by Zubin Mehta; at La Scala in the title part of Mendelssohn's *Elijah* conducted by Gianandrea Gavazzeni and Rossini's *Petite Messe Solenne* conducted by Neville Mariner; the Ravenna Festival in Verdi's *Requiem* with Riccardo Muti (taped for commercial release by EMI); Ravinia Festival for Rossini's *Stabat Mater* conducted by Riccardo Chailly; Valencia and Cuenca (Spain) for Rossini's *Stabat Mater* conducted by Jesus

Lopez-Cobos, and in Orchestre Filarmonique de Nice in Handel's *Messiah*, *Elijah*, Brahms' *Requiem*, Verdi's *Requiem* and Beethoven's *Symphony No. 9*. With the Israel Philharmonic he



Dean Peterson

has performed both Handel's *Messiah* and Beethoven's *Missa Solemnis* with Mehta conducting.

In North America, Mr. Peterson has appeared with the Opera Orchestra of New York as Giorgio in *I Puritani*, New York City Opera in the title role of *Le Nozze di Figaro* (telecast on PBS's Great Performances), Escamillo in *Carmen*, Basilio in *Il Barbiere di Siviglia*, Sparafucile in *Rigoletto*, Plunkett in *Martha*, and Colline in *La Bohème*; Opera Hamilton, Palm Beach Opera, and San Diego Opera as Leporello in *Don Giovanni*; Dallas Opera as Basilio in *Il Barbiere di Siviglia*; Santa Fe Opera, Cleveland Opera, Connecticut Grand Opera, Calgary Opera, Edmonton Opera, and Charleston Symphony as Figaro; Cincinnati Opera, Edmonton Opera, Manitoba Opera, and Pittsburgh Opera as Escamillo; Utah Opera, Manitoba and Cincinnati Opera in the title role of *Don*



*Giovanni*; Atlanta Opera as Belcore in *L'Elisir d'Amore*; Palm Beach Opera as Mustafa in *L'Italiana in Algeri*, Cincinnati Opera as Ferrando in *Il Trovatore*, and Austin Lyric Opera as Mefistofeles in *Faust*.

Future American engagements include his Houston Grand Opera debut as Figaro in *Le Nozze di Figaro* followed by the Four Villains in *Les Contes d'Hoffmann* also in Houston. He makes his Met debut in 1999 as Boito's Mefistofele as well as a return to Florence as Pimen in *Boris and Escamillo*.

*Dean Peterson performed in the UMS production of Messiah in 1994. The 1998 UMS production of Messiah marks his third and fourth appearances under UMS auspices.*

Described by *American Record Guide* as "one of America's superior organists," Janice Beck is widely known for her recordings and solo recitals in both North America and Europe. During recent tours of Europe she has presented concerts in Coventry Cathedral, Westminster Abbey, and St. David's Hall, Cardiff in the United Kingdom; Oliwa Cathedral, Gdansk, and the Castle of Pomeranian Princes in the International Festival of Organ and Chamber Music, Szczecin, in Poland; St. Elizabeth Cathedral in the Kosice International Festival of Organ Music, Kosice, Slovakia; and the Matyas Church in Budapest, Hungary, sponsored by the Budapest Philharmonic Orchestra. She concertizes throughout North America and has presented recitals at First Congregational Church, Los Angeles, the Mormon Tabernacle, Salt Lake City, Christ Church Cathedral, Ottawa, and Duke University, among many others.

Her recordings include the six organ sonatas of Mendelssohn and the Vierne *Sixième Symphonie* for Arkay Records, and works of Marcel Dupré, recorded in the



Janice Beck

Cathedral of St. Etienne, Auxerre, for the French company, REM Editions.

Critical acclaim for her recordings and recitals has come from many sources.

*Stereo Review*

described her as "a consummate musician" whereas *Organists' Review* (a British journal) emphasized her "impeccable technique."

Writing in *American Record Guide*, David Mulbury stated: "Her performance of the mighty *Sixth Symphony* [of Viennel] is like a cold, clean wind on a stormy March day — refreshing, energized, bracing, forceful." Her recital for the Organ Historical Society was characterized in *The Diapason*

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as “an electrifying performance . . . riveting and memorable.” American composer, Vincent Persichetti wrote, “I love your playing — warm, clear, and each ‘phrase’ has focus and shape.” In reference to her performance of the *Choral in a minor* of César Franck *L’Eclair*, Pau, France stated: “. . . one felt a spontaneous accord between artist and composer which warmed the soul.”

Janice Beck studied with Catharine Crozier at Rollins College, Marilyn Mason, at the University of Michigan, and during a Fulbright scholarship in Paris, 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 is organist at the First United Methodist Church. She has been a member of the Alumnae Board of Governors of the University of Michigan School of Music, the Advisory Committee of the University Musical Society, and Dean of the Ann Arbor Chapter of the American Guild of Organists. She is represented by Phillip Truckenbrod Concert Artists.

*Janice Beck has performed in the annual UMS productions of Messiah since 1995. The 1998 UMS production of Messiah marks her seventh and eighth appearances under UMS auspices.*

**E**dward Parmentier, harpsichordist, has played concerts recently throughout the country of Estonia, for the Kalamazoo Bach Festival, for the University of Michigan Organ Conference, and for the Boston Early Music Festival and the Berkeley Early Music Festival. The latter included a complete performance of both books of J.S. Bach’s *Well-Tempered Clavier*. Mr. Parmentier is Professor of Music (harpsichord, Early Music Ensemble)



Edward Parmentier

at the School of Music, University of Michigan. His two CDs, *Splendor of the Harpsichord* and *J.S. Bach: Complete Toccatas* have recently been released on Wildboar. His newest CD, released in November, is entitled *Seventeenth-Century German Harpsichord Music: Stylus Phantasticus*, also on Wildboar. He is preparing now for the recording of Bach’s *Well-Tempered Clavier* and for the performance of all four parts of Bach’s *Clavierübung*.

*Edward Parmentier has performed in the annual UMS productions of Messiah since 1995. The 1998 UMS production of Messiah marks his seventh and eighth appearances under UMS auspices.*

**T**hroughout its 120-year history, the UMS Choral Union has performed with many of the world’s distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel’s *Messiah* each December. Five years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Beethoven’s *Symphony No. 9*, Orff’s *Carmina Burana*, Ravel’s *Daphnis et Chloe* and Prokofiev’s *Aleksandr Nevsky*, and has recorded Tchaikovsky’s *The Snow Maiden* with the orchestra for Chandos, Ltd.



In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of *Britten's War Requiem*, and continuing with performances of the Berlioz *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire of the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

In this, its 120th Season, the Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of the Brahms *A German Requiem* and Kodaly's *Psalmus Hungaricus*, and finally Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and the Mozart *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

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 the Messiah in annual performances. These performances mark their 372nd and 373rd appearances under UMS auspices.*



**UMS Choral Union**

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

**Soprano**

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

**Alto**

Mary Jo Baynes  
 Myrna Berlin  
 Paula Brostrom  
 Laura Clausen  
 Joan Cooper  
 Deborah Dowson

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

**Tenor**

Wilny Audain  
 Chris Bartlett  
 Fred L. Bookstein  
 Fr. Timothy J. Dombrowski  
 Philip Enns  
 Stephen Erickson  
 John W. Etsweiler III  
 Albert P. Girod Jr  
 Roy Glover  
 Arthur Gulick  
 Steven J. Hansen  
 Stephen Heath  
 Henry Johnson  
 Douglas Keasal  
 Robert Klaffke  
 Chuck Lever  
 John Mulcrone  
 Mike Needham  
 Steve Pierce  
 William Ribbens

Philip Rodgers  
 Justin Rossow  
 Matthew Rush  
 David Schnerer  
 Thomas Sheffer  
 Scott Silveira  
 Daniel Sonntag  
 Samuel C. Ursu  
 James Van Bochove

**Bass**

Peter Bergin  
 Harvey Bertcher  
 Howard Bond  
 Harry Bowen  
 John M. Brueger  
 Daniel Burns  
 Kee Man Chang  
 Dan Davidson  
 George Dentel  
 Don Faber  
 Philip Gorman  
 David Hoffman  
 Charles T. Hudson  
 Mark Lindley  
 George Lindquist  
 Lawrence Lohr  
 Charles Lovelace  
 Joseph D. McCadden  
 Gerald Miller  
 Kevin Miller  
 Ian Mitchell  
 Michael Pratt  
 William Premin  
 Bradley Pritts  
 Adam Riccinto  
 Larry Rockensuess, Sr.  
 Sheldon Sandweiss  
 Marshall S. Schuster  
 Curt Scott  
 John T. Sepp  
 Fred Shure  
 William Simpson  
 Jeff Spindler  
 Robert Stawski  
 Jayme Stayer  
 Robert D. Strozier  
 Jack L. Tocco  
 Terril O. Tompkins  
 John Van Bolt  
 Jack R. Waas  
 Benjamin Williams  
 Jeffrey Williams



## Ann Arbor Symphony Orchestra

Sam Wong, *Music Director*

Mary Steffek Blaske, *Executive Director*

### Violin I

Stephen Shipps, *Concertmaster*  
Kirsten Yon  
Melissa Yeh  
Sasha Margolis  
Linda Etter  
Beth Kirton

### Violin II

Alexandra Adkins  
Alexandra Tsilibes  
Philip Ficsor  
Stephen Miahky  
Afaq Sadykhly  
Jackie Livesay

### Viola

Kathleen Grimes  
Zara Christopher  
Robert Meyer  
Steven Ewer  
Carolyn Tarzia

### Cello

Sarah Cleveland  
Vladimir Babin  
Alicia Rowe  
Irina Tikhonova

### Bass

Gregg Emerson Powell  
Erin Roberts  
Beshir Barakat

### Oboe

Lorelei Crawford  
Kristin Reynolds  
Judi Scramlin

### Bassoon

Roger Maki-Schramm

### Trumpet

Joshua MacCluer  
Christopher Bubolz

### Timpani

James Lancioni

What began in 1928 as an all-volunteer orchestra conducted by Joseph Maddy (who founded Interlochen Music Camp) has grown into a highly respected, all-professional, resident orchestra. A core of seventy-one musicians from the Ann Arbor area bring considerable orchestral experience to the stage, combining years of symphonic performances plus decades of conservatory work. This year we celebrate our seventieth consecutive season, dedicated to exciting, live concerts and vibrant education programs.

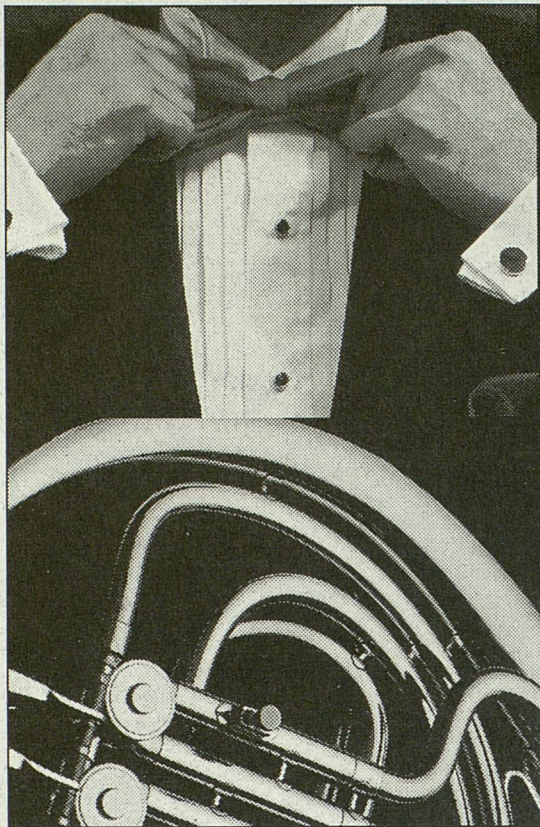
This season Music Director and Conductor Samuel Wong conducts the A<sup>2</sup>SO in his grand finale seventh season. His grace and leadership on the podium dazzles and thrills concert-goers. His artistic excellence has given us a white-hot performance of Mahler's *Symphony No. 9*, an emotionally riveting Shostakovich's *Symphony No. 10*, heart-felt arias from the best-loved operas and elegant Mozart symphonies. On January 30, 1999 Wong conducts Mozart's *Requiem* with the UMS Choral Union. This follows

the popular and critical success of the 1998 A<sup>2</sup>SO / UMS Choral Union collaboration of Mendelssohn's *Elijah* with Thomas Sheets conducting. Wong studied under Zubin Mehta and Kurt Masur, and in February 1997 recorded, to critical acclaim, a Teldec CD of Benjamin Britten's *War Requiem*.

In May 1997, the Ann Arbor Symphony Orchestra won the 1997 Nonprofit Excellence Award for Washtenaw County from Nonprofit Enterprise at Work. This award recognized the A<sup>2</sup>SO for "exemplary management, effective planning, innovative use of resources and outstanding achievements." In 1998, the A<sup>2</sup>SO was a successful finalist in the Governor's Service Award and with the Washtenaw Council for the Arts Annie Awards for the Music Masters Program.

In a time when many area school districts are severely cutting and even eliminating music education, the Ann Arbor Symphony Orchestra steps in to bridge the gap. We play a vital role in enriching the lives of young people in our community by making music part of their growing up experience. We





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reach thirty-five school districts and more than 10,000 students through the Domino's-sponsored Youth Concerts and our Education and Outreach Programs. These programs include the popular Ensembles in the Classroom, Sit-in with Sam, This is Your Brain on Music, the inter-generational Music Masters program, "Take Your Parents to the Symphony!," and "Orchestra 101." The A<sup>2</sup>SO also develops nationally recognized course materials and audio tapes for teachers to use in preparation for the popular Youth Concerts.

The Education and Outreach Programs are not limited to our area's youth. Before each performance, adult concert-goers can attend a Preconcert Lecture given by Dr. Wong with guest soloists and local music authorities. Music lovers also have the unique opportunity to join Dr. Wong for lunch and visit with him about an upcoming performance or music in general in the Lunch with Sam series.

Extraordinary volunteers grace the A<sup>2</sup>SO. Last year they logged more than 1300 hours of service to ensure a successful season. We take pride in a dedicated group of Board Members who come from all walks of community life — doctors, educators, bankers, business leaders, community volunteers and creative artists. Combining the artistic excellence from the stage with community commitment, dedicated Board, volunteers and staff, the A<sup>2</sup>SO presents a great season of "music in the key of A<sup>2</sup>®."

*The Ann Arbor Symphony Orchestra has performed in the annual UMS presentation of the Messiah since 1988. This weekend's performances mark the Ann Arbor Symphony Orchestra's twenty-eighth and twenty-ninth appearances under UMS auspices.*



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*and*

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*present*

# Trinity Irish Dance Company

MARK HOWARD, *Artistic Director*

*Dancers*

Patricia Gilchrist	Michaela McGarry	Meagan Rohan
Noreen Holleck	Fiona McCloskey	Sheila Ryan
Diandra Jones	Samantha Morreale	Katie Shaughnessy
Sinead Kimbrell	Ryan Morris	Natalie Sliwinski
Joan Kowalski	Alison O'Connor	Darren Smith
Deirdre Mahoney	Natalie Prokopij	Katie Wright
Patti Mahon	Ashley Purl	

*Musicians*

Christopher Layer, *Pipes*  
Jackie Moran, *Percussion*  
Brendan O'Shea, *Guitar and Vocals*

---

**Program**

Thursday Evening, January 7, 1999 at 8:00  
Friday Evening, January 8, 1999 at 8:00  
Power Center, Ann Arbor, Michigan

**The Mist (1990)**

**Blackthorn (1992)**

**Step About (1991)**

**Song**

*Tonight's selection will be announced from the stage.*

CHRISTOPHER LAYER, JACKIE MORAN, BRENDAN O'SHEA

**Johnny (1991)**

**Just Shannon (1993)**

INTERMISSION



**The Mollies (1997)**

Schuylkill County  
Irish Eyes  
The Thirteenth Hour  
The Ancient Order

**Pipe Solo**

Original Selection  
CHRISTOPHER LAYER

**Treble Jig (1995)**

PATRICIA MAHON, DEIRDRE MAHONEY, DARREN SMITH

**The Dawn (1997)****Drum Solo**

JACKIE MORAN, *Bodhran*

**Celt Thunder (1988)**

*The Trinity Irish Dance Company dancers will be available to meet the audience in the lobby after the performance.*

---

Fortieth and Forty-first  
Performances  
of the 120<sup>th</sup> Season

A warm welcome and special thanks to Phillip R. Duryea, Community President of National City Bank, for support of this presentation.

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

**Large print programs are available upon request.**



---

**The Mist** (1990)

<i>Choreography</i>	Mark Howard
<i>Original Music</i>	Mike Kirkpatrick
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Gregory Slawko

The Company

“Through the deep night, a magic mist led me.”

---

**Blackthorn** (1992)

<i>Choreography</i>	Mark Howard
<i>Music</i>	Jackie Moran
<i>Lighting</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

The original steps of Blackthorn represent the rhythmic soul that permeates all Irish dance...And besides, it helps facilitate a much needed costume change at this point in the program.

---

**Step About** (1991)

<i>Choreography</i>	Mark Howard
<i>Music</i>	Liz Carroll
<i>Lighting Design</i>	Stan Pressner

The Company

We would like to dedicate this dance to all the cooks in Austria. Although they may lack creativity, they make one fabulous Kaiser roll!



## Song

*Tonight's selection will be announced from the stage.*

Christopher Layer  
Jackie Moran  
Brendan O'Shea

---

## Johnny (1991)

<i>Choreography</i>	Mark Howard
<i>Original Music</i>	Mike Kirkpatrick
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

The Company

Created for and premièred by Trinity Irish Dance Company on NBC's *Tonight Show*, NBC Studios, Burbank, California, March 15, 1991.

The show isn't the same since Johnny left...neither is this piece!

---

## Just Shannon (1993)

<i>Choreography</i>	Mark Howard
<i>Music</i>	Liz Carroll/Traditional Tunes
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

Natalie Sliwinski  
and the Company

Natalie performs *The Downfall of Paris* which is a set dance typical of those performed by competitive Irish dancers on the worldwide Feiseanna (Gaelic for competitions) circuit.



---

**The Mollies (1997)**

Schuylkill County  
Irish Eyes  
The Thirteenth Hour  
The Ancient Order

*Choreography* Mark Howard & Brian Jeffery  
*Original Music* Mike Kirkpatrick  
*Lighting Design* Stan Pressner  
*Video Design* Stephan Mazurek  
*Costumes* Rose Marie McGarry

The Company

Refugees from the Great Irish Famine poured into the mining areas of Pennsylvania in search of a better life only to find the same English/Welsh power structure that they thought they'd left behind. Under the right circumstances, anything at all can be justified or believed. The Mollies' struggle is a message from a hundred years ago. Hopefully we know how to read it. . . *The Mollies* is made possible through the generous support of DanceLink.

---

**Pipe Solo**

*Original Selection*

Christopher Layer



### Treble Jig (1995)

<i>Choreography</i>	Mark Howard
<i>Original Music</i>	Jimmy Moore
<i>Music arranged</i>	Patrick Broaders
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

Patricia Mahon  
Deirdre Mahoney  
Darren Smith

Treble jigs are played in the 6/8 time signature and performed in “jig shoes” which were the precursor to American tap shoes. Historically, when the British tried to Anglicize Ireland by wiping out Gaelic traditions, Irish tunes were kept alive by teaching the youth to tap out the rhythms in the privacy of the home. Through adversity, a beautiful art form flourished.

### The Dawn (1997)

<i>Choreography</i>	Mark Howard & Richard Griffin
<i>Music</i>	Stone and Liz Carroll
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

The Company

At the dawn of May, a platoon of tall beautiful women landed on Irish shores. Warriors all... they had come from Spain. In April of 1998, the company won the gold medal for US at the World Championships of Irish Dance with their performance of this piece.

### Drum Solo

Jackie Moran, *Bodhran*



## Celt Thunder (1988)

<i>Choreography</i>	Mark Howard
<i>Original Music</i>	Mike Kirkpatrick
<i>Lighting Design</i>	Stan Pressner
<i>Costumes</i>	Birgit Rattenborg Wise

### The Company

A trademark Trinity dance choreographed in the mid 1980s which significantly changed the look and direction of Irish Dance...forever!

**T**he Trinity Irish Dance Company quickly dispels whatever notions you may have about Irish dance. Founded in 1990 by Artistic Director Mark Howard as a means of providing professional career opportunities to students who formerly had no outlet for their dance training beyond the competitive circuit, this innovative nonprofit company is constantly searching for original means of expression while maintaining a high regard for old traditions. Trinity, a uniquely Irish-American company, was the birthplace of progressive Irish dance which opened new avenues of artistic expression that led to other productions such as "Riverdance" and "Lord of the Dance."

Inspired by ancient Celtic myths and stories, theirs is a world of fairies, pirate queens and ethereal mists, translated with all the passion, flair and precision that made many of these company members repeated world champions of Irish dance. Over the past several years, the company has also collaborated with many noted contemporary choreographers which has led them to an increased vocabulary of movement and the development of a unique form of story ballet which tells the ancient and modern history of the Irish

people through dance and specially commissioned live music.

The Trinity Irish Dance Company, made up of twenty-two dancers between the ages of sixteen and twenty-four, has performed to great critical and popular acclaim on stages throughout the world. In addition, it has an enviable list of film and television credits including *Backdraft*, "The Tonight Show" with Johnny Carson and Jay Leno, "Late Night with Conan O'Brien," "CBS This Morning," and "Good Morning America." The company has toured internationally as invited guests for dignitaries as varied as the Royal Family in Monaco, Ireland's President Mary Robinson, and Indian meditation master Gurumayi Chidvilasananda. Trinity recently received an Emmy Award for their appearance on the PBS Television Special, *World Stage* and were featured in the ABC special *Dignity of Children* hosted by Oprah Winfrey.

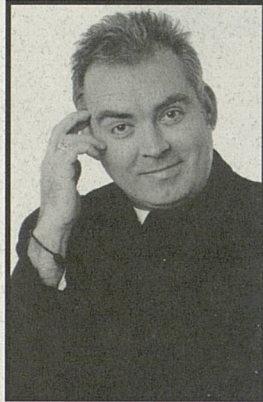
Trinity holds a unique place in the dance world, offering both a highly skilled presentation of traditional Irish step dance and a brilliantly engaging interpretation of contemporary world vision.

*These performances mark the Trinity Irish Dance Company's debut appearances under UMS auspices.*



**M**ark Howard, *Artistic Director*  
Born in Yorkshire, England and raised in Chicago, Mr. Howard began his dancing career at age nine at the Dennehy School of Irish Dance (the same school that produced Michael Flatley of Lord of the Dance fame). A North American Champion Irish dancer himself, he launched the Trinity Academy of Irish Dance at age seventeen, subsequently leading them to an unprecedented thirteen World Championship Titles for the US, the first when he was only twenty-five.

In the eighteen years since its inception, The Trinity Academy has grown from twenty students practicing in a church basement to the largest Irish dance school in the world. Intent on preserving the



Mark Howard

legacy of Irish dance while providing a creative outlet and professional livelihood for dancers at the peak of their abilities, Mr. Howard formed the Trinity Irish Dance Company at the age of twenty-nine. Before that time, there were no Irish step dancers performing collectively outside the competitive realm. Mr. Howard continues to choreograph new works for the company as well as expanding his independent career to work in theater, television, concert and film. In 1994, he was named one of Irish American Magazine's Top 100 Irish-Americans for his innovative work in Irish dance. In 1991, the national PBS production of *Green Fire* and *Ice* aired. Most recently, his choreography, which found a common rhythm and movement between African and Celtic dance, was an integral part of the

Emmy Award winning PBS special, *World Stage* and was featured in the ABC special *About Us: The Dignity of Children Project*, hosted by Oprah Winfrey. Mr. Howard's choreography has also been featured on the stages of Chicago's prestigious Goodman and Steppenwolf theatres and has led to numerous Choreographer's Fellowships awarded by the National Endowment for the Arts. His undying energy and unique vision have significantly changed the direction and scope of Irish dance, re-introducing the form as the phenomenon that it is today.

**Liz Carroll, Soundtrack Musician**

An internationally renowned composer and performer, Liz Carroll has appeared in numerous American concerts and festivals including Wolftrap, The Philadelphia Folkfest and the World's Fair in Knoxville, Tennessee. She has toured extensively with the Green Fields of America. Currently she performs both as a solo artist and with her group Train. Her music and compositions have appeared on some dozen recordings including Sharon Shannon and the Battlefield Band. This year she was selected as one of Irish American Magazine's Top 100 Irish-Americans and in September 1994 she received the highly coveted National Endowment for the Arts Heritage Award from Mrs. Hilary Clinton.

**Jim Dewan, Soundtrack Musician**

Originally from the Garden State, Jim DeWan has a fast-growing reputation as one of the pre-eminent American-born guitarists in Irish music. He has performed across the United States and Europe with such musicians as Liz Carroll, Laurence Nugent, Paddy Keenan, Kevin Burke and many others. Known equally well as a songwriter, Jim spent several years in Nashville as a staff writer for the Acuff-Rose Publishing





Trinity Irish Dance Company

Company, and his songs have been recorded by such diverse acts as the English singer Sarah Jory and American alternative country artist Robbie Fulks.

**Thomas Fowlkes, *Production Stage Manager***  
Thomas has been the technical head of the Trinity Irish Dance Company since November 1997. As a freelance lighting designer, he has designed for such theaters as Drury Lane-Evergreen Park in Chicago, Main Street Theatre, Theatre LaB, and Express Theater in Houston. He has also served as an assistant designer for both the Florida Grand Opera and the Houston Grand Opera. His Master Electrician work includes Drury Lane-Evergreen Park, North Shore Music Theatre in Boston, and Weston Playhouse in Weston, VT.

**Richard Griffin, *Choreographer***  
Richard is a well known London Irish Dance instructor who, with his wife, Margaret, runs the accomplished Griffin/O'Loughlin School of Irish Dance. His expertise in team choreography has led to a wealth of world titles for Great Britain at the annual World Championships of Irish Dance.

**Brian Jeffery, *Choreographer***  
Brian Jeffery is the artistic director of XSIGHT! Performance Group. XSIGHT! has toured internationally since 1988 and was recently honored with Chicago's Ruth Page Award for Choreography and Performance of the Year. Brian teaches in the Dance Program at Northwestern University and has been the recipient of Artist Fellowships from the Illinois Arts Council and the

Chicago Department of Cultural Affairs.

**Mike Kirkpatrick, *Soundtrack Musician***  
Mike is a guitarist and composer who has been writing musical scores for Trinity since 1981. He has created music for numerous companies and choreographers including The Chicago Repertory Dance Ensemble, Mary Ward, Nana Shineflug, The Chicago Moving Company, XSIGHT!, Jan Erkert and Dancers, Amy Osgood and many others. Mr. Kirkpatrick has written music for films including *Blink* and *Backdraft*. He also plays in an essentially genre-less band called the "Drovers" which has prominent roots in traditional Irish music. They are currently recording their fourth LP.

**Christopher Layer, *Flute; Whistle; Pipes***  
Christopher plays numerous wind instruments including Irish flute, whistle, bagpipes, and bassoon. He is the son of Indiana "Fiddler" Ed Layer and soprano Dolores Layer. He has two solo recordings and several recordings with various traditional bands including New England's own *Clayfoot Strutter* and the Scottish dance band *Local Hero*. Layer has enjoyed great success since his move to New York in 1995, appearing in concerts at Lincoln Center, The



Metropolitan museum of Art, The 92nd Street Y, the home of NYSCA chairwoman Kitty Carlisle-Hart, and numerous Irish music venues in New York City. Recent concerts include appearances with Liz Carroll and Jim Dewan, and New York fiddle great, Andy McGann, as well as performances on NPR, the BBC, Radio Na Gael, and the CBC. Each summer Layer travels to The Hebrides where he teaches Flute to children at *Feis Tíree on the Isle of Tíree*. Layer's interest in dance lead him to co-produce "Music in the Barn" a music and dance concert exploring the roots of New England Contra-Dance and Appalachian Clogging for the *Project America* series at the prestigious 92nd Street Y.

#### **Stephan Mazurek, Video Design**

Stephan has been the Artistic Director of the Itinerant Theatre Guild since 1987. As a writer/director he has created *Sydney: Dummy at Large* (Victory Gardens Theatre), *Scribblings From a Broad* (Kentucky Center for the Arts), *Egon Schiele, Pervert or Genius?* (UIC Theatre), and *A Vocabulary And A Few Amusing Experiments*, with Laren Crawford (Blue Rider Theatre). As cinematographer, photographer, and a visual media designer he has worked for Harpo Productions, XSIGHT! Performance Group, Remains Theatre, Victory Gardens Theatre, Plasticene, Chicago Opera Theater and many many more.

#### **Rose Marie McGarry, Costume Supervisor**

Rose takes charge when it comes to Trinity's costumes. For the past eight years she has designed and constructed Trinity wear from soup to nuts applying her sixteen years experience as a costume designer. Rose works closely with designers in Ireland on behalf of Trinity. Originally from Houston, Texas, she is a graduate of Fordham University, New York.

#### **Jackie Moran, Percussion**

A native of Thurles Co. Tipperary, Ireland, Jackie plays a wide variety of percussion instruments. He has studied with some of the best percussionists in Chicago and is constantly striving to increase his knowledge of rhythm. His first instrument was the *bodhran* (Irish frame drum) on which his is counted among the world's best. With Irish being his main focus, he has played and recorded with many prominent Irish musicians, including Liz Carroll, Lawrence Nugent, Kevin Burke, Paddy Keenan, Arty McGlynn, The Drovers, and many others. Jackie has played with the Trinity Irish Dance Company since the beginning and has helped them with many of their collaborative dances.

#### **Brendan O'Shea, Guitar and Vocals**

Brendan was born in Boston to Irish parents. When Brendan was three years old, the family moved back to Ireland, settling in Killarney Co. Kerr. Brendan began playing the guitar and singing in a band at seventeen. In 1987, he moved to Chicago where he played traditional music and Celtic rock music with the Drovers. In 1993, he moved back to Ireland and established himself as a solo performer, playing a combination of his own material and continental European material. In January of 1997, Brendan made a long anticipated return to the United States, this time settling in New York City.

#### **Stan Pressner, Lighting Designer**

Stan has created the lighting for dance, theatre, opera, and music events on five continents. His work can be found in the repertoires of, among others: the New York City Ballet, The Lyon Opera Ballet, Geneva Opera Ballet, Bill T. Jones/Arnie Zane, Ralph Lemon and Company, Bayerische Staatsballet, The Atlanta Ballet, The Boston Ballet, Pittsburgh Ballet Theatre, The Alvin Ailey Repertory Ensemble, Stephen Petronio



and Dancers and The Netherlands Dance Theatre. His recent work includes: *The Flying Karamazov Brothers' Sharps, Flats & Accidentals*, *The Family Business* for the Mark Taper Forum, *Punch and Judy Get Divorced* for David Gordon at AMTF and ART, *Light Shall Lift Them* for John Kelly, and Robert Lafosse's *Rags* for the Bavarian National Ballet. He also serves as the resident lighting designer of the Lincoln Center Festival. He has come to prefer Stein. (Member USAA - 829)

**Gregory W. Slawko, Costume Designer**  
In his nearly twenty years as a costume designer, Greg has designed his way across the country with projects ranging from stage to screen. Greg has done wardrobe construction for major motion pictures including *The Babe* with John Goodman, *A League of Their Own* with Geena Davis and Madonna, *Natural Born Killers*, *Hero* with Dustin Hoffman, and *The Hudsucker Proxy* with Paul Newman to name a few. He recently received an MFA degree in theater design from Northwestern University and owns and operates his own business called Masque Appeal.

**Darren Smith, Principal Dancer**  
Darren has been Irish dancing for eighteen years, since the age of three, following in the footsteps of his mother and grandmother who danced in County Derry, Ireland. He is the 1997 World Irish Dancing Champion, a competition title accomplished with a rare perfect score from every adjudicator. In addition, Darren has eight North American and nine Canadian Championship titles to his credit. Most recently, while not on tour with the company, Darren appeared as Principal Dancer in *Needfire: Passion of the Heart*, at the Princess of Whales Theatre in Toronto, where he makes his home. Additionally, he appeared with the company in the Jim Abraham movie *Jane Austen's*

*Mafia!*. During his competitive career, Darren was taught by three-time World Champion Brian Grant and his mother, Brigid Grant, at the Grant school of Irish Dancing, in Toronto, Ontario, Canada.

**Birgit Rattenborg Wise, Costume Designer**  
Birgit designs costumes for theater, dance, and opera in the Chicago area. Her work at The Goodman Theatre is represented by designs for *A Touch of the Poet*, *Gertrude Stein: Each One As She May*, *Brutality of Fact*, *Wings and Spunk*. Dance designs include *Perpetuum Mobile* for Hubbard Street Dance Chicago, and the contemporary company designs for Trinity Irish Dance Company. Other designs include projects with Ballet Chicago, Chicago Opera Theater, Fox Theatricals, Classic American Theatre, and Drury Lane Oakbrook. Birgit is a guest lecturer at Loyola University where she teaches Costume Design.

Trinity Irish Dance Company Staff:  
Thomas Fowlkes, *Production Stage Manager*  
Rose Marie McGarry, *Wardrobe Supervisor*  
Joel Radatz, *Production Sound Engineer*  
Kristen Presern, *Company Manager*  
Jill Nelson, *Executive Director*

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Ashley Roland, Yvonne Bruner, Sean Cleland, Winston Damen (Stone), Brian Frette, Brian Grant TCRG, Brendan McKinney, Marie Duffy Messenger ADCRG and Michael Smith ADCRG.

Jackie Moran plays exclusively Albert Alfonso bodhrans.

Trinity Irish Dance Company appears by arrangement with IMG Artists.



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## Please Note

Due to illness, **Dana Hanchard** will not appear as mezzo-soprano soloist in *George Gershwin: Sung and Unsung*. While the University Musical Society regrets this cancellation, we are pleased to announce that **Karen Holvik** has graciously agreed to step in at a moment's notice. UMS wishes to extend its warmest thanks to Ms. Holvik.

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**K**aren Holvik brings a wealth of experience in a wide range of musical styles to her performances. Since earning a Master's Degree and Performer's Certificate in Opera at the Eastman School of Music, Ms. Holvik has continued to pursue an eclectic musical path, building a large repertoire of concert music, oratorio, and operatic roles. Highlights of her work in regional opera include appearances as Micaela with Skylight Opera (directed by Francesca Zambello); Lucia with Houston Grand Opera's Spring Opera Festival and on tour with Texas Opera Theater (directed by Ken Cazan); Juliette and Adina on tour with Western Opera Theater (directed by Christopher Alden); Constanze with Opera Festival of New Jersey (conducted by Carol Crawford); and Marzelline in *Fidelio* with Anchorage Opera.

Ms. Holvik has toured extensively in the United States and Western Europe singing both popular and classical repertoire, and made her Canadian debut at the inaugural season of the Music at Speedside chamber music festival. She has been successful in many competitions, including the Liederkrantz Foundation, American Opera Auditions, Oratorio Society of New York, and the Carnegie Hall International American Music Competition, in which she was a semi-finalist. As winner of the Joy in Singing competition, she was presented in her New York recital debut at Alice Tully Hall. The Richard Tucker Gala Concert marked her Avery Fisher Hall debut, and event which was recorded by RCA Victor Red Seal and shown nationally on PBS. She made her debut in Carnegie Hall singing Handel's *Messiah* with the Masterwork Chorus and Orchestra under the direction of David Briskin.

Ms. Holvik spent five summers as an Opera Fellow at the Aspen Music Festival, where she studied with Jan DeGaetani and Arleen Auger, and has since returned as



a guest artist. She appeared with baritone William Sharp and pianist Steven Blier in a program of songs by George Gershwin as part of a week-long celebration of the opening of the Joan and Irving G. Harris Concert Hall, and sang Mozart's *Mass in C minor* and Bach's *Cantata 202* in a concert given in memory of Jan DeGaetani. In New York, she was featured in three concerts presented by many of Ms. DeGaetani's students and colleagues to honor her life and work.

Having begun her singing life in the world of popular music and jazz, Ms. Holvik has long been a champion of contemporary American song and operatic repertoire, and has premiered works by Aaron Jay Kernis, Stewart Wallace, Ricky Ian Gordon, James Sellars, Richard Pearson Thomas and Richard Wilson. She was featured in the New York premiere of *Kabbalah* by Stewart Wallace and Michael Korie, which was recorded by Koch International Classics, and created the role of Rose in the premiere of *The World is Round* by James Sellars on a text by Gertrude Stein, conducted by Michael Barrett. Another premiere, *Aethelred the Unready* by Richard Wilson, marked her debut with the American Symphony Chamber Orchestra conducted by Leon Botstein.

Ms. Holvik has appeared on television, radio and in concert with the highly-acclaimed New York Festival of Song. A NYFOS recording released by Koch International Classics, *Zipperfly & Other Songs* by Marc Blitzstein, features Ms. Holvik, Mr. Blier and Mr. Sharp.

Last season Ms. Holvik sang concerts in Kansas City, Miami, Michigan, and New York, and made her debut with Anchorage Opera. Highlights of the current season include a concert at the 92<sup>nd</sup> St. Y, an appearance on National Public Radio's syndicated music program, "Performance Today," Marsinah in *Kismet* with the Masterwork Chorus and Orchestra, Mendelssohn's *Elijah* with the Kalamazoo Bach Festival, a retrospective concert of Ned Rorem's vocal music at the Danny Kaye Playhouse in New York, a program of Gershwin songs with Orchestra of St. Luke's in Central Park, and a concert of music by Leonard Bernstein with the Lincoln Center Festival at Alice Tully Hall.

George Gershwin: *Sung and Unsung marks the debut appearances of Karen Holvik under UMS auspices.*



**Program**

*George Gershwin: Sung and Unsung*

*George Gershwin,  
arr. Musto-Blier*

**Overture: I Got Rhythm / Rialto Ripples**

MR. MUSTO AND MR. BLIER

*Gershwin*

My Cousin in Milwaukee  
Luckiest Man in the World  
Your Eyes! Your Smile!

MS. HOLVIK, MR. KEEGAN, AND MR. BLIER

*Gershwin,  
arr. Percy Grainger*

**Fantasy on Porgy and Bess** (excerpts)

Oh, I Can't Sit Down  
Bess You Is My Woman Now  
Summertime  
It Ain't Necessarily So

MR. MUSTO AND MR. BLIER

*Gershwin*

Nice Work If You Can Get It  
Things Are Looking Up  
Evening Star  
Ask Me Again  
Love Is Sweeping the Country

MS. HOLVIK, MR. KEEGAN, AND MR. BLIER

INTERMISSION



The New York Festival of Song

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Gershwin,  
arr. Musto-Blier

**Promenade** ("Walking the Dog," from *Shall We Dance*)

MR. MUSTO AND MR. BLIER

Gershwin

Isn't It Wonderful  
Homeward Bound  
Our Little Kitchenette

MS. HOLVIK, MR. KEEGAN, AND MR. BLIER

Gershwin,  
arr. Musto-Blier

**Duo-Piano Suite from *Lady Be Good!***

Hang on to Me  
The Half of It Dearie Blues  
I'd Rather Charleston  
Oh, Lady be Good!  
Fascinating Rhythm

MR. MUSTO AND MR. BLIER

Gershwin

**Nightie-Night**

Embraceable You  
Liza  
Love Is Here To Stay  
Wake Up Brother and Dance

MS. HOLVIK, MR. KEEGAN,  
MR. MUSTO AND MR. BLIER

*All lyrics by Ira Gershwin, except "Isn't It Wonderful" (Ira Gershwin and Desmond Carter), "Our Little Kitchenette" (Ira Gershwin and B. G. DeSylva), and "Liza" (Ira Gershwin and Gus Kahn).*

*Piano arrangements for songs by Mr. Blier.*

*Duo-piano arrangements for songs by Mr. Musto and Mr. Blier.*

*Program by Mr. Blier.*



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GIDEON Y. SCHEIN, *Executive Director*

with  
DANA HANCHARD, *Mezzo-soprano*  
TED KEEGAN, *Tenor*  
STEVEN BLIER, *Piano*  
JOHN MUSTO, *Piano*

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## Program

Saturday Evening, January 9, 1999 at 8:00  
Sunday Afternoon, January 10, 1999 at 4:00  
Lydia Mendellsohn Theatre, Ann Arbor, Michigan

## *George Gershwin: Sung and Unsung*

*George Gershwin,*  
*arr. Musto-Blier*

### **Overture: I Got Rhythm/Rialto Ripples**

MR. MUSTO and MR. BLIER

*Gershwin*

I've Got a Crush on You  
Luckiest Man in the World  
Your Eyes! Your Smile!

MS. HANCHARD, MR. KEEGAN, and MR. BLIER

*Gershwin,*  
*arr. Percy Grainger*

### **Fantasy on Porgy and Bess** (excerpts)

Oh, I Can't Sit Down  
Bess You Is My Woman Now  
Summertime  
It Ain't Necessarily So

MR. MUSTO and MR. BLIER

*Gershwin*

Someone to Watch Over Me  
Things Are Looking Up  
Evening Star  
Ask Me Again  
Love Is Sweeping the Country

MS. HANCHARD, MR. KEEGAN and MR. BLIER

INTERMISSION



Gershwin,  
arr. Musto-Blier

**Promenade** ("Walking the Dog," from *Shall We Dance*)  
MR. MUSTO and MR. BLIER

Gershwin

Boy! What Love Has Done to Me  
Homeward Bound  
They All Laughed

MS. HANCHARD, MR. KEEGAN and MR. BLIER

Gershwin,  
arr. Musto-Blier

**Duo-Piano Suite from *Lady Be Good!***

Hang on to Me  
The Half of It Dearie Blues  
I'd Rather Charleston  
Oh, Lady be Good!  
Fascinatin' Rhythm

MR. MUSTO and MR. BLIER

Gershwin

**Nightie-Night**

That Certain Feeling  
Liza  
Love Is Here to Stay  
Wake Up Brother and Dance

MS. HANCHARD, MR. KEEGAN,  
MR. MUSTO and MR. BLIER

*All lyrics by Ira Gershwin, except "Liza" (Ira Gershwin and Gus Kahn).  
Piano arrangements for songs by Mr. Blier.  
Duo-piano arrangements for songs by Mr. Musto and Mr. Blier.  
Program by Mr. Blier.*

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## George Gershwin: Sung and Unsung

In 1928, George Gershwin took what was to be his last trip to Europe. The success of “Rhapsody in Blue” four years earlier had gone far to establish him as an international celebrity. His concert works were being played in Paris, his musical *Oh, Kay!* starring Gertrude Lawrence was finishing its run in London, and his name was enough to open the most prestigious doors in Vienna. He met with Prokofiev and Honneger, and with operetta giants Kálmán and Lehár; he heard Alban Berg’s string quartet played in the composer’s home, and was encouraged to follow this heady performance with an impromptu concert of his own songs.

It was on this trip that he asked both Maurice Ravel and Nadia Boulanger, the *doyenne* of European music teachers, for lessons in composition. Both of them turned down his request. Gershwin’s natural gifts flowed spontaneously through improvisation, and they were afraid to impede the flow of his originality. When Gershwin met Stravinsky, he couldn’t resist making the same request: would he take him on as a student? The Russian master surprised the young American by asking him how much money he was earning annually as a composer. Gershwin was too taken aback to dissemble, and named a six-figure number.

“Then it is I who should study with you,” replied Stravinsky.

Gershwin may be turning 100 this year, but his music will always be imbued with the freshness of youth. He died tragically young, at age thirty-eight, at the height of his powers. He had made the transition from Tin Pan Alley tunesmith to Broadway legend, where his musicals metamorphosed from the vaudeville shenanigans of *Lady Be*

*Good!* and *Tip-Toes* to sophisticated political satires like *Strike Up the Band* and the Pulitzer Prize-winning *Of Thee I Sing*. In his final years, he made a stunningly successful opera debut with *Porgy and Bess*, and he fought the good fight in Hollywood, where many of his best songs were written only to be used as throw-away moments or cut altogether. “I had to live for this,” Gershwin said of his movie experience, “that Sam Goldwyn should say to me, ‘Why don’t you write hits like Irving Berlin?’”

In these days, when the crossover from classical music to popular music has become almost a *sine qua non* of commercial success, it’s easy to forget that Gershwin was the first to blaze this trail. Not only did he face critical skepticism in using the rhythms and harmonies of jazz in full-scale orchestral pieces, but his were the first theater songs to storm the recital hall’s bastions. When he died, Gershwin planned to write more concert music. But we can never know what his *Ninth Symphony* or *Falstaff* would have been like, and we can only speculate about how he might have guided and furthered the course of American music.

Still the playfulness and sensuality of Gershwin’s work survives undimmed by the years. What is the essence of this music? You can try to pin down some of its structural elements. You could point, for example, to the jaunty, displaced rhythms which form the very basis of many Gershwin melodies. Just think of the great tune at the center of the *Rhapsody in Blue*, a rising and falling arc which ends in a repeated three-note phrase which rotates the accent through each of its tones, a typical Gershwin gesture. These are the moaning cadences of Jewish cantorial singing, disguised by syncopation and seductive jazz harmony. Swirling figures like this show up throughout his music: Porgy sings a tender one to Bess on the words “and you must laugh and dance and sing for two instead of one” in their great love duet, while



"Fascinatin' Rhythm" is built on a more insistently pulsating figure.

You could examine Gershwin's pervasive use of the pentatonic scale, a series of tones most easily located by playing the five black keys on the piano. While Schoenberg was challenging the world with twelve-tone rows, Gershwin was mining gold out of just five in tunes like "Maybe," "I Got Rhythm," "Clap Yo' Hands," and "They All Laughed." He liked to spice up his pentatonic melodies with a blue note, as he does in the first phrase of "Stairway to Paradise" or "How Long Has This Been Going On." The flatted notes on the words "paradise" and "going" instantly open a world of sensuality, a subtext of desire.

Music as appealing as Gershwin's doesn't usually take well to harsh, intellectual scrutiny. But at a four-day Gershwin symposium at the Library of Congress last March, I heard a musicologist give an hour-long Schenkerian analysis of a Gershwin song. His tone was clinical and detached as he showed how the themes were developed and inverted, lengthened and contracted. I was sure Gershwin would have been proud. The day he heard Alban Berg's string quartet, he had experienced a rare moment of shyness. Normally an unstoppable show-off at the piano, he uncharacteristically balked when asked to give them a sample of his Broadway songs after the compositional rigors of the quartet. But Berg gave him the ultimate go-ahead: "Mr. Gershwin, good music is good music."

Surviving the cross-examination of a musicologist would lift any composer's spirits. Still, I can't help feeling that it doesn't get at the heartbeat of Gershwin's style. His true gift, the thing that always catches you off guard, is the way he juxtaposes languor and drive. He breaks down your resistance like an expert seducer, cleverly alternating sensual longing and sexual vigor. In just the first eight bars of "Nice Work if You Can Get It," he starts by melting your heart with the

descending chords of "Holding hands at midnight, 'neath a starry sky," and then grabs you in the jitterbug rhythm of "Nice work if you can get it, and you can get it if you try"—indicating far earthier desires than mere hand-holding. Like the suavely kinetic Fred Astaire, Gershwin's music seems to dance and lounge at the same time.

George Gershwin's hedonistic ardor found a perfect counterpart in the lyrics of his brother Ira. Especially as a young writer, Ira was the poet of puppy-love. In the newly liberated atmosphere of the Roaring Twenties, his lyrics were notable for their lack of innuendo. He put the best possible spin on innocence—"S wonderful, 's marvelous, you should care for me!"—and created elegantly optimistic fantasies of romance—"Oh I always knew someday you'd come along! We'd make a twosome that just can't go wrong!"

The Gershwin brothers didn't even look much alike—lanky, long-faced George seems at most like a distant cousin of the mesomorphic and round-faced Ira. George's glamour, healthy ego, and sexual appetite shine through his photographs, in contrast to Ira's bookish modesty. But many great songwriting teams have succeeded by playing out some version of "good cop-bad cop." In this regard music historians usually cite the perfect bedfellowship of Bertolt Brecht's harsh, acerbic lyrics and the sweet and sour sentimentality of Kurt Weill's music.

But I think that Rodgers and Hart, who were contemporaries of the Gershwins, offer a more relevant comparison. In this case, composer and lyricist simply reversed the Gershwin brothers' roles. The wholesome craftsmanship of Ira's light verse finds its counterpart in the classic elegance of Richard Rodgers' music. His art shares Ira's purity and self-discipline—and his conservative nature as well, with bouncy, square rhythms in his up-tempo numbers. While George welcomed improvisation and never played



**“Gershwin was achieving a new eloquence in his last songs, and *Porgy* might have been just the first of a series of operas. The composer had achieved liftoff — who knows where he might have flown?”**

his songs the same way twice, Rodgers preferred to hear his music sung absolutely straight and undecorated. Rodgers may have had the edge as a pure creator of melody — he could even weave a spell out of a plain series of quarter notes (think of “Where or When”), but George’s invention swung with a rambunctiousness Rodgers never attempted.

George’s hundredth birthday is a bitter-sweet joy. I can never stop wishing for the music he didn’t live to write. Notwithstanding Samuel Goldwyn’s belittling comments, Gershwin was achieving a new eloquence in his last songs, and *Porgy* might have been just the first of a series of operas. The composer had achieved liftoff — who knows where he might have flown?

In 1983, there was an amazing discovery which helped to lighten the melancholy. Warner Brothers was about to tear down a music warehouse in Secaucus, New Jersey, when someone had the bright idea of taking a look inside before the wrecker’s ball had its way with the place. What they found was the King Tut’s Tomb of American theater music and popular song — boxes of manuscripts, lyric sheets, and orchestrations for shows by Gershwin, Porter, Rodgers, and their illustrious colleagues. All the material had been presumed lost. Suddenly, there were “new” Gershwin songs, ranging from his early years to his maturity, including many that had been discarded from hit shows before they got to Broadway. The orchestra parts were often incomplete, but they made it possible for teams of experts to re-construct authentic-sounding orchestrations for the vintage musicals of the 1920s and ’30s.

We’ll be sampling a few of the Secaucus

treasures tonight — “Homeward Bound,” “Evening Star,” “Your Eyes! Your Smile!,” “Luckiest Man in the World,” and “Wake Up Brother and Dance.” They are among the most beautiful of George and Ira’s songs. To this day they remain unpublished. Another rarity on tonight’s program is “Ask Me Again,” which was found in Ira’s own collection. The Gershwin brothers rarely wrote a song that they didn’t use immediately, but this one seems to have been created in 1930 without a specific purpose. It was considered — and rejected — for their last movie project eight years later. It stayed on the shelf until 1983 when Michael Feinstein unearthed it. It was finally published in a songbook called *Re-discovered Gershwin*.

George Gershwin’s show-offy exuberance and Ira Gershwin’s ingenuous wit are the creations of young artists — and of a young century. As S. N. Behrman wrote of the composer in a 1972 *New Yorker* memoir, “I see that he lived all his life in youth. He was given no time for the middle years, for the era when you look back, when you reflect, when you regret. His rhythms were the pulsations of youth; he reanimated them in those much older than he was.”

To counteract this, Gershwin’s music has been “matured” by generations of performers and arrangers who modernized it every decade or so. The quick-stepping dance bands of the ’20s and ’30s gave way to the moodier big band sound of the ’40s. Later on, progressive jazz pianists catapulted the tunes into wild harmonic realms, while easy-listening orchestrations made his songs seem complacently middle-aged. There was even a disco version of “I Got Rhythm” in the ’70s



whose mindless thumping and re-harmonized cadences signalled the unofficial low-point of this great composer's fortunes.

With the exception of that last example, the Gershwin brothers' songs thrived through all of these transfigurations. But I confess to a preference for hearing them — and performing them myself — in arrangements closer to those of their own era. They are at their most bewitching when you honor their special marriage of wide-eyed enthusiasm and bluesy eroticism.

Like all music, their greatest performance may be the one we hear inside our head. I recently strolled through the Gershwin exhibit at Carnegie Halls' Rose Museum. As I contemplated George Gershwin's neatly-pencilled manuscript of "Nice Work," written just a year before he died, I heard music that brought tears to my eyes.

*Program note by Steven Blier.*

**S**teven Blier enjoys an eminent career as an accompanist and vocal coach. Among the many artists he has partnered in recital are Samuel Ramey, Lorraine Hunt, Susan Graham, Frederica von Stade, Kurt Ollmann, William Sharp, Susanne Mentzer, Dwayne Croft, Roberta Peters, and Arlene Augér. His collaboration with Cecilia Bartoli, begun in 1994, continued last season with an appearance at Carnegie Hall where Mr. Blier played both piano and harpsichord. In concert with June Anderson, he was most recently heard at La Scala, Milan. He will begin a new recital collaboration next winter with soprano Renee Fleming, with concerts throughout North America and Europe.

Mr. Blier is the co-founder and co-artistic director, with Michael Barrett, of The New York Festival of Song (NYFOS). Since the Festival's inception in 1988, he has pro-



Steven Blier

grammed, performed, and annotated over fifty vocal recitals, with repertoire ranging from Brahms and Janacek to Gershwin and Lennon-McCartney, as well as music from South

America, Scandinavia, and Russia. A champion of American music, he has premiered works by John Corigliano, Ned Rorem, William Bolcom, John Musto, Richard Danielpour, Bright Sheng, and Lee Hoiby, many of which were commissioned by The New York Festival of Song.

In keeping the traditions of America popular music alive, Mr. Blier has brought back to the stage many of the rarely-heard songs of Gershwin, Arlen, Kurt Weill, and Cole Porter. He has also played ragtime, blues, and stride piano works from Eubie Blake to William Bolcom, both as a soloist and in duo-piano evenings with John Musto. His discography includes the première recording of Leonard Bernstein's *Arias and Barcarolles* (Koch International), which won a Grammy Award; the NYFOS discs of Blitzstein, Gershwin, and German Lieder (*Unquiet Peace*); Gershwin's *Lady Be Good!* for Nonesuch Recordings; and the songs of Charles Ives on Albany Records (in partnership with baritone William Sharp). Soon to be issued is a disc with cellist Dorothy Lawson, including première recordings of music by Busoni and Borodin.

Mr. Blier is on the faculty of the Juilliard School, and has been active in encouraging young recitalists at summer programs including the Wolf Trap Opera Company and the Chautauqua Festival. His writings on opera have been featured in



recent issues of *Opera News* magazine. He has also been a regular guest on the Metropolitan Opera's broadcast intermissions. A native New Yorker, he received an Honors Degree in English Literature at Yale University.

George Gershwin: *Sung and Unsung marks the fourth and fifth appearances of Steven Blier under UMS auspices.*

Dana Hanchard is most noted in opera for the role of Poppea in director John Miller's highly acclaimed production of Monteverdi's *L'Incoronazione di Poppea* for Glimmerglass Opera and the Brooklyn Academy of Music and for the role of Nerone to Sylvia McNair's Poppea with John Eliot Gardiner recorded for Deutsche Grammophon/Archiv. Other roles include: Romilda in Handel's *Xerxes* for the Royal

Danish Opera in Copenhagen, Euridice in Gluck's *Orfeo ed Euridice* under the direction of Mark Morris at the Edinburgh International Festival, Asteria in Handel's *Tamerlano* at Glimmerglass Opera and



Dana Hanchard

Tigrane in Handel's *Radamisto* at the Göttingen Handel Festival recorded on the Harmonia Mundi label.

Ms. Hanchard collaborates regularly with conductors Nicholas McGegan and Rheinhard Goebel in addition to having worked with many others, including Christopher Hogwood, John Eliot Gardiner, Jane Glover, Christopher Seaman, and Mark Minkowski. In addition, she has been pre-

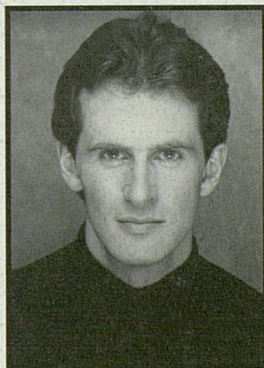
sented by the Houston Symphony, the National Arts Centre Orchestra of Ottawa, the Tanglewood Festival, the English Baroque Soloists of London, Glimmerglass Opera, Bang on a Can Festival, Houston Grand Opera, the New World Symphony, the Banff Festival, the Handel and Haydn Orchestra of Boston, the Aspen Festival, *Les Musiciens du Louvre* of Paris, and is a frequent guest of the Philharmonia Baroque Orchestra of San Francisco.

For the 1998-99 season, Ms. Hanchard begins by singing the role of the Queen of Sheba in Handel's *Solomon* with Nicholas McGegan and the Philharmonia Baroque, and will go on a concert tour with Musica Antiqua Köln. She then returns to the United States, where she sings a concert in the Handel Series at Merkin Hall, followed by concerts in Florida and Washington DC at the Smithsonian.

George Gershwin: *Sung and Unsung marks Dana Hanchard's fourth and fifth appearances under UMS auspices.*

Ted Keegan has been appearing as the Phantom in the Broadway Company for the past two years when not playing the role of Reyer. Ted made his Broadway debut in the highly acclaimed revival of Stephen

Sondheim's *Sweeney Todd* as Anthony Hope and the Birdseller. He has also appeared in *Cyrano: The Musical* and was seen as Mordred in the Robert Goulet *Camelot* in St. Louis. In Europe, he has been seen as the



Ted Keegan



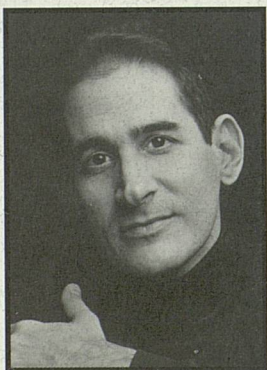
Phantom in the Maury Yeston *Phantom*. Across America he has been seen as Freddy in *My Fair Lady*, Herman in *The Most Happy Fella* and Constantine in *A Day in Hollywood, A Night in the Ukraine*. Most recently he has received critic and audience acclaim for his one-man show *Ted Keegan Sings Broadway*.

George Gershwin: Sung and Unsung marks *Ted Keegan's debut appearances under UMS auspices*.

**John Musto**, award-winning composer and pianist, was born in Brooklyn and received his earliest musical training from his father, a jazz guitarist. His vocal, chamber and orchestral compositions have been performed in concert halls and at music festivals in the United States and in Europe. He is among a select few of today's composers equally gifted as an instrumentalist and in this dual capacity brings a unique perspective to his performances. His particular interest in setting poetry has resulted in a

body of work that has already entered the standard American song repertoire.

Mr. Musto was a finalist for his orchestral song cycle *Dove Sta Amore* in the 1997 Pulitzer Prize music category, "For a distinguished



John Musto

musical composition of significant dimension by an American." Mr. Musto's score for the documentary *Into the Light* was awarded an Emmy by the National Academy of Television Arts and Sciences. In March 1998, he won the Craft award for Best Original Musical Score at the First Run Film Festival

at New York University. Mr. Musto's overture to *Pope Joan* was premiered this July by Gerald Steichen and the New Haven Symphony, and in October, his new *Piano Trio* was played by the Ahn Trio at the Miller Theater. He is writing a piece for the group Eighth Blackbird to be presented during his residency at the Vail Valley Chamber Music Festival next July.

John Musto served as New Music coordinator for NYFOS from 1992 through 1994 and has been a visiting professor at Brooklyn College and guest lecturer at The Juilliard School and the Manhattan School of Music. As a pianist, Mr. Musto has recorded for Nonesuch (with Steven Blier) and Harmonia Mundi and his compositions have been recorded by Hyperion, Harmonia Mundi, MusicMasters, Innova, Channel Classics, Albany and New World Records. He is published by Peermusic.

George Gershwin: Sung and Unsung marks *John Musto's debut appearances under UMS auspices*.

**T**he New York Festival of Song, Inc. (NYFOS) was founded in 1988 by its co-artistic directors, Michael Barrett and Steven Blier. Its ten years of performances have been dedicated to the re-invention of the recital format comprising both standard works and rediscoveries from the European, Slavic, and South American repertory. Over the years, NYFOS has also stressed the importance of American song and artists, both by programming music from the rich American song tradition and by commissioning new work. The past three seasons have each included a notable commissioned work. On May 11, 1996 at the 92nd Street Y, NYFOS presented Brahms' *Liebeslieder/American Love Songs*. The classic Brahms suite of



waltzes for four voices served as a curtain raiser to a newly-commissioned "Love Song Cycle" written by ten American composers: John Corigliano, Ned Rorem, James Sellars, Bright Sheng, Richard Danielpour, Jeffrey Stock, Davide Zannoni, Dalite Warshaw, John Musto, and Jane Komarov. During the 1996-97 concert season NYFOS presented *Modern Scenes from American Life*, which featured the world première of Lowell Liebermann's *Appalachian Liebeslieder*, commissioned by NYFOS. On January 22, 1998, NYFOS presented a full evening of songs by Ned Rorem, *Evidence of Things Not Seen*, commissioned by NYFOS and the Library of Congress to celebrate Mr. Rorem's seventy-fifth birthday. NYFOS reprised the concert at the Library of Congress, at the Nantucket Musical Arts Society and the Moab Music Festival, and will continue to present it throughout the country during 1998-99 and 1999-2000 seasons.

For the past five seasons in New York, NYFOS produced a three-concert subscription series presented by the 92nd Street Y, and also produced and presented three concerts at Weill Recital Hall at Carnegie Hall. The 1998-99 season marks the beginning of a new three-concert partnership with The Sylvia and Danny Kaye Playhouse, which will replace the 92nd Street Y concerts. In addition to the Library of Congress, the Nantucket Musical Arts Society and the Moab (Utah) Music Festival, NYFOS has been presented by the Greenwich Chamber Music Society, the Vocal Arts Society of Washington, D.C., the Wolf Trap Opera, Vienna (Virginia), and performed in London's Wigmore Hall. NYFOS has presented concerts in other major halls around New York City including Alice Tully Hall, the Walter Reade Theater at Lincoln Center and Merkin Hall.

In 1995-96, NYFOS launched its educational outreach program as a way to develop future audiences and musicians. The pro-

gram is designed to expose New York City's children to music, and to foster the composers, performers, and audiences of the next generation. The program currently reaches 360 students in the public high schools.

NYFOS' expanding recording library includes Leonard Bernstein's *Arias and Barcarolles*, a 1990 Grammy winner; *He Loves and She Loves*, the songs of George Gershwin; *Zipperfly and Other Songs*, by Marc Blitzstein; Schumann's *Kerner Lieder*, *Mignon Lieder and Duets*, and *Unquiet Peace*, with songs by Pfitzner, Eisler, Zemlinsky, Weill, Busoni, and others.

George Gershwin: *Sung and Unsung marks The New York Festival of Song's debut appearances under UMS auspices.*

Michael Barrett is co-founder and co-artistic director of the critically acclaimed New York Festival of Song with Steven Blier. In 1992, Mr. Barrett and his wife Leslie Tomkins founded the Moab Music Festival in Utah. He serves as music director of the innovative chamber music festival. Mr. Barrett has distinguished himself as a conductor with major orchestras here and abroad in the symphonic, operatic, and dance repertoire. From 1994 to 1997 he was the Director of the Tisch Center for the Arts at the 92nd Street Y in New York. A protégé of Leonard Bernstein, Mr. Barrett began his long association with the renowned conductor and composer as a student in 1982. He served as Maestro Bernstein's assistant conductor from 1985 to 1990. He currently serves as music advisor to the Leonard Bernstein estate.

Maestro Barrett has guest conducted many orchestras including the New York Philharmonic, the London Symphony Orchestra, the Israel Philharmonic, the Orchestre de Paris, the Orchestre Nationale



de France, the Orchestra of Saint Luke's and the American Symphony Orchestra.

A champion of new music, Michael Barrett has conducted and played premières by Bernstein, Blitzstein, Bolcom, Danielpour, Kernis, Sellars, Harrison, Takemitsu, Del Tredici and John Musto. He has been the music director of operatic and theatrical productions and has collaborated with directors Jerome Robbins, John Houseman, Sir Peter Hall, David Alden, Christopher Alden, and Gregory Mosher.

Maestro Barrett has recorded for Koch, TER, CRI and Deutsche Grammophon. He has released two compact discs with the Brooklyn Philharmonic; one as soloist playing Blitzstein's *Piano Concerto*, with Lukas Foss conducting, and the other as conductor for works of Wilder and Corigliano with oboist Humbert Lucarelli. The DG recording of *The Joys of Bernstein* features Mr. Barrett playing solo piano with Maestro Bernstein conducting. Other recordings include *Songs and Duets* by Robert Schumann with Lorraine Hunt and Kurt Ollmann, and *Casino Paradise* by William Bolcom.

Born in Guam and raised in California, Michael Barrett attended the University of California at Berkeley and is a graduate of the San Francisco Conservatory of Music, where he studied piano with Paul Hersh. He earned Masters degrees in conducting and piano performance.

**Gideon Y. Schein**, *Executive Director*, has been a producer, director, writer and translator for the theatre, opera, music theatre, film and television for over twenty years. He is proud to have been with The New York Festival of Song since 1989. In the fall of 1995, Mr. Schein directed a production of Stravinsky's *Histoire du Soldat* at the Moab Music Festival, having spent the previous summer at the Chautauqua Institution as Director of the Opera-Music Theatre Workshop. Other recent directing engagements include a revival of Gardner

McKay's play *Sea Marks* for Capital Rep in Albany, *L'Amour masqué*, a staged concert for the New York Festival of Song at the 92nd Street Y, a concert tribute to Irving Berlin for the Library of Congress in Washington DC's historic Warner Theater, and a new musical, *After the Fair* at Florida Studio Theatre in Sarasota.

Mr. Schein served as co-producer of *Journey From Home: Vladimir Feltsman in Moscow* (PBS 1993), and as associate producer of the award-winning documentary *At The Crossroads* (1991). He has also produced and directed industrial films and videos for McGraw Hill.

Earlier in his career he was the artistic/producing director of the GeVa Theatre (LORT) in Rochester, NY. Prior to that he spent five years in Europe as the production stage director for the Berlin Opera, and as producer/director for new music theatre at many international theatre and music festivals. He began his career at the Guthrie Theatre in Minneapolis, and is an Oberlin College graduate. He holds an MA from the University of Minnesota and an MBA from Columbia University.

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Gideon Y. Schein, *Executive Director*

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**Saturday, October 10** St. Petersburg Philharmonic

**Saturday, October 24** Budapest Festival Orchestra

*Note: This dinner will be held in the Hussey Room at the Michigan League.*

**Monday, November 2** Kirov Symphony Orchestra

**Wednesday, November 11** Mitsuko Uchida

**Thursday, January 14** Renée Fleming

**Tuesday, February 23** Opening Night of Kodo

**Thursday, March 11** James Galway

**Friday, March 19** Opening Night of Alvin Ailey

*Note: This dinner will be held in the Power Center.*

**Thursday, April 15** Mozarteum Orchestra of Salzburg

**Friday, April 23** Lincoln Center Jazz with Wynton Marsalis

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Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

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Sat. Dec. 5	Handel's <i>Messiah</i>
Fri. Jan. 8	Trinity Irish Dance Company
Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

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Wed. Oct. 14	John Williams, guitar <i>Pre-performance dinner</i>
Thur. Nov. 12	Assad Brothers with Badi Assad, guitar <i>Pre-performance dinner</i>
Sun. Dec. 6	Handel's <i>Messiah</i> <i>Post-performance dinner</i>
Mon. Jan. 18	<i>The Gospel at Colonus</i> <i>Pre-performance dinner</i>
Tue. Feb. 23	Kodo <i>Pre-performance dinner</i>
Sun. Mar. 28	American String Quartet <i>Post-performance dinner</i>
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis <i>Pre performance dinner</i>

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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Thur. Jan. 28	American String Quartet <i>Pre-performance dinner</i>
Thur. Mar. 11	James Galway, flute <i>Pre-performance dinner</i>
Fri. Mar. 19	Alvin Ailey American Dance Theater <i>Pre-performance dinner</i>
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo <i>Post-performance dinner</i>

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.



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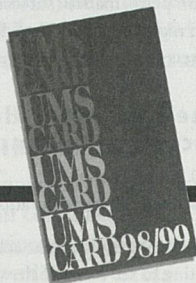
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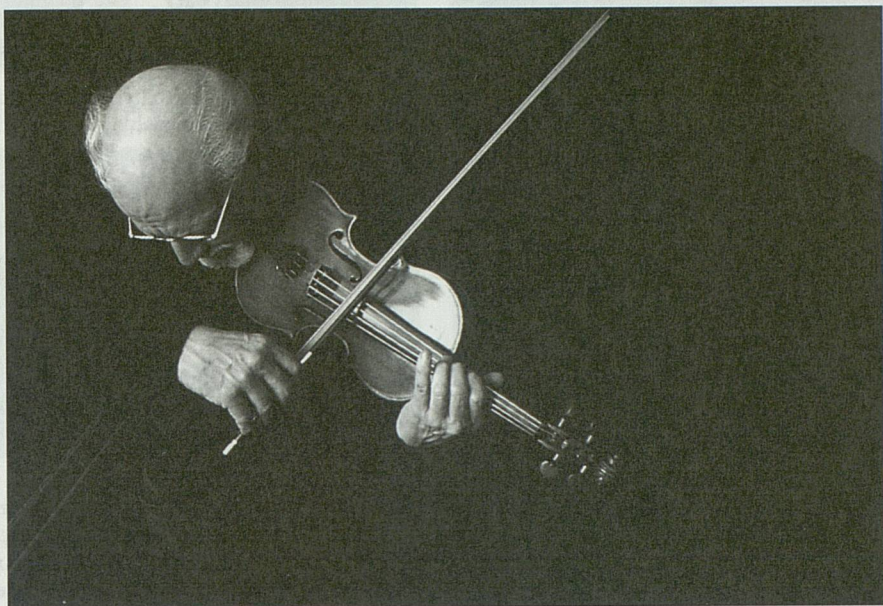
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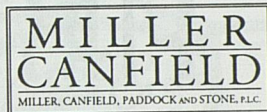
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

# Group Tickets

Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

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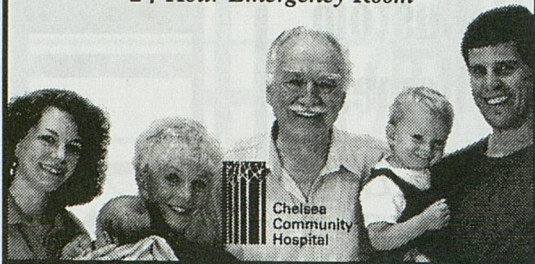
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## Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors 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. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



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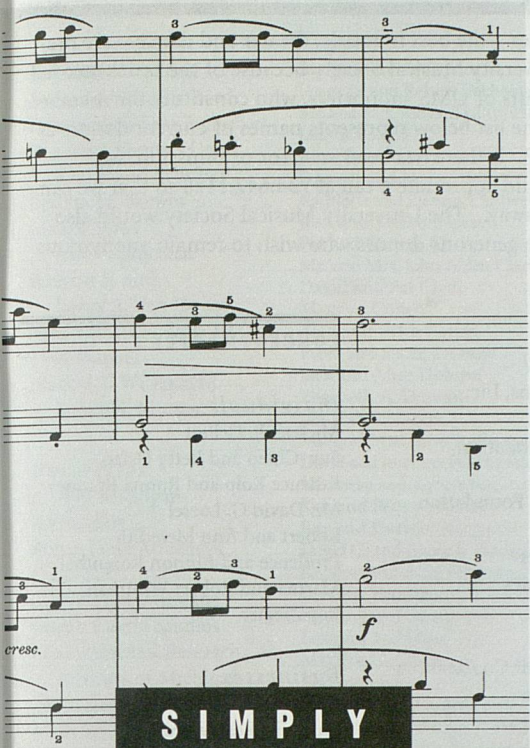
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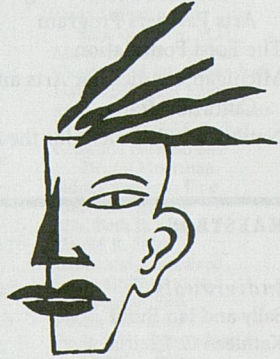
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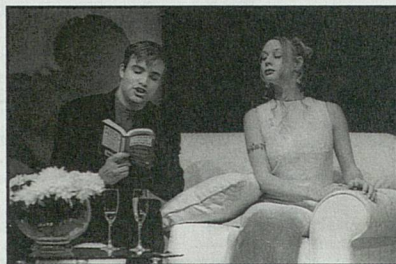
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- |                                       |   |
|---------------------------------------|---|
| 15 Ann Arbor Acura                    | 34 Individualized Home Care Nursing     |
| 35 Ann Arbor Reproductive Medicine    | 3 Kerrytown Bistro                      |
| 14 Ann Arbor Symphony Orchestra       | 26 King's Keyboard House                |
| 37 Arborcrest Memorial Park           | 13 KeyBank                              |
| 27 Arriba                             | 19 John Leidy Shops, Inc.               |
| 30 Azure Mediterranean Grille         | 27 Jewellers                            |
| 18 Bank of Ann Arbor                  | 42 McGlynn & Gubbins Attorneys          |
| 27 Bodman, Longley, and Dahling       | 35 Miller, Canfield, Paddock, and Stone |
| 32 Butzel Long                        | 52 Mir's Oriental Rugs                  |
| 39 Charles Reinhart Co.               | 17 Mundus & Mundus                      |
| 38 Chelsea Community Hospital         | 2 NBD Bank                              |
| 34 Chris Triola Gallery               | 42 Pen in Hand                          |
| 38 Comerica Bank                      | 26 Performance Network                  |
| 11 Dobbs Opticians                    | 35 Red Hawk/Zanzibar                    |
| 12 Dobson-McOmber                     | 11 SKR Classical                        |
| 33 Edward Surovell Co./Realtors       | 17 Sweet Lorraine's                     |
| 37 Emerson School                     | 32 Sweetwaters Café                     |
| 3 ERIM International                  | 38 Ufer and Co.                         |
| 47 Ford Motor Company                 | 50 U-M Matthaei Botanical Gardens       |
| 50 Foto 1                             | 48 University Productions               |
| 12 Fraleigh's Nursery                 | 51 Whole Foods                          |
| 26 Glacier Hills                      | 39 WDET                                 |
| 19 Harmony House                      | 36 WEMU                                 |
| 37 Harris Homes/Bayberry Construction | 48 WGTE                                 |
| 28 Howard Cooper Imports              | 50 WMXD                                 |
|                                       | 29 WUOM                                 |

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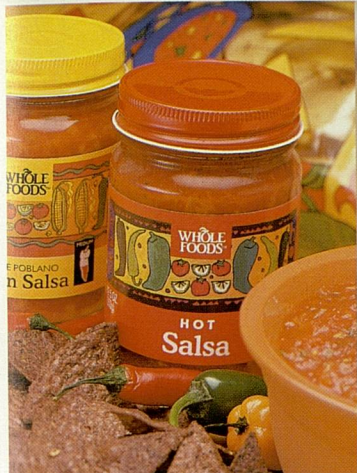


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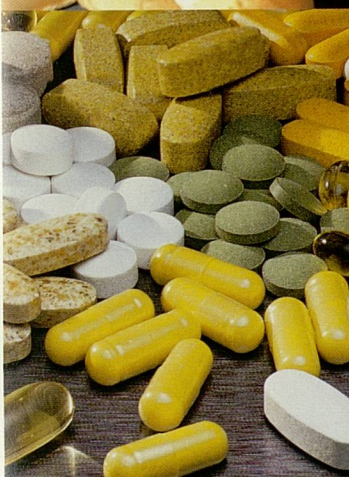
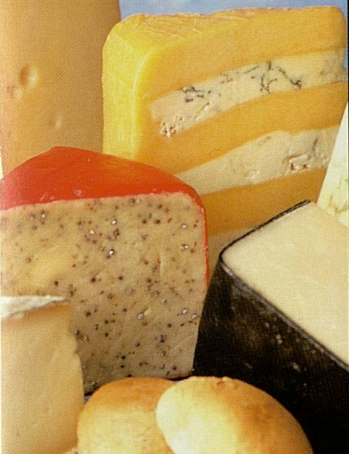




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