

# The University Musical Society



## of The University of Michigan

*Presents*

### The Festival Chorus of the University Choral Union

DONALD BRYANT, *Conductor*

JEANETTE BROCK, *Soprano*  
CONRAD MILLER, *Tenor*

SALLY CARPENTER, *Contralto*  
STEPHEN BRYANT, *Baritone*

### The Ann Arbor Symphony Orchestra

EDWARD SZABO, *Conductor*

*Soloists*

EUGENE BOSSART and CHARLES FISHER, *Duo Pianists*

FRIDAY, OCTOBER 11, 1974, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### P R O G R A M

Mass in A-flat major, No. 5 . . . . . SCHUBERT  
Kyrie . . . . . Sanctus  
Gloria . . . . . Benedictus  
Credo . . . . . Agnus Dei

FESTIVAL CHORUS, ORCHESTRA, AND SOLOISTS  
DONALD BRYANT, *Conducting*

#### INTERMISSION

Concerto No. 10 in E-flat major for Two Pianos and Orchestra, K. 365 . . . MOZART  
Allegro  
Andante  
Rondo: allegro

Concerto in D minor for Two Pianos and Orchestra . . . . . POULENC  
Allegro ma non troppo  
Larghetto  
Finale: allegro molto

EUGENE BOSSART and CHARLES FISHER  
EDWARD SZABO, *Conducting*

Kyrie

Lord, have mercy upon us,  
Christ, have mercy upon us,  
Lord, have mercy upon us.

Gloria

Glory be to God on high,  
and on earth, peace to men  
of good will,  
We praise thee, we bless thee, we adore thee  
we glorify thee,  
We give thanks to thee  
for thy great glory,  
Lord God, heavenly king,  
Father almighty, Lord  
the only-begotten son, Jesus Christ,  
Lord God, Lamb of God,

Son of the Father,  
Who takest away the sins of the world,  
have mercy upon us,  
[receive our prayer,  
Who sitteth at the right hand of the  
Father, have mercy on us,]  
For thou only art holy,  
thou only art the Lord,  
thou only are the most high, [Jesus Christ,]  
with the Holy Ghost in  
the glory of God the Father. Amen.

Credo

I believe in one God,  
Father Almighty,  
maker of heaven and earth,  
and of all things visible  
and invisible,  
[And] in one Lord, Jesus Christ,  
the only-begotten Son of God,  
[born] of the Father  
before all ages,  
God of God, light of light,  
Very God of Very God,  
begotten, not made,  
of one substance with the Father,  
by whom all things were made,  
Who for us men  
and [for] our salvation  
came down from heaven.  
And became incarnate  
by the Holy Ghost  
of the Virgin Mary  
and was made man,  
And was crucified also for us  
under Pontius Pilate,

suffered and was buried,  
And the third day he rose again,  
according to the scriptures,  
and ascended into heaven,  
and sitteth on the right of the Father,  
and he shall come again  
with glory  
to judge the living and the dead,  
whose kingdom shall have no end.  
And in the Holy Ghost,  
the lord and life-giver  
who proceedeth from the Father and the Son,  
who with the Father and the Son  
together is adored and glorified,  
who spake by the prophets,  
[And in one holy catholic  
and apostolic Church,]  
I acknowledge one baptism  
for the remission of sins,  
[And I expect the resurrection]  
of the dead,  
and the life of the world to come,  
Amen.

Sanctus

Holy, holy, holy,  
Lord God of hosts,

heaven and earth are full  
of Thy glory.  
Hosanna in the highest.

Benedictus

Blessed is he who cometh  
in the name of the Lord.  
Hosanna in the highest.

Agnus Dei

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us,  
give us peace.

Concerto No. 10 in E-flat for Two Pianos and Orchestra, K. 365 . . . MOZART

In this melodious and gay concerto there is no intention of making the two instruments independent. The players emulate each other in the delivery of melodic passages, together or in succession. Sometimes they are merely repeated, sometimes varied, but all equally distributed. Throughout, the contrast between the two solo instruments is very clear. Whether in the "mechanical gait" of the first movement (*Allegro*); in the quiet beauty of the second (*Andante*) with its extended *cantilena*; or in the onward rush of merriment in the last (*Rondo, allegro*), where the orchestra assumes a position of major importance without giving up its *concertante* function, all is clear, precise, logical, and eternally refreshing.

Concerto in D minor for Two Pianos and Orchestra . . . . . POULENC

Francis Poulenc's *Concerto for Two Pianos and Orchestra* ended an era in modern French music. The work was written in 1932 for the drawing room concerts of Princesse Edmond de Polignac. A work whose charm lies in its wit, its grace, and its delicacy scarcely calls for analysis. One thing to be noted is the consistently percussive texture of the piano parts. The neo-classicism of the 1920s discovered that the piano is an instrument of percussion, and it made the most of that discovery.

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THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

*First Soprano*

Edith Bookstein  
Karen Brown  
Elaine Cox  
Phyllis Denner  
Linda Fenelon  
Estelle Fox  
Gladys Hanson  
Joanne Hoover  
Sigrid Johnson  
Ann Keeler  
Karen Klepack  
Vicki Kuhn  
Kathleen Molony  
Beth Pack  
Mary Ann Sincock  
Norma Ware

*Second Sopranos*

Tracy Allen  
Ann Barden  
Kathy Berry  
Doris Datsko  
Laurie Greig  
Mary Hiraga  
Pat Hodgeson  
Alice Horning  
Janisse Lifton  
Frances Lyman  
Vicki Porter  
Virginia Reese  
Carolyn Richards

Ruth Terry  
Patricia Tompkins

*First Altos*

Judith Adams  
Lola Black  
Marion Brown  
Lael Cappaert  
Carol Dick  
Robin Freedman  
Kathy Greene  
Ellen Gross  
Nancy Karp  
Joann Kratzmiller  
Nancy Keppelman  
Geraldine Koupal  
Kirsten Lietz  
Lois Nelson  
Carren Sandall  
Beth Weidman  
Christine Wendt  
Charlotte Wolfe

*Second Altos*

Sandra Anderson  
Ellen Armstrong  
Majorie Baird  
Mary Haab  
Joan Hagerty  
Kathy Klykylo  
Elsie Lovelace  
Linda Ray  
Beverly Roeger

Carol Spenser  
Katie Stebbins  
Nancy Williams  
Johanna Wilson

*First Tenors*

Alan Cochrane  
Timothy Dombrowski  
Robert Domine  
Marshall Franke  
Myron Gross  
Marshall Grimm  
Stephen Krupa  
Paul Lowry  
Robert MacGregor  
Dennis Mitchell  
Robert Sauser  
Marc Setzer  
Arthur Vidrich

*Second Tenors*

Martin Barrett  
Jeff Halpern  
Donald Haworth  
Thomas Hmay  
Robert Johnson  
Dwight Klettke  
Phil Smith  
Michael Snabes  
Michael Verschaeve  
William Webb  
John Rockwood

*First Basses*

Viktors Berstis  
Fred Bookstein  
Frank Couvares  
Robert Damashek  
John Dietrich  
Walter Evans  
Thomas Haggerty  
Edgar Hamilton  
Jeff Haynes  
K. John Jarrett  
Gary Ketterman  
Klair Kissel  
Tom Mathison  
Steven Olson  
Steve Thorburg  
Thomas Strode  
Roger Sweet  
Riley Williams

*Second Basses*

Gabriel Chin  
Aaron Ellis  
David Gross  
Phil Pierson  
John Rexford  
Paul Robinson  
George Rosenwald  
Ray Schankin  
Helmut Schick  
Wallace Schonschack  
Thomas Sommerfeld  
Terril Tompkins  
John Van Bolt

ANN ARBOR SYMPHONY ORCHESTRA  
 EDWARD SZABO, *Music Director and Conductor*

<i>Violin</i>	<i>Viola</i>	<i>Double Bass</i>	<i>Horn</i>
William Hunt <i>concertmaster</i>	Carolyn Tarzia <i>principal</i>	Nancy Denda <i>principal</i>	Kathryn Beam
Geri Tata Arnold	Chandra Antonelli	Harold Hall	Becky Ware
Leah Atwater	Jane Bradshaw	Sharon MacBride	<i>Trumpet</i>
Francia Birdsall	Linda Calkins	Raymond Nusca	Hurley Robbins
David Blakley	Suzanne DeVries	Gregg Powell	Charles Larkins, Jr.
Gloria Chen	Donna Lachniet		
Paul Cloke	Louis Orlin	<i>Flute and Piccolo</i>	<i>Trombone</i>
Peter Dabos	Mary Polopolos	Nancy Waring	Robert Vriesman
Kathryn Galan	Cathy Simon	Rosalie Edwards	J. R. Smith
Ernestine Goodwin		Karen Layser	Myron Yules
Susan Gunning	<i>Cello</i>		
Mary Ellen Hall	Margaret Wright <i>principal</i>	<i>Oboe and English Horn</i>	<i>Tuba</i>
Karalee Hoffmeyer	Laurie Cole	William Sneddon	Janice Staskiewicz
Karen Krahmalkov	Emerson Hoyt	Joan Parris	
Ted Ladewski	Ervin Holland-Moritz		<i>Timpani and Percussion</i>
Eugene Mengel	Gloria Pfeif	<i>Clarinet</i>	Clifford Chapman
Justin Leonard	Emily Plishner	Kay Rowe	
Ellen Pannitch	Reda Santinga	Susan Alexander	<i>Manager</i>
Joan Scott	Ruth Summers		Susan Alexander
Yvonne Shufelt	Diane Toth	<i>Bassoon</i>	
Svend Siune	Patti Waller	Robert Quayle	<i>Librarian</i>
Paul Summers	Margaret Waltz	Peter Elie	Anna Tsang
Alice Tite	Ellen Weatherbee		
Anna Tsang			
Deborah Vachon			

The University Musical Society sponsors this concert in recognition of Ann Arbor's year-long sesquicentennial celebration. The Society's Festival Chorus, composed of townspeople and students from the University Choral Union (founded in 1879), the city's symphony orchestra (founded in 1928), and two of the University School of Music faculty pianists, together perform this special commemorative program.

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INTERNATIONAL PRESENTATIONS—1974-75

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**Choral Union Series / Hill Auditorium**

WARSAW NATIONAL ORCHESTRA . . . . .	Thursday, October 17
GEWANDHAUS ORCHESTRA FROM LEIPZIG . . . . .	Wednesday, October 23
SOVIET GEORGIAN DANCERS AND TBILISI POLYPHONIC CHOIR . . . . .	Sunday, November 24

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

ANDRÉ WATTS . . . . .	Wednesday, October 16
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**Two Added Attractions / Hill Auditorium**

FESTIVAL CHORUS AND ANN ARBOR SYMPHONY . . . . .	Friday, October 11
NATIONAL CHINESE OPERA THEATRE . . . . .	Sunday, November 10

**Choice Series / Power Center**

ALVIN AILEY AMERICAN DANCE THEATER . . . . .	Friday, Saturday, Sunday, October 18, 19 & 20
GREGG SMITH SINGERS . . . . .	Tuesday, October 22
PENNSYLVANIA BALLET . . . . .	Saturday and Sunday, October 26 & 27
SLASK, FOLK COMPANY FROM POLAND . . . . .	Wednesday, October 30
JAQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH" . . . . .	Saturday, November 2
CARLOS MONTOYA, <i>Flamenco Guitarist</i> . . . . .	Tuesday, November 19

**Chamber Arts Series / Rackham Auditorium**

ESTERHAZY STRING QUARTET . . . . .	Thursday, October 24
CLEVELAND STRING QUARTET . . . . .	Wednesday, November 13
JUILLIARD STRING QUARTET . . . . .	Tuesday, December 3

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UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

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