University Musical Society

THE 1997 FALL SEASON
Now you don't have to go far to make your money go farther.

Just one phone call puts you in touch with a local team of experts who can customize a plan to meet your individual financial goals. A team with experience in lending, investment and trust management, insurance, estate and retirement planning, that can make your money go farther. For more information or to schedule an appointment, please call Ken Marblestone, Director, at (313) 995-8026. . . . . . . We can do that.
On the Cover
Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1996-97 season. Pianist Leif Ove Andsnes responds to a standing ovation after performing with the Detroit Symphony Orchestra in Hill Auditorium, saxophonist James Carter performs with drummer Richard "Pistol" Allen as a part of the Conversin' with the Elders concert in the Lydia Mendelssohn Theatre, and choreographer Twyla Tharp performs as part of her reconstruction of The One Hundreds in the Power Center.
Dear Friend,

Thanks very much for attending this performance and for supporting the University Musical Society (UMS) by being a member of the audience. I'd like to invite you to become even more involved with UMS. There are many ways you can do this, and the rewards are great.

**Educational Activities.** This season UMS is hosting more than 150 performance-related educational events, nearly all of them free and open to the public. Want to learn from a member of the New York City Opera National Company what it's like to be on the road for four months, or find out from Beethoven scholar Steven Whiting why the composer's music, beloved by today's audiences, was reviled by many in Beethoven's own time? Through our "Master of Arts" interview series, Performance-Related Educational Presentations (PREPs), post-performance chats with the artists, and a variety of other activities, I invite you to discover the answers to these and other questions and to deepen your understanding and appreciation of the performing arts.

**UMS Choral Union.** Does singing with an outstanding chorus appeal to you? UMS' own 180-voice chorus, which performs annually on the UMS series and as guest chorus with leading orchestras throughout the region, invites you to audition and to experience the joys of musicmaking with the wonderful people who make up the chorus.

**Volunteering.** We couldn't exist without the marvelous work of our volunteers. I invite you to consider volunteering — ushering at concerts, staffing the hospitality booth in the lobby, serving on the UMS Advisory Committee, helping prepare our artists' welcome packets, offering your special talent to UMS, etc. — and joining the more than 500 people who make up this absolutely critical part of the UMS family.

**Group Activities.** If you are a member of a service club, youth group, religious organization, or any group that enjoys doing things together, I invite you to bring your group to a UMS event. There are terrific discounts and other benefits, not to mention the fun your group can have before, during, and after a UMS event.

**UMS Membership.** If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase, invitations to special events, opportunities to meet artists, and more.

You can obtain further information about all of these opportunities throughout this program book and on our website (www.ums.org). You can also stop by the hospitality booth in the lobby or come and talk to me directly. I'd love to meet you, answer any questions you might have, and, most importantly, learn of anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If you don't happen to catch me in the lobby, please call me at my office in Burton Tower at 313.647.1174.

Sincerely,

Kenneth C. Fischer
President
Thank You, Corporate Underwriters

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

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

F. Bruce Kulp
Chair, UMS Board of Directors

SAM EDWARDS
President, Beacon Investment Company

“All of us at Beacon know that the University Musical Society is one of this community’s most valuable assets. Its long history of presenting the world’s outstanding performers has established Ann Arbor’s reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city.”

BEACON INVESTMENT COMPANY

JOSEPH CURTIN AND GREGG ALF
Owners, Curtin & Alf

“Curtin & Alf’s support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor’s cultural opportunities set new standards of excellence across the land.”

Curtin & Alf

JOHN E. LOBBIA
Chairman and Chief Executive Officer, Detroit Edison

“The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs.”

Detroit Edison Foundation
EDWARD SUROVELL
President,
The Edward Surovell Co./Realtors
"It is an honor for Edward Surovell Company to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."

DOUGLAS D. FREETH
President,
First of America Bank - Ann Arbor
"We are proud to be a part of this major cultural group in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."

ALEX TROTMAN
Chairman, Chief Executive Officer,
Ford Motor Company
"Ford takes particular pride in our long-standing association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."

WILLIAM E. ODOM
Chairman, Ford Motor Credit Company
"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to artistic excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."

WILLIAM E. ODOM
Chairman, Ford Motor Credit Company
"The people of Ford Credit are very proud of our continuing association with the University Musical Society. We warmly support the cultural events it brings to our area."

JOHN PSAROUTHAKIS, PH.D.
Chairman and Chief Executive Officer, JPEinc.
“Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

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

RONALD WEISER
Chairman and Chief Executive Officer, McKinley Associates, Inc.
“McKinley Associates is proud to support the University Musical Society and the cultural contributions it makes to the community."

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

ERIK H. SERR
Principal
Miller, Canfield, Paddock and Stone, P.L.C.
Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community.
Jorge A. Solis  
First Vice President and Manager, NBD Bank  
"NBD Bank is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."

Larry McPherson  
President and COO, NSK Corporation  
"NSK Corporation is grateful for the opportunity to contribute to the University Musical Society. While we've only been in the Ann Arbor area for the past 83 years, and UMS has been here for 119, we can still appreciate the history they have with the city—and we are glad to be part of that history."

Joe E. O'Neal  
President, O'Neal Construction  
"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."

Ronald M. Cresswell, Ph.D.  
Chairman, Parke-Davis Pharmaceutical  
"Parke-Davis is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."

Michael Staebler  
Managing Partner, Pepper, Hamilton & Scheetz  
"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."

Sue S. Lee  
President, Regency Travel Agency, Inc.  
"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."

Thank You, Foundation Underwriters

We also gratefully acknowledge the support of the following foundations:
- Arts Midwest
- Benard L. Maas Foundation
- Chamber Music America
- The Grayling Fund
- The Herrick Foundation
- KMD Foundation
- Lila Wallace-Reader's Digest Fund
- Michigan Council for the Arts and Cultural Affairs
- Mosaic Foundation
- National Endowment for the Arts
- New England Foundation for the Arts
- World Heritage Foundation
Michigan’s Oldest Law Firm

is pleased to continue its support of the

University Musical Society

MILLER CANFIELD

101 North Main Street, Seventh Floor
Ann Arbor, Michigan 48104-1400
313/663-2445
http://www/millercanfield.com

~ Providing legal services since 1852 ~

Michigan Florida New York Washington, D.C. Poland

Bach of Ann Arbor.

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

The University Musical Society
of the University of Michigan

BOARD OF DIRECTORS
F. Bruce Kulp, chair
Marina v.N. Whitman, vice chair
Carol Shalita Smokier, secretary
Elizabeth Yhouse, treasurer
Herbert Amster
Gail Davis Barnes
Maurice S. Binkow
Paul C. Boylan
Lee C. Bollinger
Barbara Everitt Bryant
Letitia J. Byrd
Leon S. Cohan
Jon Cosovich
Ronald M. Cresswell
Beverley B. Geltner
Walter L. Harrison
Norman G. Herbert
Stuart A. Isaac
Thomas E. Kauper
Rebecca McCowan
Lester P. Monts
Joe E. O’Neal
John Psarouthakis
Richard H. Rogel
George I. Shirley
John O. Simpson
Herbert Sloan
Edward D. Surovell
Susan B. Ullrich
Iva M. Wilson

UMS SENATE (former members of the UMS Board of Directors)
Robert G. Aldrich
Richard S. Berger
Carl A. Brauer
Allen P. Britton
Douglas Crary
John D’Arms
James J. Duderstadt
Robben W. Fleming
Randy J. Harris
Harlan H. Hatcher
Peter N. Heydon
Howard Holmes
Kay Hunt
David B. Kennedy
Richard L. Kennedy
Thomas C. Kinnear
Patrick B. Long
Judythe H. Maugh
Paul W. McCracken
Alan G. Merten
John D. Paul
Wilbur K. Pierpont
Gail W. Rector
John W. Reed
Harold T. Shapiro
Ann Schriber
Daniel H. Schurz
Lois U. Stegeman
E. Thurston Thieme
Jerry A. Weisbach
Eileen Lappin Weiser
Gilbert Whitaker

STAFF
Administration/Finance
Kenneth C. Fischer, President
Elizabeth Jahn, Assistant to the President
John B. Kennard, Jr., Administrative Manager
R. Scott Russell, Systems Analyst
Box Office
Michael L. Gowing, Manager
Sally A. Cushing, Staff
Ronald J. Reid, Assistant Manager and Group Sales
Choral Union
Thomas Sheets, Conductor
Edith Leavis Bookstein, Manager
Donald Bryant, Conductor
Emeritus
Development
Catherine S. Arcure, Director
Betty Byrne, Advisory
Elaine A. Economou, Assistant Director — Corporate Support
Susan Fitzpatrick, Administrative Assistant
J. Thad Schork, Gift Processing
Anne Griffin Sloan, Assistant Director — Individual Giving
Education/Audience Development
Ben Johnson, Director
Yoshi Campbell, Manager
Marketing/Promotion
Sara Billmann, Director
Sara A. Miller, Advertising and Promotion Coordinator
John Peckham, Marketing Coordinator
Programming/Production
Michael J. Kondziolka, Director
Emily Avers, Artist-Services Coordinator
Paul Jomantas, Assistant Head Usher
Kathi Reister, Head Usher
Kate Remen, Programming Manager

1997-98 ADVISORY COMMITTEE
Gregg Alf
Paullet Banks
Kathleen Beck
Janice Stevens Botsford
Jeannine Buchanan
Letitia J. Byrd
Chen Oi Chin-Hsieh
Phil Cole
Mary Ann Daane
Rosanne Duncan
H. Michael Endres
Don Faber
Katherine Hilboldt Farrell
Penny Fischer
Barbara Gelehrter
Beverley B. Geltner
Joyce Ginsberg
Linda Greene
Esther Heitler
Debbie Herbert
Matthew Hoffmann
Maureen Isaac
Marcy Jennings
Darrin Johnson
Barbara Kahn
Mercy Kasle
Steve Kasle
Maxine Larrouy
Barbara Levitan
Doni Lysta
Margie McKinley
Scott Merz
Clyde Metzger
Ronald G. Miller
Len Niehoff
Nancy Niehoff
Karen Koyyka O’Neal
Marysia Ostafin
Mary Pittman
Ieva Rasmussen
Nina Swanson Robinson
Maya Savarino
Janet Shatusky
Meg Kennedy Shaw
Aliza Shevrin
Cynny Spencer
Ellen Stross
Kathleen Treciak
Susan B. Ullrich
Dody Viola
David White
Jane Wilkinson

UMS TEACHER ADVISORY COMMITTEE
Fran Ampey
Kitty Augs
Gail Davis Barnes
Alana Barter
Elaine Bennett
Letitia J. Byrd
Diane Davis
Deb Katz
John Littlejohn
Dan Long
Laura Machida
Ken Monash
Gayle Richardson
Karen Schulte
Helen Siedel
Sue Sinta
Sandy Trosien
Linda Warrington

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

Coat Rooms

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

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

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

Michigan Theater: Coat check is available in the lobby.

Museum of Art: A coat closet is located to the right of the lobby gallery, near the south stair-case.

Drinking Fountains

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

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

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

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

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

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

Handicapped Facilities

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

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 313.763.5213.

For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 313.764.2538.

Parking

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

Public Telephones

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

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

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

Michigan Theater: Pay phones are located in the lobby.

Mendelssohn: Pay phones are located on the first floor of the Michigan League.

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

Museum of Art: No public phones are available at the Museum of Art. The closest public phones are located across the street in the basement level of the Michigan Union.

Refreshments

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

**Restrooms**

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

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

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

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

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

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

**Museum of Art:** Women's rooms are located on the first floor near the south staircase.

**Smoking Areas**

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

**Tours**

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

**UMS/Member Information Booth**

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

---

**Come Enjoy Our 1997-1998 Season at the UM School of Music!**

**Sweeney Todd** by Stephen Sondheim
Musical Theatre Department • Mendelssohn Theatre • Oct. 16-19

**Ravel/Stravinsky** The Child and the Enchantments & The Nightingale
School of Music Opera Theatre • Power Center • Nov. 13-16

**Ladyhouse Blues** by Kevin O'Morrison
Department of Theatre and Drama • Mendelssohn Theatre • Nov. 20-23

**Henry V** by William Shakespeare
Department of Theatre and Drama • Power Center • Dec. 4-7

Call 764-0450 for tickets and more information
Home is where the art is.

Thanks to UMS for making such an artful contribution to the place we call home.

EDWARD SUROVELL REALTORS

#1 in Washtenaw County

(800) 445-5197 • (313) 665-9917

Offices in Ann Arbor, Chelsea, Saline and Jackson

http://surovellrealtors.com
Ticket Services

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

313.764.2538

From outside the 313 area code and within Michigan, call toll-free
1.800.221.1229

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

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

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

Returns
If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. 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.
The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 119 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's Messiah. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's Messiah was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.
Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition and regularly collaborates as large chorus with the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of the Berlioz *Requiem*, Bach's *Mass in b minor* and the Verdi *Requiem*

Last season, the UMS Choral Union further expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a presentation of the rarely-performed Mahler's *Symphony No. 8* ("Symphony of a Thousand"). This season the Choral Union collaborates with the Ann Arbor Symphony Orchestra to present Mendelssohn’s *Elijah* in February of 1998.

Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral art.

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

Hill Auditorium

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

Former U-M regent Arthur Hill bequeathed $200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional $150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven’s ever-popular Symphony No. 5. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium “the finest music hall in the world”), Paul Robeson, Lily Pons, Leontyne Price, Marian Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the MET Orchestra in the debut concert of its inaugural tour, the Vienna Philharmonic and the late Sergiu Celibidache conducting the Munich Philharmonic.

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

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition. Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

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

Rackham Auditorium

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.

Power Center for the Performing Arts

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

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

Opening in 1971 with the world première of The Grass Harp (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72’ from the stage. The lobby of the Power Center features two hand-woven tapestries: Modern Tapestry by Roy Lichtenstein and Volute by Pablo Picasso.
Music Expresses That Which Cannot Be Said And On Which It Is Impossible To Be Silent.

-- Victor Marie Hugo

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around $600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

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

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade is planned for 2003.

St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking.
In 1994 St. Francis purchased a splendid three-manual “mechanical action” organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

**Lydia Mendelssohn Theatre**

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival’s Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society’s roster and the home of the Song Recital series. This year’s series celebrates the alto voice with recitals by Marilyn Horne, David Daniels, and Susanne Mentzer.

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

**U-M Museum of Art**

The University of Michigan Museum of Art houses one of the finest university art collections in the country and the second largest art collection in the state of Michigan. A community museum in a university setting, the Museum of Art offers visitors a rich and diverse permanent collection, supplemented by a lively, provocative series of special exhibitions and a full complement of interpretive programs. UMS presents two special concerts in the Museum in the 1997-98 season. On October 8, the Moscow Conservatory Chamber Ensemble performs a program of mixed chamber music. On March 10, Jean-Yves Thibaudet performs a program of French piano works, complementing the museum’s exhibit, “Turning Point: Monet’s *Débâcles at Vetheuil*.”

**Burton Memorial Tower**

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for the University Musical Society. During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen from miles around, be built in the center of campus to represent the idealism and loyalty of U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated $60,000 to this fund.

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

A renovation project headed by local builder Joe O’Neal was completed in the summer of 1991. As a result, UMS now has refurbished offices complete with updated heating, air conditioning, storage, lighting and wiring. Over 230 individuals and businesses donated labor, materials and funds to this project.
During the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 6,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Chick Corea and Gary Burton, the New York City Opera National Company, Los Muñequitos de Matanzas, and STREB.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program.

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

**Master of Arts Interview Series**

In collaboration with Michigan Radio WUOM/WFUM/WVGR, the Institute for the Humanities, and the Institute for Research on Women and Gender, UMS presents a series of informal and engaging dialogues with UMS Artists.

- Alberto Nacif, host of WEMU's “Cuban Fantasy” interviews the reigning “Queen of Salsa” Celia Cruz.
- Ursula Oppens and the American String Quartet will be interviewed in conjunction with the Beethoven the Contemporary Series and will discuss their commitment to contemporary classical music and its future.
- MacArthur “Genius” grant winner Elizabeth Streb discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.
- Contemporary choreographer Donald Byrd will discuss his canon of work with Kimberly Camp, President of the Museum of African American History in Detroit.
- Terri Sarris and Gaylyn Studlar, U-M Film and Video Studies, will interview filmmaker Ngozi Onwurah, Artist in Residence for the Institute for the Humanities and the Paula and Edwin Sidman Fellow in the Arts.

**PREPs (Performance-Related Educational Presentations)**

Attend lectures and demonstrations that surround UMS events. PREPs are given by local and national experts in their field, and some highlights include:

- Richard LeSueur, Vocal Arts Information Services, will conduct PREPs on vocal music before David Daniels, Susanne Mentzer, Marilyn Horne, and the New York City Opera National Company.
- Alberto Nacif, Cuban music expert, will share his knowledge of Afro-Cuban Music and his personal experiences with the members of Los Muñequitos de Matanzas.
- Professor Mark Slobin of Wesleyan University lectures on “The Spirit of Yiddish Folklore: Then and Now” before Itzhak Perlman, “In the Fiddler’s House”: A Klezmer Summit.
- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis’ world première being paired with Stravinsky’s *L’histoire du Soldat* in “Marsalis/Stravinsky,” a joint project with the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center.
- A special concert goer’s tour of the new U-M Museum of Art Monet exhibit “Turning
Point: Monet's *Débâcles at Vetheuil* prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Juan Llobell, Frances Aparicio, Louise Stein, Helen Siedel and Jim Leonard.

### Chicago Symphony Orchestra Residency Weekend

As part of the UMS opening symphony orchestra weekend (Sept. 25-27), and in collaboration with the U-M School of Music, the Chicago Symphony Orchestra Residency will feature fifteen CSO musicians in a wide variety of instrumental master classes and panel discussions. A rare opportunity to experience many of the world's greatest musicians teaching master classes all under one roof.

### Beethoven the Contemporary

The first of three years in this historic residency comparing the formidable legacy of Beethoven with the visions of many contemporary composers. Some residency highlights include:

- Cyberchats with Ursula Oppens and the American String Quartet, in conjunction with the U-M Information Technology Division and YoHA — Year of Humanities and Arts.
- Brown Bag lunches and lectures by three of the featured composers whose contemporary works are featured as part of this dynamic series: Kenneth Fuchs, Amnon Wolman, and George Tsontakis.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students which precede all six concerts by Ursula Oppens and the American String Quartet.
- A variety of interactive lecture/demonstrations by Ursula Oppens and the American String Quartet on these and other important contemporary composers and Beethoven's canon of works.

### Other Educational Highlights

- World renowned choral conductors Tõnu Kaljuste (Estonian Philharmonic Chamber Choir) and Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.
- *The Harlem Nutcracker* residency features a special collaboration with the Ann Arbor Chapter of the Links in a reading and discussion about important literary contributions during the Harlem Renaissance.
- Many post-performance Meet the Artists have been planned for concerts including the Petersen Quartet, Hagen Quartet, Susanne Mentzer, STREB, the Australian Chamber Orchestra, Ursula Oppens and the American String Quartet.
- STREB will be in residency for one week for many interactive activities, discussions, and master classes.
- And many other residency activities.

For detailed Residency Information, call 313-647-6712.

Information on the above events can be found in the season listing in the following pages of this program book, the UMS Brochure, or on the UMS Website: www.ums.org

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 313-764-2538.
The 1997-98 Season

SEPTEMBER

Cecilia Bartoli, mezzo-soprano
Steven Blier, piano
I Defici, string ensemble
Sunday, September 21, 4pm
Hill Auditorium
Sponsored by Parke-Davis Pharmaceutical Research.

The Chicago Symphony Orchestra Weekend
Christoph Eschenbach, conductor
September 25, 26 & 27, 1997

Chicago Symphony Orchestra
Christoph Eschenbach, conductor and piano
Thursday, September 25, 8pm
Hill Auditorium

Chamber Music with Members of the Chicago Symphony Orchestra
Saturday, September 27, 8pm
Rackham Auditorium
Sponsored by Forest Heath Services. Additional support provided by Arts Midwest, in partnership with the National Endowment for the Arts.

October

Moscow Conservatory Chamber Ensemble
Wednesday, October 8, 6pm
U-M Museum of Art
Presented with the generous support of Dr. Herbert Sloan.

Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra
Tonu Kaljuste, conductor
Thursday, October 9, 8pm
Hill Auditorium

Estonian Philharmonic Chamber Choir
Tonu Talujuste, conductor
Saturday, October 11, 8pm
St. Francis of Assisi Catholic Church
Conducting Seminar Maestro Tonu Kaljuste

November

Celia Cruz
With José Alberto "El Canario" and His Orchestra
Friday, November 7, 8pm
Hill Auditorium
PREP "Celia Cruz: Queen of Salsa" Frances Aparicio, Arthur S. Thurnau Professor of Spanish and American Culture, U-M Nov 7, 7pm
MI League Henderson Rm, 2nd flr.
Master of Arts Celia Cruz interviewed by Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy" Nov 8, 11am, Natural Sciences Aud.
Presented with support from media partner WEMU.

Håkan Hagegård, baritone
Warren Jones, piano
Saturday, November 8, 8pm
Hill Auditorium
Vocal Master Class Håkan Hagegård and U-M School of Music vocalists. Nov 7, 3pm, U-M School of Music Recital Hall.

Pat Metheny Group
Wednesday, November 12, 8pm
Michigan Theater
Presented with support from media partners WEMU and WDET.

Beethoven the Contemporary

Ursula Oppens, piano
Friday, November 14, 8pm
Rackham Auditorium
Lecture "Beethoven Fundamentals" by Steven Whiting, U-M Assistant Professor of Musicology, Nov 9, 2pm, Basement Level, Ann Arbor District Library.
Cyberchat with Ursula Oppens, Nov 12, 12 noon. More information available at http://www.yoja. umich.edu
Lecture/Demonstration "The Genius of Composer Elliott Carter" Ursula Oppens, Nov 13, 3pm School of Music Recital Hall.
Master of Arts Ursula Oppens interviewed by Susan Isaacs Nisbett, Ann Arbor News Music and Dance Reviewer. Nov 13, 7pm, 140 Lorch Hall.
PREP "The Beethoven Performances' Lectures" by Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music students. Nov 14, 6:30pm, MLB Lecture Rm 1.
Meet the Artist Post-performance dialogue from the stage. Sponsored by the Edward Surrovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

Tnutron Dance Theater
(Family Performance)
Saturday, November 15, 7pm
Michigan Theater
This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel-Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

Beethoven the Contemporary

American String Quartet
Sunday, November 16, 4pm
Rackham Auditorium
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Nov 16, 2:30pm, Rackham Assembly Hall.
Meet the Artists Post-performance dialogue from the stage.

and U-M conductors, Oct 10, 11am, U-M School of Music Recital Hall.
Choral Master Class Maestro Tönu Kaljuste and members of the U-M Chamber Choir, Oct 10, 1:30pm, U-M School of Music Recital Hall.

Orchestra of St. Luke's Chamber Ensemble
Philippe Herreweghe, conductor
Annette Markert, contralto
Thomas Young, tenor
Sunday, October 12, 4pm
Rackham Auditorium
PREP Jim Leonard, Manager, SKR Classical, Oct 12, 5pm, Rackham Assembly Hall, 4th floor.

Guitar Summit IV
Featuring Herb Ellis, Michael Hedges, Sharon Isbin, and Rory Block
Thursday, October 16, 8pm
Rackham Auditorium
Complimentary Admission

Marilyn Horne, mezzo-soprano
Martin Katz, piano
Saturday October 25, 8pm
Mendelssohn Theatre
PREP Louise Stein, U-M Associate Professor of Musicology, Oct 26, 7pm, St. Francis Parish Activity Center.

Gabrielli Consort & Players
Paul McCreesh, music director
Sunday, October 26, 8pm
St. Francis of Assisi Catholic Church
PREP Steven Whiting, U-M Assistant Professor of Musicology, Nov 9, 2pm, Basement Level, Ann Arbor District Library. In collaboration with the Ann Arbor District Library.

Meet the Artist Post-performance dialogue from the stage. Sponsored by the Edward Surrovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

Tnutron Dance Theater
(Family Performance)
Saturday, November 15, 7pm
Michigan Theater
This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel-Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

Beethoven the Contemporary

American String Quartet
Sunday, November 16, 4pm
Rackham Auditorium
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Nov 16, 2:30pm, Rackham Assembly Hall.
Meet the Artists Post-performance dialogue from the stage.
String Quartet Master Class led by the American String Quartet, with School of Music musicians, Nov 17, 2:30pm Room 2026, School of Music.

String Master Class with the Ann Arbor School for the Performing Arts, Nov 17, 6pm, Black Box Theatre, Concordia College.

Lecture/Demonstration "Entrances" with the American String Quartet and U-M School of Music students, Nov 18, 3:30pm, School of Music Recital Hall.

Cyberchat with members of the American String Quartet, Nov 18, 7pm. More information available at http://www.yoha.umich.edu

Sponsored by the Edward Surovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners. The University Musical Society is a grant recipient of Chamber Music Program funded by the Lila Wallace-Reader's Digest Fund.

Handel's Messiah
UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
Nicole Heaston, soprano
David Daniels, countertenor
John Aler, tenor
Nathan Berg, baritone
Saturday, December 6, 8pm
Sunday, December 7, 2pm
Hill Auditorium

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

The Harlem Nutcracker
Donald Byrd/The Group
Thursday, December 11, 8pm
Friday, December 12, 8pm
Saturday, December 13, 2pm
Saturday, December 13, 8pm
Sunday, December 14, 2pm
Sunday, December 14, 8pm
Power Center

Public Lecture
Master of Arts Choreographer Donald Byrd is interviewed by Kimberly Camp, President of the Museum of African American History in Detroit. Dec 8, 7pm, Rackham Amphitheatre.

Presented with the generous support of the KED Foundation and Michigan Medicine.

December
Itzhak Perlman
In the Fiddler's House
A Klezmer Summit featuring
The Klezmatics
Brave Old World
The Klezmer Conservatory Band and
The Andy Statman Klezmer Orchestra
Tuesday, December 2, 8pm
Hill Auditorium

Lecture "The Spirit of Yiddish Folklore: Then and Now" Mark Sobin, Professor of Music, Wesleyan University, Dec 2, 4pm. Room 108, Michigan Union.

This performance is presented through the generous support of the KED Foundation and McKinley Associates.

January
David Daniels, Countertenor
Martin Katz, Piano
Friday, January 9, 8pm
Mendelssohn Theatre

Prep "David Daniels and his Program" Richard LeSueur, Vocal Arts Information Services. Fri. Jan 9, 7pm, Rackham Assembly Hall, 4th floor.

This performance is presented through the generous support of Maurice and Linda Binkow.

Israel Philharmonic
Zubin Mehta, Conductor
Saturday, January 10, 8pm
Hill Auditorium

Christopher Parkening, Guitar
A Tribute to Andrés Segovia
Sunday, January 11, 4pm
Rackham Auditorium
Sponsored by Thomas B. McMullen Co.

Boys Choir of Harlem
Sunday, January 18, 7pm
Hill Auditorium
Sponsored by the Detroit Edison Foundation. Additional support provided by Beacon Investment Company and media partners WDET. This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan at part of the University's 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium. Presented with support from the Lila Wallace-Reader's Digest Fund for the Performing Arts Network.

Tokyo String Quartet
Thursday, January 22, 8pm
Rackham Auditorium

Beethoven the Contemporary American String Quartet
Friday, January 30, 8pm
Rackham Auditorium

Prep "The Beethoven Performances' Lectures" Steve Whiting, U-M Professor of Musicology, with U-M School of Music students. Jan 30, 6:30pm, Rackham Assembly Hall.

Meet the Artists Post-performance dialogue from the stage.

Sponsored by the Edward Surovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Fund for the Performing Arts Network.

Check out the UMS website!

Look for valuable information about UMS, the 1997/98 season, our venues, educational activities, and ticket information.

http://www.ums.org
BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO
Saturday, January 31, 8pm
Rackham Auditorium
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Jan 31, 6:30pm, MI League Hussey Rm.
Meet the Artist Post-performance dialogue from the stage.
Lecture/Demonstration "The Adventure of Contemporary Piano Music" Ursula Oppens, Feb 1, 3pm, Kerrytown Concert House. In collaboration with the Ann Arbor Piano Teacher's Guild.
Lecture/Demonstration with Ursula Oppens and composer Amnon Wolman, Feb 2, 12:30pm Room 2043, U-M School of Music.
Piano Master Class with Ursula Oppens and School of Music students, Feb 2, 4:30pm, U-M School of Music Recital Hall
Sponsored by the Edward Surovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/ WDET.

FEBRUARY
DALE WARLAND SINGERS
Thursday, February 8, 8pm
St. Francis of Assisi Catholic Church
Conducting Seminar Conductor Dale Warland and U-M conductors, Feb 6, 11am, U-M School of Music Recital Hall.
Chamber Choir Master Class Conductor Dale Warland works with the U-M Chamber Choir, Feb 6, 1:30pm, U-M School of Music Recital Hall.

SAINT PAUL CHAMBER ORCHESTRA
HUGH WOLFF, CONDUCTOR
EMANUEL AX, PIANO
DALE WARLAND SINGERS
Friday, February 8, 8pm
Hill Auditorium
Sponsored by NBD.

CANADIAN BRASS
Sunday, February 8, 4pm
Hill Auditorium
Co-sponsored by First of America and Miller, Canfield, Paddock, and Stone, PLC.

ROYAL CONCERTGEBOUW ORCHESTRA OF AMSTERDAM
RICCARDO CHAILLY, CONDUCTOR
Wednesday, February 11, 8pm
Hill Auditorium

JUAN-JOSE MOSALINI AND HIS GRAND TANGO ORCHESTRA
Friday, February 13, 8pm
Rackham Auditorium
Presented with support from media partner WEMU.

CHEN ZIMBALISTA, PERCUSSION
Saturday, February 14, 8pm
Rackham Auditorium
This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstote Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

PETERSEN QUARTET
Thursday, February 19, 8pm
Rackham Auditorium
Meet the Artists Post-performance dialogue from the stage.

CHICK COREA, PIANO AND GARY BURTON, VIBES
Friday, February 20, 8:00pm
Michigan Theater
Presented with support from media partners WEMU and WDFT.

MENDELSSOHN'S ELIJA
UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
Katherine Larson, soprano
Jayne Sleder, mezzo-soprano
Richard Fracker, tenor
Gary Relyea, baritone
Sunday, February 22, 4pm
Hill Auditorium
Sponsored by Braver Investments.

MARCH
Master of Arts Ngozi Onwurah, filmmaker and Institute for the Humanities artist-in-residence and the Paula and Edwin Sidman Fellow for the Arts interviewed by Lecturer Terri Sarris and Director Gaylyn Studlar of the U-M Program in Film & Video Studies.
Mar 9, 7pm, Rackham Amphitheatre

JEAN-YVES THIBAUDET, PIANO
Tuesday, March 10, 8pm
U-M Museum of Art
PREP A concert goer's tour of "Monet at Vetheuil: The Turning Point" Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Ticket to concert required.
Presented with the generous support of Dr. Herbert Sloan.

NEW YORK CITY OPERA NATIONAL COMPANY
DONIZETTI'S DAUGHTER OF THE REGIMENT
Thursday, March 12, 8pm
Friday, March 13, 8pm
Saturday, March 14, 8pm (75-minute Family Performance)
Sunday, March 15, 8pm
Power Center
PREP "The Comic Donizetti" Richard LeSuer, Vocal Arts Information Services, Mar 12, 7pm, MI League Koessler Library.
PREP Member of the New York City Opera National Company, Mar 13, 7pm, MI League Vandenberg Rm.
PREP for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Mar 14, 1:15 pm, Michigan League Hussey Rm.
These performances are supported by the National Endowment for the Arts.

MICHIGAN CHAMBER PLAYERS
Sunday, March 15, 4pm
Rackham Auditorium
Complimentary Admission

LOS MUÑEQUITOS DE MATANZAS
Wednesday, March 18, 8pm
Power Center
PREP "Los Muñequitos: Cuban Ambassadors of the Rumba," Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy," Mar 18, 7pm, MI League Hussey Rm.
Presented with support from media partner WEMU.

BATSHEVA DANCE COMPANY OF ISRAEL
Wednesday, March 25, 8pm
Hill Auditorium

AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TONNETTI, CONDUCTOR
STEVEN ISSERLIS, CELLO
Monday, March 26, 8pm
Hill Auditorium

RUSSIAN NATIONAL ORCHESTRA
MIKHAIL PLETNEV, CONDUCTOR
GIL SHAHAM, VIOLIN
Tuesday, March 24, 8pm
Hill Auditorium

THE REGIMENT
A Daughter of the Regiment
Thursday, March 26, 8pm
Rackham Auditorium
Meet the Artists Post-performance dialogue from the stage.
URSULA OPPENS, PIANO
Friday, March 27, 8pm
Rackham Auditorium
University Hospital's Gifts of Art free concert performed by Ursula Oppens in the University Hospital Lobby, Mar 26, 12 noon.
Lecture/Demonstration "Piano Music 1945 to the Present" Ursula Oppens, Mar 26, 3pm, U-M School of Music Recital Hall.
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 27, 6:30pm, MI League Vandenberg Rm.
Meet the Artist Post-performance dialogue from the stage

Sponsored by the Edward Surovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

PACO DE LUCIA AND HIS FLAMENCO ORCHESTRA
Saturday, March 28, 8pm
Hill Auditorium
PREP "Flamenco: Yesterday, Today, and Tomorrow" Juan Llobell, Flamenco Musician and Owner of Casa de Espana of Detroit, Mar 28, 6:30pm, MI League Hussey Rm.
Meet the Artists Post-performance dialogue from the stage

Presented with support from media partner WEMU.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET
Sunday, March 29, 4pm
Rackham Auditorium
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 29, 2:30pm, MI League Hussey Rm.
Meet the Artists Post-performance dialogue from the stage.

World Premiere! MARSALIS / STRAVINSKY
A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director
Friday, April 24, 8pm
Rackham Auditorium
PREP "Wynton Marsalis and Extended Composition in Jazz" Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Apr 24, 7pm, MI League Henderson Rm.
Presented with support from the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, W DET.

HAGEN QUARTET
Wednesday, April 29, 8pm
Rackham Auditorium
Meet the Artists Post-performance dialogue from the stage.

MAY

THE MET ORCHESTRA
SIR GEORG SOLTI, CONDUCTOR
Friday, May 1, 8:30pm
Hill Auditorium

FORD HONORS PROGRAM
featured artist will be announced in January, 1998
Saturday, May 9, 6pm
Hill Auditorium
Sponsored by Ford Motor Company.

A Master of Arts interview with choreographer Meredith Monk

Educational Programming

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

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

Master of Arts A free of charge UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.
Thanks, **UMS**, for an unrivaled Ann Arbor tradition

**KING'S Keyboard House**
- New Address -
2333 E. Stadium • Ann Arbor, Michigan
(313) 663-3381 • 1-800-968-5464

---

Building a Solid Reputation for Customer and Community Service for Over 30 Years

- Audi
- Honda
- Mitsubishi
- Porsche
- Volkswagen

Voted #1 Best Car Dealership in Ann Arbor by Current Magazine

Call 761-3200

---

**Glacier Hills**
A Great Place To Live & Be Cared For

**RETIRED CENTER**
- Independent Living Apartments
- Assisted Living Program with Nurse on Staff
- Scenic Walking Paths on 34-Acres of Landscaped Beauty
- Daily Activity Program with Day Trips & Overnights
- Daily Shuttle Bus Service to all areas of Ann Arbor
- Non-profit, Non-sectarian & Locally Managed
- Call 663-5202 for tours & info

---

**NURSING CENTER**
- 24-Hr. Round-the-Clock Long Term Care
- Alzheimer's & Dementia Specialist Care
- Short-term Rehab Stays (Subacute Program)
- 6-day/Week Extensive Therapy Program
- Admitting on Weekends
- 23-year Reputation for Excellence
- Call 769-0177 for tours & info

1200 Earhart Rd
Ann Arbor 48105
Event Program Book

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

While in the Auditorium

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

Cameras and recording equipment are not allowed in the auditorium.

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

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

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

Thursday, October 9, 1997 through Sunday, October 19, 1997

Estonian Philharmonic Chamber Choir
Tallinn Chamber Orchestra
Thursday, October 9, 8:00pm
Hill Auditorium

Estonian Philharmonic Chamber Choir
Saturday, October 11, 8:00pm
St. Francis of Assisi Catholic Church

Orchestra of St. Luke's Chamber Ensemble
Philippe Herreweghe, conductor
Sunday, October 12, 4:00pm
Rackham Auditorium

Guitar Summit IV
Herb Ellis, Rory Block, Sharon Isbin, Michael Hedges
Thursday, October 16, 8:00pm
Rackham Auditorium

Faculty Artists Concert
Michigan Chamber Players
Sunday, October 19, 4:00pm
Rackham Auditorium
Dale Warland Singers

Cathedral Classics
Thursday, February 5, 8 p.m.
St. Francis of Assisi Catholic Church

The Dale Warland Singers has become one of the nation's foremost professional choral ensembles, well versed in the choral classics and particularly noted for their challenging a cappella and 20th-century repertoire. The Singers have been heard on Garrison Keillor's original A Prairie Home Companion and are regularly featured on St. Paul Sunday Morning.

Educational Events
Led by conductor Dale Warland

Conducting Master Class
Friday, February 6, 11 a.m.
U-M School of Music Recital Hall

Chamber Choir Master Class
Friday, February 6, 1:30 p.m.
U-M School of Music Recital Hall

For more information on UMS Educational events, call 313.647.6712

UMS BOX OFFICE
313.764.2538

OUTSIDE THE 313 AREA CODE CALL
1.800.221.1229

VISIT THE UMS HOMEPAGE AT
http://www.ums.org
Estonian Philharmonic Chamber Choir
Tallinn Chamber Orchestra
Tõnu Kaljuste, Artistic Director and Chief Conductor

Program
Thursday Evening, October 9, 1997 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Wolfgang Amadeus Mozart

Litaniae lauretanae in D Major, K. 195
Kyrie
Sancta Maria
Salus Infirorum
Regina Angelorum
Agnus Dei

KAIA URB, Soprano,
MALENA ERNMAN, Mezzo-soprano,
MATI TURI, Tenor,
LARS JOHANSSON, Bass

Mozart

Ave verum corpus, K. 618

INTERMISSION

Arvo Pärt

Trisagion
for string orchestra

Trisagion is dedicated to the parish of Prophet Elias in Ilomantsi on the occasion of its 500th anniversary.

Litany

MALENA ERNMAN, Mezzo-soprano,
MATI TURI, Tenor,
TIIT KogerMANN, Tenor,
LARS JOHANSSON, Bass

Litany is dedicated to Helmuth Rilling and the Oregon Bach Festival, and was commissioned by the twenty-fifth Oregon Bach Festival.

Sixth Concert of the 119th Season
This performance is made possible by a gift from the estate of William R. Kinney.

119th Annual Choral Union Series
Special thanks to Maestro Tõnu Kaljuste, Jerry Blackstone, Theo Morrison, and the U-M Chamber Choir for their involvement in this residency.

Large print programs are available upon request.
Estonian Philharmonic Chamber Choir

Litaniae lauretanae in D Major, K. 195

Ave verum corpus, K. 618

Wolfgang Amadeus Mozart

Born on January 27, 1756 in Salzburg, Austria
Died on December 5, 1791 in Vienna

MOZART'S SACRED WORKS are a substantial portion of his oeuvre but remain infrequently heard in the US, with the exception of his Requiem and the second work on today's program, Ave verum corpus. When Mozart was employed as Konzertmeister at the prince-archbishop's court in Salzburg, the composing of church music was his primary task. He fulfilled it with care and, frequently, with inspiration: masses, vespers, litanies and many short sacred works flowed from his pen.

The Salzburg Konzertmeiser was also expected to contribute to the litany, a liturgical prayer in which a series of supplications pronounced by an individual and addressed to a saint alternates with a response from the congregation. The Litaniae Lauretana was associated with the shrine to the Virgin Mary in Loreto, in central Italy — a frequent goal of pilgrimages. There are two distinct Salzburg Litaniae Lauretanae settings by Mozart, the second from 1774. The litany text is divided between several movements, and the text is set with exceptionally florid lines for the soloists. There is considerable feeling throughout of traditional symphonic writing, as the composer weaves first movement sonata form into the "Kyrie."

Mozart's Ave verum corpus dates from the composer's last year, in Baden near Vienna. It was commissioned by the local choirmaster. The depth of expression, the darkness within calm and the major/minor duality of the work is characteristic of Mozart's most mature style.

Litaniae Lauretanae, K. 195

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Christi audi nos.
Christe exaudi nos.

Pater de coelis Deus,
miserere nobis.
Fili Redemptor mundi Deus,
miserere nobis.

Spiritus Sancte Deus,
miserere nobis

Sancta Trinitas, unus Deus,
miserere nobis.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Christ, hear us,
Christ, hear us.

Father in heaven,
God have mercy.
Son, Savior of the world,
have mercy.

Holy Spirit, God,
have mercy.

Holy Trinity, one God,
have mercy.
**Sancta Maria**
Sancta Maria, ora pro nobis.
Sancta Dei genitrix, sancta Virgo virginum, ora pro nobis.
Mater Christi, mater divinae gratiae.
Mater purissima, mater carissima, ora pro nobis.
Mater inviolata, mater intemerata ora pro nobis.
Mater amabilis, mater admirabilis,
mater Creatoris, mater Salvatoris, ora pro nobis.
Virgo prudentissima, virgo veneranda,
Virgo praedicanda, ora pro nobis.
Virgo potens, virgo clemens,
virgo fidelis, ora pro nobis.
Speculum justitiae, sedes sapientiae,
causa nostrae laetitiae, ora pro nobis.
Vas spirituale, vas honorabile,
vas insigne devotionis, ora pro nobis.
Rosa mystica, ora pro nobis.
Turris Davidica, ora pro nobis.
Turris eburnea, ora pro nobis.
Domus aurea, foederis arca,
janua coeli, stella matutina, ora pro nobis.

**Holy Mary**
Holy Mary, pray for us.
Holy mother of God, holy virgin of virgins, pray for us.
Mother of Christ, mother of divine grace,
mother of pure, mother of dear, pray for us.
Mother inviolate, mother undefiled, pray for us.
Mother most amiable, mother most admirable,
mother of our Creator, mother of Savior, pray for us.
Virgin most prudent, virgin most venerable,
virgin most renowned, pray for us.
Virgin most powerful, virgin most merciful,
virgin most faithful, pray for us.
Mirror of justice, seat of wisdom, cause of our joy, pray for us.
Spiritual vessel, vessel of honor, distinguished vessel of devotion, pray for us.
Mystical rose, pray for us.
Tower of David, pray for us.
Tower of ivory, pray for us.
House of gold, ark of the covenant, gate of heaven, morning star, pray for us.

**Salus infirmorum**
Salus infirmorum, ora pro nobis.
Refugium peccatorum, ora pro nobis.
Consolatrix afflictorum, auxilium Christianorum, ora pro nobis.

**Health of the Sick**
Health of the sick, pray for us.
Refuge of sinners, pray for us.
Comfort of the afflicted, help of Christians, pray for us.

**Regina Angelorum**
Regina Angelorum, regina Patriarcharum,
Regina Prophetarum, ora pro nobis.
Regina Apostolorum, ora pro nobis.
Regina Martyrum, regina Confessorum,
Regina Virginum, regina Sanctorum omnium, ora pro nobis.

**Queen of Angels**
Queen of angels, queen of patriarchs,
Queen of prophets, pray for us.
Queen of apostels, pray for us.
Queen of martyrs, queen of confessors,
Queen of virgins, queen of all saints, Pray for us.
Agnus Dei
Agnes Dei, qui tollis peccata mundi, parce nobis Domine. 
Agnes Dei, qui tollis peccata mundi exaudi nos Domine. 
Agnes Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God
Lamb of God, who takes away the sins of the world, spare us, Lord. 
Lamb of God, who takes away the sins of the world, hear us, Lord. 
Lamb of God, who takes away the sins of the world, have mercy upon us.

Ave verum corpus, K. 618
Ave verum corpus natum de Maria Virgine: Vere passum, immolatum in cruce pro hionime: Cuius latus perforatum unda fluxit et sanguine: Est nobis praegustatum in mortis examine.

Hail, true flesh
Hail, true flesh, born of the Virgin Mary. You have truly suffered and were broken on the Cross for man. From your wounded side flowed water and blood. Be for us a foretaste of the trials of death.

Trisagion
Litany
Arvo Pärt
Born on September 11, 1935 in Paide, Estonia (then the USSR)

Arvo Pärt studied composition at the conservatory in Tallinn and then worked as a sound engineer for the Estonian radio from 1958 to 1967. In 1980 he emigrated to Vienna and, after receiving a grant from the Deutscher Akademischer Austauschdienst, moved to West Berlin where he has lived since 1982. Two distinct phases divide Pärt’s work. His early compositions consisted mainly of serial works; this phase came to an end with his Credo (1968). The period from 1968 to 1976 was one of transition, during which he wrote the Symphony No. 3. His intense studies of medieval music opened a new phase in 1976. The compositions of this period, such as Fratres, Tabula Rasa and Arbos, are characterized by the combination of scales and triads with interchanging yet stable patterns, which Pärt calls “tintinnabuli” style. Trisagion for strings (1992, revised 1995) continues in this style, but in a highly-charged dramatic, declamatory way. Litany (1994) was given its première at the Oregon Bach Festival by the festival’s orchestra and chorus with The Hilliard Ensemble as soloists, all under the direction of Helmuth Rilling. Litany shows Pärt’s contemplative style in evolution, with the choir and vocal soloists in familiar slow movement, and the orchestra frequently more restless.
Litany
(Prayers of St. John Chrysostom for each hour of the day and night)

O Lord, of Thy heavenly bounties deprive me not.
O Lord, deliver me from the eternal torments.
O Lord, forgive me if I have sinned in my mind or my thought, whether in word or in deed.
O Lord, free me from all ignorance and forgetfulness, from despondency and stony insensibility.
O Lord, deliver me from every temptation.
O Lord, enlighten my heart which evil desires have darkened.
O Lord, as a man have I sinned, have Thou mercy on me, as the God full of compassion, seeing the feebleness of my soul.
O Lord, send down Thy grace to help me, that I may glorify Thy name.
O Lord Jesus Christ, write me down in the book of life and grant unto me a good end.
O Lord my God, even if I had not done anything good before Thee, do Thou help me, in Thy grace, to make a good beginning.
O Lord, sprinkle into my heart the dew of Thy grace.
O Lord of heaven and earth, remember me, Thy sinful servant, full of shame and impurity, in Thy kingdom. Amen.
O Lord, receive me in my penitence.
O Lord, forsake me not.
O Lord, lead me not into misfortune.
O Lord, quicken in me a good thought.
O Lord, give me tears and remembrance of death, and contrition.
O Lord, make me solicitous of confessing my sins.
O Lord, give me humility, chastity and obedience.
O Lord, give me patience, magnanimity and meekness.

O Lord, implant in me the root of all good — Thy fear in my heart.
O Lord, vouchsafe that I may love Thee from all my soul and mind and in everything do Thy will.
O Lord, shelter me from certain men, from demons and passions, and from any other unbecoming thing.
O Lord, Thou knowest that Thou dost as Thou willest, let then Thy will be done in me, sinner, for blessed art Thou unto the ages. Amen.

Tõnu Kaljuste, born in Tallinn in 1953, is the artistic director and chief conductor of the Estonian Philharmonic Chamber Choir (EPCC). Mr. Kaljuste has frequently worked as a guest conductor for choirs such as the Finnish Radio Chamber Choir and the Vancouver Chamber Choir, and also serves as artistic director of the Swedish Radio Choir. Mr. Kaljuste has conducted operas by Mozart, Britten, Weber and the traditional symphonic repertoire.

Mr. Kaljuste has directed a number of international choral seminars and workshops, serving as artistic director of the international choral festivals “Tallinn ‘88” and “Tallinn ‘91” and the international song festival “Bridges of Song” in 1991. In 1992 he received the Annual Culture Award of Estonia. In 1993 Mr. Kaljuste founded the Tallinn Chamber Orchestra.

In addition to Mr. Kaljuste’s recordings with the EPCC, he may be heard leading the
Estonian Philharmonic Chamber Choir

Swedish Radio Choir on the Virgin Classics and Caprice Records labels.

*These performances mark Tõnu Kaljuste's second and third appearances under UMS auspices.*

Founded as an amateur ensemble called the Ellerhein Choir in 1966 by Heino Kaljuste (father of Tõnu Kaljuste), the Estonian Philharmonic Chamber Choir (EPPC) became a professional choir in 1981, and now gives over seventy-five concerts yearly. Its concert tours to the US, Finland, Sweden, Norway, Great Britain, Germany, Switzerland, Italy, Poland, Czech Republic and Japan have been met with great acclaim. In October 1995, the Choir performed Arvo Pärt's *Te Deum* to sold out halls in New York, Ann Arbor, Chicago, Minneapolis and Hartford. The EPCC performed in the Dag Hammarskjold Auditorium at the United Nations at the request of the Estonian Mission to the UN.

The Choir's recordings for ECM New Series / BMG Classics, receive high praise from reviewers worldwide. These include two discs of the works of fellow Estonian Arvo Pärt — *Te Deum* (nominated for a Grammy Award in the category “Best Choral Performance,” 1995) and *Litany*, both of which have been international best sellers. For ECM they have also recorded works of Estonians Veljo Tormis and Erkki-Sven Tüür. For Virgin Classics the choir has recorded Tormis' *Calendar Songs.*

The choir has worked with a number of guest conductors including Claudio Abbado, Eric Ericson, Ward Swingle, Anders Öhrwall (Sweden), Sir David Willcocks (England) and Helmuth Rilling (Germany). Last season, the principal guest conductor of the choir was Olari Elts.

The EPCC’s concerts frequently juxtapose major works from the Baroque era and music by the contemporary composer Arvo Pärt. Recently the choir performed a series of concerts entitled “Bach and Pärt” including four Lutheran Mass settings by Bach and all of Pärt’s major works for choir and orchestra. The Estonian Philharmonic Chamber Choir was one of fewer than twenty choirs worldwide to be invited to perform at the third World Symposium on Choral Music in Vancouver in 1993.

At the 1991 Takarazuka Chamber Choir competition in Japan, the choir won three gold medals for its outstanding performance in the Women’s, Men’s and Mixed Choir categories, and was awarded the Grand Prix.

In June, 1996 the EPCC celebrated its thirtieth anniversary — fifteen years as an amateur choir and fifteen as a professional
choir — with a concert tour to all fifteen counties of Estonia.

The Estonian Philharmonic Chamber Choir debuted under UMS auspices on November 5, 1995. These performances mark the Estonian Philharmonic Chamber Choir's second and third appearances under UMS auspices.

The Tallinn Chamber Orchestra was founded in 1993 by Tõnu Kaljuste. The orchestra, which numbers between sixteen and forty musicians, is closely associated with twentieth century repertoire, including works by Bartók, Britten, Erkki-Sven Tiiur, and Arvo Pärt. The TCO frequently collaborates with the Estonian Philharmonic Chamber Choir, and in 1993 the orchestra recorded its first CD with that ensemble. That CD (on the ECM New Series label) features the Pärt Te Deum, and it may be the most successful "debut recording" an orchestra has ever had: it was high on the Billboard "Classical Best Sellers" list. Since then, the orchestra has recorded Pärt's Litany and a disc devoted to works by Erkki-Sven Tiiur.

The Tallinn Chamber Orchestra frequently works with guest conductors, including Terje Tonnesen, Richard Tognetti and Juha Kangas. The orchestra has already toured widely to Finland, Germany, France, Italy. This their second tour to the US.

This performance marks the Tallinn Chamber Orchestra's second appearance under UMS auspices.

The Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra and Artistic Director Tõnu Kaljuste may be heard on ECM New Series (BMG Classics) and Virgin Classics CDs.

The artists appear by arrangement with New World Classics, Kerby Lovallo, Director.
The birth of stereophonic sound, experienced first by those chosen aristocrats of the Doge's Venetian court of the late-Renaissance and heard from the antiphonal choir lofts of the San Marco Cathedral, is now recreated in Ann Arbor at St. Francis of Assisi Catholic Church! Paul McCreesh and the Gabrieli Consort & Players bring voices and original instruments together for this sacred spectacle.
Estonian Philharmonic Chamber Choir

TÖNU KALJUSTE, Artistic Director and Chief Conductor

Program

Saturday Evening, October 11, 1997 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Anton Bruckner

Virga Jesse floruit
Christus factus est
Ave Maria

Knut Nystedt

O Crux
Miserere

Ingvar Lidholm

Libera me

INTERMISSION

Veljo Tormis

Livonian Heritage

Waking the Birds
Day of a Herdsbody
Shrove Tuesday
Wee Winkie Mouse
Sang the Father, Sang His Son

St. John's Day Songs

Call to the Midsummer Bonfire I
Call to the Midsummer Bonfire II
Can’t Be Caught by the Shot of a Gun
Why we look forward to St. John’s arrival
St. John’s Steed
Fire Incantation
St. John’s Song

Curse Upon Iron

Seventh Concert of the 119th Season

Large print programs are available upon request.
ANTON BRUCKNER is best known as a symphonic composer, but this deeply religious man also contributed notable works to the choral repertoire. The entry on him in the authoritative Grove Dictionary claims that “the act of composing was to Bruckner part of his indescribable religious life.” The works Ave Maria (1861), Christus factus est (1884), and Virga Jesse floruit (1885) come from a mature portion of his career which also saw the emergence of his Symphony No. 7, that premiered in December 1884. It was this latter work, written when the sixty-year-old composer had been in Vienna for some sixteen years, that was said to have brought Bruckner “his first real taste of public success and the beginning of his belated fame.”

Christus factus est is marked “Moderato misterioso,” and opens homophonically but with almost an immediate contrapuntal contrast. It then builds to a dramatic climax which is followed by an equally dramatic conclusion, hushed and lovely.

Virga Jesse floruit is a work of considerable power, employing to great effectiveness the dramatic potential of dynamic contrasts and sudden pauses, with its quiet conclusion underlain by an organistic bass-pedal E.

Bruckner’s seven-part Ave Maria setting (a hymn to the Virgin Mary) was first performed in Linz, where the composer was, at that time, cathedral organist. Reused in part in his Symphony No. 1, it represents a stylistic development beyond the rigorous counterpoint lessons which he had heretofore studied. His biographer Max Auer calls it “his first masterwork.”

These works have been called “perhaps the most brilliant a cappella settings of the late-19th century,” and are said to “exemplify both the part-writing and the spiritual stature of this archaic-mystical yet avant-gardist visionary.”

Christus factus est
Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis.
Propit quod et Deus
exaltavit illum et dedit illi nomen,
quod est super omne nomen.

Virga Jesse floruit
Virga Jesse floruit:
Virgo Deum et hominem genuit;
pacem Deus reddidit,
in se reconcilians ima summis.

The rod of Jesse has blossomed:
A virgin has begotten One
who is both God and man;
God has restored peace, reconciling in
himself the lowest to the highest.
**Ave Maria**

Ave Maria gratia plena
Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace
the Lord is with thee,
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

---

**O Crux**

**Miserere**

Knut Nystedt

*Born on September 3, 1915 in Christiania, Norway*

Knut Nystedt, a Norwegian composer, organist, and conductor, began his early studies in his homeland and furthered his career by work with Aaron Copland in 1947. He was appointed to the expert council of the Norwegian Composers' Association in 1953 and has received the Order of St. Olav.

Nystedt's early works have been called "lyrically classical" — his later works, however, are more romantic in spirit and display a bolder use of tonality and rhythm. *O Crux*, published in 1978, is a brilliant piece of choral writing, setting a magnificent Latin text describing the splendor of the cross.

Nystedt's *Miserere*, Op. 140, is a setting of Psalm 51: David's prayer for forgiveness after his fall with Bathsheba. The composition draws upon and employs the older and better known *Miserere* by Gregorio Allegri (1582–1652) as a model, alternating in each of the twenty verses between the old Gregorian tune and a free choral setting which develops into canons in many parts. This work was premiered in 1995 in Canada under the direction of Tõnu Kaljuste.

---

**O Crux**

O crux, splendidior cunctis astris,
mundo celebris hominibus
multum amabilis,
sanctor universis.
quae sola fuisti digna portare
talentum mundi.

Dulce lignum,
dulces clavos,
dulcia feras pondera.
Salva praesentem catervam, in tuis hodie,
laudibus congregatam.

**O Cross**

O Cross, more radiant than the stars.
Celebrated throughout the earth,
Beloved of the people.
Holier than all things,
Which alone was found worthy
to bear the light of the world:
Blessed Tree.
Blessed Nails.
Blest the weight you bore:
Save the flock which today is gathered to praise you.
Miserere (Psalm 51)

Have mercy on me, O God, in your goodness, in your great tenderness wipe away my faults; wash me clean of my guilt, purify me from sin.

For I am well aware of my faults, I have my sin constantly in mind, having sinned against none other than you, having done what you regard as wrong. You are just when you pass sentence on me, blameless when you give judgment.

You know I was born guilty, a sinner from the moment of conception. Yet, since you love sincerity of heart, teach me the secrets of Wisdom.

Purify me with hyssop until I am clean; wash me until I am whiter than snow. Instill some joy and gladness into me, let the bones you have crushed rejoice again. Hide your face from my sins, wipe out all my guilt.

God, create a clean heart in me, put into me a new and constant spirit. Do not banish me from your presence, do not deprive me of your Holy Spirit.

Be my savior again, be my joy, keep my spirit steady and willing; and I shall teach transgressors the way to you. and to you the sinners will return. Save me from death, God my Savior, and my tongue will acclaim your righteousness; Lord, open my lips, and my mouth will speak out your praise. Sacrifice gives you no pleasure, if I were to offer you holocaust, you would not have it. My sacrifice is this broken spirit, you will not scorn this crushed and broken heart. Show your favor graciously to Zion,
ut aedificantur muri Jerusalem.
Tunc acceptabis sacrificium justitiae,
oblationes, et holocauste:
tunc imponent super altare tuum vitulos.
rebuild the walls of Jerusalem.
Then there will be proper sacrifice to please you
—holocaust and whole oblation—
and young bulls will be offered on the altar.

Libera Me

Ingvar Lidholm
Born on February 24, 1921 in Jönköping, Sweden

Ingvar Lidholm, generally acknowledged as one of the masters of contemporary a cappella composition, belonged in the 1940s to the “Monday Group” of Swedish composers, who are said to have “made Hindemith their mentor and banished all residues of romanticism.” Although a versatile composer in several media, it is in the realm of choral music that Lidholm is most appreciated.

Libera me
Libera me, Domine, de morte aeterna in die illa tremenda,
quando caeli movendi sunt et terra,
dum veneris ludicare saeculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.
Quando caeli movendi sunt et terra.
Dies illa, dies ira,
calamittis et miseriae,
dies magna et amara valde.
Dum vereris ludicare saeculum per ignem.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the hearth shall quake,
when thou shalt come
to judge the world by fire.
I am seized by trembling, and I fear
until the judgement should come,
and I also dread the coming wrath.
O that day, day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,
when thou shalt come
to judge the world by fire.
Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.
Livonian Heritage
St. John’s Day Songs
Curse Upon Iron

Veljo Tormis
Born in 1930

Veljo Tormis is an Estonian composer who studied organ and choral conducting at the Tallinn Music Institute (1943–51), organ and composition at the Tallinn Conservatory (1951) and instrumentation at the Moscow Conservatory (1951–56). Highly regarded and a prize-winner in his homeland, he is an expert on Estonian folk music, and has often drawn on it in his choral works, which he has composed prolifically. In 1967 Tormis was made a Merited Artist of the Estonian SSR. He says:

The most essential part of my work is choral music... I do not use folk song, it is folk song that uses me. To me, folk music is not a means of self-expression; on the contrary, I feel the need to express the essence of folk music, its spirit, meaning, and form. I believe the runic songs to be the highest achievement and most original achievement of Estonian culture. But today, runic song has ceased to exist as a component part of the Estonian way of life. Through modern art forms, I try to expose the originality and meaning of runic song. Eternal is the great circle of life, eternal are the life events repeating in their own way with each passing age... I turned to our national heritage in order to discover my musical mother tongue — my people’s musical identity.

Livonian Heritage (Liivlaste Pärandus), dating from 1970, is a cycle of five songs on texts adapted by Herbert Tampere. Along with five other cycles (Votic Wedding Songs, Izhorian Epic, Ingrian Evenings, Vepsian Paths, and Karelian Destiny), its songs make up a larger grouping which Tormis has called Forgotten Peoples, and labeled as “The Ancient songs of my Balto-Finnish kinsfolk.” Powerful, moody, and inexorable, these songs make for compelling listening.

St. John’s Day Songs is a cycle from the series Estonian Calendar Songs. Estonian calendar tradition is a special fusion of pre-Christian customs and names of religious anniversaries of Catholic origin. The customs connected with calendar feasts and the accompanying songs represent an ancient country tradition of indeterminate age. The songs express either directly or indirectly the wish to influence the fertility of soil and cattle in the coming year. In the long run, the magic of ritualism receded and now the customs have become somewhat of a children’s pastime. Jaanipäev (St. John Day), or Midsummer (June 24) ranks next to Christmas in importance in Estonia, celebrating the end of spring field work and the beginning of haymaking. These songs are clearly ritualistic — there are songs which address Jaan (John the Baptist) — why he is expected (4), how he comes (5), and what he brings with him (7). The fire incantation (6) is clearly associated with the traditional Midsummer bonfire. Songs which have no direct connection with Midsummer (3) were also sung.

The composer has called Curse Upon Iron an “incantation.” Dating from 1972, Tormis had cherished the idea behind this piece for many years. Formally drawing heavily on ostinato and a folk melodic structure, it protests against the destructive powers of iron in a heavily effective way due to the primeval nature of the work. According to folk wisdom, knowledge about the essence and creation of things will give people power over them, and Tormis here turns to Finnish incantations, borrowing the incantation to iron from the ninth rune of “Kalevala” to serve as a basis for the text.

Program notes by Allen L. Borton
**Liivlaste Pärandus**

**Liindõ virgtimi**
Tšitšor-linkist, tšitšor-linkist,
ni um āiga ülzõ nüzo,
tšitšor, tšitšor!
Ni tõg maggõnd pitkõ õnda
üöstõ ülözõ, pâvast pâuvõ,
tšitšor, tšitšor!

Liebist lijestad mäddõ mjerrõ,
võõlist lijestad müzo mjerrõ,
tšitšor, tšitšor!
Jõvad luumõd mäddõ möttsõ,
sudud, okšid müzo möttsõ,
tšitšor, tšitšor!

Jõvad pûõsõd mäddõ küllõ,
kõzzist pûõsõd müzo küllõ,
tšitšor, tšitšor!
Kjerõõd neitsõd mäddõ küllõ,
lâskad neitsõd müzo küllõ,
tšitšor, tšitšor!

Tšitšor-linkist, ni täd āiga um ülzo nüzo!

**Karjametsas**

Jooda, jooda, pääva, juukõõdõ
siin, kus õva verki juukõõdõ!
Kuliz minnõn viizõz jara,
lopiz minnõn nuka jara.

Ur, tagan, ur, tagan, uruu!
Ur, tagan, ur, tagan, uruu!
Uruu, uruu!

Tsiirlinkist loolabõd,
kjevadõ tulub.
Uud, ääma, kukõl,
ma läabõ karrõ!

Uruu, uruu,
uruu, uruu!

Seel’tã, seel’tã, aarmaz pääva,
neme vaalda guuõgõmõna.
Se ju åb uuo guuõgõmõna,
se um aarmaz pâavalikki.

Uruu, uruu,
ur-ur-ur-ur-ur, uruu, uruu,
Uruu, uruu, uhuu, uhuu,
uh-uh-uh-uh, uhuu, uhuu!
Skylarks are singing,  
Spring is coming.  
Bake me a bun, dear mother,  
I'm going to look after the herd!  
If you bake a big bun,  
I'll go far,  
If you bake a little one,  
I'll stay near.

Uruu, go home, cows,  
Uruu, ur-ur, uruu!  
The sun is going down,  
Night is approaching.  
Uruu, ur-ur, uruu! 

Bz, bz, bz, bz, tails high,  
bz, bz, go home, cows,  
Bz, bz, gadflies on your back, go home, cows,  
Bz, bz, go home, cows,  
Bz, bz, go home, cows,  
Bz, bz, go home, cows, go home, cows,  
Uruu, uruu! 

Ririi, ririi, it's milking time,  
Ririi, ririi, it's milking time!  
Ririi, ririi, ririi, ririi, ririi, ririi!  
Uruu! 

When you have a hard time,  
You have a hard time,  
The herdsboy had a hard day,  
A hard day had he.  
Uruu! 

Shrove Tuesday 
Sing, mummer, dance, mummer,  
Sing and dance, Shrove mummer! 

Mother dear,  
Let the children in!  
Let the Shrove mummers in!  
The children’s feet are cold:  
They peed their shoes wet,  
Now their feet are freezing.  
Sing, mummer, dance, mummer,  
Sing and dance, Shrove mummer! 

I know, I well know  
What's a Shrove mummer’s share:  
A small loaf of bread,  
Three mugs of beer,
That's what is, that's what it is
The Shrove mummer's share.

Sing, mummer, dance, mummer,
Sing and dance, Shrove mummer!

**Wee Winkie Mouse**

Where are you running, wee winkie mouse,
Pai-pai-pai-pai?
To carry the wood, to heat the sauna,
Pai-pai-pai.
You'll suffocate in the smoke.
I'll crawl under the platform.
What will you eat there?
What will you drink?
I'll eat some mud, I'll drink some mire.
You'll get a swollen belly.
I'll prick it with a needle.

Wouldn't it smart?
I'll smear some butter on it.
Where do you get the butter from?
I'll take it from the grandmother's churn.
Where does the grandmother get it from?
From the udder of a piebald cow.
Where does the piebald cow get it from?
From the head of a green bulrush.
Where does the bulrish get it from?
From the dew in the morning.
Where does the morning dew get it from?
From the bottom of a deep river.

**Sang the Father, Sang His Son**

Sang the father, sang His son,
Sang the two hired helps,
Father and his son sang well together,
Much better than the hired helps.
Rallallaa!

What's their secret, how does it come,
That their singing goes so well?
They've been drinking a lot of beer,
They have eaten a lot of honey.
Rallallaa!

One barrel's in the cellar,
Two mugs are on the table.
Shove it here, shove it there,
Shove it at the end of the table.
Rallallaa!
Jaanilaulud (St. John's Day Songs)

Kutse jaanitulele I
(From Peetri Parish)
Tulge jaanista tulele,
jaanike jaaniste
jaanitulda oidemaie!
Tuluk ulgub oonetesse,
säde kargab katuksesse,
kübemed küla vahele.

Kutse jaanitulele II
(From Kolga-Jaani Parish)
Tulge jaaniku tulele,
jaaniku jaaniku
tulge tulda oidemaie,
karga kirge kaitsemaie!
Kes ei tule jaaniku tulele,
saagu mardini magama,
ristipäini ringutama!
Tulge jaaniku tulele,
tooge puida tulessagi!
Kes ei tule jaaniku tulele,
jõuluss püürgu teise külje,
teisess jõuluss teise külje!

Ei ole püssil püütav
(From Peetri Parish)
Siis tulid naesed nalja pärast,
jaanike jaaniste
neiud lahke laulu pärast.
Neiud kiiksid kiige peale,
neiud kiiksid, pärjad läiksid.
Mehed aga vaatsid alla metsa,
poisikesed alla puude:
Oleks püssi, püüaks neiud,
oleks noota, nõuaks neiud,
oleks võrku, võtaks kinni!
Siis mina mõistsin, vasta kostsin:
Ma pole püssil püütava,
ega noodal nõuetava,
võrgul kinni võetava!
Unt on püssil püütava,
kala noodal nõuetava,
võrgul kinni võetava!

Call to the Midsummer Bonfire I
(From Peetri Parish)
Come to the midsummer bonfire,
jaanike jaaniste
come and guard the fire!
The flame wanders into houses,
the spark leaps up onto roofs,
burning scraps fall into village streets.

Call to the Midsummer Bonfire II
(From Kolga-Jaani Parish)
Come to the midsummer bonfire,
jaaniku jaaniku
come and guard the fire,
come to watch the flames!
Those who do not come to the bonfire
may they sleep till Martinmas,
stretch their limbs till Ascension Day!
Come to the midsummer bonfire,
and bring some wood when you come!
Those who do not come to the bonfire
may they roll over at Christmas
and onto their other side the next Christmas!

Can't Be Caught by the Shot of a Gun
(From Peetri Parish)
Then came women to have some fun,
jaanike jaaniste
maidens came for flattering songs.
Maidens swinging on the swing,
maidens swinging, their chaplets glittering.
But the men stood watching at the forest edge
the young boys under the trees:
If we had a gun, we'd get a maiden,
if a sweep net, we'd trap her,
if a fish net, we'd catch her!
Then I understood and answered them back:
I won’t be got by any gun,
nor trapped by any sweep net,
or caught by any fish net!
A wolf can be got with a gun,
fish can be trapped in a sweep net,
or caught in a fish net!
Miks Jaani oodatuse
(Karksi)
Mistes Jaani oodetesse,
jaanika jaani
Jaanilkahja kannettese?
Sestep Jaani oodetesse,
et oo nii ärja aädaste,
piimälehmä pindejennä.
Tule, Jaani, päästä neidä,
päästää nii ärja aäästää,
piimälehmä pindejesta!
Sestep Jaani oodetesse.
jaani jaanika

Jaani hobu (Kolga-Jaani)
Jaan oli tarka poisikene,
jaaniko jaaniko
tegi tulesta obese,
tulesöest silmakese,
ölekkörest körvakese,
linaluuest leeres laka,
kasteeinast väänis kajjad.
Jaanikene, poisikene,
kui lääd soitu soitemaie,
(Nöö! Nöö! Soitu, söitu!)
ehitä oma obene,
pea tal pane pandelisse,
silmad siidituttese!
(Söitu, söitu, söitu, söitu!)
Jaanikene, poisikene,
tule siis jaaniku tulele,
siidineidu sül’eessa,
kallis neidu kaendelassa!

Tulesõnad (Kuusalu)
Kas tunned tule sanuja,
taiad rauva tarbe’aida?
Tuli on tumma, raud on valju.
Ei tuli minu poleda:
mina tule tuttuvane;
ei suitsu minu sureda:
mina suitsu sugulane;
ei vesi minu ubuda:
mina vie vennapoiga.
Tuli ei polda tuttavada,
vesi ei vendada ubuda,
raud ei raiu langusida.
Tuleb kui tule vahingu,
tulgu siis tule isända,

Why we look forward to St. John's arrival (from Karksi parish)
Why do we look forward to Saint John's Eve,
jaanika jaani
why is libation brought to John?
This is why we look forward to John's arrival:
The oxen are sick
the milk cows in distress.
Come, John, and save them,
cure the oxen from sickness
save the milk cows from their distress!
That's why we look forward to John's arrival.
jaani jaanika

St. John's Steed (from Kolga-Jaani parish)
John was a clever boy,
jaaniko jaaniko
made himself a steed of fire,
made eyes of coals of fire,
ears from stalks of straw,
twisted a mane from boon of flax,
fashioned hooves out of bent-grass.
Little John, dear little boy
if you go out riding
(Gee up! Gee up! Ride away, ride away!)
then fashion your horse,
put its head through a wooden bridle
silk tassels over its eyes!
(Ride away, ride away, ride away, ride away!)
Little John, dear little boy
then come along to the midsummer bonfire
with a silk-clad maiden on your knee,
a dear maiden in your arms!

Fire Incantation (from Kuusalu parish)
Do you know the spell for fire,
can you command what iron needs?
Fire cannot speak, iron is harsh!
Fire does not burn me:
fire is my friend;
Smoke does not smother me:
smoke is my relative;
water does not drown me:
I am water’s nephew.
Fire does not burn a friend,
water does not drown a brother,
or iron hack a brother-in-law.
When fire havoc arrives,
may the master of fire arrive,
tulgu siis tule emändä,
tulgu tulda voitemaie,
valgija valatamaie!

**Jaanilaul (Hargla)**
Läämi vallä Jaani kaima,
jaani jaani
kas om Jaanil kahhar pää,
jaani
sis omma kesvä keerulidse,
kaara katsökandilidsö.
Läämi vallä Jaani kaima,
jaanika jaanika
kas om Jaanil kahhar pää,
jaanika
sis omma kesvä keerulidse,
kaara katsökandilidsö.
Jaan tull' pöldu müüda,
jaanika jaanika
konde kullast kondu müüda,
jaanika
ligi töie liiaonné,
kaasa töie karjaonné.
Jaan töi pika piimapütü,
madaligu võiupunna,
rüa töie rüügä,
kaara töie kaindlön.
Läämi vallä Jaani kaima,
jaani jaanika
kas om Jaanil kahhar pää,
jaani
sis omma kesvä keerulidse,
kaara katsökandilidsö.
jaani jaanika

**Raua needmine**
oi-joj-joj-joj-jai-jai-jäi-jäü-jää-jau-
jou-jou-jou-jöu-jöü-jöü-joj-jei-jei-
jäi-jai-jai-joj-joj-joj-etc.

Ohoi sinda, rauda raiska,
auda raiska, rähka kurja,
liha sööja, luu pureja,
vere süttuma valaja!
Kust said kurja, kange'eksi,
üleliia ülbe'eksi?

may the mistress of fire arrive,
may the conqueror of fire arrive,
and guard the flames!

**St John's Song (from Hargla parish)**
Let's go out and look at John,
*jaani jaani*
and see if he has bushy hair –
*jaani*
th en the barley will curl
and the oats be octagonal.
Let's go out and look at John,
*jaani jaani*
and see if he has bushy hair –
*jaanika*
th en the barley will curl
and the oats are octagonal.

John came across the field,
*jaani jaanika*
w alked across the golden chaff,
*jaanika*
brought with him much good luck
brought with him cattle-luck.
John brought a tall churn of milk
and a hundredweight pat of butter,
brought in his lap rye
and oats under his arm.
Let's go out and look at John,
*jaani jaanika*
and see if he has bushy hair –
*jaani*
th en the barley will curl
and their oats grow double-eared.
*jaanika*

Translated by Kristin Kuutma/Eric Dickens

**Curse Upon Iron**
oi-joj-joj-joj-jai-jai-jäi-jää-jää-jau-
jou-jou-jou-jöu-jöü-jöü-joj-jei-jei-
jäi-jai-jai-joj-joj-joj-etc.

Ohoy, villain! Wretched iron!
Wretched iron! Cursed bog ore!
You flesh-eater, Gnawer of bones,
You spiller of innocent blood!
Scoundrel, how did you get power?
Tell how you became so haughty!
Hurjuh sinda, rauda raiska!
Tean ma sündi su sõgeda,
arvan algust su õela!

Käsid kolme ilmaneitsit,
taeva tütarta tulista,
lüpsid maale rinda-sida,
soo päälle piimasida.
Üks see lüpsis musta piima,
sest sai rauda pehme'eda;
teine valgeta valasi,
vedelassää väntsuteldi.

Ohoi sinda, rauda raiska!
Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja!
Ei sa siis veel suuri olnud,
ei veel suuri, ei veel uhke,
kui sind soossa solguteldi,
vedelassa väntsuteldi.

Susi jooksis sooda mooda,
karu kömberdas rabassa,
soo tõusis soe jalusta,
raba karu käpa alta.
Kasvid raudased orased,
soe jalgade jälle,
karu käppade kohale.
Ohoi rauda, laukalapsi,
rabaroose, pehme piima!
Kes su küll vihale käksis,
kes pani pahale tolle?

uu-üü-öö-ää-ee-ii

Surma söitis sooda mööda,
taudi talveteeda mööda,
leidis soost terakse taime,
raua rooste lauka'alta.

uu-üü-ii-ee-ää-aa-ohoo...

Nii köneles suuri surma,
taudi tappaja tähendas:
mäe alla määnikussa,
pöllula külə påralla,
talu aitade tagana:
siin saab surma sepipada,
siia ahju ma asetan,

Damn, you, bastard! Wretched iron!
I know your birth, you purblind fool,
I know well your source, you villain!

Once there walked three nature spirits,
three fiery daughters of the sky.
They milked their swelling breasts to earth,
they squeezed their milk onto the fens.
From the first maid spurted black iron, 
this turned into soft wrought iron.
White milk squirted the second maid,
this was the source of tempered steel.
The third maid spouted blood-red milk,
this gave birth to bog iron one.

Ohoy, villain! Wretched iron!
Wretched iron! Cursed bog ore!
Then you were not high and mighty,
not yet mighty, not yet haughty,
when you sloshed in swamps and marshes,
when in bougholes you were trampled.
Damn you, bastard! Wretched iron!
I know your birth, you purblind fool!
I know well your source, you villain!

A wolf then ran across the fen,
a shambling bear walked in the moor.
And the swamp stirred in the wolf tracks,
under the bear's paws moved the moor.
And there sprouted iron seedlings
in the traces of the wolf's claws,
in the hollows of the bear tracks.
Ohoy, iron! Child of boghole!
Swamp's red rust and gentle smooth milk!
Tell me, who made you so baleful!
Who decreed your works of evil?

uu-üü-öö-ää-ee-ii

Death was riding through the marshes,
plague was on a winter journey.
Seedling steel it found in swampland,
rusty iron in a boghole.

uu-üü-ii-ee-ää-aa-ohoo...

The great death then began to talk,
the killer plague then spoke and said:
In a pine grove on a hillside,
in a field behind the village,
far beyond the farmers' granges,
right here will be the forge of death.
Here I'll build the forge's furnace,
siia tõstan lõõtsad laiad,
hakk rauda keetamaie,
raua roostet lõõtsumaie,
rauda tampima tigedaks.

o-hoo... oi-oi-jojoi-jojoi-etc.

Rauda, vaene mees, värises,
jo värises, jo võibises,
kuulis kui tule nimeda,
tule kurja kutsumista.

Ohoi sinda, rauda raiska!
Ei sa siis veel suur olnud,
ei veel suuri, ei veel uhke,
kui sa ääsilla ägasid,
vingsud vasara alla.

Taat see ahjult aireses,
halliparda vommi päärtama:

aa-oo-öö-ee-ii

Rauda rasvana venikse,
ila kombel valgunekse,
veerdes alla ääsi'ilia,
voolates valutulesta.

Veel sa rauda pehmekene,
miska sind karastatakse,
terakseksi tehtaneksi?
Toodi ussitla ilada,
must maolta mürkikesta.
Ei see raad kuri olekki
ima usside ilata,
mao musta mürkiketa.

aa-oo-uu-öö-ee-ää-öö-üü-ii-ee-etc.

Taat see ahjult aireses,
halliparda vommi päältama:

Varja nüüd vägeva Looja,
kaitse kaunike Jumala,
et ei kaoks see mees koguni,
hoopistükikis ema lapsi,
Looja loodusta elusta,
Jumala alustatusta.

Uued ajad. Uued jumalad.
Kahurid, lennukid,
tankid, kuulipildudjad.
Uus raud ja teras,
uhuued, targad,
töpsed, vägevat tapjad,
automaatsete sihtimisseadmetega
tuumalaengut kandvad,

here I'll place the widest bellows,
here I'll start to boil the iron,
fan and blast the rust-red bog ore,
hammer anger into iron.

o-hoo... oi-oi-jojoi-jojoi-etc.

Iron, poor man, shivered, trembled,
shivered, trembled, shuddered, quavered,
when he heard the call for fire,
heard the plea for flaming anger.

Ohoy, villain! Wretched iron!
Then you were not high and mighty,
not yet mighty, not yet haughty,
moaning in the white-hot furnace,
whining under beating hammers.
Droned the old man on the oven,
groaned the greybeard from the furnace:

aa-oo-öö-ee-ii

Iron stretches, spreads like blubber,
trickles, flows like dripping spittle,
oozing from the blazing furnace,
flowing from the scorching fire.

Iron, you're still soft and gentle.
How have you yet to be tempered
to make steel from harmless iron?
Get the spittle from an adder!
Bring the venom from a viper!
For iron wouldn't harbor evil
without spittle from a serpent,
without venom from a black snake.

aa-oo-uu-öö-ee-ää-öö-üü-ii-ee-etc.

Droned the old man on the oven,
groaned the greybeard from the furnace:

Shelter us, supreme Creator!
Keep us safe now, God Almighty!
So that mankind would not perish,
mother's child vanish without trace
from the face of the earth, from life,
from existence, God's creation.

New eras. New gods and heroes.
And cannons and airplanes
and tanks, and guns.
New steel and iron.
Brand-new, intelligent,
precise, powerful killers,
equipped with automated guiding devices,
armed with nuclear warheads.
Missiles invulnerable to defensive rocketry.
Knives and spears,
axes, halberds, sabers,
and slings and tomahawks and boomerangs,
bows and arrows, rocks and warclubs,
and claws and teeth, sand and salt,
dust and tar, napalm and coal.

Brand-new and up-to-date technology,
the ultimate word in electronics,
ready to fly in any direction,
stay underflected on its course, hit the target,
paralyze, and knock out of action,
obliterate.

render helpless and defenseless,
harm and hurt, cause unknowable loss,
and kill, kill with iron and with steel,
with chromium, titanium, uranium, plutonium,
and with a multitude of other elements.

Oi-joi-joi-jai-jai-jai-jau-jau-jau-jau-jou-
jou-jou-jou-jou-jou-jou-jou-jou-jou-jou-

Ohoy, villain! Evil iron!
Blade of the sword, mother of war!
Boghole ore's the golden guardian,
but you, steel, are kin to evil!
Damn you, bastard! Wretched iron!
We are kinsmen, of the same breed,
of the same seed we have sprouted,
You are earth-born, I am earth-born,
in the black soil we are brethren.
For we both live on the same earth
and in that earth we two will merge.
There will be land enough for both.
After last season’s stunning recital, Richard Goode returns with the conductorless Orpheus Chamber Orchestra, whose performances “evoke as much wonder as admiration” (New York Times).

PROGRAM

Handel Concerto Grosso in a minor, Op. 6, No. 4
Mozart Piano Concerto No. 9 in E-flat Major, K. 271
E. Brown Lost Waltz (première)
Mozart Piano Concerto No. 24 in C minor, K. 491

Sponsored by Pepper, Hamilton & Scheetz
University Musical Society presents

Orchestra of St. Luke's Chamber Ensemble

PHILIPPE HERREWEGHE, Conductor

Annette Markert, Contralto
Thomas Young, Tenor
William Sharp, Baritone

Elizabeth Mann, flute; Stephen Taylor, oboe; William Blount, clarinet; Dennis Godburn, bassoon; William Purvis, horn; Maya Gunji, Barry Centanni, percussion, Margaret Kampmeier, piano; Elizabeth DiFelice, harmonium and celeste; Krista Bennion Feeney, Robert Shaw, violins; Maureen Gallagher, viola; Myron Lutzke, cello; John Feeney, bass

Marianne Lockwood, President and Executive Director
Elizabeth Ostrow, Director of Artistic Programming

Program

Sunday Afternoon, October 12, 1997 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Gustav Mahler
(Arr. Arnold Schoenberg)

Leider eines fahrenden Gesellen
Wenn mein Schatz Hochzeit macht
Ging heut’ Morgen über’s Feld
Ich hab’ ein glühend Messer
Die zwei blauen Augen von Meinem Schatz

WILLIAM SHARP

INTERMISSION

Mahler
(Arr. by Schoenberg
and Rainer Riehm)

Das Leid von der Erde
Das Trinklied vom Jammer der Erde
Der Einsame im Herbst
Von der Jugend
Von der Schönheit
Der Trunkene im Frühling
Der Abschied

ANNETTE MARKERT, THOMAS YOUNG

Eighth Concert of the 119th Season
Thirty-fifth Annual Chamber Arts Series

Special thanks to Jim Leonard, Manager, SKR Classical, speaker for tonight's Performance Related Educational Presentation (PREP).

Large print programs are available upon request.
"If it is art it is not for all, and if it is for all it is not art." Thus spoke Arnold Schoenberg, whose unswerving allegiance to this precept surely accounts for both his exceptional importance among twentieth-century composers and his failure to attract a popular following among listeners. Though his statement sounds unacceptably elitist in our era of inclusiveness, Schoenberg was sincere in his belief that art was legitimately the province of "the happy few." In his Memories and Commentaries, he elaborated: "There are relatively few people who are capable of understanding, purely musically, what music has to say. Such trained listeners have probably never been very numerous, but that does not prevent the artist from creating only for them. Great art pre-supposes the alert mind of the educated listener."

This was the spirit that fueled Schoenberg, in November 1918, to found in Vienna the Society for Private Musical Performances (Verein für Privataufführungen). The Society addressed a real need; much new music of that time — certainly Schoenberg's, but music by others as well — had become difficult to comprehend, and listeners could hardly hope to grasp the import of a piece without the benefit of repeated exposure. Public concerts, however, were expensive to produce, and the short-cut of recordings still lay largely in the future. Schoenberg's Society, therefore, was created to present repeated, well-rehearsed performances of music (mostly modern) to a limited-membership audience, with five musical overseers — Schoenberg's students Berg and Webern among them — divvying up the responsibility for preparing the works presented. Alban Berg set forth the official goals and rules of the organization in no-nonsense tones:

1. The careful preparation and absolute faithfulness of the performances.
2. The repeated hearing of the same work.
3. The withdrawal of the concerts from the corrupting influences of official musical life, the rejection of commercial competition, the indifference towards any form of failure or success.

The performers rehearsed as long as they needed to bring a work to the requisite level of performance; then, before they were allowed to perform at a Society meeting, they would play for the musical overseer and for Schoenberg himself. "What I find unclear will also be unclear to others," insisted Schoenberg, and one imagines that many works were sent back for further polishing. In order to keep the proceedings free from "corrupting" forces, the programs were not announced to the membership in advance (thereby encouraging members to hear everything, rather than just works by their favorite composers), expressions of approval or disapproval (such as applause or hissing) were forbidden, and critics were banned.

Some compositions were presented just as they were written, but because of the group's limited resources, many were performed instead in arrangements for piano (four-hands or eight-hands) or for chamber ensemble (typically drawn from the available forces of two violins, viola, cello, double bass, flute, clarinet, piano, and harmonium). Schoenberg believed that such reduced versions might actually prove advantageous.
Alban Berg was surely acting as his mouthpiece when, in February 1919, he wrote: “In this manner, it becomes possible to hear and evaluate modern orchestral works stripped of all the sound effects produced by the orchestra and devoid of all sensual aids. This disproves the often-heard criticism that such music owes its impact solely to its more or less luxuriant and striking instrumentation, and that it does not possess all the qualities which had been characteristic of good music up to now: melodic and harmonic richness, polyphony, formal construction, architectonic structure, and so on.”

The Society’s lofty goals may have doomed its long-term prospects, and a disastrous turn in Austria’s economy served as the coup de grâce. The Society held its last concert in December 1921, but in its three years of activity its members chalked up a remarkable record of 117 concerts, in the course of which they presented 353 pieces, 154 of them contemporary. Anyone who thinks of Schoenberg and his followers as sternly doctrinaire figures would be surprised by the programs’ wide-ranging repertoire. New works by Schoenberg, Berg, and Webern were performed, of course, but among the most frequently represented composers were Reger (with twenty-four works), Debussy (with sixteen), and Bartók (with twelve — the same number as Schoenberg himself).

Schoenberg had been fascinated with the music of Gustav Mahler (1860-1911) since he first “discovered” it in 1903. In 1904, Schoenberg and his teacher, Alexander von Zemlinsky, had founded the Assembly of Productive Composers (Vereinigung Schaffender Tonkünstler), a Viennese contemporary-music group that somewhat prefigured the later Society for Private Musical Performances; it was with this group that Mahler, its honorary president, first conducted his Kindertotenlieder (Songs of Dead Children.) When Schoenberg founded his Society in 1918, music by Mahler was again on the opening program. In the ensuing three years the Society’s musicians would work their way through Mahler’s Symphony No. 6 and Symphony No. 7 (both arranged for piano duet), as well as the Lieder eines fahrenden Gesellen (Songs of a Wayfarer), in chamber orchestration. Schoenberg himself arranged the Lieder eines fahrenden Gesellen, and his version for singer and ten instruments was unveiled at a Society concert on February 6, 1920. Before long, he also embarked on a setting, for vocal soloists and thirteen instruments, of Mahler’s Das Lied von der Erde (The Song of the Earth); but the Society reached its end before Schoenberg completed his arrangement. The arrangement was left unfinished at Schoenberg’s death, and was not brought into performable shape until Reiner Riehn completed the task, respectfully observing every indication that Schoenberg had left behind, and published the arrangement in 1983 (under the imprint of the Universal publishing firm).

Today Schoenberg’s Mahler arrangements are admittedly less necessary than they were in the time of the Society. Notwithstanding its sometimes vast requirements of scoring, Mahler’s music is now performed frequently in concert, and listeners can choose among a seemingly endless array of recordings for enrichment at home. Nonetheless, these more modest versions can prove enlightening for precisely the reasons Berg cited — specifically, focusing the ear on structural issues rather than kaleidoscopic changes of timbre — and the smaller forces allow the songs to be interpreted by singers of a generally lyric persuasion, whose lighter voices might not be heard through the original orchestrations. In addition, the Schoenberg versions are worthy of consideration as “original works” in their own right. His arrangements don’t display obvious choices; where other arrangers
Orchestra of St. Luke's Chamber Ensemble

might have been content simply to reduce a full string section to a string quartet, or to turn a pair of oboes into an oboe and a clarinet, Schoenberg often rewrites Mahler's orchestrations entirely, striving to achieve an imaginative solution that is appropriate to his smaller ensemble. (In this regard, it's worth recalling that Schoenberg's orchestration of Brahms' Piano Quartet in g-minor is one of the few "jointly composed" symphonic works to achieve an enduring place of honor in the orchestral repertoire.) A listener who was not familiar with Mahler's original would probably not guess that Schoenberg's setting was not what the composer had in mind from the outset.

The Lieder eines fahrenden Gesellen take us practically to the beginning of Mahler's composing career. He composed the four songs in late 1884 and early 1885, when he was twenty-four years old and working as an assistant conductor in Kassel. "I have composed a song cycle, six songs at present, all dedicated to her," wrote Mahler to a friend on New Year's Day of 1885. "Her" was Johanna Richter, a singer of whom he was temporarily enamored. "The songs are a sequence in which a wayfaring craftsman, who has had a great sorrow, goes out into the world and wanders aimlessly." Even though the cycle shrank to four movements (all with texts by Mahler himself), other responsibilities prevented Mahler from completing the orchestration until 1893, and he did not lead the première until 1896. Even at this early stage of his career, Mahler's hallmarks are in place: a fascination with death, a general despondency tempered by manic outbreaks of joy, perverse juxtapositions of material, a narrative progression to both text and music, unpredictable rhythms and harmonic modulations — and an overwhelming sense of musical logic. In the opening song, the singer mourns the wedding day of his beloved, who is marrying someone else; he seems to have recovered his good spirits for the next movement, a peasant-like celebration of nature, but the ending reveals that his happiness is merely a ruse. The gleaming knife that cuts into his breast in the third song reflects the pain he continues to endure, and in the finale he wanders off in a state of disillusioned grief, as dazed as the love-stunned wanderer of Schubert's Winterreise.

The horrified contemplation of death would remain central to Mahler's life; and as he wrote, "Only when I experience do I compose — only when I compose do I experience." Death weighed heavily on him as he composed Das Lied von der Erde. He had not begun to recover from the shock of his four-year-old daughter's recent passing when in the summer of 1907 his physicians informed him that he was suffering from a heart condition that would probably prove fatal. They advised him to give up all strenuous activity, including the conducting by which he earned his livelihood and the hiking from which he derived important spiritual nourishment. "At a single stroke," he wrote to his friend Bruno Walter, "I have lost any calm and peace of mind I ever achieved. I stand now face to face with nothingness, and now, at the end of my life, I have to begin to learn to walk and stand."

He reigned in his walking, but otherwise plunged ahead almost suicidally. In the fall he traveled to New York to prepare for his conducting debut at the Metropolitan Opera, and in the fall of 1909 he added yet another strenuous obligation: the full-time musical directorship of the New York Philharmonic. Given his health and the relentless pace of his activities, it is perhaps surprising that he managed to live almost four years after receiving his initial diagnosis. Mahler seems to have tried tricking death with Das Lied von der Erde. He subscribed to the superstition that composers did not survive beyond their ninth symphonies — à la Beethoven and Bruckner — and so avoided
calling this his Symphony No. 9, which it essentially is (since Mahler’s symphonies often included prominent sections for vocal soloists). Instead, he gave it the un-numbered title A Symphony for Tenor, Contralto (or Baritone), and Orchestra. He did go on to compose Symphony No. 9; fatefully, it would prove to be his last, and his tenth remained an incomplete fragment.

A friend had presented Mahler with The Chinese Flute, a collection of Chinese (or pseudo-Chinese) poems assembled and translated into German by Hans Bethge. Their basic philosophy both reflected Mahler’s death-fears and offered a measure of consolation: their message is that nature — the earth — goes on, perpetually renewing itself, but that man’s experience of it is inevitably limited to a brief span. Mahler launched into his Bethge settings in the summer of 1907, immediately after receiving his “death sentence,” and completed the orchestration in New York during the 1908-09 season. Though it called for a very large orchestra, Mahler deployed his resources selectively, rather as a chamber ensemble with enormous possibilities. It is easy to understand why Schoenberg should have considered it appropriate for a chamber transcription.

The musical language of Lieder eines fahrenden Gesellen remains basically intact in Das Lied von der Erde, but the intervening years (and eight symphonies) had yielded a vast expansion of Mahler’s musical and emotional palette. Along with his Symphony No. 9, this is perhaps the most introspective of his works, and such ear-tickling details as the chinoiserie of occasional pentatonic scales (as in the third and fourth songs) do nothing to obscure that this is a valedictory masterpiece of autobiography. The finale is one of Mahler’s greatest movements. A half-hour long, and therefore nearly as long as all that has come before, it comprises two of Bethge’s poems (with a final verse of Mahler’s own appended), and a desolate funeral march, which provides no relief from its heart-breaking sense of yearning and regret.

Mahler never heard Das Lied von der Erde performed. Bruno Walter would lead its première on November 20, 1911, six months after the composer’s death. “Das Lied von der Erde,” wrote Walter, “is the most personal utterance in Mahler’s creative work and perhaps in music. Invention, too, which, beginning with the Symphony No. 6, was occasionally of less importance in itself to the great symphonic artist than as mere material for his creative forming, regains its highly personal character and, in that sense, it is quite in order to call Das Lied von der Erde the most ‘Mahleresque’ of his works.”

Program notes by James M. Keller, Program Annotator for the Orchestra of St. Luke’s and St. Luke’s Chamber Ensemble, who also writes about music on staff at The New Yorker.

A
fter studying the piano with Marcel Gazelle at the Conservatory of Ghent, his native city, Philippe Herreweghe devoted himself to the study of medicine and psychiatry, graduating in 1975. It was during his student years that he founded the Collegium Vocale of Ghent and attracted the attention of Nikolaus Harnoncourt and Gustav Leonhardt who asked him to participate in the recording of the complete cantatas of Bach.

The founding of La Chapelle Royale in 1977 and later of the European Vocal Ensemble made it possible for him to explore a repertory that extends from the Renaissance to the present day. Philippe Herreweghe also conducts orchestras playing on instruments of the period: besides La Chapelle Royale and the
Orchestra of St. Luke's Chamber Ensemble

Philippe Herreweghe

Collegium Vocale of Ghent, he is regularly invited to conduct the Concerto Köln, The Age of Enlightenment, the Freiburger Barockorchester as well as traditional orchestras such as The Scottish Chamber Orchestra. He is the leading guest conductor of the Ensemble Musique Oblique. In collaboration with the Théâtre des Champs-Elysées he founded the Orchestre des Champs-Elysées in 1991 with the aim of performing the romantic and pre-romantic repertory on original instruments.

He already has a large and important number of recordings to his credit, covering an extremely wide and varied repertory. Special mention may be made of Monteverdi's Vespers, the complete Passions, Motets and the Mass in b minor of Bach, Pierrot lunaire of Schönberg and the Violin Concerto, Op.12 by Kurt Weill.

Since 1982 Philippe Herreweghe has been the artistic director of the Festival of Early Music in Saintes. He was also nominated "Musical Personality of the Year 1990" by the Belgium musical press and "Cultural Ambassador for the Flanders" with the Collegium Vocale in 1993.

This performance marks Philippe Herreweghe's debut under UMS auspices.

Mzzo-soprano Annette Markert was born in the Rhoen Valley in Germany and studied music at the Hochschule fur Music in Leipzig. Her first operatic engagement was in the Opera House of Halle, Germany (1983-1990), where the city of Halle twice awarded her the prestigious Handel Prize. At the Opera House of Halle she specialized in operas of Handel, particularly title roles such as Orest, Rinaldo and Floridante. She was then engaged at the Operahouse of Leipzig (1991-1996), where she won critical acclaim in such roles as Rosina in Il Barbiere di Siviglia, Cherubino in Le Nozze di Figaro, Dorabella in Così fan tutte and Ogla in Eugène Onegin. Ms. Markert performed with the Basel Opera and the Opera Chatelet of Paris during the 1996 season. Her recent and future concert tour locations include Europe, Japan, Canada, Israel and the US. Her recent and future engagements include performances at the Salzburg Festival, with the Vienna Philharmonic Orchestra, Gewandhausorchester of Leipzig, the New York Philharmonic, the Orchestra Philharmonique de Radio France, La Chapelle Royale, Orchestre des Champs Elysées, Virtuosi Saxoniae and the Israel Philharmonic, with such conductors as as Kurt Masur, Marek Janowski, Philippe Herreweghe, Kurt Sanderling, Ludwig Gutttler, Peter Schreier and Lothar Zagrosek. She has recorded for Decca, Harmonia Mundi and Berlin Classics. Last year she recorded Mozart's Requiem with Philippe Herreweghe.

This performances marks Annette Markert's debut under UMS auspices.
William Sharp joined the faculty at the Aspen Music Festival in the summer of 1991. He has been Artist-in-Residence at Lafayette College in Easton, Pennsylvania and at Skidmore College in Saratoga Springs, New York.

This performance marks William Sharp’s debut under UMS auspices.

High praise for tenor Thomas Young from directors such as Peter Sellars and Mike Nichols is not just for his singing and acting, but also for his incredible versatility. His work at the Netherlands Opera includes: Birtwistle’s Punch and Judy, and Schoenberg’s Von Heute auf Morgen, directed by Pierre Audi and conducted by Oliver Knussen, and Shostakovich’s Lady Macbeth of Mtsensk. He created the role of Enkofo for the world première in Antwerp of Red Rubber, composed by Dirk D’Haese with libretto by Alexander Steyermark.

Mr. Young made his New York City Opera debut singing the dual roles of Street and Elijah Muhammed he created for Anthony Davis’ X: The Life and Times of Malcolm X. After this “brilliantly chameleon-ic performance” (Donal Henahan, The New York Times), City Opera invited him back to sing Aron in Schoenberg’s Moses und Aron, then Desportes in Zimmermann’s Die Soldaten. Anthony Davis went on to compose a role specifically for him in his science-fiction opera Under the Double Moon, which premiered at the Opera Theater of St. Louis.

Making his San Francisco Opera debut as Molqi in John Adams’ The Death of Klinghoffer, Mr. Young created this role for the world première at the Opera de la Monnaie in Brussels. Under the direction of Peter Sellars and baton of Kent Nagano, performances followed at the Opera de
Orchestra of St. Luke’s Chamber Ensemble

Lyon in Vienna, and at the Brooklyn Academy of Music. Other operas include Messiaen’s *St. Francois d’Assise* at the Salzburg Festival with Sellars and Esa-Pekka Salonen, the US première of Rossini’s *Armida* as Rinaldo at Tulsa Opera, and Handel’s *Imeneo* at New York’s Town Hall. In February, Mr. Young sang the role of Polo in Tan Dun’s opera *Marco Polo* at the Hong Kong Festival. This season, he will debut with the Lyric Opera of Chicago in another role written for him in the world première of Anthony Davis’ *Amistad*.

With concert appearances in the major music centers of more than twenty countries, Mr. Young’s US performances include, in New York: Blitzstein’s *Airborne Symphony* and Schmidt’s *The Book of the Seven Seals* with the American Symphony Orchestra at Avery Fisher Hall; Beethoven’s *Symphony No. 9* with the Brooklyn Philharmonic, conducted by Dennis Russell Davies, at BAM and Avery Fisher Hall; Mozart’s *Great Mass* with Lukas Foss at BAM; *Too Hot to Handel* and Duke Ellington’s *Sacred Songs* with the Concordia Orchestra at Alice Tully Hall; Artist-in-Residence with the Philharmonia Virtuosi with founder and conductor Richard Kapp; and J.S. Bach’s *Mass in B Minor* and *Magnificat* with the Long Island Philharmonic.

*This performance marks Thomas Young’s debut under UMS auspices.*

St. Luke’s, a multifaceted organization, encompasses three divisions: the Orchestra of St. Luke’s; the St. Luke’s Chamber Ensemble; and Children’s Free Opera & Dance of New York. The St. Luke’s Chamber Ensemble was formed in 1974 when a group of twenty musicians offered a season of concerts at the Church of Saint Luke in the Fields in New York City’s Greenwich Village. The programs, which included chamber works, music for chamber orchestra, chamber operas, early music on original instruments, and première performances of works by leading American composers, reflected the versatility and cohesiveness that have become St. Luke’s hallmarks.

The Chamber Ensemble consists of virtuoso artists who perform nationally and internationally. Playing in a variety of configurations, the Ensemble performs repertoire ranging from Baroque suites to contemporary works of large, mixed ensembles. The Ensemble presents an annual subscription series at Weill Recital Hall at Carnegie Hall and at the Brooklyn Museum of Art. The series opened this month with a stellar cast of singers in an all Mahler program conducted by Philippe Herreweghe. This concert was performed at the Brooklyn Museum of Art and at the Metropolitan Museum of Art, where this season St. Luke’s performs its newest series. Expanding its long-standing commitment to the performance of contemporary music and valuable artistic collaborations, in 1993 St. Luke’s initiated “Second Helpings,” an annual series of concerts now presented at Dia Center for the Arts. “Second Helpings” presents premières and repeat performances of chamber works previously premièred — either by St. Luke’s or other ensembles — in the informal and relaxed environment of Dia’s galleries. Each of the three concerts centers around a prominent twentieth century chamber work.
and is introduced by St. Luke's Composer-in-Residence, Eric Ewazen.

Congregation Emanu-El, the largest Jewish house of worship in the world, also presents the St. Luke's Chamber Ensemble in a festival of three concerts in May, which are free and open to the public. Each concert focuses on a single composer, allowing the audience and musicians to explore that composer's work in depth.

The Chamber Ensemble's newest recording is entitled *Wedding Gifts*, a collection of Bach wedding cantatas with the Ensemble and soprano Heidi Grant Murphy on Arabesque. Other recordings include performances of Dvořák's *String Quintet in G*, Hindemith's *Octet* and *Septet*, Schubert's *String Quintet in C*, and various Mozart divertimenti and Bach concerti, all with MusicMasters. Over the past few years, the organization has commissioned and premiered many new works, including John Adams' *Fearful Symmetries*, Anthony Davis' *Litany of Sins*, and Bruce Adolphe's *Sharéhi*. In honor of St. Luke's twentieth anniversary in 1994, St. Luke's commissioned a piano and wind trio from André Previn, which was performed with the composer.

In addition to its recordings, performances and broadcasts, the Ensemble participates in St. Luke's arts-in-education programs, Children's Free Opera & Dance and the In-School Workshops, in which members present performances and workshops for students in New York City schools. St. Luke's also appears each summer at the Caramoor International Music Festival in Katonah, New York.

Characterized by a commitment to ensemble playing, diverse programming, high quality educational programs, and collaborations with a variety of performing arts organizations, St. Luke's has created a distinctive, vital identity, establishing a place for itself among the nation's finest musical institutions.

*These performances mark St. Luke's Chamber Ensemble's debut under UMS auspices. The Orchestra of St. Luke's made its debut under UMS auspices in March 1993 and returned for two May Festival performances under the baton of Robert Spano in 1994.*

The St. Luke's Chamber Ensemble tour is sponsored in part by France Telecom.
Salute!

to the University Musical Society
for its presentation of timeless classics

AAA Michigan

General Motors is proud to be the presenting sponsor of the UMS Camerata Dinners.
We wish the University Musical Society continued success in all of its endeavors.

CHEVROLET • PONTIAC • OLDSMOBILE
BUICK • CADILLAC • GMC

UMS University Musical Society

They’re Back!
Two of the world’s finest guitarists return to Ann Arbor.
Christopher Parkening’s performance is sponsored by Thomas B. McMullen Co.

Paco de Lucía and His Flamenco Orchestra
Saturday, March 28, 8 p.m.
Hill Auditorium

Christopher Parkening
A Tribute to Andrés Segovia
Sunday, January 11, 4 p.m.
Rackham Auditorium

UMS BOX OFFICE
313.764.2538

OUTSIDE THE 313 AREA CODE CALL
1.800.221.1229

VISIT THE UMS HOMEPAGE AT
http://www.ums.org
University Musical Society presents

Guitar Summit IV

Herb Ellis
Michael Hedges
Sharon Isbin
Rory Block

Program

Thursday Evening, October 16, 1997 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

This evening's program will be announced from the stage. The artists will perform in the following order:

Herb Ellis

Rory Block

INTERMISSION

Sharon Isbin

Michael Hedges

Susan Lamborghini, Tour Manager
Fred Allen, Technical Director/Lighting Designer
Charles Trundy, Sound Engineer

Ninth Concert of the 119th Season
Six Strings Series

This performance is presented with support from AAA Michigan and media partner WDET, 101.9 FM, Public Radio from Wayne State University.

Large print programs are available upon request.
Herb Ellis’ innate talent, artistic commitment and deep passion for playing have earned him legendary status in the jazz world. His guitar playing career began at age seven, when he was given a guitar by a cousin, figured out how to tune it, and taught himself to play. Later, while attending music school at North Texas State University (where he was forced to major in bass violin because the school had no guitar instructors) he received his first real exposure to jazz.

Ellis started listening to Count Basie, Lester Young, Dizzy Gillespie, Charlie Parker and other jazz icons. But true inspiration came when he first heard Charlie Christian, a guitarist with the Benny Goodman orchestra. Anxious to get out in the world and play, Ellis left the university after two years, and headed for Kansas City. Then in 1944, at age twenty-one, he began playing with Glen Gray’s Casa Loma Orchestra and later, went on the road with Jimmy Dorsey’s band. Having gained invaluable experience, he exited with several fellow band members to form Soft Winds, an instrumental-vocal trio based in Boston. Performing with the group, from 1947-52, brought Ellis prominence in the music world and led to a particularly fortuitous meeting.

“One night, we were performing in Buffalo, New York, Oscar Peterson happened to be in the audience,” says Ellis. “After the show we talked, and in 1953, when he needed a guitarist to round out his trio (which included bassist, Ray Brown) he called me.” For six years Ellis played with the group and received international acclaim. During those years, Ellis also toured with Jazz at the Philharmonic, a prestigious group of all-stars.

In the late 1950s, he led a quartet backing the woman he calls “the world’s greatest singer” — Ella Fitzgerald. And throughout the 1960s, he played extensively with various studio bands on television. Starting with Donn Trenner’s band on the Steve Allen Show, he then jumped to the Terry Gibbs Combo on the Regis Philbin Show and continued with stints for the Danny Kaye, Red Skelton, Joey Bishop, Virginia Graham, Della Reese and Merv Griffin shows.

The 1970s found Ellis teaming up with other guitarists — the legendary Joe Pass as well as a fifteen-year involvement in the historic jazz trio, the Great Guitars. With a combined ninety years of musical experience, Ellis, Barney Kessel and Charlie Byrd, received overwhelming public and critical accolades. Another tremendously successful trio for Ellis was Triple Treat. Formed in early 1980s, it featured Ray Brown on bass and Monty Alexander on piano. In the early 1990s, Herb re-forged his famed alliance with Oscar Peterson. The reunion produced a phenomenal recording, The Legendary Oscar Peterson Trio Live at the Blue Note, which garnered two Grammy nominations in 1991.

Recordings have continually highlighted Ellis’ career. His impressive body of work includes over 200 recordings on which he has played an integral role. His releases on Justice Records over the last several years — Roll Call, Texas Swings (featuring Willie Nelson), and 1996’s Down-home all have received critical acclaim. Despite his hectic recording and performance schedules, Ellis has always made it a priority to give something back to the music world. His main contribution has been the instruction and guidance he has provided for other musicians. Through educational books, videos and clinics he has developed a teaching approach that reaches both the beginner and the accomplished.

This performance marks Herb Ellis’ debut under UMS auspices.
Winner of two consecutive W. C. Handy awards (Acoustic Blues Album of the Year and Traditional Blues Female Artist of the Year), Rory Block learned her craft from the truly legendary guitarists Son House, Reverend Gary Davis, and Mississippi John Hurt. Hailed by many as the best blues guitarist in the business, Block attracts such guests on her recordings and performances as Stevie Wonder, Bonnie Raitt, Mary Chapin Carpenter and Taj Mahal. Her stunning versatility performing intense Delta blues, passionate folk, and gripping originals have garnered her headlining spots at festivals as diverse as the San Francisco Blues Festival, the Edmonton and Philadelphia Folk Festivals, the Memphis in May Festival, WOAMAD’s Blues and Rhythms in England, the Peer R7B Festival in Belgium, and the giant Pink Pop Festival.

Rory Block grew up in New York City. Her father Alan Block, a banjo and country fiddle player was a sandal maker and leather craftsman who had a store in Greenwich Village. It was in the mid 1960s, the heyday of the folk revival, that his shop became the unofficial headquarters of the old-time string band revival, and impromptu jam sessions continuously took place. Rory, who had been studying classical guitar, was drawn to the sound of the great Delta blues guitarists who would stop by the shop, and she found herself in the very fortunate position of having personal contact with some of the greatest old bluesmen. The legendary Son House showed Block his style of singing and playing guitar. Skip James, Reverend Gary Davis and Mississippi John Hurt were also on hand to give her inspiration and advice. Block’s first recording was at age sixteen when she performed on Stephan Grossman’s How to Play Blues Guitar instructional album. Her early record deals were with RCA for one album, Chrysalis for two, and Blue Goose, an independent label where she recorded one album. In 1981, she began her relationship with Rounder records, and it has proved to be a very successful one. Block’s latest CD, Gone Woman Blues, is a compilation of acoustic blues sides from her five most recent Rounder releases. Tornado, released in 1996, featured guest spots from Mary Chapin Carpenter, Paul Shaffer and others. Her 1995 release, When A Woman Gets The Blues, was one of her most acclaimed recordings, winning her a prestigious W. C. Handy Award for traditional blues recording of the year.

Her 1991 release, Mama’s Blues, was issued on Rounder Records and features several of Block’s passionate originals as well as inspired Delta blues by the likes of Robert Johnson, Tommy Johnson, Bessie Smith and Buddy Boy Hawkins. Although Block is known for many styles, Mama’s Blues was a return to the all-blues format that was so successful on her first Rounder album High Heeled Blues. Block’s follow-up, Ain’t I A Woman, may be Block’s most poetically evocative and artistically original work to date; her music is both a historic preservation of the past as well as a strong and original contemporary vision of the blues. Block is joined by such esteemed members of the music world as Mark Knopfler and Alan Clark of Dire Straits, John Sebastian, and John Hall.

As described by her long-time friend Bonnie Raitt, “Rory Block has been an inspiration to me since we started out years ago. Her guitar playing, singing and songwriting are some of the most soulful in traditional and modern blues.”

This performance marks Rory Block’s debut under UMS auspices.
acclaimed for her extraordinary lyricism, technique and versatility, Sharon Isbin is considered one of the finest guitarists in the world. Named “Best Classical Guitarist” by Guitar Player in 1996, and the winner of the Toronto, Munich and Queen Sofia (Madrid) international competitions, she gives sold-out performances in the greatest halls throughout the world, including New York’s Carnegie and Avery Fisher Hall, Boston’s Symphony Hall, Washington DC’s Kennedy Center, London’s Barbican Center and Wigmore Hall, Amsterdam’s Concertgebouw, Munich’s Herkulessaal, and Madrid’s Teatro Real. Her best-selling recordings for EMI/Virgin Classics and Concord — from Baroque, Spanish/Latin and Twentieth-Century to crossover and jazz fusion — have received many awards, including “Recording of the Year” in Gramophone and CD Review, “Best Recording” in Stereo Review, and “Best Classical Album” in Guitar Player. Recent titles include J.S. Bach: Complete Lute Suites, Nightshade Rounds, Road to the Sun/Latin Romances, Love Songs and Lullabies (with Benita Valente), and Rodrigo/Vivaldi concerti. Her latest recording, Journey to the Amazon is the first of a new multi-record contract with Teldec Classics and features South American music with guest artists Paul Winter on soprano saxophone and Thiago de Mello on Brazilian percussion.

Praised as “the Monet of classical guitar” (Atlanta Journal) Isbin has also been acclaimed for expanding the guitar repertoire with some of the finest new works of the century and has commissioned and premiered more concerti than any other guitarist. American Landscapes, with the Saint Paul Chamber Orchestra, is the first-ever recording of American guitar concerti and features works written for her by John Corigliano, Joseph Schwantner and Lukas Foss. Other composers who have written for her include Aaron Kemis, Tan Dun, Leo Brouwer, Joan Tower, David Diamond, and Ned Rorem.

This season, Isbin has over sixty concerts in the US alone including appearances in New York (with guest mezzo Denyce Graves), Washington DC (with the National Symphony), Los Angeles, San Francisco, Boston, Minneapolis, Atlanta, Miami, Baltimore and Toronto. She appears in festivals throughout the world, including Mostly Mozart, Aspen, Santa Fe, Montreux, Strasbourg, Paris, and Hong Kong, and with many orchestras including the Saint Louis, Indianapolis, Minnesota, Milwaukee, Houston, Phoenix, London, BBC Scottish, Orchestra National de France, and Tokyo Symphony Orchestras. She was recently featured on the nationally televised CBS Sunday Morning program, and often appears on NPR’s St. Paul Sunday and Garrison Keillor’s A Prairie Home Companion.

Born in Minneapolis, Isbin began her guitar studies at age nine in Italy and later studied with Oscar Ghiglia and Andrés Segovia. She has collaborated with many artists, from baroque specialist Rosalyn Tureck to Brazil’s Antonio Carlos Jobim, and recorded and toured for years as a trio with Laurindo Almeida and Larry Coryell. In March 1998, she will make a recording with mezzo-soprano Susanne Mentzer for Erato. Author of the Acoustic Guitar Answer Book, Isbin is Director of the guitar departments of The Juilliard School and the Aspen Music Festival. She has served as Artistic Director of festivals for Carnegie Hall and National Public Radio.

This performance marks Sharon Isbin's debut under UMS auspices.

Michael Hedges is one of the most innovative and kinetic acoustic guitarists in the history of the instrument. He is first and foremost, however, a composer who plays guitar, not a guitarist who plays compositions. His radical guitar techniques are a means to an end, and they result from the demands of his compositions rather than conspicuous attempts at virtuosity. Hedges' embodiment of contemporary composer, innovative guitarist, and flamboyant performer all in one has led to an eclectic and individual style which consistently defies categorization. He has used various phrases to describe his music over the years — "violent acoustic," "heavy mental," "acoustic thrash," "wackawacka," "edgy pastoral," "savage myth" — but regardless of what he or anyone else calls it, the fact remains that Hedges has defied classification for fifteen years while still producing profoundly expressive music on his own terms.

Hedges' life in music began in his hometown of Enid, Oklahoma, where he flirted with various instruments before focusing on flute and guitar. He eventually enrolled at Phillips University in Enid to study classical guitar, but more importantly, to study composition under the tutelage of his mentor E. J. Ulrich. He then went on to earn a degree in composition from the Peabody Conservatory in Baltimore, while concurrently nurturing an interest in electronic music. That interest led him in 1980 to Stanford University's renowned electronic music department. While playing an acoustic set in nearby Palo Alto, Hedges was heard by Windham Hill co-founder and guitarist William Ackerman.

Hedges' first Windham Hill release in 1981, Breakfast in the Field, immediately established him as the label's rebel and pioneer of an entirely new acoustic guitar genre as profound as that created by Hedges' self-described "big brother," Leo Kottke, before him. In 1984, he created a milestone recording unlike anything anyone had ever heard — the Grammy-nominated Aerial Boundaries. Watching My Life Go By followed in 1985, and 1987 saw Live on the Double Planet. In 1990, Michael received another Grammy nomination for Taproot. After a break of four years, he released The Road to Return.

Hedges' most recent release for Windham Hill is the highly acclaimed Oracle. Amid the delicate solo compositions and sometimes churning ensemble work, there is the acoustic guitar, from which Oracle draws its power and its heart. Oracle signals Hedges' full-throttle reemergence into the world of instrumental guitar music after several albums which found him exploring a wide-ranging vocal concept. While it features some of the singing styles and elaborate arrangements of classic Hedges albums, Oracle is a purely melody and song oriented affair, shaded with new colors and textures from his extensive compositional palette.

Hedges has appeared on the cover of every major guitar magazine, winning Guitar Player magazine's readers' poll award for "best acoustic guitarist" five years running. Hedges says, "[Guitar Player] retired me to their 'Gallery of the Greats.' I took that to mean that I no longer have to prove to anybody that I am a guitarist....I don't
want to be limited by what people call a 'style.' I want to write music as I feel it, not what people expect of me because of what I've done in the past.” One gets the sense that Hedges has come full-circle, or as many of his new songs suggest, is feeling reborn.

His genius has always been his ability to use his music as a tool for self-discovery as well as the means for expressing it. This has never been truer than right now.

*This performance marks Michael Hedges’ debut under UMS auspices.*

---

**FREE EVENTS**

1997-98 University Musical Society

**Master of Arts Interview Series**

The Master of Arts Interview Series presents engaging, multi-media dialogues with UMS artists about their art form, body of work, and upcoming performance. The discussions are then rebroadcast on WUOM, Michigan Radio.

- **Marilyn Horne**
  - Interviewed by Donovan Reynolds, U-M Director of Broadcasting
  - Thursday, October 23, 7 p.m.
  - 140 Lorch Hall, U-M Central Campus

- **Celia Cruz**
  - Interviewed by Alberto Nacif, Musicologist and Radio Host, WEMU
  - Saturday, November 8, 11 a.m.
  - Natural Science Auditorium, U-M Central Campus

- **Ursula Oppens**
  - Interviewed by Susan Isaacs Nisbett, Music/Dance Reviewer, *Ann Arbor News*
  - Thursday, November 13, 7 p.m.
  - 140 Lorch Hall

- **Donald Byrd**
  - Interviewed by Kimberly Camp
  - President, Museum of African American History, Detroit
  - Monday, December 8, 7 p.m.
  - Rackham Amphitheatre

- **American String Quartet**
  - Interviewed by Mark Stryker, Arts and Entertainment Reporter, *Detroit Free Press*
  - Wednesday, January 28, 7 p.m.
  - Rackham Amphitheatre

- **Ngozi Onwurah**
  - Paula and Edwin Sidman Fellow in the Arts
  - Interviewed by Terri Sarris, U-M Film and Video Lecturer and Gaylyn Studlar, Director, U-M Program in Film and Video Studies
  - Monday, March 9, 7 p.m.
  - Rackham Amphitheatre

- **Elizabeth Streb**
  - Interviewed by Ben Johnson, Director of Education and Audience Development, University Musical Society
  - Thursday, April 2, 7 p.m.
  - Rackham Amphitheatre

Free tickets are required — Call the UMS Box Office

**UMS BOX OFFICE**

**313.764.2538**

**OUTSIDE THE 313 AREA CODE CALL**

**1.800.221.1229**

**VISIT THE UMS HOMEPAGE AT**

**http://www.ums.org**
Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Richard Sherman, Flute  Anton Nel, Piano
Harry Sargous, Oboe  Paul Kantor, Violin
Fred Ormand, Clarinet  Liza Zurlinden, Violin
Richard Beene, Bassoon  Yizhak Schotten, Viola
Bryan Kennedy, Horn  Anthony Elliott, Cello
Freda Herseth, Mezzo-soprano  Erling Blondal Bengtsson, Cello

Program

Sunday Afternoon, October 19, 1997 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Carl Nielsen

Wind Quintet, Op. 43
Allegro ben moderato
Menuet
Praeludium (Adagio) —
Tema con variazioni (Un poco andantino)

SHERMAN, SARGOUS, ORMAND, BEENE, KENNEDY

German Songs for Voice, Clarinet and Piano,
Op. 103
Sei still mein Herz
Zwiegesang
Sehnsucht
Wiegenlied (in drei Tönen)
Das heimliche Lied
Wach auf

HERSETH, ORMAND, NEL

INTERMISSION

Franz Schubert

Cello Quintet in C Major, D. 956
Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

KANTOR, ZURLINDEN, SCHOTTEN, ELLIOTT, BENGTSSON

Tenth Concert of the 119th Season

Large print programs are available upon request.
Wind Quintet, Op. 43
Carl Nielsen
Born on June 9, 1865 in Sortelung, Denmark
Died on October 3, 1931 in Copenhagen

The music of Danish composer Carl Nielsen has long been overshadowed by that of his exact contemporary and fellow Scandinavian Jean Sibelius. Both established their reputations through extended symphonic works, built firmly on the foundation provided by the nineteenth-century symphonic tradition. Both rejected many of the innovations introduced by other twentieth-century composers, and developed compositional styles with an intensely personal character despite this conservative element in their work. But it was Sibelius who garnered the early fame, while Nielsen’s music has only recently begun to achieve wider renown outside his native country.

If there is one trait that distinguishes Nielsen’s music from Sibelius’ it is perhaps his classicism, expressed not only in the formal conception of his works, but in their clarity, transparency of texture, stronger reliance on tonal harmony, and even humor. After Nielsen had completed the fifth of his six symphonies in 1922, his musical style became more chamberistic. This was first apparent in one of his most popular works, the Wind Quintet, Op. 43, in which the music is derived directly from the character of each individual instrument: flute, oboe, clarinet, bassoon, and horn. Nielsen once said that he felt like he was creeping inside the instrument he was writing for, discovering its soul and becoming a part of its being. With the great variety of timbres and colors within the woodwind family, the wind quintet genre allowed Nielsen to explore this “counterpoint of characters” that would become a trait of his later style. Ironically, the Wind Quintet was the last piece of chamber music Nielsen composed; the new chamberistic style would be developed further in his later orchestral pieces.

Nielsen composed the Wind Quintet not only with the instruments’ particular personalities in mind, but also the individual personalities within the ensemble that premiered it, the Copenhagen Wind Quintet. It was when Nielsen heard this group rehearsing Mozart that he had the idea of composing a quintet for them — further evidence of his classical leanings — and there is an unmistakable Mozartian clarity in the composition’s form and texture.

The Wind Quintet is nominally in the key of A Major, though the first movement, “Allegro ben moderato” is in E. The first theme, and arpeggiated figure heard in the solo bassoon, returns in various guises throughout the movement, which is redolent with pastoral allusions and the forest freshness of the Danish countryside. The second movement, a gentle minuet in A Major, includes long passages of unashamed two-part writing, and a mischievous trio. The final movement is a theme with variations, introduced by a long “Praeludium” in c minor in which the oboist switches to the darker English horn. But the wild, even primal demeanor of this passage soon fades, replaced by a gentle A-Major harmonized hymn tune that is the basis for the eleven subsequent variations. The tune, Min Jesus, lad min Hjerte faa en saadan Smag paa dig (My Jesus, make my heart to love Thee) is one of Nielsen’s own, taken from his Hymns and Sacred Songs of 1912-16. Each of the instruments is given a solo variation during the movement, in which the respective instrumental characters are most clearly evident. Numerous martial episodes alternate with gently lilting variations, rustic dances, and a delightfully comic duet (in the fifth variation) between the bassoon and clarinet. The chorale tune returns at the end, bestowing a mood of joyous calm on the whole.
German Songs for Voice,
Clarinet and Piano, Op. 103

Louis Spohr

*Born on April 5, 1784 in Braunschweig, Germany*

*Died on October 22, 1849 in Kassel, Germany*

Though now a relatively obscure figure, the German composer Louis Spohr's fame and influence in the middle of the nineteenth century was exceeded only by Mendelssohn's. Spohr was an active and important conductor, championing the music of Bach and Wagner before either of them became fashionable. He was also a renowned violinist, attracting students from all over the world. As a composer, he had a certain experimental flair, writing, for example, double string quartets and a handful of early programmatic symphonies, and in his operas he prefigured Wagner's use of leitmotifs. But Spohr's musical language remained, for the most part, conservative.

Spohr composed over ninety *Lieder*, although the song genre was not one of his principal interests; opera, symphony, and chamber music were most important to him. But his preference for unusual combinations of instruments overflowed into his *Lieder* composition as well. In the Op.101 collection he composed a four-handed piano accompaniment; other songs include *obbligato* parts for violin, two violins, and, in the case of the Op. 103 songs, clarinet.

The *German Songs*, Op. 103, were written in 1837 at the request of the Princess of Schwarzburg-Sondershausen. The clarinetist in the Princess's court orchestra, Johann Hermstedt, was a friend of Spohr’s, and it was for him that Spohr conceived the clarinet part, while the Princess herself sang soprano. The Princess was reportedly so delighted with the songs that she gave Spohr a valuable ring in appreciation for the work, and he dedicated the collection to her when it was published in Leipzig the following year.

In *Lieder* composition, Spohr tended toward the comfortable domestic atmosphere of the middle-class drawing room. Nowhere is this more apparent than in the Op. 103 set; in which the songs are generally strophic, usually in triple meter, a major key, and with a gently rocking piano accompaniment. There is certainly art in these songs, but little artifice or pretension.

In the first song of Op. 103, “Sei still mein Herz,” the clarinet plays a concertante role, filling in the pauses between vocal phrases with arpeggiated runs, while adding gentle countermelodies to the vocal line. The second song, “Zwiegesang,” has the clarinet imitating the birds mentioned in the text, with trills and ornaments in dialogue with the singer. With its pastoral associations it may recall Schubert's *Der Hirt auf dem Felsen* composed nine years earlier for precisely the same instrumental combination. “Sehnsucht” inhabits a darker sound world of chromatic harmonies, as the clarinet again arpeggiates through its entire range, perhaps portraying the depth of the poet’s longing. “Wiegenlied (in drei Tönen)” brings a sudden change from the restlessness of the previous song, and is something of a novelty. As the title suggests, the vocal line consists of only three notes: B-flat, C, and D. The accompanying harmonies and changing clarinet patterns provide the variety. “Das heimliche Lied” is a study in juxtaposition, with its rapid dynamic changes and seamless modulations between the parallel major and minor keys. “Wach auf,” the final song, scampers through trills, bells, and dance rhythms as it urges the listener to share in the excitement of youthful love.
Cello Quintet in C Major, D.956
Franz Schubert
Born on January 31, 1797 in Himmelpfortgrund, Austria
Died on November 19, 1828 in Vienna

In the years leading up to his tragically early death, Franz Schubert suffered a series of illnesses that often left him so weak he was unable to compose for long periods of time. Yet in the months immediately before his death in late 1828, there came from the composer’s pen an outpouring of magnificent music; it may well have been his swan-song, his farewell to mortality. In addition to most of the Lieder later published as the Schwanengesang, Schubert composed his last three piano sonatas, a string quartet, and the Cello Quintet in C Major, all in September 1828, a matter of weeks before his death. While the other works all had an earlier genesis in sketches, the quintet seems to have emerged from merely a week or two of intense creativity. Within that short span of time, the composer was able to condense a wealth of emotion beyond his experience. As Joseph Horowitz surmised, “Perhaps it is merely a sentimental conceit to imagine that Schubert’s truncated output telescopes a lifetime of experience, that his late works intimate mortality. Still we cannot suppress the knowledge that the C-Major Cello Quintet, freighted with nostalgia and otherworldly calm, was his last work of chamber music; that, months later, he turned his head to the wall and died.”

The high esteem in which performers and audiences hold Schubert’s Cello Quintet is perhaps best summarized by his biographer John Reed, who stated that the Cello Quintet is “not only essential Schubert, not only his greatest piece of chamber music, but on any reckoning a supremely poetic expression of the romantic spirit in music.” Schubert seems to have followed the Mozartian model in composing a string quintet although, unlike Mozart, he added a second cello to the standard ensemble rather than a second viola. This seems at first a curious choice as Schubert was (like Mozart) a violist, and may reasonably have been expected to add the instrument he played himself. But Schubert’s increasing interest in the cello sonority had begun to emerge with greater clarity in his other late works as well. His last String Quartet in G and the late piano trios show an increasing liberation of the cello from its traditional role as harmonic bass line, allowing it to become an independent melodic voice. In the Cello Quintet, it adds warmth to the sonority, enriches the middle textures, and plays some of the most beautiful melodic lines ever conceived.

Schubert leaves the opening of the first movement harmonically ambiguous, hesitantly touching on the tonic key before embarking on some tonal wanderings that are a hallmark not only of this work, but of his late style in general. The first theme in this sonata-form movement, a jaunty contrapuntal passage reworked from an earlier Fantasia for violin and piano, quickly gives way to the famous second theme, a glorious cello duet in E-flat that is the emotional center of the movement. The modulation to a non-traditional key area (the usual practice would have been to modulate to the dominant, G, for the second theme), and the unusual scoring are all but overshadowed by the sublime lyricism of the cello melody, underscored by the pizzicato viola playing the bass line. The development section shows again Schubert’s fondness for key relationships of a third — the mediant and submediant — while the dominant, G Major, does not appear as a substantial key area until the movement’s finale.

Jack Westrup once noted that this “robust and courageous” Cello Quintet is “illuminated by shafts of tenderness that no-one, having once heard them, can ever forget.” Undoubtedly he was referring to the
second movement “Adagio,” one of the most sublime moments in the entire chamber repertoire. It’s haunting yet gentle opening (used to great effect in Christopher Hampton’s film, *Carrington*) remains imprinted on the listener long after the sounds have died away. Despite its seeming simplicity, such music is extraordinarily difficult to write. The slow pace lays everything open to view, but in so doing, only demonstrates Schubert’s perfect control of his resources. Together with the turbulent middle section, the opening “Adagio” shows the dual disparate emotions of Schubert’s farewell: resignation and torment.

The third movement “Scherzo” and “Trio” is almost a mirror image of the preceding “Adagio.” In each, the central section is in a Neapolitan key relationship (a half-step higher), and both juxtapose contrasting expressive worlds. The “Scherzo” is heavy and physical, while the “Trio” — normally the section where Schubert allows a moment of spiritual release, a lilting dance, or lyrical point of repose — is wistful and questioning, in both harmonic language and emotional disposition.

In the “Finale,” Schubert shows that his humor is not all lost in pathos. The dance begins in c minor, but another cello duet soon establishes the tonic C Major, and before long the sounds of country fiddles and droning accordions enliven the dance without any hint of irony. Schubert’s Romantic vision was not exclusively philosophical; there was room for joy and optimism even in the face of death. As his friend and colleague Josef van Spaun wrote concerning these final months of Schubert’s life, “We were the happiest people in all the world.”

*Program notes by Luke Howard*
Orchestra. Recognized as one of the principal violin pedagogues of the younger generation, Kantor held concurrent appointments at Yale University, the New England Conservatory and Juilliard.

Bryan Kennedy, horn, a two-time prize winner in the Heldenleben International Horn Competition, came to the School of Music in 1995 after a distinguished orchestral career. He was a member of the Detroit Symphony Orchestra from 1982-1995, playing under many renowned conductors, including Neemi Järvi.

Anton Nel, piano, has appeared with orchestras, as a recitalist, and as a chamber musician in North and South America, Europe, Asia and Africa. Recent engagements include debuts with the Cleveland Orchestra, San Francisco and Detroit symphonies and concerts in Russia, Poland, Germany, Denmark, Sweden, Mexico and South Africa.

Fred Ormand, clarinet, has played with the Chicago, Cleveland and Detroit symphony orchestras, and has performed as a soloist with distinguished orchestras in the United States and abroad. Mr. Ormand founded and toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Hailed as a “genius teacher” by Mstislav Rostropovich, Ormand recently was awarded the Harold Haugh award in recognition of his outstanding work as a studio teacher.

Harry Sargous, oboe, came to Michigan in 1982 from Toronto where he had been principal oboist since 1971 of the Toronto Symphony and the Toronto Chamber Winds. He held that position as well with the Kansas City Philharmonic and the Toledo Symphony, and performed for several summers at the Marlboro Music Festival.

Yizhak Schotten, violist, was a member of the Boston Symphony, an exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies. Before coming to Michigan in 1985, he taught at the University of Washington in Seattle and the Shepherd School of Music at Rice University.

Richard Sherman, flute, is an Associate Professor at Michigan State University School of Music. He is principal flutist with the Chautauqua Symphony Orchestra, and is the former principal flutist with the Rochester Philharmonic Orchestra.

Liza Zurlinden, violin, is an undergraduate student majoring in violin performance. She is a member of the University Symphony Orchestra and is a student of Professor Paul Kantor. This is her third year as a member of the Kocapelli Quartet.
“EASILY THE BEST NPR SERVICE IN THE STATE”
—The Detroit Free Press

For intelligent news and talk programs from National Public Radio, tune to 91.7 FM.

Morning Edition – weekdays 6 - 9 am
All Things Considered – weekdays 4 - 6:30 pm

Michigan Radio...your source for NPR news and information.

MICHIGAN RADIO
WUOM 91.7 FM
Public Radio from the University of Michigan
www.umich.edu/~wuom
Like To Help Out?

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, helping at the UMS hospitality table before concerts and at intermissions, assisting in artists services and mailings, escorting students for our popular youth performances and a host of other projects. Call 313.936.6837 for more information.

**Internships**
Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society’s departments. For more information, please call 313.763.0611 (Marketing Internships), 313.647.1173 (Production Internships) or 313.764.6179 (Education Internships).

**College work-study**
Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 313.764.2538.

**UMS Ushers**
Without the dedicated service of UMS’ Usher Corps our concerts would be absolute chaos. Ushers serve the essential functions of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

Our ushers must enjoy their work because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. If you would like information about joining the UMS usher corps, call head usher Kathi Reister at 313.913.9696.

---

**ARRIVE SMILING.**

*The Integra GS-R Sports Coupe*

---

**Ann Arbor ACURA**

*Driven to satisfy you*
Acknowledgments

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

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

New Directions In Cosmetic Dentistry

Everyone wants their teeth to look nice so they can smile with confidence. Cosmetic dentistry can make your teeth look straighter and whiter so you can smile with confidence and feel great.

Dr. Farah is a graduate of the University of Michigan, and lectures internationally on cosmetic dentistry.

Visit our state-of-the-art facility at 3100 W. Liberty in Ann Arbor. It is easily accessible from I-96 or I-94.

For a consultation to improve your smile, call (313) 663-6777.
Hungry?

**Camerata Dinners**
Following last year's great success, the UMS Board of Directors and Advisory Committee are hosting another series of Camerata Dinners before many of the season's great performances. After taking your pick of prime parking spaces, join friends and fellow UMS patrons in the beautiful setting of the Alumni Center, a site within a short walking distance of Hill Auditorium. Our buffet will be open from 6:00 to 7:30 p.m. and costs $25 per person. Make your reservations by calling 313.764.8489. UMS members receive reservation priority.

**Thursday, October 9**
Estonian Philharmonic Chamber Choir

**Wednesday, November 19**
Orpheus Chamber Orchestra/Richard Goode, piano

**Tuesday, December 2**
Klezmer Summit featuring Itzhak Perlman

**Saturday, January 10**
Israel Philharmonic Orchestra/Zubin Mehta, conductor

**Friday, February 6**
St. Paul Chamber Orchestra/Emanuel Ax, piano

**Wednesday, February 11**
Royal Concertgebouw/Riccardo Chailly, conductor

**Tuesday, March 24**
Russian National Orchestra/Gil Shaham, violin

**Monday, April 13**
Evgeny Kissin, piano

**Friday, May 1**
MET Orchestra/Sir Georg Solti, conductor

**Dining Experiences to Savor: the Fourth Annual Delicious Experience**
Following three years of resounding success, wonderful friends and supporters of the University Musical Society are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, all proceeds will go directly to UMS to continue the fabulous music, dance and educational programs.

Treat yourself, give a gift of tickets, purchase an entire event, or come alone and meet new people. Join in the fun while supporting UMS!

Call 313-936-6837 for more information and to receive a brochure.
Restaurant & Lodging Packages

Celebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening. Add luxury accommodations to the package and make it a complete get away. The University Musical Society is pleased to announce their cooperative ventures with the following local establishments:

Paesano's Restaurant
3411 Washtenaw Road, Ann Arbor
313.971.0484 for reservations

Wed. Nov. 19 Orpheus Chamber Orchestra/Richard Goode, piano
Sun. Dec. 7 Handel's Messiah (post performance dinner)
Sun. Feb. 22 Mendelssohn's Elijah
Tue. Mar. 24 Russian National Orchestra/Gil Shaham, violin
Mon. Apr. 13 Evgeny Kissin, piano

Package price $52 per person (with tax & tip incorporated) includes: Guaranteed dinner reservations (select any item from the special package menu) and reserved "A" seats on the main floor at the performance for each guest.

The Artful Lodger Bed & Breakfast
1547 Washtenaw Avenue, Ann Arbor
313.769.0653 for reservations

Join Ann Arbor's most theatrical host & hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Package price ranges from $200 to $225 per couple depending upon performance (subject to availability) and includes: two night's stay, breakfast, high tea and two priority reserved tickets to the performance.

The Bell Tower Hotel & Escoffier Restaurant
300 S. Thayer, Ann Arbor
313.769.3010 for reservations

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style deluxe guest room within walking distance of the performance halls and downtown shopping, a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and great seats to the show. Beat the winter blues in style!

Sat. Dec. 6 Handel's Messiah
Fri. Jan. 9 David Daniels, countertenor
Sat. Jan. 10 Israel Philharmonic Orchestra
Fri. Jan. 30 Beethoven the Contemporary: American String Quartet
Fri. Feb. 13 Juan-Jose Mosalini and His Grand Tango Orchestra
Sat. Feb. 14 Chen Zimbalista, percussion
Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes
Fri. Mar. 13 New York City Opera National Company
Donizetti's Daughter of the Regiment

Gratzi Restaurant
326 S. Main Street, Ann Arbor
313.663.5555 for reservations

Sat. Mar. 21 Batsheva Dance Company of Israel
Sat. Mar. 28 Paco de Lucia and His Flamenco Orchestra
Package price $199 (+ tax & gratuity) per couple ($225 for the Israel Philharmonic Orchestra) includes: valet parking at the hotel, overnight accommodations in a deluxe guest room with a continental breakfast, pre-show dinner reservations at the Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

EMERSON SCHOOL
Emerson is an independent school for gifted and talented young people in grades K-8. Students participate in a strong interdisciplinary academic program in a supportive, safe and happy school community. Our curriculum is largely project based in mathematics and science, history and literature, and the arts. Multi-media production, Internet exploration, drama, choral and instrumental music, and athletic and outdoor education programs are also components of an Emerson education.

5425 Scio Schurch Road • Ann Arbor, MI 45103
See the people who didn’t quit violin lessons in eighth grade.

Don’t miss these wonderful concerts this year:

- Bruckner’s 8th Oct 4
- Viennese Winter Fest Dec 14
- Mozart Birthday Bash Jan 24
- And All That Jazz Mar 14
- Season Finale Apr 25

Call (313) 994-4801 for tickets or information.
Visit us at www.wwnet.com/-a2so

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 65 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for birthdays, Christmas, Hanukkah, Mother’s and Father’s Days, or even as a housewarming present when new friends move to town.

Make your gift stand out from the rest: call the UMS Box Office at 313.764.2538, or stop by Burton Tower.

The UMS Card

The University Musical Society and the following businesses thank you for your generous UMS support by providing you with discounted products and services. Patronize these businesses often and enjoy the quality products and services they provide.

- Amadeus Cafe
- Ann Arbor Acura
- Ann Arbor Art Center
- Café Marie
- Chelsea Flower Shop
- Dobbs Opticians Inc.
- of Ann Arbor
- Dough Boys Bakery
- Fine Flowers
- Gandy Dancer
- Great Harvest
- Jacques
- John Leidy Shop
- Kerrytown Bistro
- King’s Keyboard House
- Le Dog
- Marty’s Menswear
- Maude’s
- Michigan Car Services, Inc. and Airport Sedan, LTD
- Paesano’s
- Perfectly Seasoned
- Regrets Only
- Ritz Camera One Hour Photo
- SKR Classical
- Schoolkids Records
- Shaman Drum Bookshop
- Zingerman’s

The UMS card entitles you to 10% off your ticket purchases at seventeen other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS box office for more information.
Since 1943 the Dobbs Opticians have brought you the finest in progressive eyewear and service available in the greater Ann Arbor area.

Jerry A. Dobbs, ABOC
Downtown Ann Arbor
211 E. Liberty St.
313-663-2418

Individualized Care
A family of agencies committed to you
3003 Washtenaw Avenue, Ann Arbor, MI 48104
A not-for-profit, tax-exempt agency. Provider of Medicare/Medicaid & Blue Cross/Blue Shield Certified and Private Pay Services

Books within your budget. Thousands of titles in all subject areas. Current and recently out of print. New books at 40-90% off publisher’s retail prices.

Mon-Wed 8am - 10pm
Thurs-Sat 10am - 10pm
Sunday Noon - 8pm
The Discount Bookstore
219 S Main Ann Arbor
996 - 2808

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

CHRI$ TRIOLA #5 Nickels Arcade, Ann Arbor 313/996.9955
A Sound Investment

Advertising and Sponsorship at UMS

Advertising in the UMS program book or sponsoring of UMS performances will enable you to reach 125,000 of southeastern Michigan's most loyal concert-goers.

Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 313.647.4020 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 affluent, educated, and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures. And there are numerous benefits that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

- Enhancing corporate image
- Launching new products
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, call 313.647.1176

VanBoven

The Finest Footwear from Around the World

- Featuring -
  Mephisto • Allen-Edmonds • Cole-Haan
  Kenneth Cole • Mezlan • Paraboot
  Havana Joe • Arche • H.S. Trask

17 Nickels Arcade
Ann Arbor, MI 48104
Phone (313) 665-7241
Fax (313) 665-7167
The many faces of Hill

For over 80 years, Hill Auditorium has hosted great poets, great thinkers and great musical artists. But the years have taken their toll on this magnificent building. The Campaign for Hill is our chance to give something back...and assure that Hill Auditorium will face a bright and beautiful future.

Please, make your pledge today to the Campaign for Hill.

For information, call (313) 647-6065.
Advisory Committee

The Advisory Committee is an integral part of the University Musical Society providing the volunteer corps to support the Society as well as fundraising. The Advisory Committee is a 53-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative “Delicious Experience” dinners, season opening and pre- and post-concert events, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate $140,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

Group Tickets

Event planning is simple at UMS! Organize the perfect outing for your group of friends, co-workers, religious congregation, classmates or conference participants. The UMS Group Sales Office will provide you with complimentary promotional materials for the event, free bus parking, reserved block seating in the best available seats and assistance with dining arrangements at a facility that meets your group’s culinary criteria.

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off of the regular ticket price for most events. Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 313.763.3100.
The Ford Honors Program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored and this past season UMS honored Jessye Norman.

This year's Ford Honors Program will be held Saturday, May 9, 1998. The recipient of the Third UMS Distinguished Artist Award will be announced in January.

Proven Success in Assisted Reproduction
Providing care today with tomorrow's technology

Specialists in:
- GIFT/ZIFT
- IVF
- ICSI

(313) 434-4766

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

Our credentials speak for themselves.
Ann Arbor Reproductive Medicine
THEATRE RICH IN SOUL

BEST OFF-BROADWAY PLAY
-1996 Outer Critics Circle Awards

BEST FOREIGN PLAY
-1996 New York Drama Critics Circle

MOLLY SWEENEY
by Brian Friel
September 4-21

BEST NEW PLAY
-Jane Chambers Playwrighting Award

FINALIST
-American Theatre Critics Award

THE WAITING ROOM
by Lisa Loomer
November 13-30

HTTP://COMNET.ORG/PNETWORK
408 W. WASHINGTON 663-0681

Reinhart
REALTORS

We have a Heart for the Arts!
Thank You!

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

The list below represents names of current donors as of August 1, 1997. If there has been an error or omission, we apologize and would appreciate a call at 313.647.1178 so that we may make the correction right away.

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

<table>
<thead>
<tr>
<th>BURTON TOWER SOCIETY</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Burton Tower Society is a very special group of University Musical Society friends. These people have included the University Musical Society in their estate planning. We are grateful for this important support to continue the great traditions of the Society in the future.</td>
</tr>
</tbody>
</table>

Mr. Neil P. Anderson  
Catherine S. Arcure  
Mr. and Mrs. Pal E. Barondy  
Mr. Hilbert Beyer  
Mr. and Mrs. John Alden Clark  
Dr. and Mrs. Michael S. Frank  
Mr. Edwin Goldring  
Mr. Seymour Greenstone  
Marilyn Jeffs  
Thomas C. and Constance M. Kinnear  
Dr. Eva Mueller  
Charlotte McGeoch  
Len and Nancy Niehoff  
Mr. and Mrs. Dennis Powers  
Mr. and Mrs. Michael Radock  
Herbert Sloan  
Helen Ziegler  
Mr. and Mrs. Ronald G. Zollars

<table>
<thead>
<tr>
<th>MAESTROS</th>
</tr>
</thead>
</table>
| Individuals  
Sally and Ian Bund  
Dr. and Mrs. James Irwin  
Randall and Mary Pittman  
Herbert Sloan  
Carol and Irving Smokler  
Mrs. M. Titiev  
Paul and Elizabeth Yhouse  
Ronald and Eileen Weiser  

| Corporations  
Brauer Investments  
Consumers Energy  
Detroit Edison Foundation  
Ford Motor Credit Company  
Ford Motor Company Fund  
Forest Health Services Corporation  
JPEinc/The Paideia Foundation  
McKinley Associates  
NBD  
NSK Corporation  
The Edward Surovell Co./Realtors  
TriMas Corporation  
University of Michigan - University Relations  
Parke-Davis Pharmaceutical Research  
Wolverine Temporaries, Inc.  

| Foundations  
Arts Midwest  
Grayling Fund  
KMD Foundation  
Lila Wallace-Readers Digest Audiences for the Performing Arts Network  
Lila Wallace-Readers Digest Arts Partners Program  
Benard L. Maas Foundation  

| Michigan Council for Arts and Cultural Affairs  
National Endowment for the Arts  
New England Foundation for the Arts

<table>
<thead>
<tr>
<th>VIRTUOSI</th>
</tr>
</thead>
</table>
| Individuals  
Robert and Ann Meredith  
Prudence and Amnon Rosenthal  
Edward Surovell and Natalie Lacy

<table>
<thead>
<tr>
<th>CONCERTMASTERS</th>
</tr>
</thead>
</table>
| Individuals  
Herb and Carol Amster  
Carl and Isabelle Brauer  
Margaret and Douglas Crary  
Ronnie and Sheila Cresswell  
Robert and Janice DiRomualdo  
Michael E. Gellert  
Sun-Chien and Betty Hsiao  
F. Bruce Kulp  
Pat and Mike Levine  
David G. Loesel/Cafe Marie  
Charlotte McGeoch  
Mrs. John F. Ullrich  
Marina and Robert Whitman  
Roy Ziegler  

| Corporations  
Beacon Investment Company  
Curtin & Alf Violinmakers  
First of America Bank  
Ford Electronics  
Masco Corporation  
Thomas B. McMullen Company  
Michigan Radio  
Miller, Canfield, Paddock and Stone, P.L.C.  
The Monroe Street Journal
PRINCIPALS

Individuals
Dr. and Mrs. Gerald Abrams
Professor and Mrs. Gardner Ackley
Dr. and Mrs. Robert G. Aldrich
Mr. and Mrs. Max K. Aupperle
Mr. and Mrs. Arnold Aronoff
Dr. Emily W. Bander
Bradford and Lydia Bates
Raymond and Janet Bernreuter
Joan A. Binkow
Howard and Margaret Bond
Jeannine and Robert Buchanan
Lawrence and Valerie Bullen
Mr. and Mrs. Richard J. Burstein
Letitia J. Byrd
Betty Byrne
Jean and Kenneth Casey
Pat and George Chatas
Mr. and Mrs. John Alden Clark
David and Pat Clyde
Leon and Heidi Cohan
Maurice Cohen
Susan and Arnold Coran
Dennis Dahlmann
Peter and Susan Darrow
Jack and Alice Dobson
Jim and Patsy Donahue
Jan and Gil Dorer
Cheri and Dr. Stewart Epstein
Dr. and Mrs. S.M. Farhat
David and Jo-Anna Featherman
Adrienne and Robert Feldstein
Ray and Patricia Fitzgerald
Richard and Marie Flanagan
Ilene H. Forsyth
Michael and Sara Frank
Margaret Fisher and Arthur French
Mr. Edward P. Frohlich
Lourdes and Otto Gago
Marlyn G. Gallatin
Beverley and Gerson Geltner
William and Ruth Gilkey
Drs. Sid Gilman and Carol Barbour
Norman Gottlieb and Vivian Sosna Gottlieb
Ruth B. and Edward M. Gramlich
Linda and Richard Greene
Frances Greer
Susan R. Harris
Walter and Dianne Harrison
Anne and Harold Haugh
Debbie and Norman Herbert
Bertram Herzog
Julian and Diane Hoff
Mr. and Mrs. William B. Holmes
Robert M. and Joan F. Howe
John and Patricia Huntington
Keki and Alice Irani
Stuart and Maureen Issac
Herbert Katz
Emily and Ted Kennedy
Bethany and A. William Kline II
Michael and Phyllis Korybalski
Helen and Arnold Kuehle
Mr. and Mrs. Leo Kulka
Barbara and Michael Kusisto
Bob and Laurie LaZebnik
Elaine and David Lebenbom
Mr. Henry M. Lee
Carolyn and Paul Lichter
Robert and Pearson Macek
Alan and Carla Mandel
Judythe and Roger Maugh
Paul and Ruth McCracken
Joseph McCune and Georgiana Sanders
Rebecca McGowan and Michael B. Staebler
Dr. and Mrs. Donald A. Meier
Dr. H. Dean and Dolores Millard
Myrna and Newell Miller
Dr. and Mrs. Andrew and Candice Mitchell
Dr. and Mrs. Joe D. Morris
George and Barbara Mrkonic
Sharon and Chuck Newman
William A. and Deanna C. Newman
Mark and Susan Orringer
Constance L. and David W. Osler
Mr. and Mrs. William B. Palmer
Dory and John D. Paul
John M. Paulson
Maxine and Wilbur K. Pierpont
Donald H. Regan and Elizabeth Axelson
Professor and Mrs. Raymond Reilly
Glenda Renwick
Molly Resnik and John Martin
Jack and Margaret Ricketts
Richard and Susan Rogel
Don and Judy Dow Rumelhart
Dick and Norma Sarns
Rosalie and David Schottenfeld
Janet and Mike Shatursky
Cynthia J. Sorensen
Dr. Hildreth H. Spencer
Steve and Cynny Spencer
Lloyd and Ted St. Antoine
Victor and Marlene Stoehler
Dr. and Mrs. E. Thurston Thiem
Dr. Isaac Thomas III and Dr. Toni Hoover
Jerrold G. Utler
Charlotte Van Culer
Ron and Mary Vanden Belt
Richard E. and Laura A. Van House
John Wagner
Elise and Jerry Weisbach
Angela and Lyndon Welch
Roy and JoAn Wetzel
Douglas and Barbara White
Elizabeth B. and Walter P. Work, Jr.
Nancy and Martin Zimmerman

Corporations
3M Health Care
Ann Arbor Public Schools
Comerica Inc.
General Automotive Corporation
Hudson's
Jacobson Stores Inc.
Kantner and Associates
Mechanical Dynamics
Michigan Car Services and Airport Sedan, LTD
UMS CONTRIBUTORS

Principals, continued

Michigan National Bank
Pepper, Hamilton & Scheetz
Riverview Lumber &
Building Supply Co., Inc.
Shar Products Company
Target

Foundations
Washtenaw Council for
the Arts
Harold and Jean Grossman
Family Foundation
The Lebensfeld Foundation

BENEFACTORS

Individuals
Jim and Barbara Adams
Bernard and Raquel Agranoff
M. Bernard Aidinoff
Dr. and Mrs. Peter Aliferis
Catherine S. Arcure
Robert L. Baird
James R. Baker, Jr., M.D.
and Lisa Baker
M. A. Baranowski
Robert and Wanda Bartlett
Karen and Karl Bartscht
Ralph P. Beebe
Mrs. Kathleen G. Benua
Mr. and Mrs. Philip C. Berry
Suzanne A. and
Frederick J. Beutler
Mr. Hilbert Beyer
John Blankley and
Maureen Foley
Ron and Mimi Bogdasarian
Charles and Linda Borgsdorf
Jim Botsford and
Janice Stevens Botsford
David and Tina Bowen
Laurence Boxer, M.D. and
Grace J. Boxer, M.D.
Dean Paul C. Boylan
David and Sharon Brooks
Phoebe R. Burt
Kathleen and Dennis Cantwell
Bruce and Jean Carlson
Mrs. Raymond S. Chase
Sigrid Christiansen and
Richard Levey
Roland J. Cole and
Elsa Kircher Cole
H. Richard Crane
Alice B. Crawford
William H. and
Linda J. Damon III
Elizabeth Dexter
Judy and Steve Dobson
Molly and Bill Dobson
Elizabeth A. Doman
Mr. and Mrs.
Cameron B. Duncan
Dr. and Mrs. John H. Edlund
Mr. and Mrs.
Charles Eisenbrath
Claudine Farrand and
Daniel Moerman
Sidney and Jean Fine
Clare M. Fingerle
Mrs. Beth B. Fischer
Robben and Sally Fleming
Daniel R. Foley
Phyllis W. Foster
Paula L. Bockenstedt and
David A. Fox
Dr. William and Beatrice Fox
David J. Fugenschuh and
Karey Leach
Henry and Beverley Gershowitz
Wood and Rosemary Geist
Margaret G. Gilbert
Joyce and Fred M. Ginsberg
Grace M. Girvan
Paul and Anne Glendon
Dr. Alexander Gotz
Elizabeth Needham Graham
Lila and Bob Green
John R. and Helen K. Griffith
Bita Esmaeil, M.D. and
Howard Gutstein, M.D.
Mr. and Mrs. Elmer F. Hamel
Mr. and Mrs.
Ramon Hernandez
Mrs. W.A. Hiltner
Janet Woods Hoobler
Mary Jean and Graham Howey
David and Dolores Humes
Ronald R. and
Gay H. Humphrey
Gretchen and John Jackson
Jim and Dale Jerome
Robert L. and
Beatrice H. Kahn
Richard and Sylvia Kaufman
Thomas and Shirley Kauper
Robert and Gloria Kerry
Howard King and
Elizabeth Sayre-King
Richard and Pat King
Tom and Connie Kimmar
Hermine Roby Klingler
Samuel and Marilyn Krimm
Jim and Carolyn Knake
Bud and Justine Kulkka
Bert and Catherine La Du
Suzanne and Lee E. Landes
Lois H. Largo
Mr. and Mrs. David Larrouy
John K. Lawrence
Leo A. Legatski
Myron and Bobbie Levine
Dean and Gwen Louis
Mr. and Mrs. Carl J. Luthehaus
Brigitte and Paul Maassen
John and Cheryl MacKrell
Ken Marblestone and
Janisse Nagel
Mr. and Mrs. Damon L. Mark
Hattie and Ted McOmber
Walter and Ruth Metzger
Mr. and Mrs.
Francis L. Michaels
Grant Moore and
Douglas Weaver
John and Michelle Morris
Barry Nemon and
Barbara Stark-Nemnon
Martin Neuliep and
Patricia Pancioli
M. Haskell and
Jan Barney Newman
Len and Nancy Niehoff
Virginia and Gordon Nordby
Marylen and Harold Oberman
Dr. and Mrs.
Frederick C. O'Dell
Mary R Parker
William C. Parkinson
Lorraine B. Phillips
Mr. and Mrs. William J. Pierce
Barry and Jane Pitt
Eleanor and Peter Pollack

“Patience is a necessary ingredient of genius.”
Benjamin Disraeli

CHWARTZ INVESTMENT COUNSEL, INC.
301 East Liberty, Ann Arbor, Michigan 48104, (313) 995-3360
Corporations
The Ann Arbor
District Library
The Barfield Company/Bartech
Coffee Express Co.
General Systems Consulting Group
KeyBank
Arbor Temporaries/
Personnel Systems, Inc.
Van Boven Shoes, Inc.

Foundations
The Power Foundation
Shiffman Foundation Trust

ASSOCIATES

Individuals
Anastasios Alexiou
Dr. and Mrs. David G. Anderson
Hugh and Margaret Anderson
John and Susan Anderson
David and Katie Andrea
Harlene and Henry Appelman
Mr. and Mrs. Arthur J. Ashe
Essl and Menakka Bailey
Julie and Bob Bailey
Lesli and Christopher Ballard
John and Betty Barfield
Norman E. Barnett
Dr. and Mrs. Mason Barr, Jr.
Leslie and Anita Bassett
Astrid B. Beck and
David Noel Freedman
Neal Bedford and
Gerlinda Melchiori
Harry and Betty Benford
P.E. Bennett
Ruth Ann and Stuart J. Bergstein
Jerry and Lois Bezos
John and Marge Biancke
Ruth E. and Robert S. Bolton
Roger and Polly Bookwalter
C. Paul and Anna Y. Bradley
Richard Brandt and
Karina Niemeyer
Betsy and Ernest Brater
Joel N. Bregman and
Elaine S. Pomerantz
Mr. and Mrs. Gerald Bright
Mary Jo Brough
June and Donald R. Brown
Morton B. and Raya Brown
Arthur and Alice Burks
Mary and Edward Cady
Joanne Cage
Jean W. Campbell
Isabelle Carduner
Jim and Priscilla Carlson

Professor Brice Carnahan
Marshall F. and Janice L. Carr
Jeanette and Robert Carr
Janet and Bill Cassebaum
Andrew and Shelly Caughey
Yaser Cerib
Tsun and Sia Ying Chang
James S. Chen
Dr. Kyung and Young Cho
Nancy Cilley
Janice A. Clark
Cynthia and Jeffrey Colton
Edward J. and Anne M. Comeau
James and Constance Cook
Lolagene C. Coombs
Mary K. Cordes
Alan and Bette Costin
Merle and Mary Ann Crawford
William H. Damon III
Ed and Ellie Davidson
Laning R. Davidson, M.D.
John and Jean Debink
Elena and Nicholas Delbanco
Louis M. DeShantz
Della DiPietro and
Jack Wagoner, M.D.
Dr. and Mrs. Edward F. Domino
Thomas and Esther Donahue
Cecilia and Allan Dreyfuss
Martin and Rosalie Edwards
Dr. Alan S. Eiser
Joan and Emil Engel
Don Faber
Dr. and Mrs. Stefan Fajas
Dr. and Mrs. John A. Faulkner
Dr. James F. Filgas
Herschel and Annette Fink
Joseph J. Fitzsimmons
Stephen and Suzanne Fleming
Jennifer and Guilermo Flores
Errnest and Margot Fontaine
James and Anne Ford
Wayne and Lynnette Forde
Deborah and Ronald Freedman
Harriet and Daniel Fusfeld
Bernard and Enid Galler
Gwyn and Jay Gardner
Professor and Mrs. David M. Gates
Thomas and Barbara Gelehrter
Elmer G. Gilbert and
Lois M. Verbrugge
James and Janet Gilsdor
Maureen and David Ginsburg
Albert and Almeda Girod
A. David and Shelley Goldberg
Mary L. Golden
Dr. Luis Gonzalez and
Ms. Vilma E. Perez
Mrs. William Grabb
Jerry and Mary K. Gray
Dr. John and Renee M. Greden
Dr. and Mrs. Lazar J. Greenfield
Carleton and Mary Lou Griffith
Mark and Susan Griffin
Mr. and Mrs. Robert Grijalva
Leslie and Mary Ellen Guinn
Margaret and Kenneth Guire
Philip E. Guire
Don P. Haefner and
Cynthia J. Stewart
George N. Hall
Marcia and Jack Hall
Mrs. William Halstead

Margo Halsted
Michael C. and Deanna A. Hardy
M. C. Harms
Dagny and Donald Harris
Clifford and Alice Hart
Kenneth and Jeanne Heininger
John L. Henkel and
Jacqueline Stearns
Bruce and Joyce Herbert
Fred and Joyce Hershenson
Herb and Dee Hildebrandt
Louise Hodgson
Dr. and Mrs. Ronald Holz
John and Lillian H. Horne
Linda Samuelson and Joel Howell
Che C. and Teresa Huang
Ralph and Del Hulett
Mrs. Hazel Hunsche
George and Kay Hunt
Thomas and Kathryn Huntzicker
Robert B. Ingring
Professor and Mrs.
John H. Jackson
K. John Jarrett and
Patrick T. Sliwinski
Walling and Janet Jeffries
Mr. and Mrs. Donald L. Johnson
Ellen C. Johnson
Billie and Henry Johnson
Kent and Mary Johnson
Susan and Stew Julius
Steven R. Kalt and
Robert D. Heeren
Allyn and Sherri Kantor
Anna M. Kauper
David and Sally Kennedy
Richard L. Kennedy
Donald F. and Mary A. Kiel
Rhea and Leslie Kish
Paul Kissner, M.D. and
Dana Kissner, M.D.
James and Jane Kister
Dr. George Kleiber
Philip and Kathryn Klinkworth
Joseph and Marilynn Kokoszka
Charles and Linda Koopmann
Barbara and Charles Krause
Doris and Donald Kraushaar
Konrad Rudolph and
Marie Kruger
Thomas and Joy Kruger
Henry and Alice Landau
Marjorie Lansing
Mr. and Mrs. Henry M. Lapeza
Ted and Wendy Lawrence
John and Theresa Lee
Richard LeSueur
Jody and Leo Lightheamer
Leslie and Susan Loomans
Dr. and Mrs. Charles P. Lucas
Edward and Barbara Lynn
Jeffrey and Jane Mackie-Mason
Frederick C. and
Pamela J. Macintosh
Sally C. Maggio
Steve and Ginger Maggio
Virginia Mahle
Marcowitz Family
Edwin and Catherine Marcus
Geraldine and Sheldon Markel
Rhoda and William Martel
Sally and Bill Martin
Dr. and Mrs. Josip Matovinovic
Two Ears, No Waiting

If you have an ear for music, WDET has it all— from Armstrong to Zappa...

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

Ann Arbor Commerce Bank:

Where banking is... so much an art as a science.

At Ann Arbor Commerce Bank we blend from our extensive palette of services to meet your personal and business banking needs and to exceed your expectations.

Ann Arbor
Commerce Bank
2930 State Street South • Ann Arbor • MI 48104
313-995-3130 • Member FDIC.
Join Us
Because Music Matters

UMS members have helped to make possible this 119th season of distinctive concerts. Ticket revenue covers only 65% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

Please check your desired giving level and complete the form.

**PATRONS**

- **$10,000 Maestro**
  - Opportunity to be a title or supporting sponsor for a selected performance in any series
  - Your choice of complimentary Camerata dinners
  - Plus new benefits listed below

- **$7,500 Virtuoso**
  - Three complimentary Camerata dinners for two
  - Plus new benefits listed below

- **$5,000 Concertmaster**
  - Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
  - Opportunity to meet an artist backstage as guest of UMS President
  - Two complimentary Camerata dinners for two
  - Plus new benefits listed below

- **$2,500 Leader**
  - Opportunity to be a supporting sponsor for a selected Monogram series performance
  - Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
  - Reserved parking in Thayer Street parking lot
  - Plus new benefits listed below

- **$1,000 Principal**
  - Free parking for UMS concerts
  - Invitation to two working rehearsals
  - Invitation to an "Insiders’ Sneak Preview" party announcing next season’s concerts before press announcement
  - Autographed artist photo
  - Priority subscription handling
  - Plus new benefits listed below

- **$500 Benefactor**
  - Invitation to a pre- or post-performance reception
  - Invitation to one working rehearsal
  - Opportunity to attend selected events with artists
  - Plus new benefits listed below

- **$250 Associate**
  - Opportunity to be a supporting sponsor for a selected Monogram series performance
  - Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
  - Reserved parking in Thayer Street parking lot
  - Plus new benefits listed below

- **$100 Advocate**
  - UMS Card providing discounts at Ann Arbor restaurants and music stores
  - Listing in UMS Program
  - Plus new benefits listed below

- **$50 Friend**
  - Comprehensive UMS calendar of events
  - Invitation to Camerata dinners hosted by Board and Advisory Committee members
  - Advance notice of performances
  - Advance ticket sales
  - Subscription to Notes, the UMS Newsletter
  - Priority invitations to selected events

- **$25 Youth**
  - All benefits listed below:
    - Autographed artist photograph
    - Priority seating at selected performances
    - Invitation to special event with artist
    - Invitation to one working rehearsal

Please check your desired giving level above and complete the form below.

Name(s)

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

Address

City

State

Zip

Day Phone

Eve. Phone

Comments or Questions

Please make checks payable to University Musical Society

Gifts may be charged to: □ VISA □ MasterCard (for gifts of $50 or more)

Account #

Expiration Date

Signature

Will your company match this gift? Please enclose a matching gift form.

Send gifts to: University Musical Society, 202 Burton Tower, Ann Arbor, MI 48109-1270
Advertiser Index

33 Afterwords
28 Ann Arbor Acura
48 Ann Arbor Commerce Bank
38 Ann Arbor Reproductive Medicine
32 Ann Arbor Symphony Orchestra
8 Bank of Ann Arbor
3 Beacon Investment
29 Bodman, Longley, and Dahling
34 Butzel Long
37 Cafe Marie
39 Charles Reinhart Company
44 Chelsea Community Hospital
33 Chris Trolia Gallery
39 David Smith Photography
29 The Dental Adviser
33 Debb’s Opticians
13 Dobson-McOmber
47 Dough Boys Bakery
12 Edward Surovell Co./Realtors
31 Emerson School
47 ERIM
15 Freleighs Landscape Nursery
18 General Motors Corporation
26 Glacier Hills
50 Gubbins & McGlynn Law Offices
13 Harmony House
35 Hill Auditorium Campaign
26 Howard Cooper Imports
33 Individualized Home Care Nuraing
13 Interior Development
44 John Leidy Shop, Inc.
31 KeyBank
26 King’s Keyboard House
50 Lewis Jewelers
30 Maude’s
33 Michigan Media
8 Miller, Canfield, Paddock, & Stone
52 Mir’s Oriental Rugs
32 Mundus and Mundus
2 NBD Bank
45 Nina Howard Studio
39 Performance Network
8 Red Hawk/Zanzibar
37 Regents Only
39 Reinhart Realtors
42 Schwartz Investment Council, Inc.
17 SKR Classical
15 Sweet Lorraine’s
34 Sweetwaters Cafe
45 Ufer and Company
50 U-M Matthaei Botanical Gardens
50 U-M Vocal Health Center
11 University Productions
34 Van Boven Shoes
48 WDET
36 WEMU
51 Whole Foods Market
27 WUOM

Does your voice ever fail you? Is your voice important to you?

...if so, consider a trip to the University of Michigan Vocal Health Center. We can diagnose and treat your voice problem, as well as help you enhance and protect your vocal potential. Professional staff include a Laryngologist, Speech Pathologist, and Voice Training Specialist.

For more information or to schedule an appointment, call the Vocal Health Center at (313) 432-7666 in Livonia, Michigan

Keeping you in good voice
These days, even the regular old grocery stores sell a few natural and organic foods. That’s not hard. But at Whole Foods Market, we’ve made the natural and organic foods business into an art form.

We’ve built an entire supermarket full of good-for-you foods. Unlike most stores, we work directly with small growers and “food artisans” to find the best foods available. Everything matters: taste, aroma, texture, color, and most importantly purity. We ship directly from the farm with the concern of an artist. We stock with the attention of a fanatic. And our chefs use their culinary artistry to create wondrously flavorful dishes.

The result: a palette full of colorful, healthful foods that will dazzle your eye and delight your senses.

WHOLE FOODS
www.wholefoods.com

2398 EAST STADIUM IN THE LAMP POST PLAZA • ANN ARBOR, MI • 313-971-3366
OPEN 9 AM TO 10 PM DAILY
Art For Your Floor

Mir's
ORIENTAL RUGS

"from our family to your family"

331 S. Main St. Ann Arbor • 5100 Marsh Rd. Okemos