

*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Messiah

GEORGE FRIDERIC HANDEL

THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

ASHLEY PUTNAM, *Soprano*
RICHARD FRACKER, *Tenor*

KATHLEEN SEGAR, *Mezzo-soprano*
STEPHEN BRYANT, *Bass-baritone*

NANCY HODGE, *Harpsichordist*

MARILYN VAN DER VELDE, *Organist*

MEMBERS OF THE ANN ARBOR SYMPHONY ORCHESTRA

FRIDAY & SATURDAY, DECEMBER 2 & 3, 1988, AT 8:00 P.M.

SUNDAY, DECEMBER 4, 1988, AT 2:00 P.M.

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Messiah 1988 — A Harmonious Community Endeavor

The musical riches of our own community are highlighted in this year's concerts, with a confluence of artists and organizations that reflect Ann Arbor's impressive cultural heritage. It is a joint collaboration of the University Choral Union, with its wide community membership and roots going back to 1879; the four soloists, all of whom studied at the University of Michigan School of Music before embarking on their professional careers; the Ann Arbor Symphony Orchestra, currently celebrating its 60th anniversary; and the leader of these forces, Donald Bryant, who marks his 20th season as conductor of the University Choral Union. Moreover, the magnificent auditorium in which we sit is celebrating its 75th birthday this year, its marvelous acoustics still attracting the best performing artists the world has to offer. All in all, these concerts provide affirmation that Ann Arbor continues to be a thriving environment for the performing arts.

The University Musical Society expresses gratitude to Great Lakes Bancorp for a generous grant in support of these Messiah concerts. This sponsorship demonstrates yet another manifestation of interest and appreciation of the performing arts in our city. We salute Great Lakes Bancorp, Ann Arbor's only locally owned and headquartered bank, for its participation in this community-wide holiday offering.

*The Musical Society wishes to thank Ford Motor Company Fund
for underwriting the printing costs of this program.*

*The harpsichord heard in these concerts is a double manual, five-octave instrument built in 1978
by Willard Martin, Opus 101, owned by Marilyn Mason, Professor and University Organist, U-M.*

Cameras and recording devices are not allowed in the auditorium.
Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

In order that the continuity of the work be maintained, it is requested that the audience refrain from applause until the end of each part of the program.

Sinfonia

Tenor: Comfort ye, My people, saith your God, speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardon'd. The voice of him that crieth in the wilderness. Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

Chorus: And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Bass: Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, e'en the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

But who may abide the day of His coming and who shall stand when He appeareth — For He is like a refiner's fire.

Chorus: And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Contralto and Chorus: Behold, a virgin shall conceive and bear a Son, and shall call His name EMMANUEL: God with us. O thou that tellest good tidings to Zion, get thee up into the high mountain! Lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! Arise, shine for thy light is come; and the glory of the Lord is risen upon thee!

**** Bass:** For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus: For unto us a Child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

Pastoral Symphony

Soprano: There were shepherds abiding in the field, keeping watch over their flock by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is

born this day in the City of David, a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Chorus: Glory to God in the highest and peace on earth, good will toward men.

Soprano: Rejoice greatly, O daughter of Zion. Shout, O daughter of Jerusalem. Behold, thy king cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Contralto: Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame men leap as an hart, and the tongue of the dumb shall sing.

Contralto and Soprano: He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus: His yoke is easy, His burden is light.

INTERMISSION

**** Chorus:** Behold the Lamb of God that taketh away the sin of the world.

Contralto: He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting.

Chorus: Surely He hath borne our griefs, and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

And with His stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

Tenor: All they that see Him laugh Him to scorn: they shoot out their lips, and shake their heads, saying:

Chorus: He trusted in God that He would deliver Him: let him deliver Him, if He delight in Him.

Tenor: Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Behold, and see if there be any sorrow like unto His sorrow.

He was cut off out of the land of the living: the transgression of thy people was He stricken.

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

**** These portions omitted on Friday and Saturday.**

Chorus: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of glory? The Lord of hosts, He is the King of glory.

*** Tenor:* Unto which of the angels said he at any time, thou art my son, this day have I begotten thee?

*** Chorus:* Let all the angels of God worship Him.

*** Contralto:* Thou art gone up on high, thou hast led captivity captive and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

Chorus: The Lord gave the word: Great was the company of the preachers.

Fri. & Sat. — Soprano: How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

*** Contralto and Soprano:* How beautiful are the feet of him that bringeth good tidings of salvation; that saith unto Zion, Thy God reigneth!

*** Chorus:* Break forth into joy, glad tidings, Thy God reigneth! How beautiful are the feet of him that bringeth tidings of salvation; that saith unto Zion, Thy God reigneth! Break forth into joy, glad tidings, Thy god reigneth!

*** Chorus:* Their sound is gone out into all lands, and their words unto the ends of the world.

Bass: Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

Chorus: Let us break their bonds asunder, and cast away their yokes from us.

Tenor: He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

The Choral Union invites you to join them in singing the "Hallelujah Chorus." Unless you wish to keep it, please leave the music at the door when leaving.

Chorus and Audience: HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords.

Pause

Soprano: I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And tho' worms destroy this body, yet in my flesh shall I see God! For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus: Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Bass: Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality.

*** Contralto:* Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

*** Contralto and Tenor:* O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law.

*** Chorus:* But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Soprano: If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus: Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever. Amen.

Messiah — A Sacred Oratorio

George Frideric Handel was born in the German city of Hälle on February 23, 1685, and died in London on April 14, 1759. He traveled widely as a young man and, after a sojourn in Italy in his twenties, began writing Italian operas. He settled in London at the age of 26 to write more of them, but when the popularity of Italian opera began to decline, he turned his efforts to writing oratorios, which were, in essence, operas without stage action. Most of Handel's oratorios were on Biblical subjects, chosen from the Old Testament, but not in any true sense sacred works. *Messiah*, his only oratorio based on the New Testament, was something different. It is not a dramatic work like the oratorios before and after it, but a contemplative one, which Handel called "A Sacred Oratorio."

While Handel was unquestionably the most revered composer of his time, his most beloved work, *Messiah*, was created in a period of profound personal distress. By 1741 he had impoverished himself by spending his own money in unsuccessful attempts to revive opera in London, and he had exhausted himself with work. He suffered a stroke in 1737 and was plagued by rheumatism,

insomnia, and general depression. He was living a relatively secluded life when Charles Jennens sent him the libretto he compiled for *Messiah*. This seemed to be the stimulus Handel needed to rouse him from his depression; he worked with such drive that the entire composition was finished in just 24 days. To a servant who found him in tears on completing the famous "Hallelujah" chorus, Handel declared: "I did think I did see all Heaven before me, and the Great God Himself!"

Messiah was not publicized, but was saved as a surprise for Dublin, where Handel had agreed to give a series of benefit concerts for local charities the following spring. Those present at the rehearsal on April 8, 1742, generated such enthusiasm that at the public premiere five days later the Music Hall in Fishamble Street was packed to overflowing. The first London performance, a year later, was not successful, and the score was not published in Handel's lifetime. The work was received enthusiastically, however, once Handel placed it at the service of the Foundling Hospital, where he began conducting annual charity performances in 1750. Altogether, *Messiah* enjoyed 14 seasons of performances under the composer's own supervision. In several of these, the score underwent substantial changes: pieces were shortened or lengthened, eliminated or added, recomposed entirely, or transposed into other keys and for other voices. By 1759, *Messiah* was popular enough to warrant three hearings at Covent Garden. At the third, on April 6, the blind composer made his last public appearance. Eight days later he died; it was Holy Saturday and the morrow of the 17th anniversary of the first Dublin *Messiah*.

Messiah is in three parts. The first celebrates the birth of Jesus, from eager anticipation and prophecy to jubilant fulfillment and thanksgiving. The second part deals with the Passion and its redemptive significance, culminating in the magnificent "Hallelujah" chorus, and the third is a great affirmation of faith, growing from quiet profundity to the ringing jubilation of the chorus "Worthy Is the Lamb" and the final grand "Amen."

About the Artists

Twenty years ago, **Donald Bryant** was appointed the new conductor of the University Musical Society's Choral Union, only the seventh conductor to hold that position since the beginning of the chorus in 1879. In his two decades in Ann Arbor, he has directed the annual presentations of *Messiah* and other special choral concerts, and he was instrumental in forming the Festival Chorus, a small group of singers selected from the larger chorus. Each year he prepares his choruses for *Messiah* and for their Ann Arbor appearances with leading visiting orchestras and conductors — these have included The Philadelphia Orchestra with Eugene Ormandy, the Rotterdam Philharmonic with Edo de Waart, the Leningrad Philharmonic with Neeme Jarvi, and the Leipzig Gewandhaus Orchestra with Kurt Masur. In addition, he has led the Festival Chorus on three overseas tours — to Europe in 1976, Egypt in 1979, and Spain in 1982, with a projected tour of the British Isles in 1989.

An alumnus of The Juilliard School with a graduate degree in piano, Dr. Bryant is also active as a pianist and composer. He has written works for piano, secular and sacred choral works, and an opera, *The Tower of Babel*, commissioned by the First Presbyterian Church of Ann Arbor where he serves as music director. His most recent composition, *Missa Brevis*, was premiered on October 31 at the Presbyterian Church — a short mass for eight-part chorus, soloists, organ, and woodwind ensemble. His other choral works include settings for the poetry of Czeslaw Milosz and Sandor Weores and a work commissioned by the Musical Society that was premiered at the 1984 Ann Arbor Summer Festival.

Prior to his Ann Arbor appointment in 1969, Donald Bryant was director of the Columbus Boychoir School for 20 years, during that period performing more than 2,000 concerts as conductor-pianist throughout America, Europe, and Japan. His choir made recordings for Decca, RCA, and Columbia, and appeared on network television shows such as the Bell Telephone Hour.

Ashley Putnam's combination of vocal, theatrical, and physical gifts have made her a unique presence in today's opera world. Her wide repertoire ranges from Mozart to the contemporary works of Virgil Thomson and Thea Musgrave, with Rossini, Strauss, Verdi, Janáček, and others completing the picture. Her diverse roles this season include *Rusalka* in Philadelphia, *La Voix Humaine* for the Miami Opera, the Marschallin in *Der Rosenkavalier* for the Santa Fe Opera, Marguerite in a new production of *Faust* in Cologne, and, from the Mozart repertoire, Fiordiligi and Donna Elvira in Cologne, and her first Vitellia in *La Clemenza di Tito* in Catania, Italy.

Ms. Putnam's reputation in the European theaters began with an auspicious Glyndebourne debut as Musetta in *La Boheme* in 1978. Also at Glyndebourne were her first performances in *Arabella*, conducted by Bernard Haitink. She has sung *Arabella* and Alice Ford in *Falstaff* for the Netherlands Opera, Fiordiligi in Venice, Donna Anna in Berlin, Amsterdam, and Brussels, the Countess in *Le nozze di Figaro* in Cologne, and Sifare in Mozart's *Mitridate* at the Aix-en-Provence Festival and in Strasbourg, Nice, and Lyon.

After earning her bachelor's and master's degrees at the U-M School of Music in 1974 and 1975, Ashley Putnam began her American career with the first prize award in the 1976 Metropolitan Opera National Council auditions. In 1978 she made a spectacular debut at the New York City Opera as Violetta in *La Traviata* and that same year created the title role in Thea Musgrave's *Mary, Queen of Scots*, which premiered at the Virginia City Opera and was later produced by the New York City Opera. She has also appeared with the Lyric Opera of Chicago, the San Francisco Opera, and on the Metropolitan Opera National Tour. Her work is recorded on Philips, New World Records, and

Moss Music Group, and the Jonathan Miller production of *Così fan tutte* in which she appeared was filmed by BBC television.

Her orchestral appearances in Europe include Mahler's Second Symphony with the Concertgebouw and Mendelssohn's *Elijah* for audiences in Paris and Brussels.

Kathleen Segar has been hailed as one of the best of an exciting new generation of operatic talent. Since her 1981 debut with the Michigan Opera Theatre in Detroit, she has performed there in many roles, including Smeaton in Donizetti's *Anna Bolena*, a production that featured Joan Sutherland. In recent seasons, she has toured throughout Michigan and appeared with the Lansing and Dayton Operas in the roles of Cherubino, Siebel, and Suzuki. Her other roles include Rosina, Dorabella, and Madame Flora in Menotti's *The Medium*. Ms. Segar has performed Angelina in Rossini's *Cinderella* with the Des Moines Metro Opera, Suzuki with the Virginia and Eugene Operas, and toured as Siebel with the New York City Opera National Company's production of *Faust*.

Ms. Segar has sung with orchestras throughout her home state of Michigan and with the Toledo and Springfield (Massachusetts) Symphonies as well. She made her Detroit Symphony Orchestra debut with Antal Dorati in 1979 and has since appeared there regularly. She also performed at the Meadowbrook Festival with the Detroit Symphony in de Falla's *The Three Cornered Hat*. Ann Arbor audiences recently heard Ms. Segar in recital, as part of the 1988 Summer Festival's recital series.

Holding both undergraduate and graduate degrees from the U-M School of Music, Kathleen Segar is the recipient of several awards, including the Samuel J. Lang Opera Scholarship and the Francis Robinson Professional Engagement Award. In 1982 she was honored as a Metropolitan Opera Auditions National Finalist.

Lyric tenor **Richard Fracker**, a native of Jackson, Michigan, has earned a total of four degrees from The University of Michigan. With a master's degree in social work, he worked for nearly five years as an individual and family therapist before beginning voice training in 1980. He sang several leading roles in the School of Music's highly respected opera program, including the title role in Robert Altman's internationally publicized and acclaimed production of *The Rake's Progress*. In addition, he was selected by composer William Bolcom to sing the American première of his "Songs of Innocence and Experience." He finished his master's degree in voice performance in 1984.

Mr. Fracker made his professional operatic debut in 1983 with the Toledo Opera in a production of *Die Fledermaus*, and his performances of the title role in *Albert Herring* later that same year led to two summers at the Chautauqua Festival. Following performances in Michigan of *The Merry Widow*, *La Bohème*, *Die Fledermaus*, and *Madame Butterfly*, Mr. Fracker entered the 1984 Luciano Pavarotti International Voice Competition in Philadelphia and was named a winner of the American finals. In 1985, he sang in the same competition and emerged as a finalist in the International phase. He has sung as resident artist with Opera Omaha and Charlotte's Opera Carolina and made his New York City debut in the spring of 1987 as John Adams in the New York Lyric Opera's première of Richard Owen's *Abigail Adams*.

Last spring, Mr. Fracker sang his first performances of the title role in *The Tales of Hoffmann* with the companies of Indianapolis and Syracuse and then joined the New York City Opera for the entire summer/fall season. He travels with the New York City Opera on tour to the Orange County Performing Arts Center in California and then to Boston, and next spring will make his debut with Chicago Opera Theater as Albert Herring.

Stephen Bryant holds two degrees from the University of Michigan School of Music: a master's degree in voice in 1974 and a master's degree in choral conducting in 1987, as well as doctoral studies in vocal performance. With a wide variety of operatic roles, he has sung with the Santa Fe Opera, Opera Theatre of St. Louis, Dayton Opera Association, Michigan Opera Theatre, and Michigan Lyric Opera. At the Berkshire Choral Festival in 1986 and 1987, he sang in Gilbert and Sullivan's *Gondoliers* and *Iolanthe*. His other roles include Betto in *Gianni Schicchi*, the Marquis and Dr. Grenvil in *La Traviata*, the Bonze in *Madame Butterfly*, Figaro in *Le nozze di Figaro*, and Indiana Elliot's Brother in Virgil Thomson's *The Mother of Us All*. Last year Mr. Bryant made his Town Hall debut as Lord Sidney in the New York première of Rossini's *Il viaggio a Reims*, a production that was taken to the Newport Music Festival last July. Other recent engagements include Dandini in Rossini's *La Cenerentola* with the Whitewater Opera Company of Richmond, Indiana, and Monterone in *Rigoletto* with Opera Grand Rapids.

Stephen Bryant's oratorio experience includes *Messiah* and Haydn's *Lord Nelson Mass*, which he performed with the Toledo Symphony. He has performed Bach cantatas with Musica Sacra, and he portrayed Judas in Bach's *St. Matthew Passion* at Avery Fisher Hall. At the Church of St. John the Divine in New York City, he was Pilate in a stage version of Bach's *St. John Passion*, and at the Metropolitan Museum of Art he performed the role of the Druid Guard in Mendelssohn's *Die erste Walpurgisnacht*, a role he will repeat in the Musical Society's 1989 May Festival. Mr. Bryant was the Emissary in Cherubini's *Lodoiska* at Alice Tully Hall, and earlier this year he performed the role of Jesus in Bach's *St. Matthew Passion* in the Michigan Bach Festival in Detroit. Among his upcoming engagements are Scarpia in *Tosca* with the Saginaw Symphony and Samuel Barber's *Dover Beach* with the Lafayette String Quartet.

Ashley Putnam and Richard Fracker are represented by Columbia Artists Management, Inc.; Kathleen Segar is represented by Sullivan and Lindsey Associates; and Stephen Bryant is represented by Harwood Management Group, Inc., all of New York City.

The University Choral Union

In the spring of 1879, a group of singers from four local church choirs gathered informally in the organ loft of the Congregational Church, first, just to listen to choruses from Handel's *Messiah* being played on the organ by Dr. Henry Simmons Frieze, and then to sing some of them under his direction. That gathering marked the beginning of the Choral Union, and its existence became official on October 21, 1879, with the adoption of a constitution and election of members. In the following months, a new society was formed to promote the fledgling Choral Union and manage musical matters in Ann Arbor, and thus it was on February 24, 1880, that the University Musical Society came into being. Dr. Frieze was elected the first president of the new society, and Calvin B. Cady was appointed conductor of the Choral Union, which was then incorporated into the University Musical Society.

While various choruses from *Messiah* were performed for several years, the first Choral Union concert devoted entirely to Handel's oratorio took place in 1886. The Musical Society then sponsored *Messiah* performances sporadically until 1929, when, but for two seasons, the Choral Union *Messiah* became an annual fixture in Ann Arbor's musical life. The annual performance increased to two in 1946, and to three performances in 1965 to accommodate an expanding community of concertgoers.

Throughout the decades, the University Choral Union has performed major choral works in the Ann Arbor May Festivals (the first Festival was in 1894), for many years with the Chicago Symphony Orchestra and The Philadelphia Orchestra, under such conductors as Frederick Stock, Gustav Holst, Howard Hanson, Igor Stravinsky, Eugene Ormandy, Thor Johnson, Jindřich Rohan, John Pritchard, Stanislaw Skrowaczewski, Aaron Copland, Aldo Ceccato, and Robert Shaw. Membership in the Choral Union remains open to all by audition, continuing its traditional participation of townspeople, students, and faculty.

DONALD BRYANT, *Conductor* STEPHEN BRYANT, *Assistant Conductor*
 NANCY HODGE and NEAL KURZ, *Accompanists*
 LAURA ROSENBERG, *Manager*

<i>First Sopranos</i>	Kathlyn A. Bowersox	Catherine Wadhams	Suzanne Williams
Patsy Auiler	Patricia A. Bridges	Barbara Hertz Wallgren	Charlotte Wolfe
Sharon M. Barlow	Virginia Burr	Susan Williams	Bobbie Wooding
Janet Bell	Jennifer Burris	Susan Wortman	
Joan M. Bell	Marilyn Buss	Kathleen A. Young	<i>Second Altos</i>
Letitia J. Byrd	Young Cho	<i>First Altos</i>	Anne Abbrecht
Mary Ellen Cain	Gloria R. Crandall	Yvonne Allen	Sandra Anderson
Dina Cholack	Ann Hunter Dills	Satik Andriassian-	Marjorie Baird
Erica Dutton	Lesley Ann Dills	Kennedy	Eleanor P. Beam
Kathryn Foster Elliott	Karen Eldevick	Barbara Baily	Carol Carpenter
Lori Kathleen Gould	Jane E. Fisher	Rosalyn Biederman	Laura Clausen
Marcia Hall	Anita M. Goldstein	Ella M. Brown	Carol Cook
Elizabeth Harris	Karen Burgess Hardy	Marion W. Brown	Anne Crosby Davis
Stacey Heisler	Jennifer V. Hines	Lael Cappaert	Alice B. Dobson
Joyce Jenkins	Claire Holdgate	Lubomyra A. Chapelsky	Andrea Foote
Mary Kahn	Rosalie J. Koenig	Lee-may Chen	Danielle Galbraith
Ruth Kast	Stephanie Kosarin	Viola Cheung	Mary Haab
Michelle Kennedy	Ann Kathryn Kuelbs	Mary C. Crichton	Margo Halsted
Maureen T. Kirkwood	Judy Lehmann	Daisy E. Evans	Valerie Hawksley
June Krebs	Loretta Loyalvo	Kathlyn Faber	Nancy Heath
Kathleen Lin	Kim Mackenzie	Marilyn A. Finkbeiner	Carol L. Hurwitz
Barbara Lindberg	Gail McCulloch	Andrea Garen	Lily Jarman
Lynn Marko	Marilyn Meeker	Ruth Gewanter	Loretta Kallay
Loretta I. Meissner	Cheryl M. Miller	Kathleen Harsen	Rene Kloosterman
Marian Muranyi	Nancy Rae Morehead	Jacqueline Hinckley	Katherine Klykylo
Amy Pennington	Laura Musil	Virginia Hmay	Janet W. Koons
Carole Lynch	Barbara Nordman	Nancy Houk	Sally Kope
Pennington	Joanne Owens	Carolyn King	Judy Lucas
Alice M. Schneider	Sara Peth	Margaret Kirschner	Cheryl Melby MacKrell
Anne M. Schneider	Rebecca Rickabaugh	Metta T. Lansdale	Carrie O'Neill
Muril Seabrook	Josephine Schauder	Lisa Lava-Kellar	Anne Ormand
Caryn Spielman	Judeth G. Schwab	Mary Mancewicz	Maren Peterson
Cassie St. Clair	Ilene A. Seltzer	Patricia Kaiser McCloud	Mary B. Price
Charlotte Stanek	Letitia Shapiro	Linda Nadeau	Glenna Redmond
Susan E. Topol	Suzette Shuller	Lois P. Nelson	Joan Roth
Margaret Warrick	Kay Stefanski	Mary Anne Nemeth	Carren Sandall
Blythe Williams	Leah M. Stein	Diana Ning	Anita Scherzer
Jennifer S. Williams	Elizabeth Stewart-	Lisa Pape	Margaret Sharemet
Karen Woollams	Robinson	Allene Pierson	Dawn Smith
<i>Second Sopranos</i>	Sue Ellen Straub	Heidi Salter	Cynthia J. Sorensen
Martha Ause	Laura Stuckey	Maria Shay	Jeanette Sprik
Barbara Beath	Nancy Thomas	Jari Smith	Kathryn Stebbins
Margaret Brewer	Jean Marion Urquhart	Joan Stahman	Wendy Wallace
Michal Nahor Bond	Jill Malin VanDette	Patricia Steiss	Alice Warsinski
		Joanne Veroff	Ann Woodward

<i>First Tenors</i>	Ray Henry	John M. Brueger	Edward Curtis
Kevin Bell	Robert C. Herron	Monty Carter	John Dahl
Hugh C. Brown	Thomas Hmay	Robert Edward Dills II	John J. Dryden
Charles R. Cowley	Michael H. James	James Ellenberger	Don Faber
Bruce Davidson	Martin Kope	C. William Ferguson	Richard Gong
Fr. Timothy J. Dombrowski	Michael R. Lucey	David N. Ibach	Donald Haworth
Marshall Franke	Mark Mantei	Marshall W. Jorgensen	Thomas Hornyak
James Frenza	Robert Reizner	Corbin B. Lyday	David Jonathan Katz
Joseph Kubis	Bradley Rich	John MacKrell	Charles F. Koons
Robert E. Lewis	David Rumford	Sol Metz	Charles F. Lehmann
Paul Lowry	Henry Schuman	John Ogden	W. Bruce McCuaig
Robert MacGregor	Carl Smith	Jeffrey B. Randall	Robert Owens
Gerald Miller		James F. Rieger	David Schleicher
Bernard Patterson	<i>First Basses</i>	David Sandusky	David A. Scott
Michael Samardzija	Raymond J. Ahrens III	James C. Schneider	Timothy W. Smith
David Tellner	John Harvey Amick	John T. Sepp	Jeffrey D. Spindler
<i>Second Tenors</i>	Clarke Andreae	John A. Sonogo	Robert Stawski
John Ballbach	Marion L. Beam	Donald R. Williams	Dag Storrosten
Marvin Crawford	Raoul Betancourt	Edward J. Wyman	Robert Strozier
John W. Etsweiler III	Dean Bodley	Thomas G. Zantow	Terril O. Tompkins
Dwight L. Fontenot	Donald J. Bord	<i>Second Basses</i>	John F. Van Bolt
Gary M. Gatien	Michael Brand	William Guy Barast	John C. van der Velde
Albert P. Girod, Jr.	Dr. Robert R. Brewster	Kee-Man Chang	Burne K. White

The Ann Arbor Symphony Orchestra

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of dedicated music lovers and volunteer musicians, their goal to establish a community orchestra that would allow the many talented amateur musicians of this area a place to perform. Until last year, they provided classical music performances that were open to everyone at no cost. Though the orchestra has undergone many changes over the years, the underlying concept of featuring musicians with ties to the Ann Arbor area remains intact.

The 1985-86 season marked a turning point in the orchestra's development. That year, Carl St. Clair, then a U-M faculty member and now with the Boston Symphony Orchestra, was named music director, and with his appointment the orchestra was challenged to improve its professional caliber, at the same time committed to keeping admission fees at an affordable level. In addition to its ambitious concert season — Beethoven's monumental Ninth Symphony opened the current season — the Symphony provides many community services, such as the Annual Education and Outreach Program and the Youth Soloist Competition. Next on the orchestra's schedule are the annual "Caroling by Candlelight" concerts, on Sunday, December 11, in the Michigan League Ballroom.

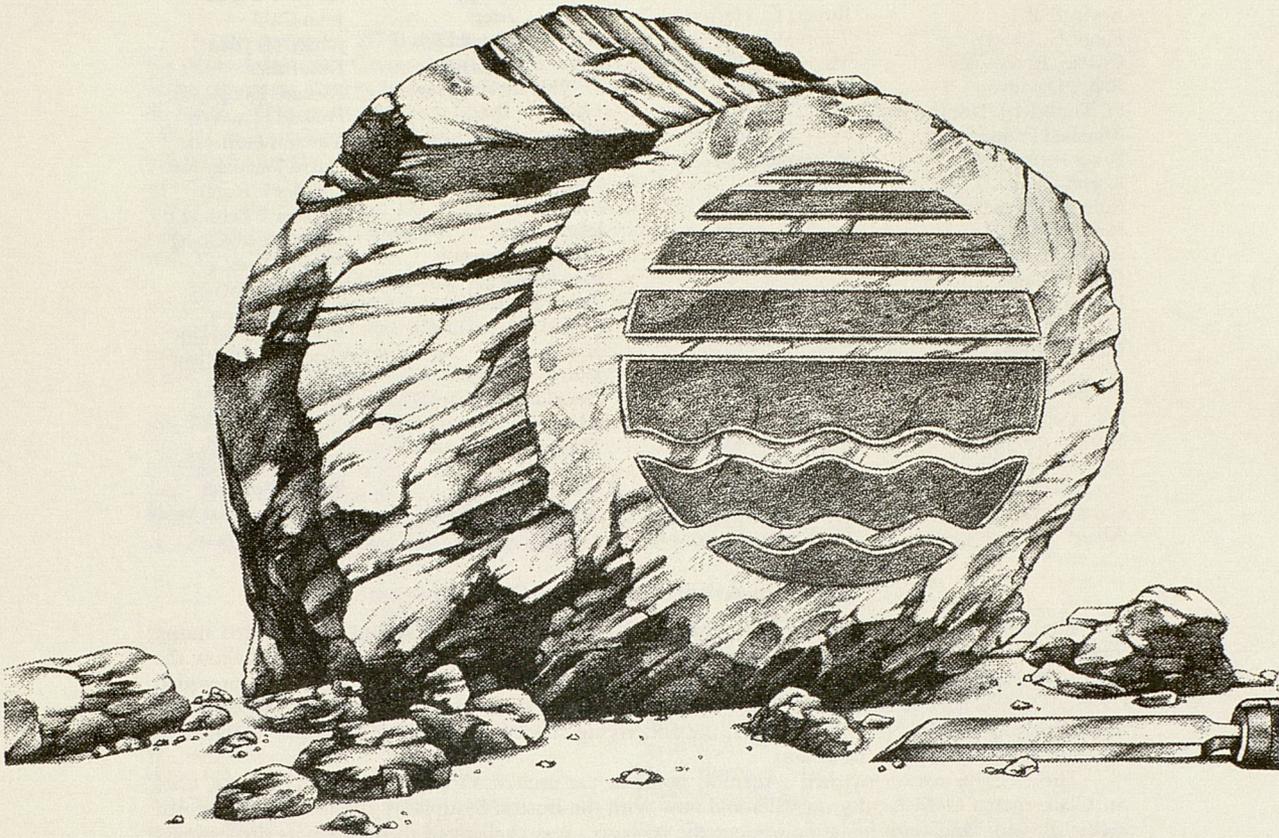
CARL ST. CLAIR, *Music Director*

<i>First Violins</i>	Cynthia Katsarelis	<i>Cellos</i>	<i>Oboes</i>
Rebecca Chudacoff,	John Malloy	Richard Mattson	Lorelei Crawford
<i>Concertmaster</i>	Linda Shapanka	Margot Amrine	Kristin Wiedenmann
Elizabeth Avsharian	Lisa Tarzia	David Bartus	<i>Bassoon</i>
Linda Etter	Judy Wayman-Yamada	Carol Bullock	Dean Zimmerman
Georgia Greene	Cyril Zilka	Kathleen Ford	<i>Trumpets</i>
Val Jaskiewicz	<i>Violas</i>	Ingrid Shank	Derek Lockhart
Karen Land	Carolyn Tarzia	<i>Basses</i>	Mark Morgan
Katie Rowan	Catherine Franklin	Jed Fritzemeier	<i>Timpani</i>
Deborah Schmaltz	Carol Palms	Roger McKay	James Lancioni
Gayle Zirk	Chris Raschka	Robert H. Phillips	
<i>Second Violins</i>	Nancy Thomas	Michelle Robinson	
Shi Hwa Wang	Rebekah Woodruff		
Cynthia Housh			

Hill Auditorium Celebrates 75 Years!

Seventy-five years ago, the University Musical Society presented the first event staged in this magnificent new concert hall — the 20th Annual May Festival. Hill Auditorium became a reality through the bequest of \$200,000 by Arthur Hill, a member of the Board of Regents from 1901 until his death in 1909. Albert Kahn was chosen as designer, and, collaborating with Hugh Tallant, a leading acoustical consultant, they created what is still regarded today by performer and audience alike as one of the finest concert halls in the world.

The Frieze Memorial Organ was built in 1893 for the Columbian Exposition in Chicago and was then purchased by the Musical Society for use in musical concerts. It was moved to the new auditorium in 1913 and has since undergone several major re-buildings. The most recent includes a gilding of the pipes at the back of the stage to resemble those of the original 1893 organ. It currently has 125 ranks of pipes, including thirteen ranks from the original organ, for a total of 7,360 pipes. It was named in tribute to Henry Simmons Frieze, a U-M professor and a prime figure in the founding of the Musical Society.



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