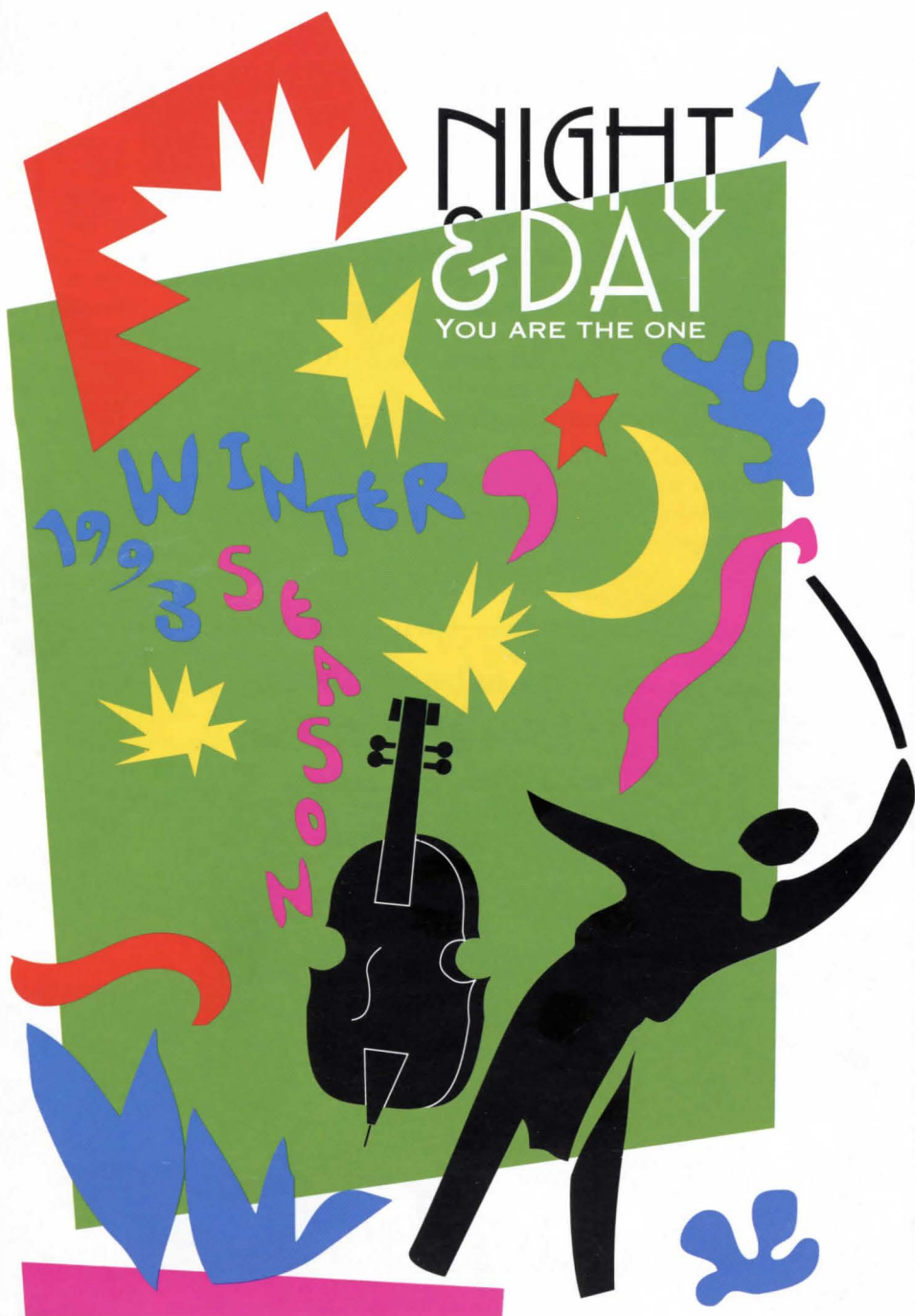


UNIVERSITY MUSICAL SOCIETY



THE UNIVERSITY OF MICHIGAN • ANN ARBOR

# UNIVERSITY MUSICAL SOCIETY

Presented in association with A T & T

## MARK MORRIS DANCE GROUP

Saturday Evening, March 20, 1993, at 8:00  
Sunday Afternoon, March 21, 1993, at 3:00  
Power Center, Ann Arbor, Michigan

### *Dancers*

ALYCE BOCHETTE  
TINA FEHLANDT  
CLARICE MARSHALL  
KRAIG PATTERSON  
KEITH SABADO

JOE BOWIE  
DANJOYCE  
RACHEL MURRAY  
MIREILLE RADWAN-DANA  
WILLIAM WAGNER

RUTH DAVIDSON  
OLIVIA MARIDJAN-KOOP  
JUNE OMURA  
GUILLERMO RESTO  
MEGAN WILLIAMS

*Artistic Director*  
**MARK MORRIS**

*General Director*  
**BARRY ALTERMAN**

*Managing Director*  
**NANCY UMANOFF**

**These performances of the Mark Morris Dance Group are sponsored by  
the Lila Wallace-Reader's Digest Fund.**

The Mark Morris Dance Group's rehearsal and creation time has been supported  
by a grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of  
the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

These performances are part of the A&T Dance Tour.



This project is supported by Arts Midwest members and friends in partnership with Dance on Tour, the National Endowment for the Arts, and the Michigan Council for the Arts and Cultural Affairs.

Special thanks to Ms. Susan Isaacs Nisbett for Saturday evening's Philips Pre-Concert Presentation.

PROGRAM  
March 20, 1993, at 8:00 pm.

*Choreography by Mark Morris*

### **BEDTIME**

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")

Lighting: James F. Ingalls

Costumes: Susan Ruddle

ALYCE BOCHETTE, RUTH DAVIDSON, TINA FEHLANDT,  
OLIVIA MARIDJAN-KOOP, CLARICE MARSHALL, MARK MORRIS,  
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA, GUILLERMO RESTO, MEGAN WILLIAMS

### **BEAUTIFUL DAY**

Music: attributed to J.S. Bach or Georg-Melchior Hoffmann  
(Cantata "Schlage doch, gewünschte Stunde," BWV 53)

Lighting: James F. Ingalls

Costumes: Susan Ruddle

JOE BOWIE, OLIVIA MARIDJAN-KOOP

### **THREE PRELUDES**

Music: George Gershwin (Three Piano Preludes)

Lighting: James F. Ingalls

Costume: Isaac Mizrahi

MARK MORRIS

*— intermission —*

### **GRAND DUO**

Music: Lou Harrison (Grand Duo for Violin and Piano)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddle

COMPANY

*— intermission —*

### **GLORIA**

Music: Antonio Vivaldi (Gloria in D)

Lighting: James F. Ingalls

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,  
OLIVIA MARIDJAN-KOOP, JUNE OMURA, KRAIG PATTERSON,  
GUILLERMO RESTO, KEITH SABADO, WILLIAM WAGNER

PROGRAM  
March 21, 1993, at 3:00 pm.

*Choreography by Mark Morris*

**A LAKE**

Music: Franz Joseph Haydn (Horn Concerto No. 2 in D)

Lighting: James F. Ingalls

Costumes: Martin Pakledinaz

ALYCE BOCHETTE, JOE BOWIE, DAN JOYCE,  
OLIVIA MARIDJAN-KOOP, JUNE OMURA,  
KRAIG PATTERSON, MIREILLE RADWAN-DANA,  
KEITH SABADO, WILLIAM WAGNER, MEGAN WILLIAMS

**THREE PRELUDES**

Music: George Gershwin (Three Piano Preludes)

Lighting: James F. Ingalls

Costume: Isaac Mizrahi

MARK MORRIS

— *intermission* —

**GOING AWAY PARTY**

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You,"  
"Goin' Away Party," "Baby, That Sure Would Go Good," "Milk Cow Blues,"  
"Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

ALYCE BOCHETTE, CLARICE MARSHALL,  
MARK MORRIS, RACHEL MURRAY, KRAIG PATTERSON,  
GUILLERMO RESTO, KEITH SABADO

— *intermission* —

**GLORIA**

Music: Antonio Vivaldi (Gloria in D)

Lighting: James F. Ingalls

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,  
OLIVIA MARIDJAN-KOOP, JUNE OMURA, KRAIG PATTERSON,  
GUILLERMO RESTO, KEITH SABADO, WILLIAM WAGNER

## BEDTIME

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")

Author unknown

### WIEGENLIED

D498 November 1816; published in 1829

Schlafe, holder, süßer Knabe,  
Leise wiegt dich deiner Mutter Hand;  
Sanfte Ruhe, milde Labe  
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süßen Grabe,  
Noch beschützt dich deiner Mutter Arm,  
Alle Wünsche, alle Habe  
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,  
Noch umtönt dich lauter Liebeston,  
Eine Lilie, eine Rose,  
Nach dem Schlafe werd' sie dir zum Lohn.

Franz Grillparzer (1791-1872)

### STÄNDCHEN

(first version)

D920 July 1827; published 1891

Zögernd leise  
In des Dunkels nächt'ger Hülle  
Sind wir hier;  
Und den Finger sanft gekrümmt,  
Leise, leise,  
Pochen wir  
An des Liebchens Kammerthür.

Doch nun steigend,  
Schwellend, schwellend,  
Mit vereinter Stimme, Laut  
Rufen aus wir hochvertraut:  
Schlaf du nicht,  
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne  
Menschen einst mit der Laterne;  
Wieviel seltner dann als Gold  
Menschen, uns geneigt und hold?  
Drum wenn Freundschaft, Liebe spricht,  
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen  
Wär' dem Schlummer zu vergleichen?  
Drum statt Worten und statt Gaben  
Sollst du nun auch Ruhe haben.  
Noch ein Grüsschen, noch ein Wort,  
Es verstummt dir frohe Weise,  
Leise, leise,  
Schleichen wir uns, ja, schleichen wir uns wider fort!

### LULLABY

Sleep, dear, sweet boy,  
Your mother's hand rocks you softly.  
This swaying cradle strap  
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;  
Your mother's arms still protect you.  
All her wishes, all her possessions  
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;  
Purely notes of love still echo around you.  
A lily, a rose  
Shall be your reward after sleep.

### SERENADE

Softly, hesitantly,  
Cloaked in night's darkness,  
We have come here;  
And with fingers gently curled,  
Softly, softly  
We knock  
On the beloved's bedroom door.

But now, our emotion rising,  
Swelling,  
Surging, with united voice  
We call out loud, in warm friendship:  
'Do not sleep  
When the voice of affection speaks.'

Once a wise man with his lantern  
Sought people near and far;  
How much rarer, then, than gold  
Are people who are fondly disposed to us?  
And so, when friendship and love speak,  
Do not sleep, friend, beloved!

But what in all the world's realms  
Can be compared to sleep?  
And so, instead of words and gifts,  
You shall now have rest.  
Just one more greeting, one more word,  
And our happy song ceases;  
Softly, softly  
We steal away again.

Johann Wolfgang von Goethe (1749-1832)

# ERLKÖNIG

(fourth version)

D328 October 1815(?);

published in 1821 as Op 1

Wer reitet so spät durch  
Nacht und Wind?  
Es ist der Vater mit seinem Kind:  
Er hat den Knaben wohl in dem Arm,  
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"  
"Siehst, Vater, du den Erlkönig nicht?  
Den Erlenkönig mit Kron und Schweif?"  
"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!  
Gar schöne Spiele spiel ich mit dir;  
Manch bunte Blumen sind an dem Strand,  
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,  
Was Erlenkönig mir leise verspricht?"  
"Sei ruhig, bleibe ruhig, mein Kind:  
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter am düstern Ort?  
Meine Töchter führen den nächtlichen Reihn  
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort  
Erlkönigs Töchter am düstern Ort?"  
"Mein Sohn, mein Sohn, ich seh es genau:  
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;  
Und bist du nicht willig, so brauch ich Gewalt."  
"Mein Vater, mein Vater, jetzt fasst er mich an!  
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset, er reitet geschwind,  
Er hält in Armen das ächzende Kind,  
Erreicht den Hof mit Mühe und Not:  
In seinen Armen das Kind war tot.

## THE ERLKING

Who rides so late through  
the night and wind?  
It is the father with his child.  
He has the boy in his arms,  
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"  
"Father, can you not see the Erlking?  
The Erlking with his crown and tail?"  
"My son, it is a streak of mist."

'Sweet child, come with me,  
I'll play wonderful games with you;  
Many a pretty flower grows on the shore,  
My mother has many a golden robe.'

"Father, father, do you not hear  
What the Erlking softly promises me?"  
"Calm, be calm my child:  
The wind is rustling in the withered leaves."

'Won't you come with me, my fine lad?  
My daughters shall wait upon you;  
My daughters lead the nightly dance,  
And will rock, and dance, and sing you to sleep.'

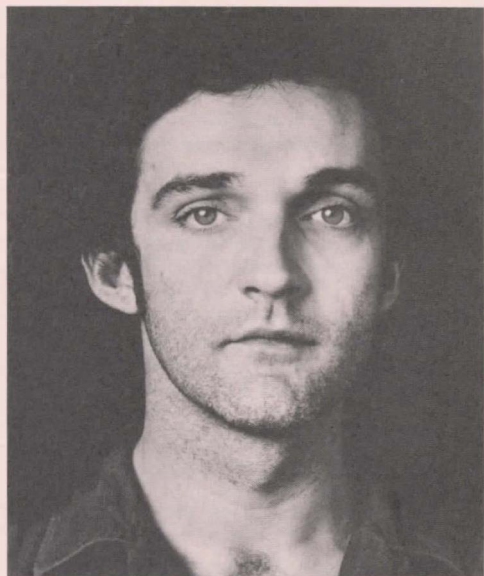
"Father, father, can you not see  
Erlking's daughters there in the darkness?"  
"My son, I can see clearly:  
It is the old grey willows gleaming."

'I love you, your fair form allures me,  
And if you don't come willingly, I'll use force.'  
"Father, father, now he's seizing me!  
The Erlking has hurt me!"

The father shudders, he rides swiftly,  
He holds the moaning child in his arms;  
With one last effort he reaches home;  
The child lay dead in his arms.

"Lullaby," "Serenade" and "The Erlking" English translations by RICHARD WIGMORE (1988) from Schubert: *The Complete Song Texts* reproduced by kind permission of Victor Gollancz Ltd., London.

## ABOUT THE ARTISTS



**MARK MORRIS** was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre

Royal de la Monnaie in Brussels where from 1988-1991 he was Director of Dance. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

**MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS Dance In America series and London Weekend Television's South Bank Show. From 1988-1991, the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

**ALYCE BOCHETTE** began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

Born in Lansing, Michigan, **JOE BOWIE** began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**RUTH DAVIDSON**, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in "Hanya: Portrait of a Dance Pioneer," a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

**TINA FEHLANDT** grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York



"GOING AWAY PARTY" – Mark Morris Dance Group

University Tisch School of the Arts, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project. During February 1992 she was a visiting artist at the University of Minnesota.

**DAN JOYCE**, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others. He joined the Mark Morris Dance Group in 1988.

**OLIVIA MARIDJAN-KOOP**, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her "Sacre du Printemps." Ms. Maridjan-Koop has worked with Mark Morris since September 1988.

**CLARICE MARSHALL** was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, toured with the White Oak Dance Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S., Europe and Asia and filmed for Public Broadcasting System's "Alive From Off Center." She was on the faculty of New York University Tisch School of the Arts for many years.

**RACHEL MURRAY** began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

**JUNE OMURA** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in Dance

and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

**KRAIG PATTERSON** "The belief that becomes truth for me . . . is that which allows me the best use of my strength, the best means of putting my virtues into actions." (André Gide)

**MIREILLE RADWAN-DANA** was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

**GUILLERMO RESTO**, recipient of a New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

**KEITH SABADO**, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

**WILLIAM WAGNER** is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of Hung Ch'angch'ing in the 1988 Edinburgh Festival production of *Nixon in China*.



"GLORIA" – Mark Morris Dance Group

**MEGAN WILLIAMS** was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a B.F.A. from The Juilliard School, New York, in 1984 where she was the recipient of the José Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

## MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Development Director:	Karen Hershey
Asst. to the Managing Director:	Tom Geyer
Lighting Supervisor:	Michael Chybowski
Musical Director:	Linda Dowdell
Costumer:	Susan Ruddie
Computer Systems Advisor:	Peter Prunka
Accountant:	Kathryn Lundquist, CPA
Legal Counsel:	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)

Thanks to Maxine Morris and God.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

This concert was arranged through the tour representation of Sheldon Soffer Management, Inc., 130 West 56th Street, Suite 702, New York, NY 10019; Tel.: (212) 757-8060; Fax: (212) 757-5536.

For information contact:

Mark Morris Dance Group

225 Lafayette Street, Suite 504

New York, NY 100124015

Tel: (212) 219-3660 Fax: (212) 219-3960

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., The Fund for Dance, Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz Gilmore Foundation, Philip Morris Companies Inc., Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

## Inspirational performance.



Nothing is more exhilarating than the ability to communicate. To express in a way that can startle, amuse and stir the soul.

At AT&T, we support communication in all its forms. For over 50 years, we've been showing our commitment to the arts by sponsoring music, dance and dramatic presentations that have inspired audiences across the country.

As a company with a history of bringing people together, we understand the power of communication. We hope that today's performance by the **Mark Morris Dance Group** is an inspiration to you.



## Delight in an Evening of . . .

# C a b a r e t !

Join in the celebratory spirit of the centennial May Festival, including an exciting *Cabaret Ball* featuring . . .  
***The Jimmy Dorsey Orchestra with Jim Miller,  
Barbara Cook and Eartha Kitt, and  
The Bess Bonnier Trio***

May Festival Saturday

May 8, 1993

8:30 p.m., Michigan League

For tickets or more information  
contact the University Musical Society,  
(313) 764-2538.



# 1993 Winter Season and Philips Pre-concert Presentation Schedule

## **Sweet Honey In The Rock**

Friday, January 8, 8 p.m.

Hill Auditorium

Sign Language Interpreted

## **Mstislav Rostropovich, cellist**

Sunday, January 10, 4 p.m.

Hill Auditorium

Presented in association with Parke-Davis Research, Warner Lambert Company

## **Tokyo String Quartet**

Thursday, January 14, 8 p.m.

Rackham Auditorium

PPCP: Mr. Joe Curtin and Mr. Gregg Alf, Ann Arbor luthiers. Violin Making in Ann Arbor: Unveiling the Myth and the Mysteries of the Italian Masters. Rackham East Lecture Room, 7 p.m.

## **Urban Bush Women**

Saturday, January 16, 8 p.m.

Sunday, January 17, 3 p.m.

Power Center

PPCP: Community Sings, learn about and join in the singing and vocalizations of exciting African rhythms in these free workshops led by the company.

Thursday, January 14, 7 p.m.

Northwest Activities Center, 18100 Meyers Rd., Detroit

Friday, January 15, 7 p.m., Michigan

League Hussey Room

Monday, January 18, 3 p.m., Michigan

League Vandenburg Room

## **Little Angels Children's Folk**

### **Ballet of Korea**

Sunday, January 24, 4 p.m.

Power Center

Presented in association with

Regency Travel

## **Vienna Chamber Orchestra**

### **Philippe Entremont, conductor and pianist**

Thursday, January 28, 8 p.m.

Hill Auditorium

## **Krasnayarsk Siberian Dance Company**

Monday, February 1, 8 p.m.

Hill Auditorium

## **Horacio Gutiérrez, pianist**

Saturday, February 6, 8 p.m.

Hill Auditorium

## **Faculty Artists Concert**

Sunday, February 7, 4 p.m.

Rackham Auditorium

Free Admission

## **André Previn Trio**

Saturday, February 13, 8 p.m.

Hill Auditorium

Presented in association with Edward

Surovell Co./Realtors

## **Leipzig Chamber Orchestra**

Sunday, February 14, 5 p.m.

Rackham Auditorium

## **Mummenschanz Mask and Mime Troupe**

Wednesday, February 17, 8 p.m.

Thursday, February 18, 7 p.m.

Power Center

## **Skitch Henderson and the**

### **New York Pops**

Tuesday, March 2, 8 p.m.

Hill Auditorium

Presented in association with

Ervin Industries

## **New York City Opera National Company, Bizet's Carmen**

Thursday, March 4, 8 p.m.

Friday, March 5, 8 p.m.

Saturday, March 6, 8 p.m.

Power Center

Presented in association with

Great Lakes Bancorp

PPCP: See Philips Pre-concert Film

Presentations, presented in conjunction with the Michigan Theater, in separate box.

## **Endellion String Quartet**

Sunday, March 7, 4 p.m.

Rackham Auditorium

## **Orchestra of St. Luke's**

### **Roger Norrington, conductor**

Nancy Argenta, soprano

Sunday, March 14, 4 p.m.

Hill Auditorium

PPCP: Professor Steven Moore Whiting, Professor of Music History and Musicology, U of M. *Listening with 18th Century Ears, or the Impossibility of Authenticity.* Rackham Amphitheatre, 3 p.m.

## **Mark Morris Dance Group**

Saturday, March 20, 8 p.m.

Sunday, March 21, 3 p.m.

Power Center

This project is supported by Arts Midwest members and friends in partnership with Dance on Tour, the National Endowment for the Arts, and the Michigan Council for the Arts and Cultural Affairs.

PPCP: Ms. Susan Nisbett, Dance Writer and Lecturer in Communications, U-M. Rackham Amphitheatre, Saturday, 7:00 p.m.

## **Chicago Symphony Winds**

Sunday, April 4, 4 p.m.

Rackham Auditorium

## **Cecilia Bartoli, mezzo-soprano**

Martin Katz, Pianist

Saturday, April 10, 8 p.m.

Hill Auditorium

PPCP: Cecilia Bartoli: A Portrait — video projection. Director and Producer David Thomas, 1992, 51 mins. Note Date: Sunday, April 4. Rackham Amphitheatre, 7 p.m.

## **Vermeer String Quartet**

Sunday, April 18, 4 p.m.

Rackham Auditorium

## **Guarneri String Quartet**

Sunday, April 25, 4 p.m.

Rackham Auditorium

PPCP: Chamber Music: A Vital Part of American Cultural Life Moderator: Mr. Dean J. Stein, Executive Director, Chamber Music America. Panelists to be announced. Rackham Amphitheatre, 2:30 p.m.

## **The King's Singers**

Sunday, May 2, 4 p.m.

Hill Auditorium

PPCP: Video Retrospective, 12 noon, 3:00 p.m., 10:00 p.m., Campus Inn, Saturday, May 1.

PPCP: A History of the King's Singers. Robert Aubry Davis interviews Alastair Hume, Simon Carrington, and Bob Chilcott.

## **Detroit Symphony Orchestra**

### **Verdi's Manzoni Requiem**

David Zinman, conductor

The University Choral Union

Kallen Esperian, soprano

Florence Quivar, mezzo-soprano

James Morris, bass

Jonathan Welch, tenor

Sunday, May 9, 4 p.m.

Hill Auditorium

Presented in association with the Handleman Company