

# The University Musical Society

of

## The University of Michigan

*Presents*

### *The* ANN ARBOR *May Festival*

THE PHILADELPHIA ORCHESTRA  
EUGENE ORMANDY, *Music Director and Conductor*  
WILLIAM SMITH, *Assistant Conductor*

THE UNIVERSITY CHORAL UNION  
DONALD BRYANT, *Director*

JINDRICH ROHAN, *Conducting*

*Soloists*

JANICE HARSANYI, *Soprano*      JOANNA SIMON, *Mezzo-soprano*  
KENNETH RIEGEL, *Tenor*      MICHAEL DEVLIN, *Bass-Baritone*

FRIDAY EVENING, MAY 3, 1974, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### P R O G R A M

*Requiem Mass*, Op. 89 . . . . . DVOŘÁK

#### PART I

*Requiem aeternam*  
*Requiem aeternam*  
*Dies irae*  
*Tuba mirum*

*Quid sum miser*  
*Recordare, Jesu pie*  
*Confutatis maledictus*  
*Lacrymosa*

#### INTERMISSION

#### PART II

*Offertorium*  
*Hostias*  
*Sanctus*

*Pie Jesu*  
*Agnus Dei*

MARY MCCALL STUBBINS, *Organist*

*RCA Red Seal*

## PROGRAM NOTES

by  
GLENN D. McGEACH

*Requiem Mass* . . . . . ANTONIN DVOŘÁK  
(1841–1904)

It is as little known among performing musicians as it is among the general listening public that Antonin Dvořák was one of the most prolific composers of the late nineteenth century. If we judge him only by the extent of his work, he is incontestably a phenomenon in the world of music. Without a doubt Dvořák was one of the most distinguished musical personalities of his period and should take his rightful place beside Brahms, Tchaikovsky, and Franck. He ranks today among the great masters in the copiousness and extraordinary variety of his expression.

As the nineteenth century drew to a close, other European countries besides Germany, Austria, Italy, and France became articulate in music. The period saw the emergence of such nationalistic composers as Grieg in Norway, Moussorgsky and the "Five" in Russia, Albéniz in Spain, and Smetana and Dvořák in Bohemia. The freshness and originality of their musical styles stemmed from their conscious use of folk music sources. The result was an agreeable and popular art, essentially melodic, rhythmic, and colorful. Folk music, consciously cultivated by such artists as Dvořák and Smetana, shed its provincialism but retained its essential characteristics—simplicity, directness, and honesty. It breathed an entirely new spirit into the gloomy romantic period.

As a traditionalist Dvořák accepted the forms of his art without question, but he regenerated them by injecting a strong racial feeling, which gave brilliant vitality, depth, and warmth to everything he wrote. Dvořák possessed genuinely Slavonic qualities that gave an imperishable color and lyrical character to his music. With a preponderance of temperament and emotion over reason and intellect, he always seemed to be intuitively guided to effect a proper relationship between what he wished to express and the manner of expressing it. In this connection he had more in common with Mozart and Schubert than he had with Beethoven. Like them he was one of those rare, natural musicians who produced continuously, spontaneously, and abundantly. His expression is fresh and irresistibly frank, and, although it is moody at times and strangely sensitive, it is never deeply philosophical or brooding; gloom and depression are never allowed to predominate. Everything he felt and said in his music was natural and clear. There was no defiance, no mystical ecstasy in his makeup. He had the simple faith, the natural gaiety, and the sane and robust qualities of Haydn. His music, therefore, lacks the breadth and the epic quality of Beethoven's; it possesses none of the transcendent emotional sweep of Tchaikovsky's; but for radiantly cheerful and comforting music, for good-hearted, peasant-like humor, for unburdened lyricism, Dvořák has no peer.

In 1891 the committee of the Birmingham Festival commissioned Dvořák to write a work and suggested a setting of parts of Cardinal Newman's *Dream of Gerontius*. He accepted the commission, but refused the text. Instead he wrote a Requiem. The work was sketched out between January and June, worked over in August and September, and performed for the first time on October 9 at the Birmingham Festival under his direction. It was an immediate success.

No external occasion required Dvořák to write a Mass for the Dead, and with his particularly optimistic temperament, it seems peculiar that he did so from choice alone. This beautiful and highly subjective work belongs to his final period and, although he was only forty-nine years of age and at the height of his fame, his advancing years had begun to weigh heavily upon him. For all its oppressive and gloomy thoughts, Dvořák could not, like Brahms, look upon the Requiem text with deep penetration or profound introspection, nor could he, like Verdi, seize upon the dramatic and the theatrical suggestions it so amply provides. He could not cry out that all was vanity and death a grim finality; nor had he any gift for expressing the horrors and terror of the Judgment Day. Compared with Verdi's vivid and dramatic setting of the *Dies irae*, Dvořák's march theme may seem slightly naïve. He found in the text more an expression of sublimity than of fear, a source for sorrowful meditation and devout supplication rather than anguish. His *Requiem* speaks to us of the unity of God and spirit, which is as genuine as his affirmation of life and the world. It is in the sweetness and elegance of the *Pie Jesu* quartet, in the moving pathos of the *Lacrymosa* that ends Part I, and in the *Offertory*, as he turns from the horror of death to hopes of salvation, that he is the most expressive.

A detailed analysis of this work would contribute little to our understanding of its meaning. It should be noted, however, that the various sections of each of its two parts are linked together without pause, and that in the alternation of solos and chorus there is little occasion for big solo arias such as are found in Verdi's *Requiem*. Attention should also be called to the opening theme given out by the cellos at the very beginning of the work. This theme, often referred to as the "Motive of Death," is repeated throughout. Note it particularly as it recurs in the voices near the conclusion of the *Kyrie* and again in the orchestra at the very end of this section; in the soprano solo voice as it enters at the beginning of the second *Requiem aeternam* (in augmented form); in the trumpet at the beginning of the *Tuba mirum* and again at the very end; in the basses, sopranos, and orchestra in the *Quid sum miser*; at the end of the *Lacrymosa* as it triumphs over the prayer for peace; in the *Pie Jesu* in which unaccompanied voices are answered antiphonally by an orchestral version; and most effectively of all, as it finally reappears at the very end of the work, where, after the music has reached a bright climax, it is quietly intoned in the soprano voice to the words *Requiem aeternam* (as it was at the beginning). The work ends softly, revealing Dvořák's diffident contemplation of death and the reconciling certainty of his unshaken faith.

## PART I

### 1. *Requiem aeternam* (Soli and chorus)

*Requiem aeternam dona eis, Domine; et lux  
perpetua eis;*

*Te decet hymnus, Deus, in Sion, et tibi  
reddetur votum in Jerusalem.*

*Exaudi orationem meam, ad te omnis caro  
veniet.*

*Kyrie eleison, Christe eleison, Kyrie eleison.*

### 2. *Requiem aeternam* (Soprano and chorus)

*Requiem aeternam dona eis, Domine; et lux  
perpetua luceat eis;*

*In memoria aeterna erit justus: ab auditione  
mala non timebit.*

### 3. *Dies irae* (Chorus)

*Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Judex est venturus.  
Cuncta stricte discussurus!*

### 4. *Tuba mirum* (Soli and chorus)

*Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Judex ergo cum sedebit,  
Quidquid latet, apparebit,  
Nil inultum remanebit.*

### 5. *Quid sum, miser* (Soli and chorus)

*Quid sum, miser; tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?  
Rex tremendae majestatis!  
Qui salvandos salvas gratis,  
Salve me, fons pietatis!*

### 6. *Recordare* (Soli)

*Recordare, Jesu pie,  
Quod sum causa tuae viae;  
Ne me perdas illa die.  
Quarens me, sedisti lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.  
Juste Judex ultionis,  
Donum fac remissionis  
Ante Diem rationis.  
Ingemisco tanquam reus,  
Culpa rubet vultus meus:  
Supplici parce Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.*

Eternal rest give to them, O Lord; and let  
perpetual light shine upon them.

A hymn, O God, becometh Thee in Sion; and  
a vow shall be paid to Thee in Jerusalem:

O Lord, hear my prayer; all flesh shall come  
to Thee; Eternal rest give to them, O Lord;  
and let perpetual light shine upon them. Lord  
have mercy on us, Christ have mercy on us,  
Lord have mercy on us.

Eternal rest give to them, O Lord; and let  
perpetual light shine upon them.

He shall be just for evermore: He will not  
fear from evil hearing.

Dreaded day, that day of ire, when the world  
shall melt in fire, told by Sibyl and David's  
lyre. Fright men's hearts shall rudely shift, as  
the Judge through gleaming rift comes each  
soul to closely sift.

Then the trumpet's shrill refrain, piercing  
tombs by hill and plain, Souls to judgment  
shall arraign.

Death and nature stand aghast.

Then before Him shall be placed that where-  
upon the verdict's based, book wherein each  
deed is traced. When the Judge His seat shall  
gain, all that's hidden shall be plain, nothing  
shall unjudged remain.

Dreaded day, that day of ire, when the world  
shall melt in fire, told by Sibyl and David's  
lyre.

Wretched man, what can I plead, whom to  
ask to intercede, when the just much mercy  
need?

Thou, O awe-inspiring Lord, saving e'en  
when unimplored, save me, mercy's fount  
adored.

Ah, Sweet Jesus, mindful be, that Thou  
cam'st on earth for me, cast me not this day  
from Thee.

Seeking me Thy strength was spent, ransom-  
ing Thy limbs were rent, is this toil to no  
intent?

Thou, awarding pains, condign, Mercy's ear  
to be incline, ere the reckoning Thou assign.

I, felon-like, my lot bewail, suffused cheeks  
my shame unveil: God! O let my prayers  
prevail.

Mary's soul Thou madest white, didst to  
heaven the thief invite; hope in me these now  
excite.

Prayers o' mine in vain ascend: Thou art  
good and wilt forefend in quenchless fire my  
life to end.

Place amid Thy sheep accord, keep me from  
the tainted horde, set me in Thy sight, O Lord.

7. *Confutatis* (Chorus)

*Confutatis maledictis,  
Flammis acerbis abdictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

8. *Lacrymosa* (Soli and chorus)

*Lacrymosa dies illa!  
Qua resurget ex favilla  
Judicantus homo reus.  
Huic ergo parce Deus.  
Pie Jesu Domine,  
Dona eis requiem. Amen.*

When the cursed by shame opprest enter  
flames at Thy behest, call me then to join the  
blest.

Prostrate, suppliant, now no more, unrepent-  
ing, as of yore, save me, dying, I implore.

Dreaded day, that day of ire, when the world  
shall melt in fire, told by Sibyl and David's  
lyre.

Mournful day! that day of sighs, when  
from dust shall man arise, strained with guilt  
his doom to know.

Mercy, Lord, on him bestow. Jesus kind!  
Thy souls release, lead them thence to realms  
of peace. Amen.

PART II

9. *Domine Jesu Christe* (Soli and chorus)

*Domine Jesu Christe, Rex gloriae, libera animas  
omnium fidelium defunctorum de poenis inferni  
et de profundo lacu; libera eas de ore leonis,  
ne absorbeat eas tartarus, necadant in ob-  
scurum. Sed signifer sanctus Michael reprea-  
sentet eas in lucem sanctam. Quam olim Abra-  
hae promisisti et semini eius.*

O Lord Jesus Christ, King of glory, deliver  
the souls of all the faithful departed from the  
pains of hell and from the deep pit;

Deliver them from the lion's mouth, that hell  
engulf them nor, nor they fall into darkness;

But that Michael, the holy standardbearer,  
bring them into the holy light.

Which Thou once didst promise to Abraham  
and his seed.

10. *Hostias* (Soli and chorus)

Solo Bass repeats "Domine Jesus Christe"

*Hostias et preces, Domine, laudis offerimus, tu  
suscipe pro animabus illis, quarum hodie memo-  
riam facimus; fac eas, Domine, de morte  
transire ad vitam; quam olim Abrahae promis-  
isti et semini ejus.*

*Libera animas omnium fidelium defunctorum  
de poenis inferni, fac eas de morte transire ad  
vitam.*

We offer Thee, O Lord, sacrifices and prayers  
of praise; do Thou accept them for those souls  
whom we this day commemorate; grant them,  
O Lord, to pass from death to the life which  
Thou once didst promise to Abraham and his  
seed.

Deliver, O Lord, the souls of all the faithful  
departed from every bond of sin. And by the  
help of Thy grace let them be found worthy to  
escape the sentence of vengeance. And to enjoy  
the full beatitude of the light eternal.

11. *Sanctus* (Soli and chorus)

*Sanctus, sanctus, sanctus, Domine Deus Sabaoth.  
Pleni sunt coeli et terra gloriae tuae. Osanna in  
excelsis.*

*Benedictus qui venit in nomine Domini.  
Osanna in excelsis.*

Holy, holy, holy, Lord God of Hosts. Thy  
heavens and the earth are full of Thy glory.  
Hosanna in the highest.

Blessed is He Who cometh in the name of  
the Lord.

Hosanna in the highest.

12. *Pie Jesu* (Soli and chorus)

This is an inserted section, in which the words from No. 8 (*Lacrymosa*) return to form a  
transition to the Agnus Dei.

13. *Agnus Dei* (Soli and chorus)

*Agnus Dei, qui tollis peccata mundi, dona eis  
requiem. Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam. Agnus Dei, qui  
tollis peccata mundi, dona eis requiem sempi-  
ternam.*

*Lux aeterna luceat eis, Domine, cum Sanctis  
tuis in aeternam, quia pius es.*

*Requiem aeternam dona eis, Domine, et lux  
perpetua luceat eis.*

Lamb of God, Who takest away the sins of  
the world: give unto them rest. Lamb of God,  
who takest away the sins of the world: give  
unto them eternal rest. Lamb of God, Who  
takest away the sins of the world: give them  
eternal rest.

May light eternal shine upon them O Lord,  
with Thy saints forever, for Thou art kind.

Grant them everlasting rest, O Lord, and let  
perpetual light shine upon them, with Thy  
saints.

# THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

## *First Sopranos*

Bittner, Susan  
Bradstreet, Lola  
Calvo, Margo  
Cassis, Odette  
Cox, Elaine  
Denner, Phyllis  
Dworkin, Anita  
Fenelon, Linda  
Fox, Estelle  
Gallas, Carole  
Gierman, Susann  
Gockel, Barbara  
Hanson, Gladys  
Hayes, Ruth  
Holdgate, Claire  
Hoover, Joanne  
Keeler, Ann  
Klepack, Karen  
Lahodny, Lillian  
Luecke, Doris  
Mather, Dianne  
McLeod, Leslie  
Newman, Judith  
Pack, Beth  
Parkllan, Darcy  
Pearson, Agnes  
Phillips, Margaret  
Phillips, Mary Ann  
Schilt, Margaret  
Schneider, Alice  
Schuler, Ann  
Simon, Susan  
Stockhorst, Eva  
Teichert, Janice  
Tukel, Susan  
Watson, Deborah

## *Second Sopranos*

Allen, Tracy  
Almuti, Gloria  
Aprill, Kathy  
Barden, Ann  
Berry, Kathy  
Birdsall, Meredith  
Burr, Virginia  
Capalbo, Gina  
Carr, Nancy  
Christmas, Kathleen  
Dennis, Mary  
Enzmann, Jill  
Datsko, Doris  
Greig, Laurie  
Hiraga, Mary  
Horning, Alice  
Ingle, Mary  
Kolasa, Marilyn  
Kosarin, Stephanie  
Lehmann, Judith  
Lifton, Janisse  
Lyman, Frances  
Maher, Cindy  
McCallum, Barbara  
Murray, Marilyn  
Oxendine, Jan  
Petcoff, Susan  
Peth, Sara  
Poston, Janet  
Pratt, Carolyn

Reese, Virginia  
Sipple, Mary  
Staebler, Jo Ann  
Stewart-Robinson,  
Elizabeth  
Taylor, Susan  
Thurman, Eunice  
Tompkins, Patricia  
Williams, Suzanne  
Wright, Deirdre

## *First Altos*

Adams, Judie  
Ause, Martha  
Barker, Kathy  
Beam, Eleanor  
Brace, Virginia  
Brown, Marion  
Butala, Amy  
Cappaert, Lael  
Carpenter, Sally  
Dick, Carol  
Evans, Daisy  
Evich, Nancy  
Feldkamp, Lucy  
Finkbeiner, Marilyn  
Forsblad, Ylva  
Freedman, Robin  
Gewanter, Ruth  
Goslee, Jeanne  
Grasmick, Ann  
Greene, Kathryn  
Gross, Ellen  
Gross, Rosalinda  
Hall, Christine  
Hath, Judy  
Haviland, Naomi  
Hoexter, Margaret  
Hofmeister, Norma  
Hollinshead, Betsy  
Hurchik, Nancy  
Karp, Nancy  
Keppelman, Nancy  
Kevorkian, Kathleen  
Koupal, Geraldine  
Kratzmilller, Joann  
Kulenkamp, Nancy  
Landon, Joyce  
Lietz, Kirsten  
Linn, Diane  
McCoy, Bernice  
McIntire, Joan  
Miller, Mary  
Murray, Virginia  
Nelson, Lois  
Petoskey, Barbara  
Rogers, Sally  
Santolucito, Marcia  
Schermerhorn, Karen  
Schneider, Gretchen  
Slee, Beth  
Van Bolt, Jane  
Vlisides, Elena  
Wargelin, Carol  
Wendt, Christine  
Whelan, Katie  
White, Myra  
Wiedmann, Louise  
Wortley, Carole

## *Second Altos*

Anderson, Sandra  
Baird, Marjorie  
Bedell, Carolyn  
Clayton, Caroliine  
Frank, Anne  
Gere, Ann  
Gelman, Judy  
Haab, Mary  
Hagerty, Joan  
Ham, Nancy  
Johnson, Elizabeth  
Lidgard, Ruth  
Lovelace, Elsie  
Mayman, Rosemary  
McKnight, Judith  
Miller, Rene  
Nisbett, Susan  
Norris, Barbara  
Oliver, Cathy  
Olson, Constance  
Ray, Linda  
Rider, Hazel  
Roeger, Beverly  
Shevrin, Aliza  
Stebbins, Katie  
Thompson, Peg  
Vander Wal, Delores  
Wightman, Stephanie  
Williams, Nancy  
Wilson, Johanna  
Yalda, Christine

## *First Tenors*

Baker, Hugh  
Butler, Charles  
Cathey, Owen  
Dombrowski, Tim  
Flessa, Steve  
Franke, Marshall  
Grimm, Marshall  
Gross, Myron  
Lowry, Paul  
MacGregor, Robert  
Mitchell, Dennis  
Sausser, Robert  
Setzer, Marc  
Ward, Ken

## *Second Tenors*

Barrett, Martin  
Clark, Harold  
DeLong, Michael  
Galbraith, Merle  
Girod, Albert  
Glover, Roy  
Haworth, Donald  
Hellstedt, Peter  
Hmay, Thomas  
Klettke, Dwight  
McCarthy, David  
Melcher, Philip  
Pelachyk, John  
Slotnick, Dennis  
Smith, Lawrence  
Strauss, David  
Verschaeve, Mike  
Wahl, Jeff  
Warren, James

Weamer, Alan  
Wortley, James

## *First Bases*

Atkins, Anthony  
Ballard, Gary  
Beam, Marion  
Becvar, Tom  
Berstis, Viktors  
Bohde, Matthew  
Brueger, John  
Budday, Jeffery  
Burr, Charles  
Cipriano, John  
Damashek, Robert  
Eastman, John  
Eklund, David  
Fairchild, Win  
Feldstein, Bruce  
Hagerty, Thomas  
Hamilton, Edgar  
Haviland, Robert  
Haynes, Jeff  
Herren, Donald  
Holly, Tom  
Hopkins, John  
Hountras, John  
Howard, Tim  
Jarrett, K. John  
Kays, J. Warren  
Kissel, Klair  
Lam, Sam  
Lauth, David  
Lew, Dennis  
Linn, Thom  
Meier, Sidney  
Muntz, Richard  
Olson, Steven  
Ortland, David  
Pate, Michael  
Pearson, Raymond  
Regier, Steve  
Robinson, Paul  
Roth, Michael  
Saslaw, Lou  
Shalwitz, Robert  
Spence, David  
Sutton, Wade  
Tajibnapis, William  
Tompkins, Terril  
Voegel, Ken  
Weadon, Mark  
Williams, Riley

## *Second Bases*

Beach, Tom  
Bond, W. Howard  
Chin, Gabriel  
Lehmann, Charles  
Linowes, Richard  
McIntire, John  
McMurtrie, James  
Pierson, Philip  
Powell, Gregg  
Reineck, Roman  
Schick, Helmut  
Slee, Vergil  
Sommerfeld, Thomas  
Stewart, Arthur  
Van Bolt, John

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## INTERNATIONAL PRESENTATIONS—1974-75

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### Choral Union Series / Hill Auditorium

LONDON SYMPHONY ORCHESTRA . . . . .	Saturday, September 21
JESSYE NORMAN, <i>Soprano</i> . . . . .	Saturday, October 5
WARSAW NATIONAL ORCHESTRA . . . . .	Thursday, October 17
GEWANDHAUS ORCHESTRA FROM LEIPZIG . . . . .	Wednesday, October 23
SOVIET GEORGIAN DANCERS AND TBILISI POLYPHONIC CHOIR . . . . .	Sunday, November 24
DETROIT SYMPHONY ORCHESTRA . . . . .	Saturday, January 11
CZECH PHILHARMONIC . . . . .	Wednesday, February 12
STRASBOURG PHILHARMONIC ORCHESTRA . . . . .	Saturday, March 15
BOSTON SYMPHONY ORCHESTRA . . . . .	Saturday, April 5
SPANISH RTV SYMPHONY ORCHESTRA OF MADRID . . . . .	Friday, April 11

### Great Performers Series — "Pianists" / Hill Auditorium

ANDRÉ WATTS . . . . .	Wednesday, October 16
EMIL GILELS . . . . .	Monday, November 25
VLADIMIR ASHKENAZY . . . . .	Wednesday, March 19

### Choice Series / Power Center

ALVIN AILEY AMERICAN DANCE THEATER . . . . .	Friday, Saturday, Sunday, October 18, 19 & 20
GREGG SMITH SINGERS . . . . .	Tuesday, October 22
NATIONAL BALLET OF WASHINGTON, D.C. . . . .	Saturday and Sunday October 26 & 27
SLASK, FOLK COMPANY FROM POLAND . . . . .	Wednesday, October 30
JACQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH" . . . . .	Saturday, November 2
CARLOS MONTOYA, <i>Flamenco Guitarist</i> . . . . .	Tuesday, November 19
GUARNERI STRING QUARTET AND GARY GRAFFMAN, <i>Pianist</i> . . . . .	Wednesday, January 8
MARCEL MARCEAU, <i>Pantomimist</i> . . . . .	Friday, Saturday, Sunday, January 10, 11, & 12
MOSCOW CHAMBER ORCHESTRA . . . . .	Tuesday, February 11
GOLDOVSKY OPERA THEATER . . . . .	Thursday, February 13
HARKNESS BALLET OF NEW YORK . . . . .	Thursday, February 20
MOSCOW BALALAIKA ENSEMBLE AND LUDMILA ZYKINA . . . . .	Monday, February 24
PAUL TAYLOR DANCE COMPANY . . . . .	Wednesday, March 12
PRESERVATION HALL JAZZ BAND . . . . .	Wednesday, April 9

### Chamber Arts Series / Rackham Auditorium

CONCENTUS MUSICUS, FROM VIENNA . . . . .	Wednesday, October 9
ESTERHAZY STRING QUARTET . . . . .	Thursday, October 24
CLEVELAND STRING QUARTET . . . . .	Wednesday, November 13
JUILLIARD STRING QUARTET . . . . .	Tuesday, December 3
SYNTAGMA MUSICUM, FROM AMSTERDAM . . . . .	Thursday, January 23
TOKYO STRING QUARTET . . . . .	Sunday, February 2
JEAN-PIERRE RAMPAL, <i>Flutist</i> , AND ROBERT VEYRON-LA CROIX, <i>Keyboard</i> . . . . .	Tuesday, February 18
ARS ANTICUA DE PARIS . . . . .	Saturday, March 29

### Asian Series / Rackham Auditorium

NATIONAL SHADOW THEATER OF MALAYSIA . . . . .	Sunday, October 6
HEEMBABA AND DANCE ENSEMBLE, SRI LANKA . . . . .	Sunday, October 13
CHHAU, MASKED DANCE OF BENGAL . . . . .	Saturday, February 22
QAWWALI MUSIC FROM PAKISTAN . . . . .	Sunday, March 16

Series ticket orders now being accepted and filled in sequence;  
new brochure with order form now available.

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## UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

Phone 665-3717