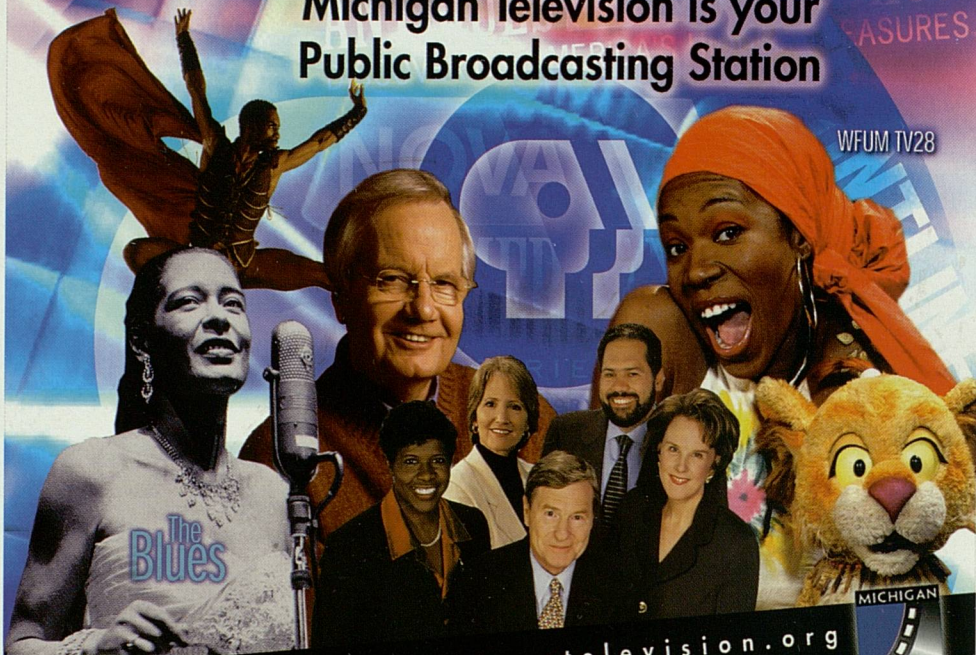


University Musical Society
of the University of Michigan
Fall 2003 Season

125th ums season

Michigan Television is your Public Broadcasting Station

WFUM TV28



michigantelevision.org
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university musical society

fall 03

University of Michigan • Ann Arbor

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Front Cover: Miami City Ballet (Philip Birmingham), Church of the Savior on Blood (Jack Kollman), Wynton Marsalis (Keith Major), Mark Rylance as Olivia in Globe Theatre's *Twelfth Night*. **Back Cover:** Sketch of Igor Stravinsky by Pablo Picasso (Bettmann/CORBIS), Boston Pops Esplanade Orchestra (Michael Lutch).

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 125th Anniversary Season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several events on this season's calendar. In addition to reflecting the artistic beauty and passion that are integral to the human experience, these jointly sponsored events are also wonderful opportunities for University of Michigan students and faculty to learn about the creative process and the sources of inspiration that motivate artists and scholars.



Several superb productions will result from our partnership. The current season includes an exciting collaboration of UMS, the University of Michigan Museum of Art, and the University's Center for Russian and East European Studies. This alliance is creating a multidisciplinary festival, *Celebrating St. Petersburg, 300 Years of Cultural Brilliance*. Among the brilliant offerings in the series is Alexander Pushkin's *Boris Godunov*, directed by Declan Donnellan, a Royal Shakespeare Company alumnus. It will be performed in Russian with English supertitles. The University and UMS will also jointly present an authentic Elizabethan production by Shakespeare's Globe Theatre: the witty comedy *Twelfth Night*, which will have a week of performances in the Michigan Union Ballroom. The historically accurate

production is presented in association with the 100th Anniversary Celebration of the Michigan Union.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate its 125th Anniversary with concerts and revelry between January 17–19. Some of the highlights of the year will include a festive gala dinner full of surprises on January 17, and a rare appearance of the marvelous Orchestre Révolutionnaire et Romantique and the Monteverdi Choir on January 18. The weekend will conclude with the Jazz Divas Summit on January 19, as the University and UMS jointly commemorate Martin Luther King Jr. Day.

I want to thank the faculty and staff of the University of Michigan and the University Musical Society for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

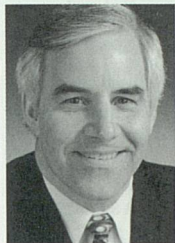
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this performance during UMS's historic 125th season. We appreciate your support of the performing arts and of UMS, and we hope that we'll see you at more of our programs during this milestone season. Check the complete listing of UMS's 03/04 events beginning on p. 27 and on our website at www.ums.org.



UMS is the oldest university-related performing arts presenting organization in the United States. From its founding in 1879 as the Choral Union under

U-M Professor Henry Simmons Frieze to the current day, UMS has sought to bring to the community the very best in the performing arts from around the world. When I think about how UMS has been able to pursue and carry out this commitment to excellence for more than a century, six factors come to mind:

1) The incredible support of you, the audience. I place at the very top of this list the outstanding support UMS has received over its entire history from the people of Michigan and northern Ohio. By your faithful attendance and generous financial support — one of our most generous patrons has been a Choral Union Series subscriber for over 60 years — UMS has not only thrived locally but has become one of the leading presenters in the US. Internationally renowned artists and ensembles often tell us following their tours in the US that the Ann Arbor audi-

ence was the best on the tour — in its size, sophistication, and enthusiastic response. Thank you!

2) Our unique relationship with the University of Michigan. Years ago, enlightened leaders of both UM and UMS determined that UMS should be an independent organization, but one with a special affiliation with the University. This unique relationship has enabled us to develop many mutually beneficial programs that serve both the University and the larger community. While UMS does not receive general fund or student-fee support, we have been able to seek and receive special support from the University when we have faced an unanticipated challenge or an extraordinary artistic opportunity. Those who study university/presenter partnerships have told us that ours with U-M is the most effective in the US. To our most significant, long-time partner, we say thank you!

3) Abundant, high-quality performance venues. How fortunate that we have in a community of our size so many remarkable venues for our performances, including Hill and Rackham Auditoriums, Power Center, Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, EMU Convocation Center, and the others we use now and have used in the past. Such a diverse array of facilities enables us to provide an appropriate venue for whatever artistic genre we are presenting. Please join us for the weekend events January 17–19 when UMS returns to the renovated and restored Hill Auditorium.

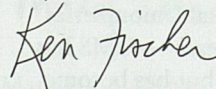
4) A century of bold impresarios. We need only to be reminded of former UMS President Charles Sink's ability to convince the most famous singer in the world, Enrico Caruso, to perform in Hill Auditorium in 1919 to appreciate the imagination, negotiating skills, and *chutzpah* that characterized the impresarios who led UMS through its first century. The last of this special group was Mr. Gail Rector, who led UMS with great distinction until his retirement in 1987 and who has recently returned from the south to live in Ann Arbor. When you see him at our concerts, please take a moment to thank him for his contributions to UMS. Gail and his predecessors continue to inspire the current UMS team every day as we recall their single-minded determination to bring the very best to Ann Arbor, no matter what!

5) Outstanding volunteers. Put quite simply, UMS could not exist were it not for nearly 700 volunteers who serve UMS now and for the thousands of others who preceded them over the years. Each member of the 150-voice Choral Union, 300-member UMS Usher Corps, 39-member Teacher Advisory Committee, 10-member Student Intern Corps, 46-member Advisory Committee, 63-member Senate, and 34-member Board of Directors is a volunteer, giving their time and talents to UMS. We are deeply grateful for their dedication and service.

6) Remarkable staff. I am privileged to work with unusually talented, creative, hardworking, and loyal staff colleagues. Frequent turnover is the norm for arts organizations, yet the team of UMS department heads has an average tenure with UMS of 11 years. This is remarkable. Each member of this team — Sara Billmann, Ben Johnson, John Kennard, Michael Kondziolka, and Susan McClanahan — has achieved a measure of national leadership in his or her respective areas of expertise. The remainder of the staff is comprised of equally dedicated colleagues who share the management team's commitment to serving the mission of UMS. We are pleased to recognize the contributions of UMS's longest serving staff member, Sally Cushing, when she celebrates her 35th anniversary with UMS this fall.

Feel free to get in touch with us if you have any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at our performances, please send me an email message at kenfischer@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President

LETTER FROM THE CHAIR

Welcome to the 03/04 season! In the University Musical Society's 125th season, there is much to celebrate.

We can look forward to the St. Petersburg celebration with Valery Gergiev and the Kirov Orchestra, the Globe Theatre's production of *Twelfth Night*, and the Israel Philharmonic among many. Most importantly, Saturday, January 17, 2004 brings an exciting concert that celebrates UMS's return to Hill Auditorium and 125 years of UMS history.

Our tradition of bringing excellent music, theater, and dance to the southeast Michigan community has grown to include education for the whole community — school children, university students, and adults — and the creation of new and exciting works such as those that have come to us through the Royal Shakespeare Company.

The rich cultural history of UMS is one I know you want to continue. Many of you made extraordinary efforts to ensure our future by making an additional gift, or an increased gift, after you learned of our budgetary challenges last spring. We greatly appreciate your support, which helped to keep us on solid financial ground.

I hope you will continue to keep UMS high on your list of philanthropic priorities. If you haven't made a gift before, or haven't made a gift for some while, I hope you will consider doing so. In addition to your annual gift, you may be able to provide for UMS in a more substantial and longer-lasting way, with a gift to endowment or through a trust or bequest arrangement. Susan McClanahan, Director of Development, would be pleased to talk with you about ways of making your gift that will benefit you as well as UMS. Remember, your gift to UMS ensures the continuation of the brilliant programming and educational activities for future generations.

Sincerely,

Prue Rosenthal

Prue Rosenthal
Chair, UMS Board of Directors



UMS leadership

CORPORATE LEADERS / FOUNDATIONS



Sandra Ulsh

*Vice President and Executive Director,
Ford Motor Company Fund*

*Ford Motor Company
Fund*

“Through music and the arts we are inspired to broaden our horizons, bridge differences among cultures and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community.”



David Canter

Senior Vice President, Pfizer, Inc.



“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”


Douglass R. Fox

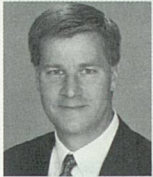
President, Ann Arbor Automotive

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”


William M. Broucek

President and CEO, Bank of Ann Arbor

“Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 03/04 season.”


Erik W. Bakker

Senior Vice President, Bank One, Michigan

“Bank One is honored to be a partner with the University Musical Society’s proud tradition of musical excellence and artistic diversity.”


Habte Dadi

Manager, Blue Nile Restaurant

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”


Greg Josefowicz

President and CEO, Borders Group, Inc.

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”





Len Niehoff

Shareholder, Butzel Long

“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”



Clayton Wilhite

Managing Partner, CFI Group, Inc.

“We’re pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



Rhonda Davenport

Group Manager & First Vice President of Ann Arbor Region, Comerica Incorporated

“Our communities are enriched when we work together. That’s why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area.”



Erin R. Boevé

Sales Manager, Crowne Plaza

“The Crowne Plaza is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community.”





Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through your music.”

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD
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Leo Legatski

President, Elastizell Corporation of America

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past year. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

Elastizell



Brian Campbell

President & CEO, Kaydon Corporation

“For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of this proud tradition of musical and artistic excellence.”

KAYDON™


Rick M. Robertson

Michigan District President, KeyBank

“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”


Albert M. Berriz

President and CEO, McKinley Associates, Inc.

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”


Erik H. Serr

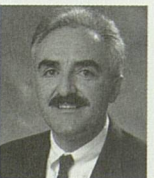
Principal, Miller, Canfield, Paddock & Stone, P.L.C.

“Miller Canfield is a proud supporter of the University Musical Society and its contribution to the culture of our community through its presentation of wonderful and diverse cultural events which contribute substantially to inspiration and enrichment of our community.”


Robert J. Malek

Community President, National City Bank

“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.”


Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization.”





Don Hawkins

*Senior Vice President, Director of Community Affairs,
TCF Bank*

“TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children’s faces, experiencing their first performance as only UMS can present.”



Sharon L. Beardman

Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.

“TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community.”



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

“I used to feel that a UM-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment.”



FOUNDATION AND GOVERNMENT SUPPORT

UMS gratefully acknowledges the support of the following foundations and government agencies.

\$100,000 and above

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FOR THE ARTS



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of the University of Michigan

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9/20/03 Beethoven *Symphony No. 7*, Mahler *Songs of a Wayfarer*, Strauss *Lieder*, Katherine Larson, mezzo-soprano

10/11/03 Bach *Brandenburg No. 2*, Bartok *Concerto for Orchestra*, Beethoven *Piano Concerto No. 3*, Arthur Greene, piano

11/08/03 Berlioz *Harold in Italy*, Bolcom *Violin Concerto*, Respighi *Pines of Rome*, Yizhak Schotten, viola, Stephen Shipps, violin

11/15/02 *Masters of Movie Music*, with a World Premiere by Michael Daugherty

11/16/03 Family Performance: *Tchaikovsky Discovers America*

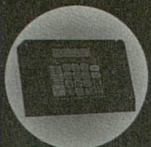
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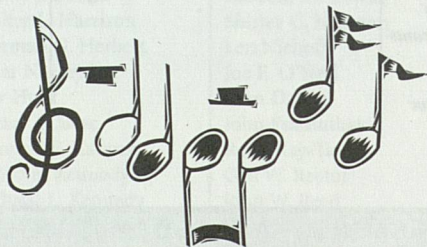
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UMS services

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, the Power Center, Hill Auditorium, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, and Power Center please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Crisler Arena, Pease Auditorium, Michigan Union, Nichols Arboretum, U-M Sports Coliseum, or EMU Convocation Center, please call the UMS Production Office at 734.615.1444.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor. UMS offers valet parking service for Hill Auditorium performances in the 03/04 Choral

Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please visit the UMS website at www.ums.org.

Refreshments

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

Smoking Areas

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

Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program, when they will be seated by ushers. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 03/04 season.

Congratulations



For providing over a century
of great music.

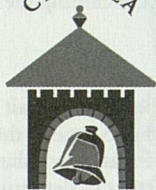
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TICKETS

In Person

The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now able to purchase tickets for UMS events and School of Music events with just one phone call or visit.

As a result of this transition, the walk-up window is conveniently located at the League Ticket Office, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address remain the same.

Note New Hours

Mon–Fri: 9 am–5 pm

Sat: 10 am–1 pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

By Internet **www.ums.org**

By Fax **734.647.1171**

By Mail

UMS Ticket Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

Performance hall ticket offices open
90 minutes prior to each performance.

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 Ticket 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.

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before tickets go on sale to the general public
- discounts of 15–25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or umsgroupsales@umich.edu.

Discounted Student Tickets

Did you know?? Since 1990, students have purchased over 144,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 03/04 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall — last year, students saved over \$100,000 by purchasing tickets at the Half-Price Student Ticket Sale! Be sure to get there early as some performances have limited numbers of tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 03/04 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste?

Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 80 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

New This Year! UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



“What was one day
 a sheep’s hind leg
 and a handful of spinach
 was the next part of the hand
 that wrote, the brain that conceived
 the slow movement of
 the Jupiter Symphony.”

—Aldous Huxley

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~ S. Ullman

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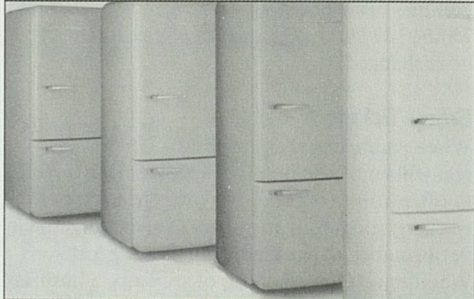
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Why should you log onto www.ums.org?

In September, UMS launched a new web site, with more information that you can use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online! You can find your specific seat location before you buy.

UMS E-Mail Club. You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more! Log on today!



Maps, Directions, and Parking. Helps you get where you're going...including insider parking tips!

Education Events. Up-to-date information detailing educational opportunities surrounding each performance.

Online Event Calendar. Lists all UMS performances, educational events, and other activities at a glance.

Program Notes. Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance!

Sound and Video Clips. Listen to recordings from UMS performers online before the concert.

CyberSavers. Special weekly discounts appearing every Wednesday, only available online.

Development Events. Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online!

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

Photo Gallery. Photos from recent UMS events and related activities.

Student Ticket Information. Current info on rush tickets, special student sales, and other opportunities for U-M students.

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UMS annals

Through an uncompromising commitment to Presentation, Education, and the Creation of new work, the **University Musical Society (UMS)** serves 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 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this 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

Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts approximately 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor and Ypsilanti.

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 that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

UMS CHORAL UNION

Throughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.

Ein deutsches Requiem, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. During the 96/97 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).

Led by interim conductor Jerry Blackstone, the Choral Union will open its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus

will present its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Songs of Innocence and of Experience* in the newly renovated Hill Auditorium.

The Choral Union's 02/03 season included performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. The Choral Union's season concluded in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by internationally renowned organist Janice Beck.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Comprised of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail choralunion@umich.edu or call 734.763.8997.

VENUES

The 03/04 UMS season will include performances by the world's celebrated music, dance and theater artists in 11 venues in Ann Arbor and Ypsilanti.

Hill Auditorium

The 18-month \$38.6-million dollar renovations to Hill began on May 13, 2002 overseen by Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Originally built in 1913, current renovations will update Hill's infrastructure and restore much of the interior to its original splendor. Exterior renovations will include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations will include the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of main-level seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

When it re-opens in January 2004, Hill Auditorium will seat 3,540.

For more information, visit

Hill Auditorium Construction Web Camera at:
www.plantext.bf.umich.edu/plantext/projects/Hill/BurtonWebCam.html

Hill Auditorium Renovation Project Website at:
www.umich.edu/~urel/hill/index.html

Hill Auditorium Construction Website at:
www.plantext.bf.umich.edu/plantext/projects/Hill/index.html

Power Center

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theater 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 built 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 theater." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. 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.

The Power Center seats approximately 1,400 people.

Rackham Auditorium

Fifty 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, Newberry Hall and 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 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.

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

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. 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. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000 and the balcony and backstage restorations have been completed.

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 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred a cappella choral music and early music ensembles.

Crisler Arena

Crisler Arena, home to the Michigan Wolverines basketball teams, stands as a tribute to the great Herbert O. "Fritz" Crisler, Michigan's third all-time winning football coach. Crisler served 10 years as Michigan's football coach (1938-1947) and 27 years as athletic director (1941-1968) of the University. The arena was designed by Dan Dworsky under the architectural firm of K.C. Black & C.L. Dworsky and opened in 1968. While serving as a site of Big Ten Conference championship events, Crisler has also played host to popular acts such as Pearl Jam, Bill Cosby, the Grateful Dead, and even Elvis Presley during his final concert tour. In 2002, UMS presented its first concert in Crisler Arena, the Boston Pops Esplanade Orchestra Christmas Concert. The popular ensemble returns for a repeat performance on Friday, December 5.

The facility has a capacity of 13,609.

Venues continue following your program insert.

Fall 2003

Event Program Book

Friday, December 5 through Sunday, December 7, 2003

General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 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 prohibited 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, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, 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 or return it to your usher when leaving the venue. Thank you for your help.

Boston Pops Esplanade Orchestra

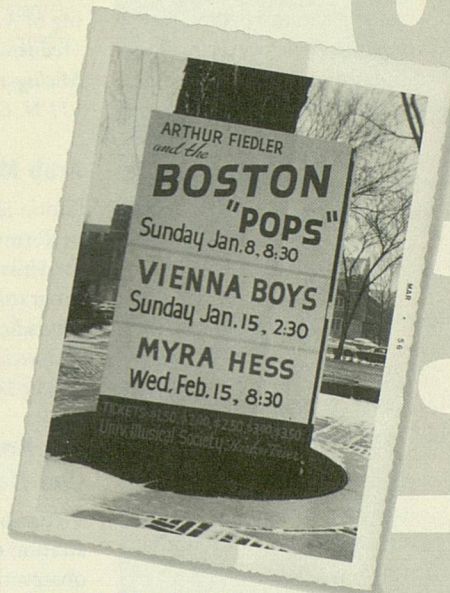
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Friday, December 5, 8:00 pm
Crisler Arena

Handel's Messiah

17

Saturday, December 6, 8:00 pm
Sunday, December 7, 2:00 pm
Michigan Theater



January 1956 UMS archival photo of the kiosk in front of Hill Auditorium announcing a visit by the Boston Pops conducted by Arthur Fiedler.

UMS Educational Events *through Saturday, January 31, 2004*

All UMS educational activities are free and open to the public unless otherwise noted (\$).

Please visit www.ums.org for complete details and updates.

Simon Shaheen and Qantara

UMS and ACCESS (Arab Community Center for Economic and Social Services) present Arabic artist Simon Shaheen in a two-week residency culminating in a world première composition and performance in January 2004.

Arabic Music Retreat with Simon Shaheen (\$)

Located in one of America's largest Arabic communities, Simon Shaheen will lead an intensive four-day Arabic Music Retreat covering Arabic music performance, ear training, rhythm, theory, and history. The retreat will also cover the theoretical analysis of the Arabic *maqam* system (melodic modes) and the *iqā* system (rhythmic modes).

Nightly excursions to area Arabic/Detroit restaurants will be planned.

Students

Advanced and accomplished professional music students/musicians who are interested in Arabic music but are relatively new to its instruments are encouraged to attend. Participants should be able to read Western music notation (with the exception of those studying percussion).

Residency Activities

For complete information or to register for the retreat, please contact the UMS Education Department at 734.615.0122 or visit www.ums.org.

Thursday, December 4 through Sunday, December 7, Holiday Inn – Fairlane, Dearborn

UMS Artist Interview

Lester Monts, U-M Senior Vice Provost for Academic Affairs, will interview Arabic musician and composer Simon Shaheen.
Monday, December 8, 7:00-9:00 pm, Michigan League, Henderson Room, 3rd Floor, 911 N. University, Ann Arbor

Lecture:

Introduction to Arab Music – 101

Led by Simon Shaheen, this lecture will introduce to the general public a basic understanding of Arabic music appreciation.

Wednesday, December 10, 7:00-10:00 pm, Michigan League, Hussey Room, 2nd Floor, 911 N. University, Ann Arbor

Arab Music Mini-Performance

Simon Shaheen will give a special free public performance on the oud and violin as part of the University of Michigan Hospital Gifts of Art Program.

Thursday, December 11, 12:00 noon-1:00 pm, University Hospital Lobby, 1500 East Medical Center Drive, Ann Arbor

The Arab Lute:

Oud Master Class/Demonstration

Virtuoso Simon Shaheen will lead this demonstration of the oud. Open to the public for observation.

Thursday, December 11, 7:00-9:00 pm, Herb David Guitar Studio, 302 East Liberty, Ann Arbor

Community Reception

Everyone welcome! Celebrate with the artists at Café Oz immediately after their public performance.

Saturday, January 31, Post-performance, Café Oz, 210 South Fifth Avenue, Ann Arbor

The Simon Shaheen residency was planned in collaboration with ACCESS Cultural Arts, the U-M International Institute, Center for North African and Middle Eastern Studies, U-M School of Music, Washtenaw Community College, Ann Arbor Public Schools, Café Oz, U-M Hospital Gifts of Art Program, Herb David Guitar Studio, and the U-M Department of Musicology.

The University Musical Society would like to extend its appreciation to those who graciously hosted *'Twas the Night of the Pops* pre-concert dinners:

Raquel and Bernard Agranoff

Lois and David Baru

Victoria and Robert Buckler

Mary Sue and Kenneth Coleman

Robert and Kathleen Dolan

Anne and Paul Glendon

Charlene and Carl Herstein

Phyllis and David Herzig

Beth and George LaVoie

Jan and Hack Newman

Gil Omenn and Martha Darling

Pat Pooley

Loretta Skewes

Jane and Nigel Thompson


Charlotte VanCurler

We are pleased
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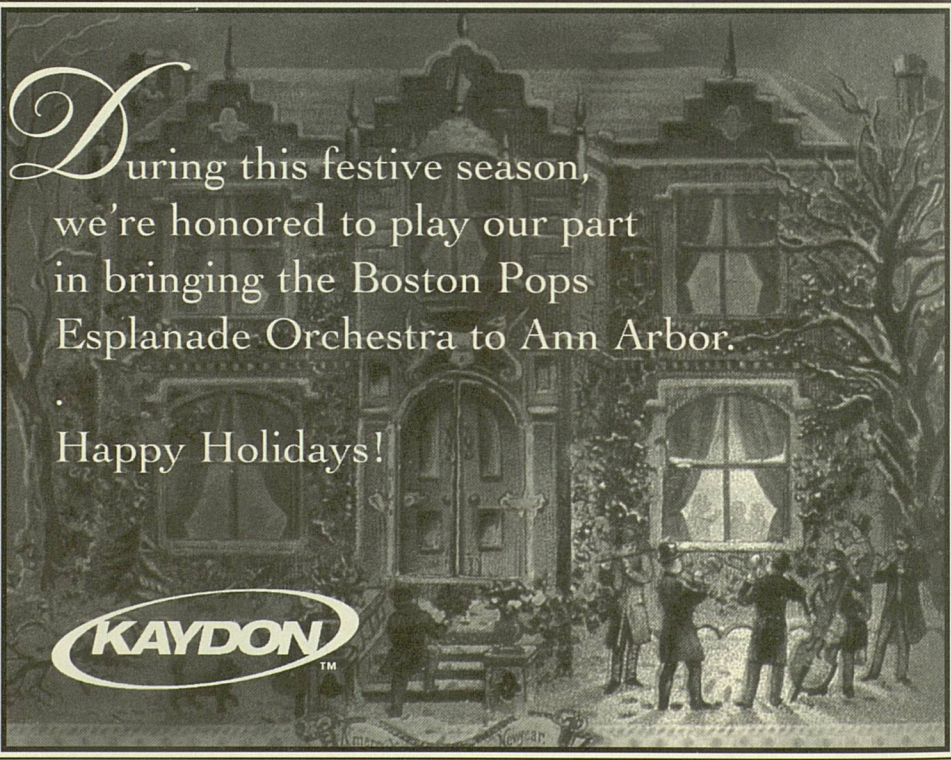
to our community.

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The Boston Pops Esplanade Orchestra

KEITH LOCKHART, *Conductor*

John Williams, *Laureate Conductor*

Bruce Hangen, *Principal Pops Guest Conductor*

with

The University Singers of California State University Fullerton

John Alexander, *Music Director and Conductor*

Stephen Salters, *Baritone*

Carmen Harlan, *Guest Narrator*

Mary Sue Coleman, *Guest Conductor*

Program

Friday Evening, December 5, 2003 at 8:00

Crisler Arena • Ann Arbor

THE 2003 FIDELITY INVESTMENTS

Boston Pops Holiday Tour

Randol Bass

Gloria

*George Frideric Handel,
Arr. Wolfgang Amadeus
Mozart*

For Unto Us a Child is Born, from *Messiah*

*Richard Storrs Willis,
Lyrics Edmund H. Sears,
Arr. Morton Gould*

It Came Upon a Midnight Clear

Patrick Hollenbeck

Tomorrow Is My Dancing Day

Ralph Vaughan Williams

Fantasia on Christmas Carols

MR. SALTERS

*Arr. Leroy Anderson/
Alexander Courage*

A Christmas Festival

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Jerry Herman,
Arr. Danny Troob

We Need a Little Christmas

Samuel Adler,
Lyrics E. Guthmann

A Song of Hanukkah

MR. ALEXANDER, CONDUCTOR

Traditional,
Arr. John Rutter

Deck the Hall

MR. ALEXANDER, CONDUCTOR

Arr. Don Sebesky

Joy!

Traditional,
Arr. André Thomas

Here's a Pretty Little Baby

MR. SALTERS

Traditional Spirituals,
Arr. Charles Floyd

Christmas Spirituals

My Lord, What a Morning—Rise Up, Shepherd—Glory Hallelujah

MR. SALTERS

Traditional,
Arr. Joe Reisman

Christmas Is A-Comin'

MR. SALTERS

Anderson

Sleigh Ride

DR. COLEMAN

President, University of Michigan

Arr. Reisman
(Text by Clement C. Moore)

A Visit From St. Nicholas

('Twas the Night Before Christmas)

MS. HARLAN

Arr. Reisman

A Merry Little Sing-Along

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

32nd Performance
of the 125th
Annual Season

This performance is co-sponsored by Bank of Ann Arbor and Kaydon Corporation.

Ninth Annual
Favorites Series

Additional support provided by media sponsors WEMU 89.1 FM and *Observer & Eccentric Newspapers*.

Special thanks to the special groups of 100 or more people who attended this performance from University of Michigan Hospitals, U-M Pediatric Cardiology, U-M Vascular Surgery, Arts at Michigan, and Pfizer.

Special thanks to the Main Street Association and Briarwood Mall for their contributions to this performance.

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

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

The Boston Pops Esplanade Orchestra appears by arrangement with Columbia Artists Management, LLC.

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A Merry Little Sing-Along

Rudolph The Red-Nosed Reindeer

Johnny Marks
(Marks)

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

Have Yourself A Merry Little Christmas

Hugh Martin and Ralph Blane
(Martin and Blane)

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

Let It Snow! Let It Snow! Let It Snow!

Jule Styne
(Sammy Cahn)

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

The Christmas Song

Mel Tormé and Robert Wells
(Tormé and Wells)

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al- tho' it's been said many times, many ways:
Merry Christmas to you.

Winter Wonderland

Felix Bernard
(Dick Smith)

Sleigh-bells ring, are you list'nin'?
In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

Jingle Bells

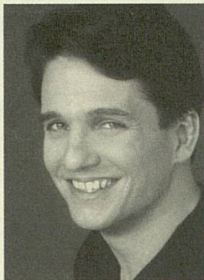
J. S. Pierpont
(Pierpont)

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. — Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one – horse o – pen sleigh!

In February 1995 **Keith Lockhart** was named the 20th conductor of the Boston Pops Orchestra since its founding in 1885. Now in his ninth season, Keith Lockhart has conducted more than 600 concerts and has made 55 television shows, including 35 programs for PBS's *Evening at Pops*, the annual July Fourth spectacular shown nationally on CBS, and *Holiday at Pops*, shown nationally on A&E. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, 20 national tours, and four overseas tours of Japan and Korea. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing in concert halls and



Keith Lockhart

sports arenas across the country. In February 2002 he led the Boston Pops in the pre-game show of Super Bowl XXXVI, marking the first time an orchestra was featured in performance during a Super Bowl.

Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded multiple albums with RCA Victor. Their first six recordings (*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, and the Latin Grammy-nominated *The Latin Album*) all received critical and popular acclaim. *Encore!*, featuring tracks from the previous five recordings, was released in March 2000, and *My Favorite Things—A Richard Rodgers Celebration* was released in April 2002.

Born in Poughkeepsie, NY, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, SC, and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart

has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September 2002 he opened the Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma; on New Year's Eve 2002 he led the Deutsches Symphonie-Orchester in Berlin; and he made his debut with the Concertgebouw Orchestra of Amsterdam in June 2003. During the 03/04 current season he will lead the Toronto and Baltimore symphonies and make his Boston Lyric Opera debut with *Tosca*. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (DC) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

This evening's performance marks Keith Lockhart's second appearance under UMS auspices. He made his UMS debut in December 2002 leading the Boston Pops Esplanade Orchestra in Crisler Arena.

In 1996 baritone **Stephen Salters** won several major competitions and sang the role of Captain Balstrode in *Peter Grimes* with the Boston Symphony Orchestra under Seiji Ozawa at Tanglewood. Since then, Mr. Salters has performed with orchestras in North America, Europe, and Japan and at leading festivals worldwide, including Aldeburgh, Banff, Edinburgh, Ravinia, Tanglewood, Vail, and at BAM's Next Wave. On the opera stage, he has appeared in Europe in *Rigoletto*, *Madame Butterfly*, *Carmen*, *Tristan und Isolde*, *Billy Budd*, *Penelope*, *Der Freischütz*, and *Giulio Cesare*. In the US, he has sung Count Almaviva (*Le Nozze di Figaro*), Belcore (*L'Elisir d'amore*), Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Silvio (*I Pagliacci*), and the title role in the world premiere of Elena Ruehr's *Toussaint Before the Spirits*. This season he performs Gaspard in *Der Freischütz* under Christoph Eschenbach at the Ravinia Festival, Szmanovski's *Stabat Mater* with the Orchestre



Stephen Salters

de Paris (also with Eschenbach), Count Almaviva for Opera Memphis, the current Boston Pops' Holiday tour with Keith Lockhart, and recitals and concert appearances across the US and Europe. He has made several recordings and is an advocate of new music and often engages composers to write music for him. An African-American born in Milford, Connecticut, Stephen Salters is a graduate of Boston University. He enjoys conducting master classes and taking part in various outreach programs.

This evening's performance marks Stephen Salters' UMS debut.

Viewers have enjoyed **Carmen Harlan's** on-air style since she arrived at WDIV-TV, Channel 4 as a reporter in 1978. Co-anchor of WDIV's "Local First News at 5" and "Local First News at 11" (Detroit's number-one rated news program), Ms. Harlan has also worked on such acclaimed WDIV projects as the "Focus on Families" news segments featuring children in need of adoption. She hosts the annual Marshall Field's Fireworks special and the America's Thanksgiving Day Parade broadcast and co-hosts the "Newsweek/WDIV Teacher Awards" program. In 1992, Detroiters voted Carmen Harlan as their favorite anchor in a newspaper poll. In 1991, *Ladies Home Journal* named her one of the top two anchorwomen

Carmen Harlan



in the country, and in 2002 she was named one of Crain's Detroit Business "Most Influential Women." Among Ms. Harlan's most recent awards are the Southern Christian Leadership Conference's Media Award, the REACH 24-Hour

Woman Award, and the Starr Commonwealth Child Advocacy Award. She also received a local Emmy nomination for the 1999 feature story *The Sixties: Peace, Love and the Motor City*.

A tireless worker in the community, Ms. Harlan has been personally involved with such charities as Sparky Anderson's CATCH, the Karmanos Foundation, and Operation ABLE. A lifelong Detroit resident, Carmen Harlan is a graduate of the University of Michigan.

This evening's performance marks Carmen Harlan's UMS debut.

In August 2002, the University of Michigan welcomed the distinguished scientist **Mary Sue Coleman** as the 13th President of the University of Michigan.

As a biochemist, President Coleman built an outstanding research career through her



Mary Sue Coleman

research on the immune system and malignancies. She authored numerous articles on her findings and directed funded research projects supported by a variety of federal agencies.

In her scientific career, she served for 19 years as a member of the biochemistry faculty and as a Cancer Center administrator at the University of Kentucky in Lexington.

Her administrative work in the sciences led naturally to an appointment as associate provost and dean of research, then as vice-chancellor for graduate studies and research at the University of North Carolina at Chapel Hill (1990-1993). From there, she moved to the position of provost and vice president for academic affairs at the University of New Mexico (1993-1995).

In 1995, Mary Sue Coleman was appointed as the president of the University of Iowa, where she served with distinction for seven years.

She assumed the position of president of the University of Michigan on August 1, 2002, and

also holds appointments as professor of biological chemistry in the School of Medicine and professor of chemistry in the College of Literature, Science, and the Arts.

Elected to the Institute of Medicine in 1997, she is also a Fellow of the American Association for the Advancement of Science and of the American Academy of Arts and Sciences. She currently chairs one of the major policy studies of the Institute of Medicine: the Committee on the Consequences of Uninsurance.

Her extensive leadership positions in higher education include service on the executive committee of the Association of American Universities, on the board of directors of the American Council on Education, on the board of directors of the National Collegiate Athletic Association and as a member of the Knight Commission on Intercollegiate Athletics.

President Coleman earned her undergraduate degree in chemistry from Grinnell College, where she served as a trustee of the college. Her doctorate in biochemistry was awarded by the University of North Carolina. Additionally, she undertook postdoctoral work at North Carolina and at the University of Texas at Austin.

Mary Sue Coleman is married to Kenneth Coleman, a well-known political scientist whose academic career has focused on issues in Latin America. Their son, Jonathan, lives with his wife Ameer in Denver, Colorado, where he is a portfolio manager for the Janus Corporation.

The University Singers of California State University Fullerton have secured

a distinguished reputation as one of the finest collegiate ensembles in the nation. The University Singers have performed with the Los Angeles Philharmonic under both Zubin Mehta and Carlo Maria Giulini, the Hollywood Bowl Orchestra led by John Mauceri, the Pacific Symphony led by Carl St. Clair, and the Long Beach Symphony. Members of the University Singers were invited to present three performances at the February 2003 American Choral Director's Association national convention in New York City. This is the group's fifth consecutive holiday tour with the Boston Pops

Esplanade Orchestra led by Keith Lockhart. The ensemble is currently led by John Alexander, artistic director since 1994 when he became Professor of Music and Director of Choral Studies at California State University Fullerton. He has also served as Artistic Director and Conductor of the Pacific Chorale of Southern California for over 30 years and has appeared as a guest conductor throughout the world. John Alexander is a composer and editor of his own choral series published with Hinshaw Music, and served as immediate past president of Chorus America, a national organization designed to enhance the development of choral music in the US.

This evening's performance marks the University Singers' second appearance under UMS auspices. The choir made their UMS debut in December 2002 in performance with the Boston Pops Esplanade Orchestra in Crisler Arena.

In 1881, Henry Lee Higginson, founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first **Boston Pops** concert on July 11, 1885 represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the current hits of the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for 12 of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra appear on television and represent the city of Boston on tour. The Boston Pops Orchestra is featured in the long-running PBS series *Evening at Pops*. The Fourth of July concert featuring the Boston

Pops Esplanade Orchestra at the Hatch Shell in Boston is regularly broadcast nationwide. The Boston Pops Orchestra appeared at the White House as part of its 100th birthday celebration in 1985; the Boston Pops Esplanade Orchestra participated in the centennial celebration of the Statue of Liberty in 1986. John Williams led tours of Japan with the Boston Pops Esplanade Orchestra in 1987 and with the Boston Pops Orchestra in 1990 and 1993. Keith Lockhart has led the Boston Pops Esplanade Orchestra on tour to Japan and Korea, and he has also led the BPEO on 20 national tours.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the 18th conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams stepped down as conductor in December 1993 and now holds the title Laureate Conductor. Keith Lockhart became the 20th conductor of the Boston Pops in February 1995.

This evening's performance marks the Boston Pops' eighth appearance under UMS auspices. Between 1953 and 1962, the ensemble, then under the name Boston Pops Tour Orchestra, made six appearances in Ann Arbor under the baton of Arthur Fiedler. The ensemble returned to UMS in 2002 after a hiatus of 40 years. The Boston Pops made their UMS debut in March 1953.



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The Boston Pops Esplanade Orchestra

KEITH LOCKHART, *Conductor*

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS, *Laureate Conductor*

BRUCE HANGEN, *Principal Pops Guest Conductor*

First Violins

Joseph Scheer
Michael Rosenbloom
Kristina Nilsson
Gregory Vitale
Liana Zaretsky
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
Maynard Goldman
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Sarah Roth
Karma Tomm

Second Violins

Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Danielle Maddon
Julie Leven
Rebecca Katsenes
Biliana Voutchkova
Christine Vitale
Kay Knudsen

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Susan Culp
David Feltner
Barbara Wright
Lisa Suslowicz
Joan Ellersick

Cellos

Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
William Rounds
Jennifer Lucht
Toni Rapier
Eugene Kim

Basses

Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
George Speed
Mark Henry

Flutes

Ann Bobo
Whitney Hanes

Piccolo

Iva Milch

Oboes

Laura Ahlbeck
Frank Charnley

English Horn

Barbara LaFitte

Clarinets

Ian Greitzer
Aline Benoit

Bass Clarinet

Gary Gorczyca

Bassoons

Ronald Haroutunian
Donald Bravo

Contrabassoon

Margaret Phillips

Horns

Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets

Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones

Darren Acosta
Hans Bohn

Bass Trombone

Mark Cantrell

Tuba

Randall Montgomery

Timpani

Richard Flanagan

Percussion

Dean Anderson
Neil Grover
James Gwin
Patrick Hollenbeck

Harp

Anna Reinersmann

Piano

Brad Hatfield

Librarian

William Shisler

Personnel Manager

Lynn G. Larsen

Stage Manager

John Demick

Boston Pops

Tour Staff

Tony Beadle,
Manager
Dennis Alves,
Director of Programming
Jana Gimenez,
Operations Manager
Sheri Goldstein,
Personal Assistant to the Conductor
Julie Knippa,
Administration Coordinator
Tahli Adler, *Program Coordinator, Corporate Programs*
Sean Kerrigan, *Media Relations*
Pam Netherwood,
Merchandise Manager
Steve Colby, *Sound Engineer*

The University Singers, California State University, Fullerton

JOHN ALEXANDER, *Music Director and Conductor*

Soprano

Andrea Dodson
Kelsey Gile
Valerie Gonzales
Maria Greenwood
Bianca Hall
Clarisse Jensen
Liesl Marin
Aimée Martineau
Sandy Martinez
Emily Money
Chanté Olivas
Kellee Schildknecht
LaVista Silva
Cindy Stück
Lorraine Joy Welling

Alto

Cindy Anderson
Megan Chaney
Denean Dyson
Judi Elterman
Devon Glenn
Amanda Hoyny
Kathleen Johnson
Kristi Jordan
Douglas Law
Betty Lee
Monica Leung
Lilly Mettler
Jane Shim
Tiffany Tarleton

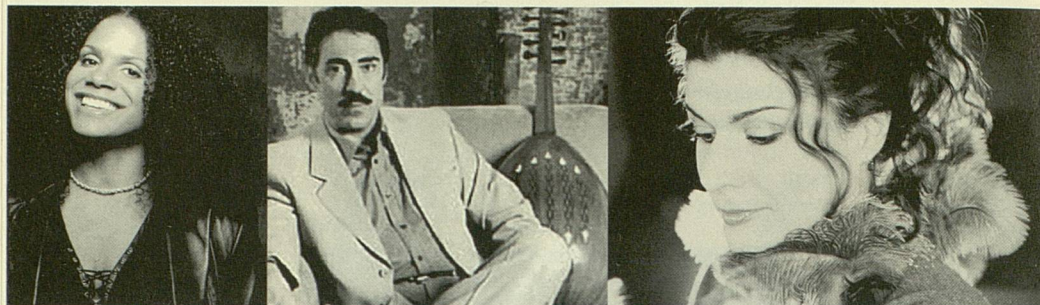
Tenor

Omar Gutierrez Crook
Quang Le
Chris McCall
Joseph Mejia
Jose Morelos
Steve Olvey
Nicholas A. Preston
Ben Plaché
Daniel Rogers
Chad Ruyle
Sean Saclolo
John St. Marie
Jeremy Wiggins

Bass

William Chitra
Joe Cosgrove
Ryan Demaree
Jose Flores
Jason Halliday
Rowland Hazard
André Kelly
Samuel Nuñez
Roberto Ortiz
Seth Peelle
James Martin Schaefer
Josh Stansfield
Keith Still
Daisuke Yokoyama
Scott Ziemann

UMS Tickets Make Great



Hill Auditorium Re-Opening Celebration!

Celebrating UMS's 125th Season

Featuring

David Daniels countertenor

Midori violin

Audra McDonald soprano

Chanticleer

Measha Brueggergosman soprano

UMS Choral Union

University Symphony Orchestra

Jerry Blackstone conductor

Kenneth Kiesler conductor

Richard Cordery master-of-ceremonies

Sat **1/17** 8:30 pm

Hill Auditorium

Orchestre Révolutionnaire et Romantique The Monteverdi Choir

John Eliot Gardiner conductor

Sun **1/18** 6 pm

Hill Auditorium

Jazz Divas Summit

**Dianne Reeves, Dee Dee Bridgewater,
and Regina Carter**

Mon **1/19** 7:30 pm

Hill Auditorium

Emerson String Quartet

Fri **1/30** 8 pm

Rackham Auditorium

Simon Shaheen and Qantara

Sat **1/31** 8 pm

Michigan Theater [NOTE NEW VENUE]

Michigan Chamber Players

Sun **2/8** 6 pm

Rackham Auditorium

Hilary Hahn violin

Natalie Zhu piano

Thu **2/12** 8 pm

Hill Auditorium

Valentine's Day Concert!

Canadian Brass

Sat **2/14** 8 pm

Hill Auditorium

Children of Uganda

Thu **2/19** 7 pm & Sat **2/21** 8 pm

Power Center

Cecilia Bartoli mezzo-soprano

Orchestra of the Age of Enlightenment

Fri **2/20** 8 pm

Hill Auditorium

Othello

Guthrie Theater

Joe Dowling director

Thu **3/4** – Sun **3/7**

Power Center

Merce Cunningham Dance Company

Fri **3/12** 8 pm

Sat **3/13** 8 pm [with the Kronos Quartet]

Power Center

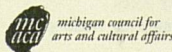
Kronos Quartet

Sun **3/14** 6 pm

Power Center



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An Evening with Ornette Coleman

Ornette Coleman alto saxophone

Greg Cohen bass

Tony Falanga bass

Denardo Coleman drums

Fri **3/19** 8 pm

Hill Auditorium

Israel Philharmonic

Yoel Levi conductor

Lynn Harrell cello

Sat **3/20** 8 pm

Hill Auditorium

Takács Quartet

Sun **3/21** 6 pm

Rackham Auditorium

The Tallis Scholars

Thu **3/25** 8 pm

St. Francis of Assisi Catholic Church

Jazz at Lincoln Center's

Afro-Latin Jazz Orchestra

Arturo O'Farrill music director

Sat **3/27** 8 pm

Hill Auditorium

Lang Lang piano

Thu **4/1** 8 pm

Hill Auditorium

Tricodex

**A New Work by French cinema, circus,
and theater artist Philippe Decouflé**

Performed by **Lyon Opera Ballet**

Fri **4/2** - Sat **4/3**

One-Hour Family Performance

Sat **4/3** 1 pm

Power Center

William Bolcom's *Songs of Innocence and of Experience*

University Symphony Orchestra

UMS Choral Union and U-M Choirs

Leonard Slatkin conductor

Soloists TBA

Thu **4/8** 8 pm

Hill Auditorium

Alfred Brendel piano

Thu **4/15** 8 pm

Hill Auditorium

Girls Choir of Harlem

Fri **4/16** 8 pm

Michigan Theater

Orchestra Baobab Dance Party

Sat **4/17** 9 pm

EMU Convocation Center

Shoghaken Ensemble

Sun **4/18** 6 pm

Rackham Auditorium

Karita Mattila soprano

Martin Katz piano

Thu **4/22** 8 pm

Hill Auditorium

ADDED EVENT!

Cassandra Wilson and Peter Cincotti

Fri **4/23** 8 pm

Hill Auditorium

Rossetti String Quartet

Jean-Yves Thibaudet

Sat **4/24** 8 pm [NOTE NEW DATE!]

Rackham Auditorium

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UMS
and
Carl and Isabelle Brauer
present

The 125th Annual UMS Performances of
George Frideric Handel's
Messiah

UMS CHORAL UNION
ANN ARBOR SYMPHONY ORCHESTRA
JERRY BLACKSTONE, *Conductor*

Dominique Labelle, *Soprano*
David Daniels, *Countertenor*
Steven Tharp, *Tenor*
Michael Dean, *Bass-baritone*
Edward Parmentier, *Harpsichord*

Program

Saturday Evening, December 6, 2003 at 8:00
Sunday Afternoon, December 7, 2003 at 2:00
Michigan Theater • Ann Arbor



Ninth Annual
Favorites Series

33rd and
34th Performances
of the 125th Season

*The photographing or sound
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such photographing or sound
recording is prohibited.*

These performances are supported by Carl and Isabelle Brauer.

Tune into Michigan Radio, WUOM 97.1 FM, on Christmas Eve,
December 24, 2003 at 8:00 pm for a special tape-delayed broadcast of
this performance.

Special thanks to all of the participants of the 125th Messiah poster
contest and to contest winner Bill Burgard.

Ms. Labelle appears by arrangement with Schwalbe and Partners, Inc.

Mr. Daniels appears by arrangement with IMG Artists, New York, NY.

Mr. Tharp and Mr. Dean appear by arrangement with Thea Dispeker, Inc.

Large print programs are available upon request.

Part I

- 1 **Sinfonia**
- 2 **Arioso**
Isaiah 40: 1
Isaiah 40: 2

Isaiah 40: 3
- Mr. Tharp**
- 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. Tharp**
- Every valley shall be exalted, and every hill and mountain . . .
made low: the crooked . . . straight, and the rough places plain:
- 4 **Chorus**
Isaiah 40: 5
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative**
Haggai 2: 6

Haggai 2: 7

Malachi 3: 1
- Mr. Dean**
- . . . 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
- Mr. Daniels**
- 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
- Mr. Daniels**
- 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

Isaiah 60: 1
- Mr. Daniels**
- 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!
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 **Arioso** Mr. Dean
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. Dean
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. Labelle
Luke 2: 8 . . . there were . . . shepherds abiding in the field, keeping watch
over their flock by night.
- 15 **Arioso** Ms. Labelle
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** Ms. Labelle
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. Labelle
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. Labelle
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** Mr. Daniels
Isaiah 35: 5 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.
Isaiah 35: 6 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 **Air** Mr. Daniels and Ms. Labelle
Isaiah 40: 11 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.
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.

INTERMISSION

Part II

- 23 **Chorus**
John 1: 29 . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 **Air** Mr. Daniels
Isaiah 53: 3 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .
Isaiah 50: 6 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 **Chorus**
Isaiah 53: 4 Surely he hath borne our griefs, and carried our sorrows: . . .
Isaiah 53: 5 . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 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** Mr. Tharp
Psalms 22: 7 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

- 28 **Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him,
if he delight in him.
- 29 **Accompanied recitative** Mr. Tharp
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** Mr. Tharp
Lamentations 1: 12 . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 **Accompanied recitative** Mr. Tharp
Isaiah 53: 8 . . . he was cut off out of the land of the living: for the
transgressions of thy people was he stricken.
- 32 **Air** Mr. Tharp
Psalm 16: 10 But thou didst not leave his soul in hell; nor didst thou suffer thy
Holy One to see corruption.
- 33 **Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting
doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord
mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting
doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of
glory.
- 34 **Recitative** Mr. Tharp
Hebrews 1: 5 . . . unto which of the angels said he at any time, Thou art my son,
this day have I begotten thee? . . .
- 35 **Chorus**
Hebrews 1: 6 . . . let all the angels of God worship him.
- 36 **Air** Mr. Daniels
Psalm 68: 18 Thou art gone up on high, thou has lead captivity captive: and
received gifts for men; yea, even for thine enemies, that the Lord
God might dwell among them.
- 37 **Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 38 **Air** Ms. Labelle
Isaiah 52: 7 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. Dean
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. Tharp
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 **Air**
Psalm 2: 9 Mr. Tharp
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 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . 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 theater. Thank you.

Part III

- 45 **Air**
Job 19: 25 Ms. Labelle
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 Cor. 15: 20 For now is Christ risen from the dead, . . . the first fruits of them that sleep.

- 46 **Chorus**
I Cor. 15: 21 . . . since by man came death, by man came also the resurrection
of the dead.
I Cor. 15: 22 For as in Adam all die, even so in Christ shall all be made alive.
- 47 **Accompanied recitative** Mr. Dean
I Cor. 15: 51 Behold, I tell you a mystery; we shall not all sleep, but we shall all
be changed,
I Cor. 15: 52 In a moment, in the twinkling of an eye at the last trumpet:
- 48 **Air** Mr. Dean
I Cor. 15: 52 . . . the trumpet shall sound, and the dead shall be raised
in incorruptible, and we shall be changed.
I Cor. 15: 53 For this corruptible must put on incorruption, and this mortal must
put on immortality.
- 49 **Recitative** Mr. Daniels
I Cor. 15: 54 . . . then shall be brought to pass the saying that is written, Death
is swallowed up in victory.
- 50 **Duet** Mr. Daniels and Mr. Tharp
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
- 51 **Chorus**
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our Lord
Jesus Christ.
- 52 **Air** Ms. Labelle
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.

Messiah

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

George 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 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th 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. In addition to Mozart's re-orchestration, 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 17th 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 August 22, 1741 and completed it 24 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 19th 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 April 13, 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 and 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 com-

poser. 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 18th 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 US 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.

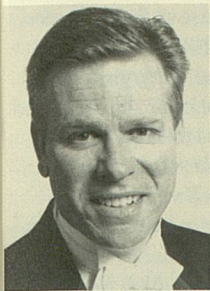
Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament 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, Lord Kinnoul congratulated Handel 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.

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of eleven choirs. In February 2003, the School of Music Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association. He also serves as Interim Conductor and Music Director of the UMS Choral Union, a large community/university chorus that frequently appears with the Detroit Symphony Orchestra and presents annual performances of Handel's *Messiah*. Dr. Blackstone has conducted operatic productions with the University of Michigan Opera Theatre, and frequently prepares choirs for performances with the Detroit Symphony Orchestra under conductors Neeme Järvi, Nicholas McGegan, and Yitzak Perlman. Conducting students of Dr. Blackstone have



Jerry Blackstone

received first place awards or have been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association's biennial National Choral Conducting Awards competition.

US News and World

Report recently rated the graduate conducting programs at the University of Michigan first in the nation. Professor Blackstone has served as guest conductor from coast to coast, including recent all-state and workshop appearances in Texas, California, Georgia, New York, Missouri, Arkansas, Massachusetts, Virginia, South Dakota, Florida, Pennsylvania, Maryland, Kentucky, Rhode Island, Ohio, Illinois, and Hong Kong. As recent conductor of the University of Michigan Men's Glee Club, Dr. Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, and South America. Santa Barbara Music Publishing recently released Dr. Blackstone's educational video, *Working with Male Voices*, and also publishes the Jerry Blackstone Choral Series, a set of choral publications that presents works by several composers in a variety of musical styles. Professor Blackstone conducts the University of Michigan All-State High School Choir and Chamber Singers each summer at the Interlochen Center for the Arts. During the academic year, he conducts the Michigan Youth Chamber Singers, an ensemble of highly talented singers from throughout the state.

These performances mark Jerry Blackstone's UMS and conducting debuts as Interim Conductor and Music Director of the UMS Choral Union.

Born in Montreal, soprano **Dominique Labelle** first came to international prominence as Donna Anna in Peter Sellars' production of *Don Giovanni*, which she performed in New York, Paris, and Vienna. She has sung with the major US orchestras including Atlanta, Boston, Cincinnati, Cleveland, Houston, Los Angeles, Minnesota, New York, Philadelphia, and San Francisco.

Outside of North America, Ms. Labelle's engagements have included the International Handel Festival Göttingen, the Academy of St. Martin in the Fields, the BBC Proms, the City of Birmingham Symphony Orchestra, the Ensemble Orchestral de Paris, the Orchestra of the Age of Enlightenment, the English Concert, the Gabrieli Consort, the Bach Collegium of Japan, and the Melbourne Symphony.

Certainly one of today's finest interpreters of Handel, she is closely associated with his recently discovered *Gloria*. She presented the modern-day première of the *Gloria* at the International Handel Festival Göttingen with Nicholas McGegan conducting the Philharmonia Baroque Orchestra.

Ms. Labelle's most recent opera roles include the title role in *Lucia di Lammermoor* (Seattle and Boston), Violetta in *La Traviata* (Boston), and the title role in Handel's *Rodelinda* (Göttingen). A committed recitalist, she has appeared in solo recitals at New York's Weill Hall, Lincoln Center, the 92nd Street Y, The Vocal Arts Society in Washington, DC, and



Dominique Labelle

appearances in Boston, Montreal, Moscow, Quebec, and London.

Ms. Labelle's many recordings appear on Virgin Veritas, Deutsche Harmonia Mundi, RCA Victor Red Seal, Koss, Denon, New World, and Musica Omnia labels. Her recording of Handel's *Arminio* won the 2002 Handel Prize. She is a National Winner of the Metropolitan

Opera competition, and she is also the recipient of a George London Foundation Award and Boston University's Distinguished Alumni Award.

These performances mark Dominique Labelle's fourth and fifth appearances under UMS auspices. She made her UMS debut as soprano soloist in Handel's Messiah in December 1994.

Countertenor **David Daniels** has appeared with many of the major opera companies of the world and on its main concert stages, making history as the first countertenor to give a solo recital in the main auditorium of



David Daniels

Carnegie Hall. Mr. Daniels began the current 03/04 season in the title role of Handel's *Giulio Cesare* at the Houston Grand Opera. His Metropolitan Opera and Covent Garden debuts were in the part of Sesto in the same work, and he has

starred as the Roman emperor with the San Francisco Opera and at the Palais Garnier in Paris.

As much at home on the recital platform as on the opera stage, Mr. Daniels has won admiration for his performances of an extensive recital repertoire, including song literature of the 19th and 20th centuries not usually associated with his type of voice. Mr. Daniels has given recitals at London's Wigmore Hall, New York's Avery Fisher Hall, Alice Tully Hall, and Walter Reade Theater at Lincoln Center; at Munich's Prinzregententheater and Vienna's Konzerthaus; in Barcelona's Teatre del Liceu; at the Edinburgh and Ravinia Festivals; as well as in Ann Arbor, Chicago, Lisbon, Toronto, Vancouver, and Washington. His French debut was a sold-out recital at the Salle Gaveau in Paris.

Mr. Daniels began to sing as a boy soprano, moving to tenor as his voice matured, and he earned an undergraduate degree from the Cincinnati College-Conservatory of Music. He made the daring switch to the countertenor

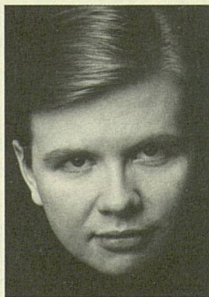
range during graduate studies at the University of Michigan with George Shirley.

Mr. Daniels is an exclusive Virgin Classics recording artist, with several critically acclaimed and best-selling solo albums to his credit. His recording of Handel's *Rinaldo* (title role) on the Decca label with Cecilia Bartoli received a *Gramophone* Editor's Choice "Album of the Year" award in 2002. Mr. Daniels has won other prestigious awards as well, including *Musical America's* "Vocalist of the Year" for 1999 and the Richard Tucker Foundation Award in 1997.

These performances mark David Daniels' eighth and ninth appearances under UMS auspices. He made his UMS debut as countertenor soloist in Handel's Messiah in December 1994. Mr. Daniels is a graduate of the University of Michigan School of Music.

Tenor **Steven Tharp** has appeared with most of the major US orchestras, including the Chicago Symphony (under Maestros Solti and Barenboim); the New York Philharmonic (Masur); and the Cleveland Orchestra (von Dohnanyi); as well as the Royal and Hong Kong Philharmonics. His repertoire ranges from the great baroque and classical masterpieces to contemporary works.

Mr. Tharp received awards from the Metropolitan Opera National Council and San Francisco Opera auditions, and he has appeared with the Metropolitan Opera and other distin-



Steven Tharp

guished companies throughout the US, Canada, and in Europe. His operatic repertoire of over 40 roles includes the major tenor parts of Mozart and Handel. He performed in the American premiere of *Partenope* and the first modern revival of *Scipione*; Nemorino in *L'Elisir d'amore*; Almaviva in *Il barbiere di Siviglia*; David in Wagner's *Die Meistersinger*; the Steersman in *Der Fliegende*

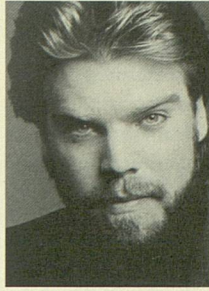
Holländer; and Lysander in Britten's *A Midsummer Night's Dream*.

Mr. Tharp presented *The World of Schubert's Songs* and *The World of Heinrich Heine*, both multi-evening lieder series, at New York's Metropolitan Museum of Art. He performed at gala recitals celebrating Schubert's 200th birthday at Weill Recital Hall and has appeared in recital at the Newport Chamber Music Festival, the Carmel Bach Festival, and Caramoor. He is a frequent guest artist with the New York Festival of Song, most recently in Ned Rorem's new full-evening song-cycle, *Evidence of Things Not Seen*. Steven Tharp sang with the Metropolitan Opera in 2002 in Prokofiev's *War and Peace* and returned in the fall for Giordano's *Andrea Chenier*.

These performances mark Steven Tharp's second and third appearances under UMS auspices. He made his UMS debut as tenor soloist in Bach's St. Matthew Passion in April 2000.

American bass-baritone **Michael Dean** is in demand worldwide in both operatic and concert repertoire. In Europe, he has performed lead roles with the Landestheater in Linz, the Komische Oper Berlin, and at the Opéra du Rhin in Strasbourg. In the US, he has performed with the Dallas Opera, the Opera Company of Philadelphia, Western Opera Theater, and in Kansas City. At New York City Opera he was George in *Of Mice and Men*, Papageno in *Die Zauberflöte*, Don Alvaro in *Il Viaggio A Reims*, and Captain Jason MacFarlane in *Lizzie Borden*. Also in New York, he appeared in six new one-act operas under the auspices of EOS Music, Inc.

Mr. Dean is equally sought after for concert repertoire. He has recently performed with Houston, Columbus, New Jersey, and Alabama Symphonies. He made his New York Philharmonic debut with world première performances of Aaron Kernis' *Garden of Light* with Kurt Masur and returned for a concert version of *Street Scene* conducted by Leonard Slatkin.



Michael Dean

Distinguished in the Baroque repertoire, Mr. Dean is a regular participant in the Göttingen Handel Festival where he has performed lead roles in *Agrippina*, *Ottone*, *Radamisto*, *Giustino*, *Alcina*, *Tolomeo*, and *Esther*, all conducted by Nicholas McGegan. He made his Boston Baroque debut in Mozart's *Der Schauspieldirektor* (The Impresario) and Cimerosa's *Il Maestro di Cappella*.

A native of San Diego, California, Mr. Dean is an alumnus of Curtis Institute of Music and the Merola Opera Program of San Francisco Opera. He made his New York recital debut under the auspices of the Marilyn Horne Foundation and appeared in Marilyn Horne Foundation sponsored concerts on the West Coast. Michael Dean is married to soprano Maria Fortuna; they reside in New York State with their son, Marcello.

These performances mark Michael Dean's third and fourth appearances under UMS auspices. He made his UMS debut singing under the pseudonym Dean Ely in UMS's production of Handel's Messiah in December 2000.

Edward Parmentier, Professor of Music (Harpsichord and Early Music Ensemble) at the University of Michigan School of Music, currently holds the Thurnau Professorship, a university-wide award based on teaching. He has performed throughout the US, Russia, Western Europe, Japan, and Korea on harpsichord and historic organ. He appears frequently in ensemble settings as a continuoist and concerto soloist, and he conducts modern chamber orchestras in performances of Baroque and classical repertoire. In the current 03/04 season, he will be giving concerts throughout the Midwest, including Columbus, Ohio and Ann Arbor, Michigan, including collaborations with violinist Andrew Jennings presenting J. S. Bach's complete works for violin and harpsichord.



Edward Parmentier

Mr. Parmentier is also planning a concert trip to Japan in the spring of 2004.

Mr. Parmentier is a frequent lecturer and adjudicator at symposia and festivals. His annual summer harpsichord workshops at the University of Michigan attract performers from all over the world. His 2003 workshops focused on J. S. Bach and 17th-century French music, and his 2004 workshops will cover the fugues of J. S. Bach and William Byrd.

His collection of recordings has won both critical and popular acclaim. Recent releases include J. S. Bach's partitas, French 17th-century harpsichord music, sonatas of Scarlatti, and music of the English virginalists. His recording of J. S. Bach's *Well-Tempered Clavier, Book I* will be released at the end of 2003.

Mr. Parmentier holds degrees in classical languages and literatures, humanities and musicology from Harvard and Princeton. His harpsichord teachers were Albert Fuller and Gustav Leonhardt.

These performances mark Edward Parmentier's 19th and 20th appearances under UMS auspices. He has performed in the annual UMS presentation of Handel's Messiah since 1995.

Please refer to UMS Annals, page 22 of the white pages of your program, for biographical information on the **UMS Choral Union**.

The UMS Choral Union began annually performing Handel's Messiah in 1879. These performances mark the UMS Choral Union's 392nd and 393rd appearances under UMS auspices and mark the UMS Choral Union's 125th annual performances of Messiah. These performances mark the conducting debut of Interim Conductor and Music Director Jerry Blackstone.

Founded 75 years ago by five musically inclined friends, the **Ann Arbor Symphony Orchestra** is now a fully professional-caliber orchestra that counts among its conductors Joseph Maddy (founder of Interlochen Music Camp), Carl St. Clair (Pacific Symphony Orchestra), Samuel Wong (Honolulu Symphony Orchestra), and now, Arie Lipsky.

At every opportunity Maestro Lipsky demonstrates his consummate skill as an artist, performer, and communicator. He has grown audiences by 15% annually, doubled the number of Youth Concerts, started a family concert series, and began a five-concert senior citizen concert series.

Maestro Lipsky continues this distinguished and inspired music making by treating audiences to Beethoven, Mahler, Prokofiev, Mozart, Poulenc, Piazzolla, Brahms, Vivaldi, Foss, Tchaikovsky, Brahms, Hindemith, and the concert-version of the opera *Carmen*. Each season adds the première of a new work by an emerging U-M student composer. In the current 75th Anniversary Season, the A²SO recently premiered a work by nationally known composer Michael Daugherty that featured the A²SO and the Michigan Theater's mighty Barton Organ.

Recent soloists include a mix of world-class artists such as Katherine Larson, Arthur Greene, Gemini, Augustin Hadelich, Ilya Kaler, Julie Albers, Benny Kim, Christina Castelli, Jacques Israelievitch, Jaime Laredo, and Richard Stoltzman. Orchestral soloists include Eric Varner, David Kuehn, Stephen Shipps, and Willard Zirk.

A key component of the A²SO's mission is education and outreach, and the ensemble is deeply committed to demonstrating musical excellence both inside the concert hall and well beyond it. In-school educational programs and youth concerts reach over 23,000 area students each year. The A²SO is an official Partner for Excellence with the Ann Arbor Public Schools, and the organization continues to create standard-setting youth concert curricula that teach students about music while reinforcing vital skills such as literacy, logic, and pattern recognition.

The community's commitment to preserving the A²SO's financial security is evident in the success of the ongoing Musician Chair Sponsorship Initiative, the number of VIP corporate honor roll businesses, and the support received from the MCACA. The A²SO's creative and original programming was also rewarded with two prestigious NEA grants in support of education programs.

The A²SO was the only arts nonprofit to win the 2002 *Crain's Business* Best-Managed Nonprofit Award and in May 2003 was awarded the Nonprofit Enterprise at Work's Excellence in Management Award.

The Ann Arbor Symphony Orchestra has performed in the annual UMS presentations of Handel's Messiah since 1988. These performances mark the Orchestra's 43rd and 44th appearances under UMS auspices.

Ann Arbor Symphony Orchestra

ARIE LIPSKY, *Music Director*

MARY STEFFEK BLASKE, *Executive Director*

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Stephen Shipp, *Concertmaster*

Elizabeth A. H. Green

Concertmaster Chair

Adrienne Jacobs, *Associate*

Concertmaster

Judy Blank

Arnold and Susan Coran

Violin Chair

Joseph Hintz

Linda Etter

Linda Etter Violin Chair

Julia Gish

Violin II

Barbara Sturgis-Everett

A² Principal Second Violin Chair

Honoring Anne Gates and Annie

Rudisill

David Lamse

Abraham Weiser Violin Chair

Bethany Mennemeyer

Jackie Livesay

Anne Ogren

Stephanie Kantor Violin Chair

Sharon Quint

Viola

Janine Bradbury

Lee-Wen Chang

Carolyn Tarzia

Catherine Franklin

Joanna Myers

Cello

Sarah Cleveland

Sundelson Endowed Principal

Cello Chair

Vladimir Babin

Alicia Rowe

Sabrina Lackey

Bass

Gregg Emerson Powell

Erin Zurbuchen

Robert Rohwer

Oboe

Kristen Beene

Gilbert Omenn Principal Oboe

Chair

Kristin Reynolds

Bassoon

Eric Varner

E. Daniel Long Principal

Bassoon Chair

Trumpet

William Campbell

David S. Evans III Principal

Trumpet Chair

Phillip Bernstein

Timpani

James Lancioni

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Gregg Emerson Powell,

Personnel Manager

Kathleen Grimes, *Librarian*

Dan Getty, *Operations Manager*

UMS Choral Union

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JASON HARRIS, *Assistant Conductor*

STEVEN LORENZ, *Assistant Conductor*

JEAN SCHNEIDER, *Accompanist*

KATHLEEN OPERHALL, *Chorus Manager*

DONALD BRYANT, *Conductor Emeritus*

Soprano

Holly Baginski
 Edith Leavis Bookstein
 Ann Marie Borders
 Mary Bowman
 Debra Joy Brabenc
 Ann K. Burke
 Susan F. Campbell
 Young Cho
 Cheryl D. Clarkson
 Jennifer Cornell
 Marie Ankenbruck Davis
 Shawn Driemeier
 Kathy Neufeld Dunn
 Patricia Forsberg-Smith
 Jennifer Freese
 Marlene Fullerton
 Kathleen Gage
 Keiko Goto
 Rebecca Hartsough
 Kyoung Kim
 Masako Kishida
 Mary Kay Lawless
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 Jane VanSteenis
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 Barbara Hertz Wallgren
 Elizabeth Ward

Rachelle Barcus Warren
 Margie Warrick
 Mary Wigton
 Linda Kaye Woodman
 Karen Woollams
 Kathleen Young

Alto

Anne Lampman Abbrecht
 Paula Allison-England
 Leslie Austin
 Carol Barnhart
 Dody Blackstone
 Ellen Bryan
 Anne Casper
 Emily Chan
 Laura Clausen
 Alison Cohen
 Joan Cooper
 Kari Corrington
 Andrea Delgadillo
 Stacey Simpson Duke
 Marilyn A. Finkbeiner
 Nori Flautner
 Norma Freeman
 Siri Gottlieb
 Hilary Haftel
 Kat Hagedorn
 Allison Halerz
 Nancy Heaton
 Jeanmarie Leverich Houle
 Carol Kraemer Hohnke
 Olga Johnson
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 Jeanette Luton-Faber
 Karla K. Manson
 April M. Marzec
 Patricia Kaiser McCloud
 Beth McNally
 Carol Milstein
 Betty Montgomery
 Deidre Myers

Kristen Neubauer
 Kathleen Operhall
 Connie Pagedas
 Jennifer Rosenbaum
 Tricia Sartor
 Cindy Shindledecker
 Rhonda Sizemore
 Beverly N. Slater
 Jari Smith
 Katherine Spindler
 Gayle Beck Stevens
 Karen Thatcher
 Ruth A. Theobald
 Lauren Theodore
 Patricia J. Tompkins
 Barb Tritten
 Cheryl Utiger
 Madeleine A. Vala
 Alice VanWambeke
 Katherine Verdery
 Sandra Wiley
 Bonnie Wright

Tenor

Adam D. Bonarek
 Fred Bookstein
 Fr. Timothy J. Dombrowski
 Jack Etsweiler
 Steven Fudge
 Albert Girod
 Roy Glover
 Michael Gordon
 Matthew P. Gray
 Arthur Gulick
 Jason Harris
 Stephen Heath
 J. Derek Jackson
 Henry Johnson
 Bob Klaffe
 Mark A. Krempski
 Robert MacGregor
 Richard Marsh
 John McLaughlin
 A.T. Miller
 Fred Peterbark
 Bernhard Schoenlinner
 Jason Sello
 Elizabeth Sklar

Carl Smith
 Christopher Taylor
 Samuel Ursu
 Jim Van Bochove

Bass

William Baxter
 Kee Man Chang
 Jeff Clevenger
 Michael Coster
 Roger Craig
 Steven Davis
 Jeff Druchniak
 John Dryden
 Don Faber
 Howard Fillmore
 Gregory Fleming
 Kenneth A. Freeman
 Phillip J. Gorman
 David Hoffman
 Charles F. Lehmann
 George Lindquist
 Tom Litow
 Rod Little
 Lawrence Lohr
 Steven Lorenz
 Charles Lovelace
 Joseph D. McCadden
 Henry Millat
 Gerald Miller
 Michael Pratt
 William Premin
 Neil Safier
 Andrew Schulz
 Michael Scionti
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Announcing the
CARL AND ISABELLE BRAUER
ENDOWMENT FUND

Handel's Messiah is simultaneously the genesis and the future of the University Musical Society. The announcement of a gift from Carl and Isabelle Brauer recognizes and honors the origins of UMS and ensures its vitality for centuries to come. On the 125th anniversary of UMS's first presentation of Messiah, this presentation continues to be the most important ongoing community production in the UMS season, and now, it will continue to be preserved and treasured for many generations to come.






“Because Handel's Messiah portrays dramatically the miraculous birth, death, and resurrection of our Lord and Savior Jesus Christ, we are especially honored and blessed that we are able to make this magnificent production continue in perpetuity.”

CARL AND ISABELLE BRAUER





CARL A. BRAUER, JR. and ISABELLE M. BRAUER are both Ann Arbor natives. They have been active with UMS for many years, attending concerts and galas, and as active volunteers. Mr. Brauer has served as Treasurer and Chair of the Business and Finance Committee of the UMS Board of Directors and is a member of the UMS Senate. The Brauers have been generous contributors to UMS for more than 20 years, including sponsorship of the St. Matthew Passion in 2000 and of Handel's Messiah for the past four years.  Mr. and Mrs. Brauer met in church and were married in 1945. Mr. Brauer's father was the minister of St. Paul's Lutheran Church. The Brauers continue to be very active in their church. Mr. Brauer received a BSE from U-M and developed a thriving business in commercial and industrial development, owning Brauer Investment Company. They have three living children, nine grandchildren, and six great-grandchildren, the most recent being twin girls. Their son Charles met an untimely death in 1985.  UMS is especially pleased that our longtime friends are securing the future of the musical work most closely identified with UMS. It is the best of town-gown relationships and is well represented by the Brauers' relationship to Ann Arbor and to UMS. 



Venues, continued from page 24

EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a seating capacity of 9,510 for center-stage entertainment events. UMS has presented special dance parties at the EMU Convocation Center every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

Michigan Union Ballroom

The Michigan Union Ballroom is a new venue to UMS in its 125th season, specifically selected for seven performances by Shakespeare's Globe Theatre of *Twelfth Night*. The Michigan Union Ballroom recreates the intimate ambiance of the Globe Theatre in London. The Michigan Union celebrates its 100th anniversary this season.

Nichols Arboretum

In 1998, UMS presented performance artists Eiko and Koma in two special performances that took place (literally!) in the Huron River. This year, UMS is pleased to return to Nichols Arboretum for a special season opening event by U Theatre: Drummers of Taiwan.

Pease Auditorium

Pease Auditorium is a classic concert hall on the campus of Eastern Michigan University. It is located on College Place at the intersection of West Cross Street in Ypsilanti.

Originally built in 1914, Pease Auditorium has been renovated three times: in the late 1950s, in 1960 to accommodate installation of an Aeolian/Skinner organ and most recently in 1995 when complete interior refurbishing was completed and an addition was constructed. The auditorium also was made completely barrier free.

Pease Auditorium can seat up to 1,541 concertgoers.

U-M Sports Coliseum

Located on the corner of Fifth Avenue and Hill Street, the Sports Coliseum is primarily used for the Intramural Program and the Club Sports Program. The Sports Coliseum, a converted ice rink, is a 36,000 sq. ft. multi-purpose facility used for rentals, expos, and shows and is also home to the UM Men's Varsity Gymnastics Team.

UMS presents its first performances in the Sports Coliseum, a critically-acclaimed production of Pushkin's *Boris Godunov*, featuring star actors from some of Moscow's best theater companies and television series. The production design features a 50-foot catwalk with the audience seated on either side. UMS and the production team from Russia visited several potential sites for the production and selected this venue. Audience members will be seated in chairs on risers on either side of the stage.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the third year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



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CELEBRATING ST. PETERSBURG

300 Years of Cultural Brilliance

UMS is participating in the University-wide festival, *Celebrating St. Petersburg: 300 Years of Cultural Brilliance*, this fall with a series of seven events related to St. Petersburg's illustrious history.

For more information and complete details, visit www.umich.edu/stpetersburg.



UMS experience

the 125th ums season

September 2003

- Tues 16* U Theatre Drummers of Taiwan:
Season Opening Event
- Fri-Sat 19-20* U Theatre Drummers of Taiwan:
The Sound of Ocean

Please note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at www.ums.org.

October

- Fri 3* St. Petersburg String Quartet
- Mon 6* Kirov Orchestra of the Mariinsky Theatre
- Sun 12* Michigan Chamber Players (free admission)
- Thur 16* La Venexiana
- Fri 17* Wynton Marsalis Quintet
- Sat 18* Miami City Ballet One-Hour Family Performance
- Sat-Sun 18-19* Miami City Ballet: Balanchine/Stravinsky
- Sun 26* Vadim Repin, violin
- Wed-Sun 29-Nov 2* Pushkin's *Boris Godunov*
- Fri 31* Suzanne Farrell Ballet: Balanchine/Tchaikovsky

November

- Sat-Sun 1-2* Pushkin's *Boris Godunov*
- Thur 6* St. Petersburg Academic Capella Choir
- Sat 8* Chava Alberstein
- Tues 11* Doudou N'Diaye Rose and Les Rosettes
- Thur 13* Charles Lloyd Quintet
- Tues-Sun 18-23* Shakespeare's Globe Theatre: *Twelfth Night*

December

- Fri 5* Boston Pops Esplanade Orchestra Christmas Concert
- Sat-Sun 6-7* Handel's *Messiah*

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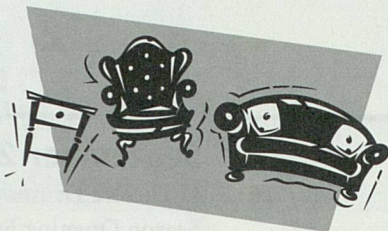
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January 2004

- Sat 17** Hill Auditorium Celebration
Sun 18 Orchestre Révolutionnaire et Romantique and
 The Monteverdi Choir
Mon 19 Jazz Divas Summit: Dianne Reeves, Dee Dee Bridgewater &
 Regina Carter
Fri 30 Emerson String Quartet
Sat 31 Simon Shaheen and Qantara

February

- Sun 8** Michigan Chamber Players (free admission)
Thur 12 Hilary Hahn, violin
Sat 14 Canadian Brass Valentine's Day Concert
Thur-Sat 19-21 Children of Uganda
Fri 20 Cecilia Bartoli, mezzo-soprano and
 Orchestra of the Age of Enlightenment

March

- Thur-Sun 4-7** Guthrie Theater: *Othello*
Fri-Sat 12-13 Merce Cunningham Dance Company
Sun 14 Kronos Quartet
Fri 19 Ornette Coleman
Sat 20 Israel Philharmonic
Sun 21 Takács Quartet
Thur 25 The Tallis Scholars
Sat 27 Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

April

- Thur 1** Lang Lang, piano
Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decouflé's *Tricodex*
Sat 3 Lyon Opera Ballet One-Hour Family Performance
Thur 8 William Bolcom's *Songs of Innocence and of Experience*
Thur 15 Alfred Brendel, piano
Fri 16 Girls Choir of Harlem
Sat 17 Orchestra Baobab Senegalese Dance Party
Sun 18 Shoghaken Ensemble
Thur 22 Karita Mattila, soprano
Fri 23 Rossetti String Quartet with Jean-Yves Thibaudet, piano
Sat 24 Caetano Veloso

May

- Sat 15** Ford Honors Program: Artist to be Announced

EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at www.ums.org, e-mail umsed@umich.edu, or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

Artist Interviews

These in-depth interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give the audience a greater appreciation of a specific subject matter within the context of the performance prior to attending the show.

PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

Immersion

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 03/04 Immersion will include "St. Petersburg 300," Simon Shaheen and Qantara, and the Merce Cunningham Dance Company.

Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.

A youth workshop with members of the Hubbard Street Dance Ensemble



UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at www.ums.org, e-mail umsyouth@umich.edu, or call 734.615.0122.

Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 03/04 Youth Performance Series features:

- U Theatre: *The Sound of Ocean*
- Doudou N'Diaye Rose and Les Rosettes
- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
- Girls Choir of Harlem

Educators who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umsyouth@umich.edu,

Primary supporters of the Youth Education Program are:



Ford Motor Company
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A complete listing of Education Program supporters are listed online at www.ums.org.

Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshop series will feature a return engagement by noted workshop leader Sean Layne, who will lead two sessions:

- Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking
- Moments in Time: Bringing Timelines to Life Through Drama

Workshops focusing on UMS Youth Performances are:

- *Celebrating St. Petersburg* led by UMS, U-M Museum of Art, U-M Center for Russian and Eastern European Studies, and Wild Swan Theater
- *Introduction to West African Percussion* led by Carol P. Richardson
- *Understanding the Arab World and Arab Americans* led by Deana Rabiha, ACCESS
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Music of the Arab World: An Introduction* led by Simon Shaheen
- *Behind the Scenes: Children of Uganda* led by Alexis Hefley and Frank Katoola

For information or to register for a workshop, please call 734.615.0122 or e-mail umsyouth@umich.edu.

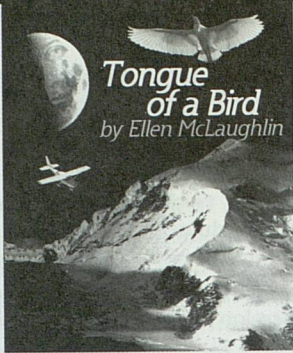
Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through our Youth Education Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

The Sins of Sor Juana
by Karen Zacarias



Sept. 4 - Oct. 5

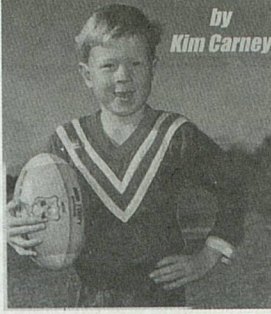


**Tongue
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by Ellen McLaughlin

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The Home Team

by
Kim Carney



Nov. 20 - Dec. 28

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UMS offers area teens the opportunity to attend performances at significantly reduced prices. For more information on how to access this program, call 734.615.0122 or e-mail umsyouth@umich.edu.

The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

Family Programming and Ann Arbor Family Days

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.

- Miami City Ballet
- Boston Pops Esplanade Orchestra
- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

Ann Arbor Family Day — Saturday, April 3, 2004.

Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshops, and demonstrations. Watch for more information on Ann Arbor Family Days in January 2004.

Volunteers Needed

The UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

Restaurant & Lodging Packages

For complete information on UMS's Restaurant & Lodging Packages, please visit us online at www.ums.org.

UMS Preferred Restaurant and Business Program

Join us in thanking these fine area restaurants and businesses for their generous support of UMS:

Amadeus Restaurant 122 East Washington – 665.8767	Schokolad 110 East Washington – 213.1700
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UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837 or visit UMS online at www.ums.org.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175. To join now, please complete the form below and mail to the address printed at the bottom of this page.

Presenter's Circle

- \$25,000 Soloist (\$150)***
- For information about this very special membership group, call the Development Office at 734.647.1175.
- \$10,000–\$24,999 Maestro (\$150)***
- Virtuoso benefits, plus:
 - Opportunity to be a concert or supporting sponsor for a selected performance
- \$7,500–\$9,999 Virtuoso (\$150)***
- Concertmaster benefits, plus:
 - Guest of UMS Board at a special thank-you event
- \$5,000–\$7,499 Concertmaster (\$150)***
- Producer benefits, plus:
 - Opportunity to be a concert sponsor or supporting sponsor for a selected performance
 - Opportunity to meet artist backstage as guest of UMS president
- \$3,500–\$4,999 Producer (\$150)***
- Leader benefits, plus:
 - Opportunity to be a supporting sponsor for a selected performance
 - Complimentary valet parking for Choral Union Series performances at UM venues
 - Invitation to selected Audience Development youth performances

\$2,500–\$3,499 Leader (\$85)*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

\$1,000–\$2,499 Principal (\$55)*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

Friends

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- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

\$250–\$499 Associate

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- Listing in UMS Program

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- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
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- Advance ticket sales

* Denotes non-tax deductible portion of gift.

Please check your desired giving level above and complete the form below or become a member online at www.ums.org.

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(Print names exactly as you wish them to appear in UMS listings.)

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

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Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

UMS support

UMS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

ADVISORY COMMITTEE

The 46-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

SPONSORSHIP & ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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This exhibition is made possible by Ford Motor Company Fund.

Internships & College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

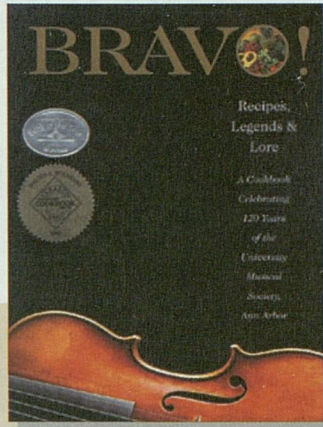
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

Ushers

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696 or e-mail fohums@umich.edu.



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"Eclectic, exciting, and fascinating..."

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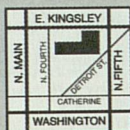
UMS is proud to present *BRAVO!*, the award-winning cookbook filled with recipes, legends, and lore honoring the first 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.

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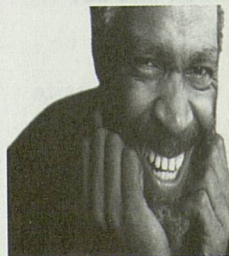
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