

# Messiah

George Frideric Handel

## THE UNIVERSITY CHORAL UNION

Thomas Hilbish, Conductor

Elizabeth Knighton Printy, Soprano	Paul Groves, Tenor
Drew Minter, Countertenor	Stephen Bryant, Bass-baritone
Nancy Hodge, Harpsichordist	Marilyn van der Velde, Organist
The Ann Arbor Symphony Orchestra	

Saturday Evening, December 1, 1990, at 8:00  
Sunday Afternoon, December 2, 1990, at 2:00  
Hill Auditorium, Ann Arbor, Michigan

Each year, residents of the southeastern Michigan community gather for these annual *Messiah* presentations, coming together in this great hall to share the glorious music of George Frideric Handel. Whether a participant onstage or a member of the audience, it is a time to reflect on the legacy left by a group of local church choir members who loved to sing choruses from *Messiah*. Their enjoyment led them to form a "Messiah Club" and then to the official organization of the University Choral Union. The first concert of the Choral Union, on December 16, 1879, included, of course, choruses from *Messiah*. An announcement on the back of those early programs stated: "The University Musical Society and the Ann Arbor Choral Union have been organized for the purpose of combining all the available talent, vocal and instrumental, both in the University and in the city, and for advancing musical attainment and taste to the highest possible standard."

One hundred and eleven years later, *Messiah* concerts remain a community collaboration, affirming that Ann Arbor continues to be a thriving environment for the performing arts. Now, as then, singers, instrumentalists, and conductor represent an inspired commingling of university and community talent.

*The University Musical Society expresses gratitude to Great Lakes Bancorp for a generous grant in support of these 1990 Messiah concerts, a sponsorship demonstrating an appreciation of and a commitment to the performing arts in our city.*

The harpsichord heard in these concerts is by David Sutherland, Ann Arbor.

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.



*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."

*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: Overture*

*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 shall 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.

*Countertenor 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!

*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: Pifa*

*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.

*Countertenor:* 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.

*Countertenor 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.

*Countertenor:* 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 the 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.

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

*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 shall 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.

*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.

*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.

#### To Better Serve Our Patrons

Visit the UMS/Encore Information Table in the lobby, where volunteers and staff members are on hand to provide a myriad of details about events, restaurants, etc., and register any concerns or suggestions. Open thirty minutes before each concert and during intermission.



**H**andel was born in the German city of Hälle on February 23, 1685 and died in London on April 14, 1759. Unlike his contemporary Bach, who never left Germany and whose greatness was acknowledged only long after his death, Handel traveled widely as a young man and did not have to wait for posterity's recognition. After a sojourn to Italy in his twenties, he began writing Italian operas and settled in London at age 26 to write more of them. In Britain, Georg Friedrich Händel became George Frideric Handel and more or less created the enduring English tradition in both choral and instrumental music.

Handel went to England as the most admired composer of Italian operas. When the popularity of that form began to decline, he converted his effort (and some of his already produced operas) to oratorios, which were, in essence, operas without stage action. Most of these were on Biblical subjects, chosen for the most part 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 was not a dramatic work like the oratorios before and after it, but a contemplative one, which Handel called “A Sacred Oratorio.”

While Handel was unquestionably the most revered composer of his time, his most beloved work, *Messiah*, like so many masterworks that have moved their listeners most deeply, was created in a period of profound personal distress and represents, in a sense, a triumph over adversity. By 1741, Handel had impoverished himself by spending his own money in unsuccessful attempts to revive opera in London, and he had exhausted himself with work. He had suffered a stroke in 1737 and had been plagued by rheumatism, insomnia, and general depression. He was living a relatively secluded life when Charles Jennens sent him the libretto he had compiled for *Messiah*. While Handel described Jennens as “a vain fool crazed by wealth,” the libretto seemed to be the stimulus Handel needed to rouse him from his depression. He threw himself into the project and worked

with such drive that the entire composition was finished in just 24 days. To a servant who found him in tears on completing the famous “Hallelujah” chorus, Handel declared: “I did think I did see all Heaven before me, and the Great God Himself!”

*Messiah* was not publicized, but was saved as a surprise for Dublin, where Handel had agreed to give a series of benefit concerts for local charities the following spring. Those present at the rehearsal on April 8, 1742, generated such enthusiasm that at the public première five days later, the Music Hall in Fishamble Street was packed to overflowing, and hundreds had to be turned away. The first London performance, however, was not successful, and the score was not published in Handel's lifetime. But the work was received enthusiastically once Handel placed it at the service of London's Foundling Hospital, where he began conducting annual charity performances in 1750.

Altogether, *Messiah* enjoyed 14 seasons of performances under Handel's own supervision. In several of these, the score underwent substantial changes: pieces were shortened or lengthened, eliminated or added, recomposed entirely, transposed into other keys and for other voices. For example, Handel originally composed the “pastoral symphony” before the Nativity recitatives as a prelude only eleven measures long. In Dublin, however, he expanded it by adding a middle section and a *da capo*, though reverting to the short form in 1754. Handel, by the way, gives it the title *Pifa*, indicating that it should suggest the sound of *pifferi*, or shepherds' pipes.

By 1759, *Messiah* was popular enough to warrant three hearings at Covent Garden. At the third, on April 6, the blind composer made his last public appearance conducting a warmly received performance of *Messiah*. Eight days later he died: it was Holy Saturday and the morrow of the 17th anniversary of the first Dublin *Messiah*.



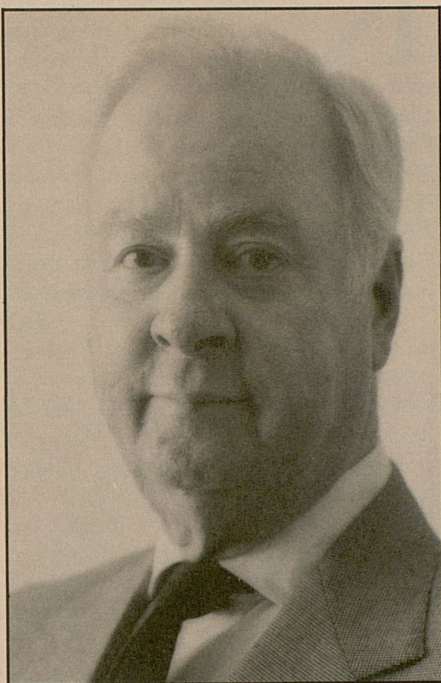
## About the Artists

Conductor **Thomas Hilbish**, Professor Emeritus of Music and Director Emeritus of University Choirs at The University of Michigan, is serving as interim conductor of the University Musical Society's Choral Union and Festival Chorus during the 1990-91 season. At the School of Music, nine of his 22 years were spent as chairman of the conducting department.

Throughout his forty-year career, Professor Hilbish has established himself as one of America's leading conductors of choral music, widely respected for his ability to inspire musicians to achieve levels of performance far beyond expectations. After completing his bachelor's and master's degrees at the University of Miami and Westminster Choir College, he spent 16 years as supervisor of music at the Princeton Public Schools. During that time, he built the Princeton High School Choir into a nationally recognized ensemble that became the first high school ensemble to receive sponsorship by the U.S. State Department for tours of Europe.

Thomas Hilbish joined the faculty of The University of Michigan in 1965, and one of his first objectives was to form the University of Michigan Chamber Choir. Under his guidance, the Chamber Choir, like the Princeton Choir before it, became internationally recognized for the excellence of its performances, as it toured through Italy, the Soviet Union, Spain, Poland, Czechoslovakia, and Hungary. Under Professor Hilbish's direction, the Chamber Choir made several recordings, including Menotti's *The Unicorn, the Gorgon, and the Manticore*, which received a Grammy nomination in 1981.

Professor Hilbish has prepared choirs for many distinguished conductors, including Robert Shaw, Thomas Schippers, and Leonard Bernstein. For six years, he served with Bernstein, Erich Leinsdorf, Donald J. Grout, and Leroy Anderson on the Board of Observers of Harvard College. He has been a member of several professional associations and organizations, among them the American Choral Directors Association, and was a board member of the Kodály Fellowship Program and Choruses of the World in New York City. He has made guest appearances at universities and festivals throughout the United States and abroad.



*Messiah 1989*



**K**nown for her versatility as both a musician and an actress, **Elizabeth Knighton Printy** has performed in orchestral concerts, music festivals, and on operatic stages. Her recent operatic roles include Donna Anna in *Don Giovanni* with the Minnesota Opera and the title role in Carlisle Floyd's *Susannah* with the Tulsa Opera. With orchestras she has recently sung in an all-Beethoven program with the San Francisco Symphony, Beethoven's Ninth Symphony with the New Jersey Symphony, Handel's *Messiah* with the Pittsburgh Symphony, and with the San Antonio Symphony.

Ms. Printy made her Metropolitan Opera debut in 1987 as Mimi in *La Bohème* and also portrayed Emma in Mussorgsky's *Khovanshchina* with the Metropolitan. At New York City Opera, she has sung Marguerite in *Faust* and Magda in Puccini's *La Rondine*. Her roles with the Washington Opera include the title role in *The Tsar's Bride*, Gilda in

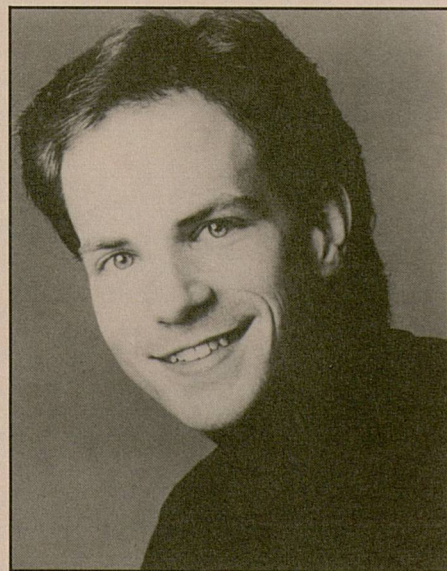
*Rigoletto*, Miss Jessel in Britten's *The Turn of the Screw*, Micaela in *Carmen*, and the title role of Handel's *Semele*. She has also essayed various other roles with the Canadian Opera, the Opera Theatre of St. Louis, the Houston Grand Opera, and the Miami and Vancouver Operas. In addition to the aforementioned orchestras, she has appeared as soloist with the symphony orchestras of Philadelphia, Baltimore, and Seattle. She has also participated in the Aldeburgh Festival, the Carmel Bach Festival, and the Midsummer Mozart Festival in San Francisco.

Now making her Ann Arbor debut, Elizabeth Knighton Printy is a graduate of the New England Conservatory and began her career as an apprentice with the Wolf Trap Opera, where she made her professional debut as Monica in Menotti's *The Medium*.



**C**ritically acclaimed for his sensitive musicianship and spectacular coloratura, **Drew Minter** is one of today's most sought-after countertenors. He began his career as a soloist with many of America's most prominent early music ensembles, including the famed Waverly Concert, and first came to international attention in 1983 in the title role of Handel's *Orlando* at the St. Louis Baroque Festival. Since then, he has appeared throughout the world in other baroque productions, both staged and in concert, and is a favored guest at festivals throughout the world.

The current season sees Mr. Minter with San Francisco's Philharmonia Baroque Orchestra for performances of Handel's *Clori, Tirsi e Fileno*, with the Mark Morris Dance Group singing Handel's *L'Allegro* at the Brooklyn Academy of Music, and with Chicago's Basically Bach as *Tolemeo*, in addition to various recitals and concerts. Highlights of last season included *L'Allegro* and Pergolesi's *Stabat*





*Mater* at the Brussels' Opera National, Bach's Mass in B minor with Christopher Hogwood conducting the Handel and Haydn Society in Boston and in New York, Peter Sellars' production of *Giulio Cesare* in Paris, and the title role of Handel's *Floridante* at the Goettingen Festival under Nicholas McGegan.

Drew Minter began singing as a boy chorister at the age of nine at the National Cathedral in Washington, D.C. He went on to earn music degrees at Indiana University and the Hochschule für Musik in Vienna. He won prizes in international vocal competitions in Holland, Belgium, and Boston and was awarded both a Fulbright and a Martha Baird Rockefeller grant. Mr. Minter has been artist-in-residence at Washington University (St. Louis) and is currently on the faculty of New York's Mannes School of Music. He records for Decca/London, Hungaroton, Harmonia Mundi, and Nonesuch, has appeared over German, Swiss, and Hungarian television, as well as on the BBC, CBC, and other European radio networks.

Mr. Minter now makes his University Musical Society debut in these concerts.

Making his first Ann Arbor appearance is **Paul Groves**, who includes Handel's *Messiah* in his oratorio repertoire, along with Verdi's *Requiem*, the Berlioz *Requiem*, and Beethoven's Mass in C. His operatic roles include Rodolfo in *La Bohème*, Tamino in *The Magic Flute*, Nemorino in *The Elixir of Love*, Hoffmann in *The Tales of Hoffmann*, and the Templar Knight in *Holy Blood and Crescent Moon*, a world première by Stuart Copeland for the Cleveland Opera. He has performed with the Baton Rouge Louisiana Opera, the Shreveport Opera, the Glimmerglass Opera in New York, and for the Ohio Light Opera he has sung in *The Gypsy Baron*, *The Land of Smiles*, *The Grand Duchess of Gerolstein*, *Clairette*, and *The Merry Widow*.

While studying at McNeese State University and Louisiana State University, Mr. Groves was awarded the F. G. Bulber and Earl Redding scholarships and the Baton Rouge Opera Guild Scholarship. He was a winner of the Shreveport Opera and Mobile Opera competitions, as well as the N.A.T.S. Young Artist Competition. He was also the winner of a District Metropolitan Audition and a Regional Metropolitan Opera Audition. He has participated in the master classes of Arleen Auger, Giorgio Tozzi, James McCracken, Martina Arroyo, and Jan De Gaetani. His voice teachers include Marlena Malas at the Juilliard Opera Center and Robert Grayson, tenor.



Elizabeth Knighton Printy is represented by Columbia Artists Management Inc., New York.  
Drew Minter is represented by Robert Lombardo Associates, New York.  
Stephen Bryant is represented by Harwood Management Group, Inc., New York.

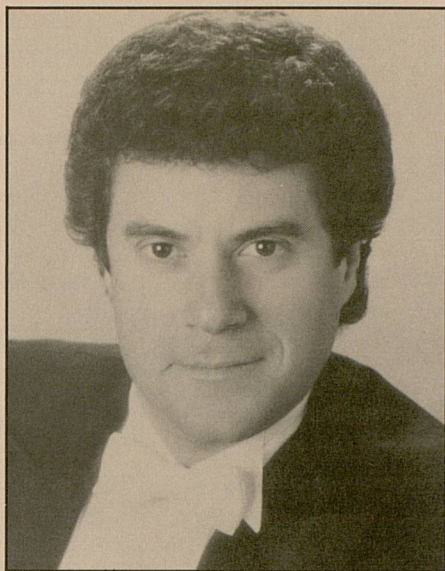


In recent years, **Stephen Bryant** has been prominent on Ann Arbor's musical scene as *Messiah* soloist (1988 and 1989), May Festival soloist in 1989 with Kurt Masur and Leipzig Gewandhaus Orchestra, and as soloist in the Tribute Concert to his father, Donald Bryant, earlier this year. Including these 1990 *Messiah* concerts, Stephen Bryant's performances under Musical Society auspices number ten.

In both oratorio and opera, Mr. Bryant's bass-baritone voice has been praised as "dramatic, vigorous, and brilliant." In addition to *Messiah*, his oratorio repertoire includes Handel's *Lord Nelson* Mass, Bach's *St. Matthew* and *St. John Passions* and the B-minor Mass, Mendelssohn's *Walpurgisnacht* and *Elijah*, the Brahms and Mozart Requiems, Mozart's *Coronation Mass*, and Beethoven's *Choral Fantasy*.

On the operatic stage, Stephen Bryant has sung roles in *The Mother of Us All*, *The Rake's Progress*, *Gianni Schicchi*, *La Traviata*, *Tosca*, *Madame Butterfly*, *The Marriage of Figaro*, *Don Giovanni*, *Rigoletto*, *Romeo and Juliet*, and *Un Ballo in Maschera*, as well as in Gilbert and Sullivan's *The Gondoliers*, *Iolanthe*, and *The Mikado*. He made his New York Town Hall debut in 1988 as Lord Sidney in the New York premiere of Rossini's *Il viaggio a Reims*.

Stephen Bryant began his professional career as a member of the Columbus Boychoir School, of which his father, Donald Bryant, was musical director. With the Boychoir, he soloed in Radio City Music Hall, sang on the Bell Telephone Hour and the Hallmark Hall of Fame, and toured throughout the United States and Canada. He obtained a bachelor's degree in vocal performance from Oberlin College Conservatory and a double master's degree in vocal performance and choral conducting from the University of Michigan School of Music, with a minor in theater as well as doctoral studies in vocal performance. In addition to his performance schedule, Mr. Bryant serves as associate professor of music at William Paterson College in New Jersey.





# The University Choral Union

Thomas Hilbish, Interim Conductor

Deborah Halinski, Manager

Jean Schneider-Claytor, Accompanist

Donald Bryant, Conductor Emeritus

## *First Sopranos*

Patricia Reed Amalfitano  
Janet Bell  
Joan M. Bell  
Cheryl Brown-West  
Ann Burke  
Young Cho  
Kathryn Foster Elliott  
Laurie Erickson  
Melissa Hertz  
Karen L. Keip  
June Krebs  
Jean LaVoie  
Carolyn Leyh  
Amy K. McGee  
Loretta I. Meissner  
Madelyn Nichols  
Jennifer Parks  
Carole Lynch Pennington  
Alice M. Schneider  
Ilene A. Seltzer  
Susan E. Topol  
Margaret Warrick  
Julia Zielke

## *Second Sopranos*

Daphne M. Bofetiado  
Dorothy Brock  
Marilyn Buss  
Dixie Cocagne  
Janice Gutfreund  
Jan Gyselinck  
Kathleen M. Higley  
May Huang Hunter  
Kathleen P. Kowalski  
Ann Kathryn Kuelbs  
Judy Lehmann  
Loretta Lovalvo  
Kim Mackenzie  
Annetta Makowski  
Alison Matthews  
Nancy Rae Morehead  
Susan Morris  
Trisha Neff  
Lydia Nichols  
Joanne Owens  
Margaret Brewer Perrett  
Sara Jane Peth  
Alexandra Reid-Schwartz  
Cynthia A. Schloesser  
Michelle Seguin  
Letitia Shapiro  
Sue Ellen Straub  
Patricia Tompkins

Jean Marion Urquhart  
Barbara Hertz Wallgren  
Kathleen A. Young

## *First Altos*

Margo Angelini  
Barbara Baily  
Carol A. Beardmore  
Stefanie Lynn Benjamin  
Lauretha V. Brown  
Alice Cerniglia  
Hannah Clark  
Mary C. Crichton  
Ruth Gewanter  
Rita Heydon  
Jacqueline Hinckley  
Nancy Houk  
Jean Huneke  
Carol L. Hurwitz  
Nancy Karp  
Carolyn King  
Patricia Kowalski  
Deborah J. Kroopkin  
Lisa Lava-Kellar  
Karen Lesser  
Marianne Page  
Julie Ann Ritter  
Anne Facione Russell  
Jari Smith  
Joan Stahman  
Kathryn Stebbins  
Patricia Steiss  
Anna Vakil  
Marianne Webster  
Barbara H. Wooding  
Ann F. Woodward

## *Second Altos*

Lubomyra A. Chapelsky  
Kelly Czerepinski  
Anne C. Davis  
Alice B. Dobson  
Deborah A. Dowson  
Andrea Foote  
Valerie Hawksley  
Nancy Heaton  
Barbara Hilbish  
Loree Kallay  
Sally A. Kope  
Judy Lucas  
Frances Lyman  
Lois P. Nelson  
Anne Ormand

Shirley Parola  
Mary B. Price  
Joan M. Roth  
Carren Sandall  
Margaret Sharemet  
Cynthia J. Sorensen  
Carol Spencer  
Alice Warsinski  
Wendy White  
Janet Yoakam

## *First Tenors*

John Ballbach  
Charles R. Cowley  
Fr. Timothy J. Dombrowski  
Marshall Franke  
James Frenza  
Forrest G. Hooper  
Thomas Jameson  
Alec C. M. Jeong  
Joseph Kubis  
Robert E. Lewis  
Paul Lowry  
Robert K. MacGregor  
Helen F. Welford

## *Second Tenors*

Steve M. Billcheck  
Rupert de Salis  
Stephen Erickson  
Dwight L. Fontenot  
Gary M. Gatten  
Albert P. Girod, Jr.  
Marshall J. Grimm  
Martin G. Kope  
Mike Needham  
David M. Rumford  
Henry Schuman  
Carl R. Smith  
Gary M. Ward

## *First Basses*

Mark D. Anema  
Michael Brand  
Robert R. Brewster  
John M. Brueger  
Howard Cash  
Charles Cocagne  
Mark A. Davis  
John J. Dryden  
Philip Gorman  
Marcus Hertlein  
Vince Krause  
Charles Lovelace  
Sol Metz



Mark Nelson  
James C. Schneider  
Donald R. Williams

*Second Basses*

Victor Abdella  
James David Anderson  
Kee Man Chang  
Edward Curtis

Don Faber  
Howard Grodman  
Geoffrey Henderson  
Charles F. Lehmann  
William P. McAdoo  
W. Bruce McCuaig  
Marshall Schuster  
William A. Simpson

Jeff Spindler  
Robert Stawski  
Robert D. Strozier  
Terril O. Tompkins  
Stewart L. Tubbs  
Thomas G. Zantow

## The Ann Arbor Symphony Orchestra

Carl St. Clair, Music Director

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, the underlying concept of featuring musicians with ties to Ann Arbor remains intact.

With the appointment of Carl St. Clair as music director in 1985, the Ann Arbor Symphony has become a thriving organization. In addition to its regular subscription concerts, the Symphony has received regional and national acclaim for its Education and Outreach program. Last year, the Ann Arbor Symphony Orchestra was recognized by the Washtenaw Council for the Arts with an "Annie" Award for Excellence in the Performing Arts.

*First Violins*

Stephen Shipp  
*Concertmaster*

Liz Avsharian  
Linda Etter  
Val Jaskiewicz  
Tim Kopf  
Katie Rowan  
Laura Rowe  
Judy Wayman-Yamada  
Cyril Zilka

*Second Violins*

\*Barbara Sturgis-Everett  
Anne Alwin  
Brian Etter  
Holly Keinath  
Jackie Livesay  
Linda Shapanka

\*Principal

Lisa Tarzia  
James Thompson

*Violas*

\*Korey Konkol  
Cathy Franklin  
Katherine Jackson  
Carol Palms  
Carolyn Tarzia  
Nancy Thomas

*Cellos*

\*Richard Mattson  
Margot Amrine  
Rob Baxtresser  
John Cunningham  
Andrew Rubin  
Tim Smith

*Basses*

\*John Kennedy  
Scott Hamed  
Maricarmen Rivera  
Richard Worn

*Oboes*

\*Lorelei Crawford  
Kristin Wiedenmann

*Bassoon*

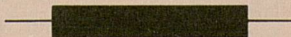
\*Dean Zimmerman

*Trumpets*

\*Derek Lockhart  
Timothy McFadden

*Timpani*

\*James Lancioni





# METROPOLITAN OPERA ORCHESTRA

JAMES LEVINE

JESSYE NORMAN

A BENEFIT CONCERT FOR  
THE UNIVERSITY MUSICAL SOCIETY

30 APRIL 1991  
EIGHT O'CLOCK  
HILL AUDITORIUM

BEETHOVEN • BERG • R. STRAUSS • WAGNER

University Musical Society of The University of Michigan  
Burton Memorial Tower • Ann Arbor • Michigan 48109-1270  
(313) 764-2538 • reservations by phone or mail



# PROGRAM

Ludwig van Beethoven — "Ah Perfido", Op. 65

Alban Berg — Three Pieces for Orchestra, Op. 6

## Intermission

Richard Strauss — *Le Bourgeois Gentilhomme* Suite, Op. 60

Richard Wagner — "Immolation" Scene from *Götterdämmerung*

## BENEFIT CONCERT TICKET PRICES

*Tax-deductible contributions listed in parentheses.*

### MAIN FLOOR

\_\_\_\_\_ @ \$1000 (\$885) = \_\_\_\_\_  
*Includes Pre-concert dinner at Escoffier and  
Post-concert Champagne Reception*

\_\_\_\_\_ @ \$200 (\$144) = \_\_\_\_\_  
*Includes Post-concert Champagne Reception*

\_\_\_\_\_ @ \$150 (\$114) = \_\_\_\_\_

\_\_\_\_\_ @ \$75 (\$46) = \_\_\_\_\_

\_\_\_\_\_ @ \$50 (\$21) = \_\_\_\_\_

### FIRST BALCONY

\_\_\_\_\_ @ \$125 (\$90) = \_\_\_\_\_

\_\_\_\_\_ @ \$50 (\$22) = \_\_\_\_\_

### SECOND BALCONY

\_\_\_\_\_ @ \$75 (\$50) = \_\_\_\_\_

\_\_\_\_\_ @ \$25 (\$5) = \_\_\_\_\_

### TOTAL

\_\_\_\_\_ Tickets \$ \_\_\_\_\_

## RESERVATIONS

Reservations will be taken by phone — (313) 764-2538 — by mail, and in person at the Burton Memorial Tower Box Office.

Reservations will be filled in the order received and tickets sent in late March.

Priority will be given to Encore Members of the University Musical Society.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Day Phone \_\_\_\_\_

Enclosed is my check made payable to: **UNIVERSITY MUSICAL SOCIETY** \$ \_\_\_\_\_

Please charge my ☐ VISA ☐ MASTERCARD \$ \_\_\_\_\_

Expiration Date \_\_\_\_\_ Account Number \_\_\_\_\_

Signature \_\_\_\_\_

University Musical Society of The University of Michigan  
Burton Memorial Tower, Ann Arbor, Michigan 48109-1270