

# Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Gewandhaus Orchestra of Leipzig

KURT MASUR\*

*Artistic Director and Conductor*

The Festival Chorus

DONALD BRYANT, *Director*

PETER RÖSEL, *Pianist*

ARLEEN AUGÉR, *Soprano*      VINSON COLE, *Tenor*

SUSANNE MENTZER, *Mezzo-soprano*      PAUL PLISHKA, *Bass*

FRIDAY EVENING, May 1, 1987, at 8:00

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80 . . . . BEETHOVEN

PETER RÖSEL, THE FESTIVAL CHORUS

*Chorus Soloists:*

Carolyn Leyh, *Soprano I*, Kathlyn Faber, *Soprano II*, Sally Carpenter, *Contralto*

Robert MacGregor, *Tenor I*, Timothy Dombrowski, *Tenor II*

Stephen Bryant, *Bass-baritone*

I N T E R M I S S I O N

Symphony No. 9 in D minor, Op. 125,  
with Final Chorus on Schiller's "Ode to Joy" . . . . . BEETHOVEN

*Allegro ma non troppo, un poco maestoso*

*Molto vivace*

*Adagio molto e cantabile*

*Finale*

THE FESTIVAL CHORUS

ARLEEN AUGÉR, SUSANNE MENTZER, VINSON COLE, PAUL PLISHKA

\*The University of Michigan will bestow upon Kurt Masur an Honorary Degree, Doctor of Music, at tomorrow's spring commencement exercises, in recognition of the maestro's outstanding achievements and artistic contributions to the world of music.

## PROGRAM NOTES

Ludwig van Beethoven — b. Dec. 15 or 16, 1770; d. Mar. 26, 1827

### Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80

Beethoven undertook an "Academy" in Vienna on December 22, 1808, in order to present some of his works which had not gained broad exposure. The program began with the previously unheard *Pastoral* Symphony, continued with the aria "Ah! Perfido," and three sections from the Mass in C. The Fourth Piano Concerto, also previously unheard, was performed by Beethoven himself and concluded the first half of the program. The second half contained the Fifth Symphony, the Sanctus from the Mass, and a piano solo. As if the musical offerings of the program were not already enough, the composer sought to assure the success of the venture by writing an entirely new composition, a "Fantasia for the pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of the chorus as a finale."

The *Akademie* created quite a stir. The ill-fated event was reported in the *Allgemeine Musikalische Zeitung*. It seems that Beethoven, also the conductor for the occasion, became increasingly hostile toward the musicians during rehearsals as their efficiency and support continued to deteriorate. Mlle Killitzky, who "shivered more than sang" because of the cold temperature in the hall, made a travesty of the aria. The culminating misfortune occurred in the ill-rehearsed Fantasia, where either a wrong entrance in the orchestra or a misunderstanding about a repeat brought tonal chaos. To the chagrin of all concerned, Beethoven stopped the performance, called out directions from the keyboard and, after a moment of strained silence, resumed.

The concert, with its many treasures, is perhaps the most flagrant of the many instances in history where music of imperishable value has made its initial bow in a confused and unrewarding performance, to a listless and unsuspecting public. Problems in the performance notwithstanding, this event was historic not only in terms of music presented but also in that, tragically, it would mark Beethoven's last public appearance as a concert pianist before the onset of deafness which ended his virtuoso career.

The Fantasia was completed in somewhat of a hurry in order that it be ready for the *Akademie* performance. Point in fact, Beethoven extemporized the opening C-minor section of the work for the December 22nd performance, notating it at a later time. The opening section has a majestic character and serves as a prelude to a set of variations for orchestra and piano which follow. The variations, extensive and elaborately developed, are based on a theme which grew out of an earlier song of Beethoven's, entitled "Gegenliebe." Following a brief transitional passage, the finale of the Fantasia features the chorus performing a setting of a text by the poet-dramatist Christopher Kuffner, entitled "Schmeichelnd und Lieblich":

Beguiling, sweet and lovely is the resonance of our life's harmonies,  
And awareness of beauty begets flowers which bloom eternally.  
Peace and joy move in concord like the rhythm of waves;  
All that is foreign and uncouth is sublimated.  
When the magical sound holds sway and the frightening import is clear,  
Beauty is necessarily formed, night and tempest turned to light.  
Peace without and bliss within reign for the fortunate one.  
Yet the spring sunshine of the arts draws light from both.  
The greatness which pervades the heart blooms again with fresh beauty.  
When the spirit exalts, a spirit chorus echoes forever.  
Then take with joy, O noble spirits, the gifts of high art.  
When love and power unite, almighty grace endows mankind.

### Symphony No. 9 in D minor, Op. 125, with Final Chorus on Schiller's "Ode to Joy"

Beethoven's Ninth Symphony was born only after thirty years of introspective struggle. The actual composing lasted from 1817 to 1824. We know, however, that the origin of the choral finale, based on Schiller's *An die Freude* ("Ode to Joy"), can be traced to 1793, for there is extant a written, dated statement by the composer declaring his intention of setting Schiller's Ode to music. Again, in 1798, words from the poem crop up here and there in his sketchbooks. From that time on he became increasingly preoccupied with the idea. Moreover, this is true not only of the *Finale*, but of other sections as well. For example, although the *Scherzo* (the second movement) was completed in August of 1823, its thematic origins may be traced to fugal sketches made in 1815 and 1817. Of the four movements, the *Adagio* (third movement) was the last to be completed.

This monumental work was completed in Vienna during February 1824 and was premièred the following May 7 in the Theater am Kärntnerthor. The first three movements of the *Missa Solemnis* were also heard for the first time on this same program. Although Michael Umlauf conducted, Beethoven sat among the performers, reading a score and beating his own time. Umlauf had warned the musicians at rehearsal to disregard the now-totally-deaf Beethoven's directing and to follow only Umlauf. At the triumphal conclusion of the Symphony, Beethoven was still beating time with his back to the audience, unaware of the tumult behind him. With tears in her eyes, Karoline Unger, the alto soloist, took his arm and turned him toward the audience to see the tremendous ovation given him. The crowd, for the first time realizing how acute was Beethoven's loss of hearing, stamped and cheered and wildly waved hats, scarves, and handkerchiefs.

Despite this enthusiastic reception at the première performance, the Symphony fell from grace following Beethoven's death. It was undervalued and faulted for what was deemed "Beethoven's regrettable aberrations." It was Richard Wagner who, having steeped himself in the work, established forever the fact of its greatness. For a carefully reconstructed performance of it which he conducted in Dresden on Palm Sunday, 1846, Wagner wrote his romantic, yet lasting interpretation:

*Movement I.* "A struggle, conceived in the greatest grandeur, of the soul contending for happiness against the oppression of that inimical power which places itself between us and the joys of earth, appears to be the basis of the first movement. The great principal theme, which at the very beginning issues forth bare and mighty, as it were, from a mysteriously hiding veil, might be translated, not altogether inappropriately, to the meaning of the whole tone poem, in Goethe's words 'Renounce, thou must — renounce.'"

*Movement II.* "Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme."

*Movement III.* "How differently these tones speak to our hearts! How pure, how celestially soothing they are as they melt the defiance, the wild impulse of the soul harassed by despair into a soft, melancholy feeling! It is as if memory awoke within us — the memory of an early enjoyed, purest happiness. With this recollection a sweet longing, too, comes over us, which is expressed so beautifully in the second theme of the movement."

*Movement IV.* "A harsh outcry begins the transition from the third to the fourth movement, a cry of disappointment at not attaining the contentment so earnestly sought. Then, with the beginning of the Ode, we hear clearly expressed what must appear to the anxious seeker for happiness as the highest lasting pleasure."

### Text to Schiller's "Ode to Joy"

O friends, friends, not these sounds!  
Let us sing something more pleasant, more full of gladness.  
Joy, thou source of light immortal, daughter of Elysium,  
Touched with fire, to the portal of thy radiant shrine we come.  
Thy pure magic frees all others held in Custom's rigid rings;  
Men throughout the world are brothers in the haven of thy wings.  
He who knows the pride and pleasure of a friendship firm and strong,  
He who has a wife to treasure, let him swell our mighty song.  
If there is a single being who can call a heart his own,  
And denies it — then, unseeing, let him go and weep alone.  
Joy is drunk by all God's creatures straight from earth's abundant breast;  
Good and bad, all things are nature's, and with blameless joy are blessed.  
Joy gives love and wine; her gladness makes the universe her zone,  
From the worm that feels spring's madness to the angel near God's throne.  
Glad as when the suns run glorious through the deep and dazzling skies,  
Brothers, run with shining eyes — heroes, happy and victorious.  
Millions, myriads, rise and gather! Share this universal kiss!  
Brothers, in a heaven of bliss smiles the world's all-loving Father.  
Do the millions, His creation, know Him and His works of love?  
Seek Him! In the heights above is His starry habitation!

(translation by Louis Untermeyer)

### About the Artists

For the first time in the long history of the Ann Arbor May Festival, a foreign orchestra provides the nucleus of this annual spring event. The **Gewandhaus Orchestra of Leipzig** and Kurt Masur, however, are certainly not "foreigners" in our city; from 1974 to 1984 they have performed five concerts in this auditorium, all to resounding applause. Moreover, there is a century-old connection linking Leipzig with Ann Arbor: Albert A. Stanley, founder of the May Festival in 1894, received four years of musical training at Leipzig's famous Hochschule für Musik, as do, traditionally, most of the Gewandhaus Orchestra members. Currently, eighty-five percent of the orchestra's musicians, including Maestro Masur, have studied at the "Conservatorium" founded by Felix Mendelssohn in 1842. It is considered a civic honor to be invited to join the Gewandhaus Orchestra, and many members remain with the ensemble all through their careers, sometimes for as long as 30 or 40 years.

In 1781 this professional orchestra was baptized when it took up permanent residence in the Gewandhaus (cloth house), the imposing structure which was the home of Leipzig's prosperous linen merchants. Throughout the orchestra's 241-year history, an illustrious list of conductors, including Felix Mendelssohn, Richard Wagner, Gustav Mahler, Richard Strauss, Arthur Nikisch, Bruno Walter, Wilhelm Furtwängler, Otto Klemperer, Fritz Busch, Erich Kleiber, and Sir Thomas Beecham, have established and maintained a distinguished musical tradition, further enhanced and strengthened by Kurt Masur since his appointment as music director in 1970.

As one of the world's outstanding conductors, **Kurt Masur** fits well into the lineage of conductors who preceded him. While most world-renowned, jet-age conductors spend anywhere from twelve to fifteen weeks with their orchestras, Mr. Masur spends six to seven months each year leading the Gewandhaus at home in the orchestra's concert hall, at the Leipzig Opera, at the weekly Bach cantata performances in St. Thomas Church, and on tour. The remainder of his time is spent conducting such prestigious European ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, and Royal Philharmonic Orchestras, the Dresden Staatskapelle, l'Orchestre de Paris, and London's Philharmonia Orchestra. In the United States he has led the Boston, Chicago, San Francisco, and Dallas Symphonies, the Philadelphia and Cleveland Orchestras, and the New York Philharmonic. Maestro Masur participates in major music festivals worldwide, including those in Salzburg, Tanglewood, Ravinia, Prague, and Warsaw.

Kurt Masur made his American debut with the Cleveland Orchestra in 1974, the same year he made his initial United States tour with the Gewandhaus. Since then, they have appeared regularly in North America and have been featured in New York with a Beethoven Cycle at Carnegie Hall in 1985 and a Brahms Cycle at Avery Fisher Hall in 1986. During the current tour they are appearing at Carnegie Hall, in Pasadena and San Francisco, then continue their tour to the Far East.

Born in Silesia in 1927, Mr. Masur held positions at the Erfurt and Leipzig opera theaters, became a conductor of the Dresden Philharmonic in 1955, and returned to opera three years later as music director of the Mecklenburg State Theater of Schwerin. After four years at Berlin's Komische Oper and numerous guest-conducting appearances in Europe, he was chief conductor of the Dresden Philharmonic from 1967 to 1972.

**Peter Rösel**, deemed "a pianist of extraordinary gifts" by the *Washington Post*, has been artist-in-residence with the Gewandhaus Orchestra of Leipzig since 1976. He enjoyed a highly successful United States tour with the Gewandhaus in 1978 and is now making his Ann Arbor debut as a featured soloist with the orchestra. In addition to making fifteen solo appearances annually with the Gewandhaus Orchestra, he has also performed as guest artist with major orchestras in North and South America, Europe, the Soviet Union, Japan, and Mexico. He also participates frequently at summer festivals in Europe. Born in Dresden in 1945, Mr. Rösel has won prizes at Zwickau's Schumann Competition, Moscow's Tchaikovsky Competition, and Montreal's International Music Competition. He was also honored with a National Prize by his native East Germany. He graduated in 1969 from the Moscow Conservatory, where he studied with Dmitri Bashkirov and Lev Oberin. He is currently a professor at the Carl Maria von Weber School for Music in Dresden.

**Arleen Augér**, born in Los Angeles, enjoyed her first major successes in Europe. Since her Vienna State Opera debut as Queen of the Night in a 1967 production of *The Magic Flute*, she has become a familiar figure in the world's most prestigious opera houses and concert halls. She has participated in over forty European festivals and has made ten worldwide recital tours. Her discography lists more than 120 recordings, including forty albums of Bach cantatas and other sacred music with renowned Bach specialist Helmuth Rilling. In America, Miss Augér has sung with the orchestras of New York, Los Angeles, Philadelphia, Cleveland, Minnesota, Boston, and Pittsburgh, among others, as well as at numerous Bach festivals. Since her New York recital debut in 1984, she has given annual recitals in New York and other major cities, including a recital in Lincoln Center's "Great Performers" Series. She has appeared with the Metropolitan Opera and with the Los Angeles Music Center Opera, where she sang the title role of Handel's *Alcina*. The soprano now makes her Ann Arbor debut with Kurt Masur and the Gewandhaus Orchestra.

**Susanne Mentzer** is a young American singer also making her Ann Arbor debut this evening. After she was seen on PBS in the Luciano Pavarotti master classes, public notices generated tremendous attention and engagements. In 1984 she debuted with the Chicago Lyric Opera as Rosina in *The Barber of Seville*, which has been the vehicle for her debuts at Covent Garden, Paris Opera, New York City Opera, Philadelphia Opera, and most recently the San Diego Opera. This season Miss Mentzer made her Italian debut at the prestigious Rossini Festival in *Le Comte Ory*, and at the Vienna State Opera as Cherubino in *Don Giovanni*. She has also sung with the Zurich and Cologne Operas. A resident of Houston, she has sung three leading roles with the Houston Grand Opera and worked for two seasons with the Texas Opera Theater. Miss Mentzer is also a noted orchestral soloist, having appeared with the symphonies of Boston, Houston, Montreal, the Scottish Chamber Orchestra, and in Toronto's Mostly Mozart Festival. Upcoming engagements include debuts at the Salzburg Festival, San Francisco Opera, La Scala, and the Metropolitan Opera.

**Vinson Cole**, since his Ann Arbor Messiah performances in 1976, has risen to prominence on the international music scene and this season made his Metropolitan Opera debut in two operas, *La Bohème* and *Die Fledermaus*. His operatic repertoire is extraordinarily wide-ranging; it includes the masterpieces of the *bel canto*, French, German, Italian, Russian, and Czech composers, performed in opera houses around the world. Mr. Cole is also in demand as an orchestral soloist and has appeared with the world's leading conductors and orchestras. His association with Herbert von Karajan has resulted in four seasons at the Salzburg Festival and a series of concerts with the Berlin Philharmonic. His orchestral repertoire is similarly wide-ranging, encompassing music of all periods from Bach to Britten. An accomplished recitalist, this season he gave a solo concert on the distinguished series at the University of Missouri in Kansas City, where he received his early musical training. Following a full scholarship to the Philadelphia Musical Academy, Mr. Cole continued his studies at the Curtis Institute with Margaret Harshaw, who remains his vocal mentor today.

**Paul Plishka**, the distinguished bass of the Metropolitan Opera since 1967, is one of the finest artists now appearing on the opera and concert stage. He has performed over thirty roles with the Metropolitan and regularly appears with other companies such as San Francisco, Philadelphia, Houston, Pittsburgh, San Diego, Chicago, Toronto, Ottawa, and Vancouver. In Europe he stars at La Scala, Covent Garden, Hamburg Staatsoper, Paris Opera, Munich, Berlin, and Zurich. He is equally in demand as orchestra soloist and has performed with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Cleveland, Detroit, and Washington, D.C., among others. Mr. Plishka's annual recital tours take him to Carnegie Hall, the Kennedy Center, New York's Metropolitan Museum, and other halls around the country. Summers find him in recitals and operatic performances at Tanglewood, Grant Park, Meadow Brook, Ravinia, Robin Hood Dell, and the Hollywood Bowl. Born and raised in Old Forge, Pennsylvania, he began musical studies with the Paterson (New Jersey) Lyric Opera Theatre, at age 23 won first place in the Baltimore Opera auditions, and soon thereafter joined the National Company of the Metropolitan Opera. Mr. Plishka made his Ann Arbor debut in 1981 in recital.

## THE FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

STEPHEN BRYANT, *Assistant Conductor*

NANCY HODGE, *Accompanist*      VICTOR GALINDO, *Manager*

### *First Sopranos*

Mary Ellen Auch  
Patsy Auiler  
Ann Barden  
Patricia Lynn Bauer  
Janet Bell  
Joan Bell  
Joan Bersani  
Gena Binder  
Mary Anne Bord  
Edith Leavis Bookstein  
Ann Burke  
Susan F. Campbell  
Elaine Cox  
Patricia Forsberg-Smith  
Kathryn Foster Elliott  
Marcia Hall  
Kathryn Martin Hubbs  
Kathy H. Lee  
Carolyn L. Leyh  
Kathleen Lin  
Marianne Frances Martin  
F. Andrea McCallum  
Loretta I. Meissner  
Marian Muranyi  
Margaret Nesse  
Carole Lynch Pennington  
Robin Anne Ralston  
Susan Sargent  
Alice M. Schneider  
Julie Snider  
Charlotte Stanek  
Margaret Warrick  
Sandra Winzenz

### *Second Sopranos*

Martha R. Ause  
Barbara Beath  
Young S. Cho  
Beth Duncan  
Anita Goldstein  
Megan Elizabeth Hickey  
Melissa Huff  
Doreen Jessen  
Grace Jones  
Ann Kathryn Kuelbs  
Judy Lehmann  
Mary Loewen  
Amy Lun  
Kim Mackenzie  
Gail McCulloch  
Margaret McInnis  
Marilyn Meekler  
Linda Ann Mickelson

Mary Allison Moore  
Laura J. Musil  
Barbara Nordman  
Maria Mercedes Olivo  
Joanne F. Owens  
Sara Peth  
Ilene A. Seltzer  
Leah M. Stein  
Marian Stolar  
Mary Tillinghast  
Helen Thornton  
Patricia Tompkins  
Barbara Hertz Wallgren  
Kathleen Young

### *First Altos*

Yvonne Allen  
Ella M. Brown  
Marion W. Brown  
Lael Cappaert  
Lubomyra A. Chapelsky  
Ellen J. Collarini  
Cheryl L. Cox  
Mary C. Crichton  
Jacqueline Delevie  
Carolyn King  
Daisy E. Evans  
Kathlyn Faber  
Marilyn Finkbeiner  
Betsy Hill  
Nancy Houk  
Gretchen Jackson  
Frances Lyman  
Patricia Kaiser McCloud  
Marian A. Miner  
Lois P. Nelson  
Joanne C. Reuss  
Jari Smith  
Kelly L. Stebelton  
Stacy L. Upton  
Jane M. VanBolt  
Raven Wallace  
Charlotte Wolfe  
Bobbie Wooding

### *Second Altos*

Anne Abbrecht  
Sandra Anderson  
Marjorie Baird  
Eleanor P. Beam  
Carol Carpenter  
Sally Carpenter  
Laura A. Clausen  
Anne Crosby Davis  
Elena Delbanco

Alice B. Dobson  
Andrea Foote  
Judith Glass  
Mary E. Haab  
Nancy Heath  
Caryl Heaton  
Dana Hull  
Carol L. Hurwitz  
Lily Jarman  
Loretta C. Kallay  
Katherine Klykylo  
Janet W. Koons  
Arlene Leitch  
Judy Lucas  
Barbara K. Maes  
Cheryl Melby  
Anne Ormand  
Julie Ann Ritter  
Carren Sandall  
Margaret Shorem  
Cynthia Shensen  
Carol Spencer  
Kathryn Stebbins  
Alice Warsinski  
Ann F. Woodward  
Jeannette Yates

### *First Tenors*

Hugh C. Brown  
Charles R. Cowley  
Timothy Dombrowski  
Marshall Franke  
Mark Galbraith  
Joseph Kubis  
Robert E. Lewis  
Paul Lowry  
Robert K. MacGregor  
Bernard Patterson  
Henry Velick

### *Second Tenors*

John Ballbach  
Lee Braun  
Peter C. Flintoft  
Gary M. Gatien  
Carl Gies  
Albert P. Girod, Jr.  
Alexander J. Glass  
Thomas Hmay  
Friedrich Loura  
Michael R. Lucey  
Robert Reizner  
Carl R. Smith  
Robert J. Starring

### *First Basses*

John Alexander  
Clarke Andreae  
Chris Bartlett  
Marion L. Beam  
Raoul Louis Betancourt  
Dean Bodley  
Fred L. Bookstein  
Donald J. Bord  
Michael Brand  
John M. Brueger  
Robert Brewster  
Arnaud Chatonnet  
Thomas B. Cox  
John Dahl  
Alec W. Ferguson  
Dwight L. Fontenot  
Christopher Hampson  
Larry Hill  
Ramon Hernandez  
John E. Jones  
Lawrence L. Lohr  
Charles Lovelace  
John MacKrell  
Robert E. Meader  
John G. Ogden  
Mark K. Osbeck  
Sean Oslin  
Bradley Pritts  
John Reutter  
James C. Schneider  
Timothy W. Smith  
Craig Smith  
Albert J. Vegter  
Donald R. Williams

### *Second Basses*

Christopher W. Bacon  
Howard Bond  
John Dryden  
Don Faber  
Lawrence E. Hall  
Donald Haworth  
Charles F. Koons  
Johan Koren  
Charles F. Lehmann  
Philip B. Lynch  
Bruce McCuaig  
Robert E. Owens  
Raymond O. Schankin  
John T. Sepp  
Jeffrey D. Spindler  
Robert D. Strozier  
Terril O. Tompkins  
John VanBolt

*The Musical Society expresses gratitude to Ford Motor Company Fund for underwriting costs of the May Festival house programs.*

*This Festival is dedicated to Gail W. Rector, the Musical Society's retiring director and president, in recognition of his thirty years of devoted service and invaluable contributions to the Ann Arbor community.*

The Board of Regents of The University of Michigan wishes to express their highest commendation and deep gratitude to Gail W. Rector as he prepares to retire from his position as President of the University Musical Society.

For the past 30 years, Gail Rector has been a unique and vibrant force in the cultural life of the Ann Arbor and University communities. He has orchestrated the appearances of more than 1,400 distinguished artists and groups from every corner of the world, performing an immense array of music and dance programs as well as other forms of artistic expression.

A native of Nebraska, Mr. Rector came to the University as a student in 1937, graduating three years later. After a brief absence which included service in the armed forces during World War II, he returned to Ann Arbor in 1945 and served as assistant to Charles Sink, who was the President of the Musical Society at that time. In 1954 Mr. Rector was named assistant manager of the Boston Orchestra and executive secretary of the Berkshire Music Center. In 1957 he returned to become the fifth President of the Musical Society since its founding in 1879.

Gail Rector is an acknowledged master in his field. His personal acquaintance among the world's most renowned performing artists is legend. But it is his skill in attracting such individuals and groups to Ann Arbor, staging their appearances, maintaining the remarkable quality and variety of University Musical Society programming which are the hallmarks of his career.

The Regents now salute this talented impresario and extend to Gail Rector the warm appreciation of a deeply grateful community for a near lifetime of exemplary and dedicated service.



*Harold T. Shapiro*  
Harold T. Shapiro  
President

*Richard L. Kennedy*  
Richard L. Kennedy  
Secretary of the University

PLEASE NOTE THIS SUBSTITUTION IN TONIGHT'S PROGRAM:

James Courtney will replace Paul Plishka in Beethoven's Ninth Symphony.

Bass-baritone James Courtney made his Metropolitan Opera debut in *La Gioconda* in 1979 and has since enjoyed a successful career in opera, as soloist with orchestras, and as a recitalist. In addition to numerous performances at the Metropolitan each season, he has sung with the opera companies of San Francisco, Cincinnati, San Diego, Syracuse, and Tucson, and has appeared as soloist with the National Symphony, Rochester Philharmonic, and the San Francisco, Montreal, and American Symphonies. He has performed in recital throughout the United States and has won great acclaim for his appearances in Germany, Austria, Italy, Yugoslavia, and Switzerland.

During the current season, Mr. Courtney has performed at the Metropolitan Opera in *Tosca*, *The Marriage of Figaro*, *Der Rosenkavalier*, *Carmen*, *Boris Godunov*, *Parsifal*, *Manon*, and *Tannhäuser*. In December he sang in *Messiah* performances at Carnegie Hall and will sing in Mozart's Requiem in May. His season also included recent appearances in Beethoven's Ninth Symphony under Mstislav Rostropovich and Rafael Frühbeck de Burgos. This evening's May Festival concert marks his Ann Arbor debut.

A native of California, James Courtney studied at the Eastman School of Music and made his professional debut with the Rochester Philharmonic. A finalist in the 1974 San Francisco Opera auditions, he made his West Coast debut as Don Basilio in *The Barber of Seville*.