



*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*

KATHRYN BOULEYN DAY, *Soprano*

GAIL DUBINBAUM, *Mezzo-soprano*

CARROLL FREEMAN, *Tenor*

STEPHEN BRYANT, *Bass-baritone*

NANCY HODGE, *Harpsichordist*

MARILYN VAN DER VELDE, *Organist*

MEMBERS OF THE ANN ARBOR SYMPHONY ORCHESTRA

SATURDAY EVENING, DECEMBER 2, 1989, AT 8:00

SUNDAY AFTERNOON, DECEMBER 3, 1989, AT 2:00

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

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."

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."

The University Musical Society appreciates Great Lakes Bancorp's grant in support of these Messiah concerts. This sponsorship demonstrates the company's interest in and commitment to the performing arts in our city. We salute Great Lakes Bancorp for its significant participation in this community-wide holiday offering.

For the convenience of our patrons, the box office in the outer lobby is open during intermission for purchase of tickets to upcoming Musical Society concerts.

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; for 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.

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.

Please note the following change in the program:

MARK BEUDERT, TENOR, will replace CARROLL FREEMAN who has had to cancel due to illness.

MARK BEUDERT was a winner of the 1985 Luciano Pavarotti International Voice Competition and has recently been invited by Mr. Pavarotti to succeed him in his role in La Favorita at the Teatro Fenice in Venice. His undergraduate work was done at Columbia University, followed by two years of study with internationally-famed tenor Franco Corelli. Thence followed two years singing in various opera houses in America, Mexico, and the Caribbean in repertoire ranging from Monteverdi through the major French and Italian roles to Stravinsky's The Rake's Progress.

He made his New York City Opera debut in 1986 and has returned there each year since, appearing as Alfredo in La Traviata and the title role in The Student Prince, which he sang with the company on their tour of China.

For the past two years Mr. Beudert has been based in Great Britain where he made his debut in May 1988 with the Scottish Opera in the title role of Bernstein's Candide. He has appeared with the English National Opera in Weill's Street Scene and with the Australian Opera as Pinkerton in Madama Butterfly.

In January 1990 Mr. Beudert begins a sabbatical period as a candidate for a Master's Degree in Music at the University of Michigan. Plans after graduation include return engagements with the Scottish Opera and the English National Opera.

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.

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.

Donald Bryant to Retire January 14

In the distinguished lineage of University Choral Union conductors, Donald Bryant is the seventh, adding his twenty years of dedicated service and expertise to this Ann Arbor institution before his retirement next month. Dr. Bryant has followed in the noteworthy footsteps of these Choral Union conductors (and their conducting tenures): Calvin B. Cady (1879-88), Albert A. Stanley (1888-1921, also founder of the May Festival), Earl V. Moore (1922-39), Thor Johnson (1939-42), Hardin Van Deursen (1942-47), and Lester McCoy (1947-69).

In addition to nourishing the long-established role of the Choral Union in *Messiah* and May Festivals, Donald Bryant augmented these activities with the formation of a new, smaller, and more flexible group of singers known as the Festival Chorus. This chorus has performed with visiting orchestras in the Choral Union Series and at the May Festivals, given oratorio and other special concerts, and, led by Dr. Bryant, represented Ann Arbor and the University Musical Society abroad in three foreign concert tours.

A glance backward in time reveals that music was to be Donald Bryant's lifetime destiny. Born October 27, 1918, on the central Ohio farm his ancestors settled in 1804, he began piano lessons at age eight with a cousin, had his own students and led a church choir by age 14, and at age 15 was hitchhiking each Saturday for private study with a teacher in Columbus (120 miles round trip). He had his high school diploma at age 16 and wanted to attend New York's Juilliard School of Music, but his young age and lack of funds forced a postponement. Mean-

while, to earn money, he teamed up with a traveling evangelist, as solo singer, pianist, and leader of gospel hymns during the tent revival meetings. A few years later, he entered Capital University in Columbus for undergraduate studies in piano and composition and, after four years of service in World War II, returned there for his master's degree. It was in 1946 that Donald Bryant's Juilliard dream became a reality. He earned a master's degree in piano performance and also studied singing with Mack Harrell, serving as Harrell's studio accompanist as well.

In the twenty years between Juilliard and his Ann Arbor Choral Union appointment, Dr. Bryant was director/pianist for the Columbus Boychoir School, based in Princeton, New Jersey, and in this weekend's *Messiah* performances, he is delighted and proud to have two of his former choirboys as soloists — Carroll Freeman and Stephen Bryant (his son). For two decades, he led the boys on concert tours of South America, Europe, and Japan, recorded albums for RCA and Columbia, and appeared with them many times on NBC-TV. In this country, the Boychoir sang with leading symphony orchestras, such as The Philadelphia Orchestra, the Boston Symphony both at Tanglewood and in Boston, and with the New York Philharmonic during festivities for the 1961 opening of New York's Lincoln Center.

While in Ann Arbor, Dr. Bryant has composed numerous works for both the Musical Society and the First Presbyterian Church, where he is music director. They include many sacred choral works; an opera, *The Tower of Babel*; *Death's Echo*, a choral work commissioned for the 1984 Ann Arbor Summer Festival; choral settings for the poetry of W. H. Auden and the Polish-American Nobel laureate Czeslaw Milosz; *Missa Brevis*, a short mass première a year ago; and most recently, *Genesis*, the work commissioned by the University Musical Society for premier performance at the "Donald Bryant Tribute Concert" on January 14, the effective date of his retirement.

For his contributions to the Ann Arbor community, Dr. Bryant has been recognized by the Washtenaw Council of the Arts with its "Annie" Award for artistic excellence; Ann Arbor's City Council lauded him as the local leader in helping "hundreds of children in Ann Arbor grow up singing and singing well"; and, as "official pianist" of the Rotary Club, he was named a Paul Harris Fellow earlier this year for service to the community, mankind, and the club, the highest honor a Rotarian can receive.

Donald Bryant Tribute Concert **Sunday Evening, January 14, at 8:00, Hill Auditorium**

This special occasion offers UMS patrons the opportunity to share in the versatility of Donald Bryant's musicianship and to honor him for his twenty years of service as conductor of the University Choral Union. In this concert, he will be on stage throughout — as conductor, composer, accompanist, and solo pianist.

To recognize Dr. Bryant's lifelong interest in composing, the Musical Society commissioned him to write a work for first performance on January 14, the effective date of his retirement. The result is *Genesis*, for chorus, orchestra, and soloists, with libretto by Dr. Bryant's son, Travis Bryant.

Tickets at \$5 and \$8 are available for purchase in the outer lobby box office of Hill Auditorium during the intermission of this concert, or in Burton Tower during regular box office hours (10 a.m. to 6 p.m. weekdays, 10 a.m. to 1:00 p.m. Saturday), telephone (313) 764-2538. For group ticket discounts, call 763-3100.

Complete Program

Three Pieces by Donald Bryant for Combined Children's Choruses, texts by Travis Bryant
God Made the Sun Shine Love Knows All Seasons Oneness With God
Boychoir of Ann Arbor Ann Arbor Youth Chorale
Children's Choir of First Presbyterian Church

Three Renaissance Pieces — The Festival Chorus

Eight Schubert Songs — The Festival Chorus, conducted from the piano by Dr. Bryant

Three Chopin Etudes — Donald Bryant, pianist

Etude in G-sharp minor, Op. 25 (Double-thirds) Etude in E-flat minor, Op. 10
Etude in A minor, Op. 25 (Winter Wind)

Intermission

Genesis, composed and conducted by Donald Bryant, libretto by Travis Bryant

Creation Garden of Eden The Flood

The Festival Chorus, orchestra, and soloists:

Julia Broxholm Collins (Eve, The Dove) Sally Carpenter (The Raven)
Carroll Freeman (Noah, Adam) Stephen Bryant (God)

The public is invited to a Tribute Reception at the Michigan League after the concert. For tickets, \$5 each, call 764-2538.

About the Artists

Renowned in opera, concert, and recital, **Kathryn Bouleyn Day** has appeared with the major symphony orchestras of North America and Mexico, under conductors including Eugene Ormandy, Edo de Waart, Raymond Leppard, and Zubin Mehta. A regular guest at prestigious summer festivals, she has performed at the Festival of Two Worlds in Italy and the United States, the Mostly Mozart and Caramoor Festivals in New York, and Scotland's Edinburgh Festival.

In recent seasons, Ms. Day has performed Gutrune in *Götterdämmerung*, Elisabeth in *Don Carlo*, and Tatiana in *Eugene Onegin*. During the current season, she makes her debuts with the Basler Staatstheater as Leonora in *Fidelio*, Santuzza in *Cavalleria Rusticana* at the Opera de Nice, and as Giulietta in *Les Contes d'Hoffmann* with the Seattle Opera. She is already scheduled to return to Seattle for Venus in *Tannhäuser* and Leonora in *Fidelio*.

Kathryn Bouleyn Day has visited Ann Arbor five times since 1976, for fifteen performances of *Messiah* that include the Choral Union's 100-year concerts and live recording in 1978.

Gail Dubinbaum made her Ann Arbor debut recently as soloist with Kurt Masur and the Leipzig Gewandhaus Orchestra at the 1989 May Festival. She first attracted national attention by winning the Metropolitan Opera Auditions in 1981 and made her Metropolitan debut the following season. Her roles at the Metropolitan include Dorabella in *Così fan tutte*, Rosina in *The Barber of Seville*, and Isabella in *The Italian in Algiers*, in addition to appearances in *Falstaff*, *Carmen*, *Rinaldo*, *Adriana Lecouvreur*, *La Traviata*, *Manon Lescaut*, *Parsifal*, and *Francesca da Rimini*. Abroad, Ms. Dubinbaum made her Vienna State Opera debut in 1986 as Rosina in *The Barber of Seville* and was later invited to return in the same role.

In concert, Ms. Dubinbaum has performed with the New York Philharmonic under Leonard Bernstein and Zubin Mehta, the Los Angeles Philharmonic with Michael Tilson Thomas and Christopher Hogwood, and with the symphony orchestras of Montreal, Boston, Pittsburgh, San Francisco, Detroit, and Phoenix. Her festival engagements include those at Tanglewood, Blossom, and the Hollywood Bowl. Her orchestral repertoire includes Beethoven's Ninth Symphony, Haydn's *Lord Nelson* Mass, Mozart's Solemn Vespers, Requiem, and *Coronation* Mass, and Leonard Bernstein's *Jeremiah* Symphony. Ms. Dubinbaum made her Carnegie Hall debut in 1984 and has been guest soloist for the 92nd Street "Y" Chamber Concert Series in Bach's B-minor Mass. In addition, she appears in solo recitals on both the East and West coasts.

Carroll Freeman's singing engagements have taken him from New York to San Francisco and many points in between. A member of the Texas Opera Theater from 1978-81, Mr. Freeman made his New York City Opera debut in 1982 and his European debut at the Edinburgh Festival in 1983 with the Opera Theatre of St. Louis. Also with the St. Louis Opera, he made his Japanese debut a year ago in *Jouri* by Minoru Miki. Among his operatic credits are numerous performances of Rossini operas, especially Count Almaviva in *The Barber of Seville*. He has also had great success in Offenbach's *Orpheus in the Underworld*, *Don Pasquale*, *Falstaff*, and *Così fan tutte*. His recent concert engagements include *Carmina Burana* at Carnegie Hall and *Elijah* with the Minnesota Chorale, and he is in demand for *Messiah* performances across the country. In Ann Arbor, he sang *Messiah* in 1984 and 1985 and will return next month to sing the roles of Noah and Adam in *Genesis* at the "Donald Bryant Tribute Concert."

A note of special interest: Carroll Freeman began his professional singing career as a member and soloist of the Columbus Boychoir under Donald Bryant, in the years just preceding Dr. Bryant's appointment as conductor of the University Choral Union in 1969. With Bryant and the Boychoir, Mr. Freeman toured the United States, Canada, and Japan, and during this time was also soloist with Leonard Bernstein and the New York Philharmonic, the New York City Opera, and the Bell Telephone Hour on NBC-TV.

Stephen Bryant, too, began his singing career as a member and soloist of his father's Columbus Boychoir for six years in the early 1960s, overlapping one year with fellow choirboy Carroll Freeman. In recent years, Stephen has been prominent on Ann Arbor's musical scene as *Messiah* and May Festival soloist and assistant conductor of the University Choral Union, at the same time earning a double master's degree in vocal performance and choral conducting at the U-M School of Music. He now continues his singing career from a vantage point closer to New York City, in his new position as associate professor of music at William Paterson College in New Jersey.

Mr. Bryant has performed with the St. Louis and Santa Fe opera companies and with companies throughout Michigan, Ohio, and Wisconsin. In New York, he made his Town Hall debut last year as Lord Sidney in the New York première of Rossini's *Il viaggio a Reims*. He has performed Bach Cantatas with Musica Sacra and sang the role of Judas in Bach's *St. Matthew* Passion at Avery Fisher Hall. Other New York appearances include the Druid Guard in Mendelssohn's *Walpurgisnacht* at the Metropolitan Museum of Art (the same role he sang in the '89 May Festival) and the Emissary in Cherubini's *Lodoiska* at Alice Tully Hall.

In addition to *Messiah*, which he will also sing in California as well as Ann Arbor, Mr. Bryant has performed in Haydn's *Lord Nelson* Mass, as Scarpia in a concert version of *Tosca*, and Samuel Barber's *Dover Beach* with the Lafayette String Quartet. His upcoming engage-

ments include the role of God in *Genesis*, a new work composed by his father for the January 14 UMS "Donald Bryant Tribute Concert," an appearance with the Florentine Opera in Milwaukee, and the baritone solo part in the Brahms Requiem at East Lansing's Wharton Center.

Kathryn Bouleyn Day is represented by Columbia Artists Management Inc.; Gail Dubinbaum, by Personal Representative Mr. John Massaro; Carroll Freeman, by Thea Dispeker, Inc.; and Stephen Bryant, by Harwood Management Group, Inc.

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 Ann Arbor's 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 marked the beginning of the University Choral Union, which gave its first concert in December 1879, leading to the formation of a new society to promote the fledgling Choral Union and manage musical activities in Ann Arbor. Thus, on February 24, 1880, the University Musical Society came into being, and Dr. Frieze was elected its first president.

In addition to its annual *Messiah* concerts, the Choral Union has performed in the Ann Arbor May Festivals since the first Festival in 1894, preserving this choral tradition that began in 1879. Now, as then, membership in the Choral Union remains open to all singers by audition, continuing the long-standing participation of townspeople, students, and faculty.

DONALD BRYANT, *Conductor* JULIA BROXHOLM COLLINS, *Assistant Conductor*

LAURA ROSENBERG, *Manager*

JEAN SCHNEIDER-CLAYTOR, *Rehearsal Accompanist*

<i>First Sopranos</i>	Margaret Warrick	Muril Seabrook	Patricia Kaiser McCloud
Patsy Auiler	Blythe Williams	Ilene A. Seltzer	Lois P. Nelson
Janet Bell	Jennifer S. Williams	Letitia Shapiro	Mary Anne Nemeth
Edith Leavis Bookstein	Shannan L. Williams	Kay Stefanski	Diana Ning
Susan P. Booth	Karen Woollams	Leah M. Stein	Lisa Pape
Letitia J. Byrd		Elizabeth Stewart-	Julie Ann Ritter
Mary Ellen Cain	<i>Second Sopranos</i>	Robinson	Heidi Salter
Margaret K. Carsky	Martha Ause	Sue Ellen Straub	Jari Smith
Julia Broxholm Collins	Barbara Beath	Nancy Thomas	Joan Stahman
Elaine Cox	Kathlyn A. Bowersox	Ms. Mary Tillinghast	Laura Stahman
Erica Dutton	Margaret Brewer	Patricia Tompkins	Patricia Steiss
Kathryn Foster Elliott	Patricia A. Bridges	Jean Marion Urquhart	Jane Van Bolt
Michelle Fowke	Virginia Burr	Catherine Wadhams	Joanne Veroff
Lori Kathleen Gould	Marilyn Buss	Barbara Hertz Wallgren	Joanne Weintraub
Marcia Hall	Liza W. Chang	Dr. Rachelle Warren	Suzanne Williams
Elizabeth Harris	Young Cho	Kathleen A. Young	Charlotte Wolfe
Laurie Heller	Rebecca L. Collino		Barbara H. Wooding
May Y. Huang	Doris Datsko	<i>First Altos</i>	
Jan Jackson	Ann Hunter Dills	Yvonne Allen	<i>Second Altos</i>
Joyce M. Jenkins	Lesley Ann Dills	Satik Andriassian-	Anne Abbrecht
Grace Jones	Patricia Hackney	Kennedy	Marjorie Baird
Mary Kahn	Jennifer V. Hines	Barbara Baily	Eleanor P. Beam
Elizabeth Mary Kargilis	Claire Holdgate	Rosalyn Biederman	Alice Cerniglia
Karen L. Keip	Rosalie J. Koenig	Amey Buchanan-Kadri	Jennifer Dahlstrom
June Krebs	Ann Kathryn Kuelbs	Lael Cappaert	Lisa Danielson
Theresa A. Lawton	Janet G. Leckrone	Carol Carpenter	Anne C. Davis
Kathy H. Lee	Sharon L. Leftridge	Sally Carpenter	Elena Delbanco
Carolyn Leyh	Judy Lehmann	Lubomyra A. Chapelsky	Alice B. Dobson
Kathleen Lin	Loretta Loalvo	Lee-may Cheung	Andrea Foote
Bessie Marikis	Kim Mackenzie	Viola Cheung	Danielle Galbraith
Lynn Marko	Gail McCulloch	Dr. Mary C. Crichton	Mary E. Haab
Caryn McCoy	Jill Malin McCullough	Millie Danielson	Margo Halsted
Loretta I. Meissner	Marilyn Meeker	Daisy E. Evans	Valerie Hawksley
Margaret Nesse	Nancy Rae Morehead	Kathlyn Faber	Nancy Heaton
Madelyn Nichols	Trisha L. Neff	Marilyn A. Finkbeiner	Dana Hull
Amy Pennington	Lydia Nichols	Ruth Gewanter	Carol L. Hurwitz
Carole Lynch Pennington	Barbara Nordman	Deborah Heyl-Clegg	Loree Kallay
Marian Robinson	Joanne Owens	Jacqueline Hinckley	Margaret Kirschner
Susan Sargent	Sara Jane Peth	Virginia Hmay	Katherine Klykylo
Suzanne Schluederberg	Cheryl F. Ranson	Dr. Nancy Houk	Janet W. Koons
Alice M. Schneider	Virginia Reese	Nancy Karp	Sally A. Kope
Anne M. Schneider	Alexandra Reid-Schwartz	Carolyn King	Judy Lucas
Cassie St. Clair	Linda Ricciardi	Lisa Lava-Kellar	Cheryl Melby MacKrell
Charlotte Stanek	Josephine Schauder	Frances Lyman	Barbara K. Maes
Marian V. Stolar	Judeth G. Schwab	Mary Mancewicz	Carrie O'Neill
Susan E. Topol	Brenda Scotton		

Anne Ormand
 Mary B. Price
 Joan M. Roth
 Carren Sandall
 Anita Say Scherzer
 Margaret Sharemet
 Patricia Ann Shufelt
 Cynthia J. Sorensen
 Jeanette Sprik
 Kathryn Stebbins
 Alice Warsinski
 Ann F. Woodward

First Tenors

Charles R. Cowley
 Bruce Davidson
 Fr. Timothy J.
 Dombrowski
 Marshall Franke
 James Frenza
 Thomas Jameson
 Joseph Kubis
 Robert E. Lewis
 Paul Lowry
 Robert K. MacGregor
 Gene D. Minton
 Bernard Patterson

Second Tenors

John Ballbach
 Rupert De Salis
 Dwight L. Fontenot
 Gary M. Gatién
 Albert P. Girod, Jr.
 Ray Henry
 Thomas J. Hmay
 Mr. Daniel M. Kaller
 William D. Kinley
 Martin G. Kope
 John W. Luginsland
 Mike Needham
 James D. Priore
 Robert Reizner
 David M. Rumford
 Henry Schuman
 Carl R. Smith
 Gary M. Ward

First Basses

Mark Anema
 Marion L. Beam
 Raoul Louis Betancourt
 Dean Bodley
 Donald J. Bord
 Michael Brand

Robert R. Brewster
 John M. Brueger
 Thomas Cook
 James M. Ellenberger
 Philip Gorman
 Marshall W. Jorgensen
 Klair H. Kissel
 Harvey W. Krage
 Lawrence L. Lohr
 John MacKrell
 Richard K. Meader
 Robert E. Meader
 Jim Melby
 Sol Metz
 John Gordon Ogden
 Bradley Pritts
 Jeffrey B. Randall
 James Rieger
 Walter Roberts
 David Sandusky
 Ross G. Satterwhite
 James C. Schneider
 John Sepp
 Ralph Stahman
 Donald R. Williams
 Edward J. Wyman
 Thomas G. Zantow

Second Basses

James David Anderson
 William Guy Barast
 Kee Man Chang
 Edward Curtis
 Mark Davis
 John J. Dryden
 Don Faber
 Howard Grodman
 Donald L. Hawthorth
 Ramon R. Hernandez
 Charles F. Koons
 Charles F. Lehmann
 William P. McAdoo
 W. Bruce McCuaig
 John P. Plant
 David Schleicher
 David A. Scott
 Jeff Spindler
 Robert Stawski
 Dag O. Storrostén
 Robert D. Strozier
 Terril O. Tompkins
 John Van Bolt

The Ann Arbor Symphony Orchestra

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of dedicated volunteer musicians with the goal of establishing a community orchestra that would give the area's many talented musicians an opportunity to perform. Though the orchestra has undergone many changes since then, particularly in the last four years, the underlying concept of featuring musicians with ties to Ann Arbor remains intact.

Since the appointment of Carl St. Clair as music director in 1985 and the decision to charge modest admission fees, the Ann Arbor Symphony has become a thriving organization, both financially and artistically. After several years of dwindling audiences, the Symphony's first sellout performance came in 1987, and this season it anticipates no fewer than four. The 1986-87 season saw the development of an Education and Outreach program that has received regional acclaim and is acknowledged by the NAACP as one of the most effective in the country. Earlier this year, the Ann Arbor Symphony was recognized by the Washtenaw Council for the Arts with an "Annie" Award for Excellence in the Performing Arts.

CARL ST. CLAIR, *Music Director*

First Violins

Shi-Hwa Wang
Concertmaster
 Linda Etter
 Karen Land
 Sherry Quint
 Laura Rowe
 Katie Rowan
 Deborah Schmaltz
 Barbara Sturgis-Everett
 Dee Wall

Second Violins

Tim Kopf*
 Julie Bailey
 Brian Etter
 Cynthia Housh

Jackie Livesay
 Linda Shapanka
 Lisa Tarzia
 Gayle Zirk

Violas

Nancy Thomas*
 Carol Palms
 Carolyn Tarzia
 Cathy Franklin
 Katherine Jackson

Cellos

Richard Mattson*
 John Cunningham

Joan Hovda
 Amy Kuras
 Margot Amrine
 Marolin Bellefleure

Basses

John Kennedy
 Roger McKay
 Michelle Robinson
 Mark Bernat

Oboes

Lorelei Crawford*
 Kristin Wiedenmann

Bassoon

Dean Zimmerman*

Trumpets

Derek Lockhart*
 Jeff Work

Timpani

James Lancioni*

* Principal



This activity supported by Michigan Council for the Arts.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, MI 48109-1270

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