

Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Pittsburgh Symphony Orchestra

LORIN MAAZEL, *Music Director-Designate*

MICHAEL TILSON THOMAS
Conductor

LINDA KELM, *Soprano*

JON FREDRIC WEST, *Tenor*

MYRNA PARIS, *Contralto*

JOHN OSTENDORF, *Baritone*

DAVID HART, *Organist*

THE FESTIVAL CHORUS, DONALD BRYANT, *Director*

SATURDAY EVENING, APRIL 30, 1988, AT 8:00

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Symphony No. 8 in G major, Op. 88 DVOŘÁK

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

INTERMISSION

Glagolitic Mass JANÁČEK

Prelude

Kyrie eleison

Gloria

Credo

Sanctus

Agnus Dei

Organ Solo

Intrada

The Festival Chorus, Orchestra, Soli, and Organ

Bravo to May Festival Underwriters

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PROGRAM NOTES

by Dr. FREDERICK DORIAN

in collaboration with Dr. JUDITH MEIBACH

Symphony No. 8 in G major, Op. 88 ANTONÍN DVOŘÁK
(1841-1904)

The life of Dvořák began in a village a few miles outside of Prague. His father, a struggling innkeeper, at first hoped that Antonín would become a butcher's apprentice, thus learning a trade which promised a degree of security. But the boy's extraordinary talent was recognized, and his parents decided to give him every opportunity to develop it. From the age of twelve, Antonín received systematic musical instruction. At sixteen, he was sent to study in the Bohemian capital. The school's curriculum included theory and singing, in addition to organ instruction. Upon leaving the conservatory, he began to devote himself to composition, while eking out a precarious existence as a violinist and violist. For a decade, Dvořák played in the orchestra of the Prague National Theater.

Hymnus, his first important work, based on Hálek's poem "The Heirs of the White Mountain," attracted wide attention in 1873. One year later, Smetana performed Dvořák's First Symphony in E-flat major in Prague. The work was awarded the Austrian State Prize for composition. During the next twenty years Dvořák was to complete eight more symphonies, the most celebrated of which, his Symphony No. 9 in E minor (subtitled "From the New World"), received its première in New York. Dvořák had come to America to serve as artistic director of the National Conservatory from 1892 to 1895, but he decided to return home where, six years later, he assumed the directorship of the Prague Conservatory. Now affluent, and one of the most famous artists of his era, he became the first musician ever to be granted life membership in the Austrian House of Lords.

The beautiful G-major Symphony was long known as Dvořák's Fourth. Older editions of the score that identify this work (Op. 88) of the Czech master according to his earlier numbering can still be found on library shelves. But recent research into the chronology of Dvořák's symphonic production, establishing a different number and sequence of his compositions, lists the G-major Symphony as the Eighth in order of composition. The new Dvořák edition, sponsored by the government of the Czech Republic, has adopted this later identification.

Dvořák sketched the Eighth Symphony between 6 and 23 September 1889, completing the drafts by 8 November of the same year. In the manuscript, the dedication reads as follows: "To the Bohemian Academy of Emperor Franz Joseph for Art and Literature, in gratitude for my election." After the first performance of this work in 1890 with Dvořák directing, the composer subsequently conducted the symphony with the London Philharmonic on 2 April of the same year, having traveled to England to receive an honorary degree from Cambridge University.

A multitude of inspired melodies enriches the opening movement of the symphony. The first of these themes somewhat mysteriously initiates the symphony in the minor mode, only to turn to a resolution in the tonic major. At this point, we listen to the principal subject, a bird call whistled by the solo flute. The main tonality of G major is established and the music flows in a broad stream of thematic invention. Melancholy motives bring a subsidiary thematic group in B minor with flutes and clarinets prominent. *Un poco meno mosso*, the introduction returns (cellos, horns, and low woodwinds leading), and the chirping bird repeats its merry song in the flute. The development of the thematic material involves much dramatic tension. The recapitulation is rather free, allowing full treatment of the melodic ideas enjoyed in the exposition.

The *adagio* engages the string choir in a simple chant (violins on the G string). This poetic movement develops a curious shifting of tonalities with sudden dynamic contrasts. The prevailing sadness and lyricism give way to a forceful march, carried by scale patterns and powerful pronouncements of the brass. Toward its end, the *adagio* reaches an emotional climax. The outbursts are relieved by tenderness, and the movement finds its home in the serene key of C major.

The *allegretto grazioso* is based on an elegiac waltz melody (G minor). Violins, juxtaposed against the legato patterns of the woodwinds, propose the theme in all of its Slavic charm. A subsidiary theme (G major) trips merrily forth in oboe and flute, supported by a string staccato. Together these two themes form the "quasi-scherzo" part of the cycle. The principal section of the allegro is repeated. The coda transforms the subsidiary theme; its 3/8 meter is replaced by double time. Finally, the allegro dances away with the quick steps of a veritable Czech polka.

A fanfare (played by a pair of trumpets) introduces the finale in a colorful, festival manner. This leads to the expressive main theme, *allegro ma non troppo*, which is closely related to the symphony's introduction. A lively dance movement develops, and we find ourselves in the composer's Bohemian countryside. Dvořák wrote much of the Eighth Symphony at his rustic retreat in Vysoká, where he enjoyed the tranquility needed for his creative work.

The music world generally regards Brno, Czechoslovakia's second city, to be Janáček's town *par excellence*. In this ancient Czech city, 125 kilometers north of Vienna, the young musician developed into a composer of major stature. Here, in Moravia's capital, the Glagolitic Mass was first performed when the composer was seventy-three years old.

Janáček grew up in Hukvaldy, a small Moravian village. His father Jiří, a schoolteacher and organist, gave him his first music lessons. Subsequently, he was sent to an Augustinian monastery near Brno, where the gifted boy was taught free of charge, and where one of the priests, Fr. Pavel Křížkovský, imbued Leoš with a deep feeling for Moravian devotional and folk music. After studying with Fr. Křížkovský for eight years, Leoš went on to the Czech Teachers' Institute at Brno. He was captivated by the bustling capital, and on his daily walks through Brno, a busy manufacturing center, Janáček marveled at the architectural monuments of its cultural history. Past St. Peter's Cathedral, located between two hills which dominate the ancient city, his path often led to the handsome town hall, where Leoš regularly listened to the band or brass choir that played several times a week from the city tower. But his route most frequently took him to the Gothic church of St. Jacob, which housed one of the finest organs in Europe. Wherever he strolled, Janáček either notated ideas for compositions or jotted down the speech patterns of people he overheard in conversation. These notations form the melodic and metric substructure of his devotional music, notably his Glagolitic Mass.

Janáček left Brno to attend the Prague Organ School, where he completed the four-year curriculum within a single year. He had become a masterful organist, and the final two movements of the Glagolitic Mass testify to his imagination in the composition of organ music. After short periods of study in Leipzig and Vienna, he returned to Brno, where he soon became deeply committed to the musical life of the city. He established an organ school (traditionally, a term denoting a conservatory) of his own and, from 1881 to 1888, conducted the concerts of the Brno Czech Philharmonic Orchestra.

Fame came late to Janáček. It was not until 1904, when he was fifty, that the Brno production of his opera *Jenůfa* brought him national recognition. The success of *Jenůfa* in no way changed Janáček's modest way of life, and for many years, Brno remained his residence where the composer and his wife owned a small cottage and garden. In 1919, one year after the conclusion of World War I, Janáček was appointed a teacher of composition at the Prague Conservatory. Within months, the Czech government assumed control of Janáček's school in Brno, appointing him director. Janáček continued to devote his energy and organizational talent to transforming the Moravian capital into a musical center of lasting consequence. Today Brno's opera house is officially named the Janáček Theater.

The last decade of Janáček's life was perhaps his most productive and brought the première of the Glagolitic Mass, in Brno's opera house on 5 December 1927 with Jaroslav Kvapil conducting the opera orchestra and the chorus of the Philharmonic Beseda Society. The mass was warmly received — but not universally so. One "important" critic called the score the work of an old man. He pointed out that the seventy-three-year-old composer, now "an old man and a firm believer," felt increasingly pressed by the need to have at least one grand-scale devotional score in his work catalog that would symbolically conclude his creative life. This commentary infuriated Janáček and prompted him to send an open postcard to the strict arbiter with the laconic message: "No old man, no believer," later adding "till I see for myself."

Janáček chose Luhačovice, a resort town located in the northeastern part of Moravia, for sustained periods of work, and it was here that he completed the Glagolitic Mass a week prior to its première. In a Brno newspaper, Janáček published his poetic recollections of the productive period during which he wrote the mass: "The scent of the moist Luhačovice woods was the incense; I felt a cathedral grow out of the enormous expanse of the forest and the vault of the sky reaching far into the misty distances. The bells were the ringing of a flock of sheep. . . ." Janáček went on to explain the relative roles of the solo singers: "I hear in the tenor solo the voice of an arch-priest; in the soprano, a maiden angel; in the choir, the voice of our people. The tall firs of the forest, lit up by the stars, are the candles; and during the ceremony I see the vision of St. Wenceslaus and hear the language of the missionaries Cyril and Methodius. . . ."

By and large, the text of Janáček's score sequentially follows the Ordinary of the Roman Catholic Mass, starting with the Kyrie and concluding with the Agnus Dei. But here the stylistic comparison must stop. As Janáček repeatedly explained, his inspiration stemmed to a large degree from his pantheistic outlook in conjunction with nationalistic Slavic fervor — an unorthodox orientation that found expression on many pages of the work.

The title of Janáček's Glagolitic Mass pertains to an old Slavic script dating back to the Middle Ages. The language involved, the old church Slavonic, was used not only by the Eastern Orthodox liturgy, but until fairly recent times, also by the Western church services in such Slavic countries as Czechoslovakia, Yugoslavia, and Bulgaria. The name "glagolitic" is derived from the old church Slavonic word "glagolal," meaning "he said," which can be found in the Creed of the Mass.

The Glagolitic Mass comprises eight sections, and is scored for four vocal soloists, chorus, large orchestra, and organ. Of the soloists, the soprano and tenor play the most prominent roles; the bass first enters near the end of the Credo, whereas the alto is limited to a few lines in the Benedictus and the Agnus Dei. No doubt Janáček decided to use the Slavonic text rather than its Latin equivalent because he felt it would most closely express his nation's spiritual and patriotic convictions. According to Janáček's biographer Jaroslav Vogel, "he could draw strength from the spiritual roots of ancient Slavdom and inspiration from the long-lost colorful past and unspoiled Nature."

An instrumental prelude leads to the vocal solo and choral settings of the Kyrie, Gloria, and Credo (which is interrupted by an instrumental interlude featuring a solo for organ). The Sanctus and Benedictus are set within a single movement. A dramatic postlude for the organ follows the Agnus Dei. And to close the work, Janáček provides an instrumental intrada. A paean to life, the mass reaffirms the tie of the creator to mankind. The fact that Janáček contemplated a performance of the work out of doors, beneath the sky, corroborates the forceful, elemental nature of the Glagolitic Mass.

In a most unorthodox procedure, Janáček provides two movements for organ solo as a farewell from the mass: namely, the organ voluntary — a stormy allegro in 3/4, based on a powerful passacaglia — and, according to Janáček, an ultimate intrada that, with its festive fanfares and Slavic victory spirit, functions as a relief from the mystical gloom of the church service.

PRELUDE (Instrumental)

KYRIE ELEISON

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

GLORIA

Glory to God on high, and on earth peace, good will toward men. We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give thanks to Thee for Thy great glory.

O God, Father Almighty, O Lord, the Only Begotten Son, Jesus Christ! O Lord God, Lamb of God, son of the Father! Thou who takes away the sins of the world, have mercy upon us, hear our prayers. Have mercy upon us, Thou that sittest at the right hand of the Father. For Thou alone art holy, Thou alone art the Lord, Thou alone art the most high, Jesus Christ. In the glory of the Father, Jesus Christ, with the Holy Spirit, in the glory of the Father. Amen.

CREDO

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. Amen.

I believe! And in one Lord Jesus Christ, the Only Begotten Son of God, and begotten of His Father before all worlds.

God of God, Light of Light, Very God of Very God, begotten, not made, being 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 was incarnate by the Holy Spirit of the Virgin Mary. I believe.

Orchestral Interlude

He who was crucified for us, suffered and was buried, and the third day He rose again according to the scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And He shall come again with glory to judge the quick and the dead, whose kingdom shall have no end. I believe. And in the Holy Spirit, the Lord and Giver of Life, Who proceedeth from the Father and the Son, Who, with the Father and the Son, is worshiped and glorified. Who spake by the prophets. And in one Holy, Catholic, and apostolic church.

And I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Holy, Lord, God of Hosts, Heaven and earth are full of thy glory! Blessed is he that cometh in the name of the Lord. Hosanna in the highest!

AGNUS DEI

Lamb of God, have mercy upon us. Lamb of God, that takest away the sins of the world, Lamb of God, have mercy upon us.

ORGAN SOLO

INTRADA

About the Artists

In its 92 years of existence, the **Pittsburgh Symphony Orchestra** has forged its world-class reputation under some of history's most distinguished conductors, including Otto Klemperer, Fritz Reiner, and William Steinberg, enhanced more recently under the baton of André Previn. In Ann Arbor, the orchestra has performed twenty concerts prior to this Festival, beginning in 1899 under Victor Herbert, through succeeding years under Emil Paur, Paul Paray, Steinberg, Previn, and during its recent May Festival residencies (1985 and 1986) under Sixten Ehrling, Alexander Gibson, Zdeněk Mácal, Christoph Eschenbach, and Jean-Pierre Rampal.

A new era began in 1984 when Lorin Maazel began his formal affiliation with the Pittsburgh Symphony as music consultant. Currently principal guest conductor and music advisor, Maazel will become the orchestra's music director in the 1988-89 season. After the orchestra confirmed its top-ranking status during European tours in 1978, 1982, and 1985, Maazel led the Pittsburgh Symphony to the Far East in the spring of 1987 for three weeks of engagements at the Osaka Festival as well as concerts in Tokyo, Hong Kong, and Beijing, China. The orchestra was named resident orchestra for the prestigious Edinburgh Festival in Scotland in August 1987, the first orchestra from the United States ever to be accorded that title. The ensemble also met with great success during extensive domestic touring underwritten from 1979 to 1983 by American Telephone and Telegraph as part of its "Bell System American Orchestras on Tour."

At home in Pittsburgh's elegant Heinz Hall for the Performing Arts, the Pittsburgh Symphony offers 24 weeks of subscription concerts annually between September and June. Additional series offerings include the Pops, Young People's, and Tiny Tots' concerts, as well as a series of free concerts for school-age youngsters as part of the orchestra's educational activities. During the summer, the orchestra spends four weeks at Great Woods Center for the Performing Arts in Massachusetts.

The Pittsburgh Symphony enjoys an illustrious reputation for performances on records, radio, and television. Since its first commercial recording in 1941, the orchestra has made hundreds of critically acclaimed discs, with current recordings available on Angel, Philips, New World, and Telarc labels. As early as 1936, the orchestra was broadcast coast to coast, and since 1982 it has received national attention through its annual series of National Public Radio broadcasts. On television, the orchestra was seen nationally on the popular "Previn and the Pittsburgh" series over PBS during the late 1970s.

Michael Tilson Thomas, a musician born and trained in America, has an international career as conductor, pianist, and educator. He has been recently appointed principal conductor of the London Symphony Orchestra, succeeding Claudio Abbado who leaves for Vienna to lead the Vienna State Opera at the end of the 1987-88 season. Thomas is also artistic advisor to the newly formed New World Symphony in Miami, an ensemble dedicated to training young professional musicians. In keeping with his long-standing affiliation with the Pittsburgh Symphony, the maestro serves as principal conductor and music director for the Great Woods Center for the Performing Arts.

As an active guest conductor in the United States and abroad, Michael Tilson Thomas has conducted the orchestras of Cleveland, Chicago, Boston, San Francisco, and Pittsburgh, among others, and in Europe he leads the Orchestre National de France and the London Symphony on tour. He also led most of the Los Angeles Philharmonic's nationwide tour in 1984. Last year he directed a major Gershwin Festival at the Brooklyn Academy of Music marking the 50th anniversary of the composer's death. This was a particularly appropriate assignment for Thomas, because he learned Gershwin's music from his father, who learned it directly from Gershwin.

The maestro's extensive work in opera began in 1979 with the American premiere of Berg's *Lulu* at the Santa Fe Opera. In following seasons, he conducted opera performances at the Orange Festival in France, New York City Opera, Houston Grand Opera, and the Hollywood Bowl. At Chicago's Lyric Opera he has conducted *La Bohème*, and at Great Woods he has directed concert versions of *Tosca* and *La Bohème*.

Now an exclusive CBS recording artist, Mr. Thomas' recordings have earned numerous Grammy nominations and international awards. His discography includes music of Charles Ives, Steve Reich, Gershwin, Beethoven, Tchaikovsky, Debussy, and Stravinsky, along with his pioneering work with the music of contemporary composers.

Michael Tilson Thomas was born in Los Angeles in 1944. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America, and his parents followed careers in theater and the arts. He is a summa cum laude graduate of the University of California, where he studied conducting and composition. In 1969, he was appointed assistant conductor of the Boston Symphony Orchestra and was made associate conductor the next season. He remained with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons he directed the nationally televised Young People's Concerts of the New York Philharmonic and served as principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985.

These May Festival concerts mark his first Ann Arbor appearance.

Linda Kelm's electrifying debut as Brünnhilde in the Seattle Opera's celebrated 1986 production of Wagner's "Ring" Cycle brought international accolades for both superb vocalism and dramatic interpretation. In the Italian repertoire, she has achieved similar international recognition for her portrayals of Turandot. Miss Kelm's 1986-87 season included her debut with the Deutsche Oper Berlin in a new production of *Turandot*, and she performed the same role with the Hamburg Staatsoper before returning to Seattle for two complete "Ring" Cycles last summer. Other recent engagements have been with the San Francisco and Portland Operas, as well as an appearance with

the Minnesota Orchestra singing an all-Wagner program under Neville Marriner. She has also appeared as soloist with the symphony orchestras of Detroit, Milwaukee, St. Louis, San Francisco, and Baltimore, among others. The 1984-85 season saw her debut with the New York City Opera, and during that season she returned to Europe to make highly acclaimed debuts at the Concertgebouw in Amsterdam and with the RAI Orchestra in Rome, with which she performed Schoenberg's *Gurrelieder*.

Linda Kelm first studied voice at Westminster College in her native Salt Lake City, Utah. She won a scholarship to the Aspen Summer Music Festival and is a recipient of two National Institute for Music Theater grants. Two years after making the dramatic change from contralto to soprano, she made her professional debut in 1977 with the Seattle Opera, singing the Wagnerian roles of Helmvide in *Die Walküre* and the Third Norn in *Götterdämmerung*. Her European debut took place during the 1982-83 season in a revival of Cherubini's *Demofonte* at the Sagra Umbra Festival. Miss Kelm's performance this evening marks her Ann Arbor debut.

Myrna Paris, praised by critics for her rich mezzo voice, is known for her great variety of roles in musical theater, light opera and operetta, and the operatic and orchestral repertoire. In Pittsburgh her work has been extensive — engagements with the Pittsburgh Symphony, Pittsburgh Opera, Civic Light Opera, Chamber Opera, and Oratorio Society. She has also performed with The Cleveland Orchestra, Harrisburg and Honolulu Symphonies, Lyric Opera of Kansas City, Cleveland Opera, and the Music Theatre of Wichita, among others. Her orchestral repertoire includes oratorios of Handel, Bach, and Mendelssohn, Haydn's *Lord Nelson* Mass, Beethoven's Ninth Symphony and Missa Solemnis, Prokofieff's *Alexander Nevsky*, Stravinsky's *Les Noces*, Mahler's Second and Third Symphonies, the Mozart and Verdi Requiems, Dvořák's *Stabat Mater*, and the *Liebeslieder Waltzes* and *Alto Rhapsody* of Brahms.

On the opera stage, her theatrical skills as well as her vocal abilities have received special acclaim. Included in her repertoire are roles in *Carmen*, *Rigoletto*, *Falstaff*, *The Marriage of Figaro*, *The Barber of Seville*, *The Medium*, *The Consul*, *Sweeney Todd*, *Threepenny Opera*, *Candide*, *The Tales of Hoffmann*, *Oedipus Rex*, and *Noye's Fludde*. Miss Paris now appears in Ann Arbor for the first time.

Jon Fredric West has enjoyed outstanding successes in many of the world's important opera houses and with leading orchestras. He made his debut at La Scala in Milan as Canio in *I Pagliacci* and performed this role in New York City Opera's new production of the opera last summer. One of New York City Opera's leading dramatic tenors, he sings Calaf in *Turandot* at both City Opera and the Metropolitan Opera this season. His other roles at City Opera include Don Jose in *Carmen* and Cavaradossi in *Tosca*. Mr. West appears with other companies throughout the United States, and his European engagements have included appearances with the Netherlands Opera, the Scottish National Opera, and the Frankfurt Opera.

Also in demand for orchestral appearances, this season Mr. West sings Mahler's Eighth Symphony with the Columbus Symphony and Andrew Lloyd Webber's Requiem with the Vancouver Symphony, in addition to this performance with the Pittsburgh Symphony here and in Pittsburgh. Zubin Mehta has engaged him to sing Schoenberg's *Gurrelieder* in Munich, and he returns to the Long Beach Opera to sing performances of Szymanowski's rarely-heard *King Roger* in its American première. In addition to the standard orchestral repertoire, Mr. West has made specialities of such unusual pieces as the Janáček Mass, Bartók's *Cantata Profana*, Kodály's *Psalmus Hungaricus*, and Scriabin's *Symphony Number One*.

Originally from Dayton, Ohio, Jon Fredric West was educated at the Manhattan School of Music and at the Juillard School's American Opera Center. He has won awards from the National Institute for Music Theater, Opera America, the Liederkrantz Foundation, and the Sullivan Foundation. His performance this evening is his first in Ann Arbor.

John Ostendorf's return engagement for Janáček's Mass follows by a decade his Ann Arbor debut in three *Messiah* performances. He appears throughout the United States and in Europe at major festivals and with leading symphonies and opera companies. In opera, he has performed throughout the country, including the Metropolitan Opera, New York City Opera, Cleveland Opera, and San Francisco Opera, in roles ranging from Handel's *Julius Caesar* to Édgard Varèse's *Ecuatorial*. With symphony orchestras — including the Pittsburgh, Philadelphia, Buffalo, Baltimore, and Seattle — he has sung repertoire ranging from Monteverdi to Bernstein.

A superb musician and musicologist as well, John Ostendorf uncovers much of the music he sings and premières new works written especially for him. He was almost single-handedly responsible for arranging the première of the Debussy opera *La Chute de la Maison Usher* at New York's Alice Tully Hall, where he scored a triumph as New York's first "Roderick Usher." His performances of Varèse's *Ecuatorial* at the Metropolitan Opera House were highly acclaimed, and he has sung and recorded a contemporary song cycle by Pulitzer prize-winner Ellen Zwilich.

David Hart is a frequent recitalist throughout the Eastern United States and has won prizes in numerous competitions, including the Pittsburgh Chapter of the American Guild of Organists' Competition and the Diane Bish International Competition. He has been assistant organist since 1972 in Pittsburgh's Shadyside Presbyterian Church and last September was installed as the church's new minister of music, replacing the late Russell Wichmann who had served as organist and choir director since 1936. Last year Hart achieved the highest score nationally in the Associateship Certification program of the American Guild of Organists.

Mr. Hart has played the piano and organ from the age of eight and started as assistant organist at the Shadyside Church when he was only fourteen. He earned his bachelor and master degrees from Carnegie-Mellon University where he is now a faculty member in charge of the voice department's

accompanist-coach program. His organ teachers include Robert Anderson, Frederick Swann, Russell Wichmann, and Donald Wilkins. In addition to his activities as performer and teacher, Hart is College Organist at Chatham College and an instructor in its Laboratory School of Music. His participation in this evening's concert marks his first visit to Ann Arbor.

The Festival Chorus was formed in 1969, its singers selected by audition from the larger University Choral Union. Since then, The Festival Chorus has performed at May Festivals and with visiting orchestras such as the Leningrad, Hague, and Rotterdam Philharmonics; the Detroit, Boston, and Baltimore Symphonies; the Orpheus, Prague, and Paul Kuentz Chamber Orchestras; the Melbourne Symphony and Mozarteum Orchestra of Salzburg; and most recently the Pittsburgh Symphony and the Leipzig Gewandhaus Orchestra. Singers in The Festival Chorus also represented Ann Arbor and the University Musical Society abroad in three concert tours — to Europe in 1976, to Egypt in 1979, and to Spain in 1982.

Donald Bryant has conducted these choruses since 1969, the seventh conductor since the beginning of the Choral Union in 1879. A pianist and composer as well, Dr. Bryant has written works for piano, choral works for youth and adult church choirs, and an opera, *The Tower of Babel*, commissioned by the First Presbyterian Church of Ann Arbor where he serves as music director. Bryant has also written choral settings for the poetry of Czeslaw Milosz and Sandor Weores, and he received a commission from the Musical Society for a choral work that was premiered at the 1984 Ann Arbor Summer Festival by The Festival Chorus with the Northwood Orchestra. Dr. Bryant is an alumnus of The Juillard School where he earned a graduate degree in piano. Prior to 1969 he was director of the Columbus Boychoir School for twenty years.

THE FESTIVAL CHORUS

Donald Bryant, *Conductor*
 Laura Rosenberg, *Manager*

Stephen Bryant, *Assistant Conductor*
 Vladimir Kajlik, *Slavic Language Coach*

<i>First Sopranos</i>	Ann Kathryn Kuelbs	Sally Carpenter	Albert P. Girod, Jr.
Mary Ellen Auch	Judy Lehmann	Carol Carpenter	Dr. Arthur W. Gulick
Patsy Auiler	Mary Loewen	Laura A. Clausen	Thomas Hmay
Patricia Lynn Bauer	Loretta J. Lovalvo	Carol Ann Cook	Michael H. James
Joan M. Bell	Kim Mackenzie	Anne Crosby Davis	Vladimir Kajlik
Janet Bell	Gail McCulloch	Alice B. Dobson	Yoo Shik Lee
Gena Binder	Marilyn Meeker	Andrea Foote	Friedrich Loura
Mary Anne Bord	Audrey Meyer	Mary E. Haab	Robert Reizner
Ann Burke	Barbara Nordman	Margo Halsted	David Rumford
Susan F. Campbell	Joanne F. Owens	Dana Hull	Carl R. Smith
Elaine Cox	Sara Peth	Carol Hurwitz	
Beth Duncan	Patsy Jean Suter	Loretta C. Kallay	<i>First Basses</i>
Kathryn Foster Elliott	Helen Thornton	Katherine Klykylo	Chris Bartlett
Patricia Forsberg-Smith	Patricia Tompkins	Janet W. Koons	Marion L. Beam
Marcia Hall	Jean Marion Urquhart	Patricia Kowalski	Dean Bodley
Kathryn Martin Hubbs	Barbara Hertz Wallgren	Judy Lucas	Donald J. Bord
Cathryn Ann Jenkins	Dr. Rachelle B. Warren	Cheryl Melby MacKrell	Robert Brewster
Mary B. Kahn	Susan Wortman	Barbara K. Maes	John M. Brueger
Ruth Kast	Kathleen A. Young	Anne Ormand	Marshall Jorgensen
Debra M. Kohn		Joan Roth	Lawrence L. Lohr
Carolyn L. Leyh	<i>First Altos</i>	Carren Sandall	John MacKrell
Kathleen Lin	Yvonne Allen	Anita S. Scherzer	John G. Ogden
Nancy V. Lodwick	Marion W. Brown	Cynthia Sorensen	Sean Oslin
Lynn Marko	Ella M. Brown	Carol Spencer	James C. Schneider
Loretta I. Meissner	Lubomyra A. Chapelsky	Kathryn Stebbins	Donald R. Williams
Marian Muranyi	Mary C. Crichton	Alice Warsinski	
Carole Lynch	Daisy E. Evans	Helen F. Welford	<i>Second Basses</i>
Pennington	Kathlyn Faber		Kee Man Chang
Amy C. L. Pennington	Marilyn Finkbeiner	<i>First Tenors</i>	John Dryden
Alice M. Schneider	Nancy Houk	Hugh C. Brown	Don Faber
Muril Seabrook	Gretchen Jackson	Charles R. Cowley	Charles F. Koons
Julie Snider	Olga Johnson	Bruce Alan Davidson	Johan Koren
Charlotte Stanek	Frances Lyman	Fr. Tim Dombrowski	Charles F. Lehmann
Kathryn Tucker	Patricia Kaiser McCloud	Marshall Franke	Philip B. Lynch
Margaret Warrick	Lois P. Nelson	Joseph Kubis	Bruce McCuaig
	Jari Smith	Paul Lowry	Robert E. Owens
<i>Second Sopranos</i>	Jane M. VanBolt	Thomas Reinehr	Raymond O. Schankin
Martha R. Ause	Charlotte Wolfe	Bradley J. Rich	David Scott
Barbara Bednarz	Bobbie Wooding	Michael Richard	John T. Sepp
Kathleen Bergen		Samardzija	Jeffrey D. Spindler
Young S. Cho	<i>Second Altos</i>	Henry Velick	Robert D. Strozier
Doris Datsko	Anne Abbrecht		Terril O. Tompkins
Anita Goldstein	Sandra Anderson	<i>Second Tenors</i>	John VanBolt
Melissa Huff	Marjorie Baird	Peter C. Flintoft	
Doreen J. Jessen	Eleanor P. Beam	Dwight L. Fontenot	
Grace Jones	Caryl Heaton Bryant	Carl Gies	

Pittsburgh Symphony

• ORCHESTRA •

LORIN MAAZEL, Music Director Designate

1987-88 Season

First Violins

Andres Cardenes
Guest Concertmaster
Mark Huggins
Assoc. Concertmaster
Huei-Sheng Kao
Asst. Concertmaster
Brian Reagin
Asst. Concertmaster

Ozzie DePaul
Richard DiAdamo
Stuart Discount
Samuel H. Elkind
Wilbert Frisch
David Gillis
Edward F. Gugala
Charles Hardwick
Sara Gugala Hirtz
Alison Beth Peters
Akiko Sakonju
Roy Sonne

Second Violins

Teresa Harth*
Constance Silipigni†
M. Kennedy Linge
Leslie McKie
John J. Corda
Stanley Dombrowski
Linda K. Fischer
Albert Hirtz
Lois Hunter
Stanley Klein
Morris Neiberg
Paul J. Ross
Peter Snitkovsky
Stephen Starkman

*Principal
**Co-Principal
***Associate Principal
†Assistant Principal
‡Acting Principal
+On Sabbatical
§Guest Principal

Violas

Randolph Kelly*
*Cynthia S. Calhoun
Chair*
Isaiaas Zekowicz‡
Penny Anderson
Cynthia Busch
Edward Gazouleas
Richard M. Holland
Samuel C. Kang
Raymond Marsh
Jose Rodriguez
Paul Silver
Stephanie Tretick
Joen Vásquez

Cellos

Anne Martindale Williams*
*Pittsburgh Symphony
Association Chair*
Lauren Scott Mallory***
Irvin Kauffman‡
Salvatore Silipigni

Richard Busch
Genevieve Chaudhuri
Gail Czajkowski
Michael Lipman
Hampton Mallory
Charlotta Klein Ross
Georgia Sagen Woehr

Basses

Sam Hollingsworth*
Robert H. Leininger‡
Rovin Adelstein
Anthony Bianco
Ronald Cantelm
James Krummenacher
Jeffrey Turner
Rodney Van Sickle
Arie Wenger

Harp

Gretchen Van Hoesen*

Flutes

Bernard Goldberg*
*Jackman-Pfouts
Chair*
Emily Controulis**
Martin Lerner

Piccolo

Ethan M. Stang*
Oboes
Cynthia DeAlmeida§
Elden Gatwood +
Mellon-Walton Chair
James Gorton‡‡
Colin Gatwood

English Horn

Harold Smoliar

Clarinets

Louis Paul*
Thomas Thompson**
Bernard Cerilli

E-flat Clarinet

Thomas Thompson

Bass Clarinet

Richard Page

Bassoons

Nancy Goeres‡‡
Mark Pancerev

Contrabassoon

Carlton A. Jones

Horns

Howard L. Hillyer*
*Anonymous
Foundation Chair*

Martin Smith**
Joseph Rounds
Ronald Schneider
Kenneth Strack
Richard Happe

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

Trumpets

Charles Hois*
Charles Lirette**
Jack G. McKie
Roger C. Sherman

Trombones

Robert D. Hamrick*
Carl Wilhelm**
Harold Steiman

Bass Trombone

Byron McCulloh

Tuba

Sumner Erickson*

Timpani

Stanley S. Leonard*
John Soroka***

Percussion

John Soroka*
Gerald Unger***
Don S. Liuzzi
Edward I. Myers

Keyboard

Patricia Prattis Jennings*
*Mr. & Mrs. Benjamin
F. Jones, 3rd, Chair*

Personnel Manager

John Duffy

Librarian

Christian G. Woehr

Assistant Librarian

Joann McCollum

Stage Technicians

Thomas Gorman
John Karapandi

Orchestra Photographer

Ben Spiegel

The following musicians are performing with the Pittsburgh Symphony Orchestra at Ann Arbor:

Christopher Wu, *first violin*
Carolyn Edwards, *second violin*
Barbara Bashor, *flute*
Christy Thompson, *clarinet*
Leonard Sharrow, *bassoon*

Carolyn Smith, *horn*
Janice Hawes, *horn*
Anita Miller, *horn*
Karen Sloneker, *trumpet*
James Armstrong, *trombone*

Paul DeChancie, *percussion*
Scott Sterling, *percussion*
Barbara Allen, *harp*
Lynne Aspnes, *harp*

THE PITTSBURGH SYMPHONY SOCIETY
ADMINISTRATIVE STAFF AT ANN ARBOR
GIDEON TOEPLITZ, *Vice President and Managing Director*

Sid Kaplan
Manager & Director of Operations

Jeth Mill
Assistant Manager

Sylvia K. Turner
Director of Public Relations

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Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.