

# UNIVERSITY MUSICAL SOCIETY

in association with Great Lakes Bancorp

## Messiah

George Frideric Handel

### THE UNIVERSITY CHORAL UNION

Thomas Hilbish, Conductor

Carla Connors, Soprano  
Janice Meyerson, Mezzo-soprano  
Nancy Hodge, Harpsichordist

David Gordon, Tenor  
David Arnold, Baritone  
Marilyn van der Velde, Organist

The Ann Arbor Symphony Orchestra

Saturday Evening, December 7, 1991, at 8:00  
Sunday Afternoon, December 8, 1991, at 2:00  
Hill Auditorium, Ann Arbor, Michigan



The University Musical Society expresses gratitude to Great Lakes Bancorp for a generous grant in support of these 1991 *Messiah* concerts.

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

Carla Connors is represented by Donna Zajonc Management, Ann Arbor; Janice Meyerson by Robert Lombardo Associates, New York City; David Gordon by Thea Dispeker, Inc., New York City, and David Arnold by William Knight, Burlington, New Jersey.



*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.

*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!

*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: Pfifa*

*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 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.

*You are invited to join The Choral Union 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.







Soprano **Carla Connors** maintains an active performing career on the operatic stage and in the concert hall as soloist with orchestras and in recital appearances. After earning her undergraduate degree in 1979 at the University of South Dakota, Ms. Connors studied at the University of Michigan, earning her Master of Music degree in 1980 and a Doctor of Musical Arts degree in 1989. She made her first appearance for the University Musical Society last February as Susanna in *The Marriage of Figaro* with the New York City Opera National Company and now returns as oratorio soloist in these performances of Handel's *Messiah*. She also performs *Messiah* this month with the Naples Philharmonic in Florida.

Hailed as "one of the best young sopranos of the decade" by the *Detroit Free Press*, Carla Connors followed her NYCO National Company tour with portrayals of Yum Yum in *The Mikado* with Orlando Opera in Florida and in Toulon, France, and again with Glimmerglass Opera in Cooperstown, New York. In September and October, she added two new Donizetti heroines to her repertoire: Adina in *The Elixir of Love* with the Atlanta Opera Company and Norina in *Don Pasquale* with South Georgia Opera. In addition, she has just completed the filming of *Reverend Everyman*, a new, written-for-TV opera by Salvador Brotons.

Ms. Connors' 1992 engagements will include the Brahms *Requiem* with the Santa Fe Symphony, Mozart's *C-minor Mass* with the Cayuga Chamber Orchestra, Carl St. Clair conducting, and *Carmina Burana* with the Sioux City Symphony. Looking forward to 1993, she will perform *St. Matthew's Passion* with the Bach Festival Society in Winter Park, Florida.

Selected past performances for Carla Connors have been varied and frequent. They include her participation in a gala evening for the American Composers Orchestra in a tribute to William Schuman and a performance of the *Songs of the Auvergne* by Canteloube with Carl St. Clair conducting the Cayuga Chamber Orchestra. That engagement prompted an invitation from Maestro St. Clair to join him with the Pacific Symphony Orchestra at the Orange County Performing Arts Center in a tribute to Leonard Bernstein, where she sang Bernstein's *Greetings from Arias and Barcarolles*, the composer's last completed major work. Later in 1990, Ms. Connors was heard with the North Carolina Symphony for an "Evening in Vienna."

Mezzo-soprano **Janice Meyerson** has received accolades in the opera houses and concert halls of four continents since her professional debut as Brangaene in *Tristan und Isolde* with The Philadelphia Orchestra conducted by Leonard Bernstein.

Ms. Meyerson's recent opera roles include Amneris in *Aida* with the Taipei Opera and Frankfurt Opera, Laura in *La Gioconda* with the Deutsche Oper Berlin, and Eboli in *Don Carlo* at the Essen Opera. She was featured soloist in Leonard Bernstein's *Songfest*, with engagements at Tanglewood, the Schleswig-Holstein Festival, the London Proms, and Moscow's Gorky Park, all conducted by the composer. Ms. Meyerson has also appeared at the Théâtre Royal de la Monnaie, Brussels, the Teatro Colón in Buenos Aires, the Spoleto Festival, Washington Opera, Houston Grand Opera, L'Opéra de



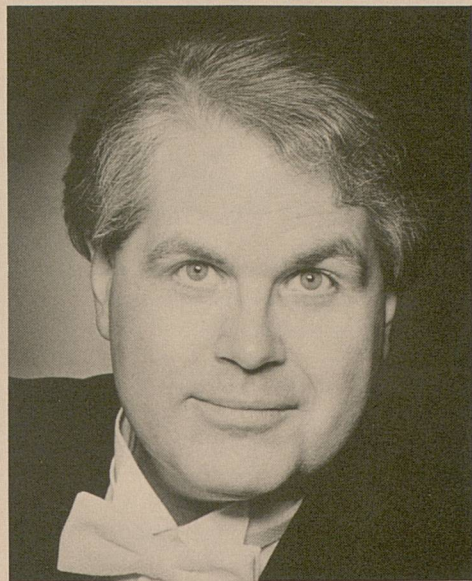
Montréal, and the Opera Theatre of St. Louis. She made her New York City Opera debut as Carmen and later returned there as Santuzza in *Cavalleria Rusticana*.

Also in demand as an orchestral soloist, Janice Meyerson has appeared in several concerts with the Boston Symphony under Seiji Ozawa, including a nationally televised performance of *Beatrice et Benedict*. With the New York Philharmonic she has performed Bartók's *Bluebeard's Castle*, Stravinsky's *Les Noces*, and Bernstein's *Jeremiah Symphony*. She has appeared with the American Symphony at Carnegie Hall, as soloist in Mahler's Third Symphony, and with the National Symphony Orchestra in Aaron Copland's *The Tender Land*, conducted by the composer. She has also sung with the Minnesota Orchestra, the Mexico City Philharmonic, and the symphony orchestras of Milwaukee, New Orleans, San Antonio, and Dallas.



On New Year's Eve last year, Janice Meyerson participated in the last concert of 1990 held in memory of Leonard Bernstein. It took place in Manhattan's Cathedral of St. John the Divine, site of the annual Concerts for Peace, which the composer was instrumental in founding. Her singing of *Music I Heard With You* from Bernstein's *Songfest* was deemed "exquisite" by the *Daily News* music critic. The next month, Ms. Meyerson was in Moscow to sing more Bernstein — his *Jeremiah Symphony* with the Moscow State Symphony.

A native of Omaha, Nebraska, Ms. Meyerson received her B.A. from Washington University in St. Louis and her M.A. from the New England Conservatory and was a national finalist in the annual Metropolitan Opera National Council Auditions. She now makes her Ann Arbor debut in these performances.



Critical acclaim has followed Pennsylvania native David Gordon around the globe. As versatile as he is gifted, his repertoire spans eight centuries and eight languages, and his performance experience includes virtually every major musical venue for tenor voice, ranging in scope from 55 principal operatic roles to the sublimely intimate lute songs of Elizabethan England.

Mr. Gordon is a popular and frequent guest soloist with the world's greatest orchestras. In music ranging from Monteverdi and Bach to Schoenberg and Stravinsky, he has appeared recently in Boston, Cleveland, Berlin, Chicago, New York, Prague, San Francisco, Philadelphia, Los Angeles, Saint Paul, Toronto, and with other major symphonies and in festivals worldwide. On recordings and in concerts and masterclasses, he appears with such conductors as Robert Shaw, Seiji Ozawa, Christopher Hogwood, Helmuth Rilling, Charles Dutoit, Herbert Blomstedt, David Zinman, and Gerard Schwarz.



David Gordon's engagements during the current season include Tamino in *The Magic Flute* with the Cincinnati Symphony, Bach's *Mass in B minor* with the New England Bach Festival, the Benjamin Britten *Serenade* for tenor, horn, and strings with the Grand Rapids Symphony, the Berlioz *Requiem* with the Kansas City Symphony, and the *St. Matthew Passion* Evangelist at the Bach Festival of Bethlehem. Among Mr. Gordon's many recordings on the RCA, Decca, Nonesuch, Telarc, Delos, Dorian, and London labels, are recent releases of Bach's *Magnificat* and Schubert's *Mass in G major* with Robert Shaw and the Atlanta Symphony, and Stravinsky's *Pulcinella* with the Saint Chamber Orchestra and Christopher Hogwood. An upcoming release is his role as *Acis* in Handel's *Acis and Galatea* with Gerard Schwarz and the Seattle Symphony.

David Gordon's musical career began with a dusty banjo and an old four-stringed guitar salvaged from the family attic. Soon, he was playing along with recordings of Pete Seeger and the Kingston Trio, and from his early- to mid-teens formed his own bands. Then the budding career found him actually playing or singing in the distinguished company of Pete Seeger, Judy Collins, Josh White, and Bill Monroe, and within a decade Nashville's Grand Ole Opry was within reach. But the turning point in David Gordon's life came as a student at Wooster College (Ohio), when a teacher led him to Mozart's *Così fan tutte*, and a subsequent runner-up prize in a Metropolitan Opera regional competition reinforced his change of direction. In the ensuing 20 years, he has kept up his professional guitar technique, and the Bucks County Folk Music Society (Pennsylvania), of which he was a founding member, is still thriving.

Mr. Gordon is now heard in his first Ann Arbor appearance.



Among today's baritones, **David Arnold** follows in the tradition of America's great baritone singers. He made his debut in 1983 with the Metropolitan Opera as Enrico in *Lucia di Lammermoor*. Subsequent appearances were in the Met's new production of *Porgy and Bess* (that included two international radio broadcasts) and as Marcello in *La Bohème*. He has also won acclaim for his opera roles with the New York City Opera, Virginia Opera, and the companies of Boston, San Francisco, Tulsa, Philadelphia, Quebec, Montreal, and the English National Opera.

Last spring, Mr. Arnold joined the famed Komische Oper Berlin for leading baritone roles. His most recent portrayals have been Germont in *La Traviata* and the Count in *The Marriage of Figaro*.

David Arnold has accumulated successes in oratorio and symphonic music on both sides of the Atlantic. He has sung the Bach *Passions* with Robert Shaw, Helmuth Rilling, Sergiu Comissiona, and others, and for six seasons was chosen by Seiji Ozawa to sing with the Boston Symphony Orchestra. He has also performed with the orchestras of Chicago, San Francisco, Baltimore, Detroit, Atlanta, Houston, St. Louis, Pittsburgh,



Philadelphia, and with the Israel Philharmonic and Concertgebouw Orchestra in Amsterdam. Mr. Arnold has toured Austria and Yugoslavia in performances of works by Gershwin and Benjamin Britten and is known for his performances of Britten's *War Requiem*, which he has sung at Carnegie Hall in New York and elsewhere.

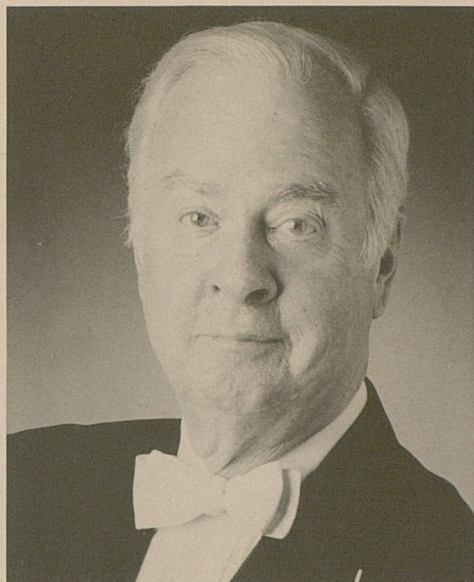
Several American composers have chosen David Arnold to perform world premieres of their works. They include John Harbison, who has twice picked him for starring roles in his operas *Winter's Tale* and *Full Moon in March*, and David Diamond, whose *Ninth Symphony for Baritone and Orchestra* was premiered by Mr. Arnold and conducted by Leonard Bernstein in Carnegie Hall.

Mr. Arnold won the New York City Opera Gold Debut Award in 1980 and in 1982 was presented a Career Grant by Kurt Herbert Adler on behalf of the National Opera Institute, a grant that included a concert hosted by Beverly Sills at Washington's Kennedy Center. Twice, he has made guest appearances at state dinners honoring foreign dignitaries at the White House.

In the recording field, David Arnold's work is found on the Philips, Leonarda, CRI, and Arabesque labels. He has recently recorded Beethoven's Ninth Symphony for release in 1992.

These *Messiah* performances mark David Arnold's Ann Arbor debut.

Professor Emeritus of Music and Director Emeritus of University Choral Choirs at the University of Michigan, **Thomas Hilbish** once again leads these *Messiah* concerts as interim conductor of the University Choral Union. Throughout his forty-year career, he has established himself as one of America's leading conductors of choral music. After obtaining degrees at the University of Miami and Westminster Choir College, Professor Hilbish spent 16 years as supervisor of music at the Princeton Public Schools, developing a high school choir that became the first high school ensemble to receive sponsorship by the U.S. State Department for tours of Europe.



Immediately after joining the U-M School of Music faculty in 1965, Professor Hilbish formed the University of Michigan Chamber Choir, which became internationally recognized for its excellence as it toured through Italy, the Soviet Union, Spain, Poland, Czechoslovakia, and Hungary. The Chamber Choir made several recordings, one of which — Menotti's *The Unicorn, the Gorgon, and the Manticore* — received a Grammy nomination in 1981. For nine of his 22 years at the School of Music, he served as chairman of the conducting department.

Thomas Hilbish has prepared choirs for many distinguished conductors, including Robert Shaw, Thomas Schippers, Leonard Bernstein, and Kurt Masur, and was selected on three occasions to conduct the United States University Chorus (drawn from ten universities) at Washington's Kennedy Center and New York's Lincoln Center for the International Choral Festival. Through the years, he has served as visiting lecturer in conducting at Indiana University, Western Michigan University, University of Wisconsin, Westminster Choir College, Princeton and Harvard Universities, Florida State University, University of California Los Angeles, and the University of Southern California. *Time* magazine recognized Professor Hilbish for his skillful and authoritative conducting of difficult contemporary works, naming those of Stravinsky, Webern, and Schoenberg.



# The University Choral Union

Thomas Hilbish, Interim Conductor

Sara Billmann, Manager

Jean Schneider-Clayton, Accompanist

Donald Bryant, Conductor Emeritus

The following singers carry on a tradition begun 112 years ago, when the Choral Union gave its first concert on December 16, 1879 (including, of course, choruses from *Messiah*). This close community collaboration has continued to the present day, affirming that Ann Arbor continues to provide a thriving environment for the performing arts.

## *First Sopranos*

Patricia Reed Amalfitano  
Janet Bell  
Joan M. Bell  
Cheryl Brown-West  
Ann Burke  
Letitia J. Byrd  
Young S. Cho  
Rebecca L. Collino  
Annette Dentel  
Erica Dutton  
Kathryn Foster Elliott  
Katherine Gardner  
Lydia Gilmour  
Lori Kathleen Gould  
Martha Heller  
Melissa Hertz  
Sharon Johnson-Ryles  
June Krebs  
Kathy H. Lee  
Carolyn Leyh  
Sue Mayer-Livingston  
Amy K. McGee  
Christine McIntyre  
Loretta I. Meissner  
Madelyn Nichols  
Carole Lynch Pennington  
Sarah Pollard  
Susan Schmunk  
Laurene E. Schuman  
Ilene A. Seltzer  
Virginia Smith  
Susan E. Topol  
Margaret Warrick  
Julia Zielce

Kim Mackenzie  
Annetta Makowski  
Gay McNally  
Marilyn Meeker  
Jennifer Meyer  
Nancy Rae Morehead  
Susan Morris  
Trisha Neff  
Lydia Nichols  
Margaret Brewer Perrett  
Sara J. Peth  
Virginia Reese  
Cynthia A. Schloesser  
Sue Ellen Straub  
Patricia Tompkins  
Jean Marion Urquhart  
Barbara Hertz Wallgren  
Jennifer Walter  
Dr. Rachelle B. Warren  
Charlotte Wolfe  
Linda Woodman  
Kathleen A. Young

Jamie Rollins  
Karin Hunt Roth  
Jari Smith  
Joan Stahman  
Kathryn Stebbins  
Patricia Steiss  
Marianne Webster  
Amy White  
Barbara H. Wooding

## *Second Altos*

Anne Lampmam Abbrecht  
Barbara Baily  
Anne C. Davis  
Lynne de Benedetto  
Alice B. Dobson  
Nancy Dolan  
Andrea Foote  
Laura Graedel  
Mary E. Haab  
Valerie Hawksley  
Nancy Heaton  
Carol Hohnke  
Wendy Jerome  
Loree Kallay  
Sally Kope  
Elsie W. Lovelace  
Cheryl Melby MacKrell  
Lois P. Nelson  
Brenda K. O'Neal  
Anne Ormand  
Shirley Parola  
April Pronk  
Sara Ryan  
Carren Sandall  
Margaret Sharemet  
Beverly Slater  
Kristin Slocum  
Cynthia J. Sorensen  
Alice Warsinski  
Janet E. Yoakam

## *First Altos*

Yvonne M. Allen  
Margo Angelini  
Carol A. Beardmore  
Stefanie L. Benjamin  
Alice Cerniglia  
Lubomyra A. Chapelsky  
Hannah Clark  
Mary C. Crichton  
Sheila Crowell-Henderson  
Michelle M. Dennis  
Anna Egert  
Anne Facione-Russell  
Marilyn A. Finkbeiner  
Amy Flamenbaum  
Martha Friedlander  
Ruth Gewanter  
Lisa Gezon  
Nancy Houk  
Jean Huneke  
Carol Hurwitz  
Nancy Karp  
Carolyn King  
Lisa Lava-Kellar  
Patricia Kaiser McCloud  
Sarah Piper

## *Second Sopranos*

Katherine A. Blackburn  
Marilyn Buss  
Tenny Chang  
Dixie Cocagne  
Jan Gyselinck  
Carol Haavisto  
Kathleen M. Higley  
May Huang Hunter  
Stephanie Kosarin  
Ann Kathryn Kuelbs  
Judy Lehmann  
Loretta Lovalvo

## *First Tenors*

John Ballbach  
Charles R. Cowley  
Father Timothy Dombrowski  
Peter C. Flintoft  
Marshall Franke  
James Frenza



Marshall J. Grimm  
Forrest G. Hooper  
Thomas Jameson  
Alec C. M. Jeong  
Joseph Kubis  
Robert E. Lewis  
Paul Lowry  
Robert K. MacGregor  
Bernard Patterson  
Helen F. Welford

*Second Tenors*

Steve M. Billcheck  
Jack Etsweiler  
Dwight L. Fontenot  
Albert P. Girod, Jr.  
Thomas Hmay  
Martin G. Kope  
Harold Needham  
Robert Reizner  
David M. Rumford  
Henry Schuman  
Carl R. Smith

*First Basses*

John H. Amick  
Chris Bartlett

Ronald C. Bishop  
Dean Bodley  
Donald J. Bord  
Michael Brand  
John M. Brueger  
Wah Keung Chan  
Charles Cocagne  
John J. Dryden  
C. William Ferguson  
Philip Gorman  
Kevin Klee  
Lawrence L. Lohr  
Charles Lovelace  
John MacKrell  
Sol Metz  
Tom Morrow  
Mark Nelson  
F. Shawn O'Neal  
William Ribbens  
Walter Roberts  
Peter D. Robinson  
David Sandusky  
James C. Schneider  
William Shannon

*Second Basses*

James David Anderson  
William Guy Barast

Kee Man Chang  
Gabriel Chin  
Edward Curtis  
Don Faber  
Howard Grodman  
Geoffrey Henderson  
Ramon R. Hernandez  
Charles T. Hudson  
Steven D. Jones  
Don Kenney  
Charles F. Lehmann  
William P. McAdoo  
W. Bruce McCuaig  
Gerald Miller  
Mark C. Persiko  
Bradley A. Pritts Jr.  
Marshall Schuster  
Jeff Spindler  
Robert Stawski  
Erland Stevens  
Robert D. Strozier  
Terril O. Tompkins  
Stewart L. Tubbs  
John Van Bolt  
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 also collaborates with numerous musical organizations in the area. It has received regional and national acclaim for its Education and Outreach program and this year will present its first daytime performances for schoolchildren.

*First Violins*

Rebecca Chudacoff  
*Concertmaster*  
Marjorie Bagley  
Lorien Benet  
Linda Etter  
Val Jaskiewicz  
Amy Kimberling  
Tim Kopf  
Laura Rowe  
Andrew Wu

*Second Violins*

\*Barbara Sturgis-Everett  
Anne Alwin  
Brian Etter  
Xiang Gao  
Karen Land

Jackie Livesay  
Nathan Peters  
Katie Rowan

*Violas*

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

*Cellos*

\*Diane L. Winder  
Margot Amrine  
Rob Baxtresser  
Marolin Bellefleur  
John Cunningham  
Beth Vandervennet

*Basses*

\*Maricarmen Rivera  
Marilyn Fung  
Stuart Hopkins  
Jonathan Zigman

*Oboes*

\*Lorelei Crawford  
Kristin Wiedenmann

*Bassoon*

\*David Pierce

*Trumpets*

\*Derek Lockhart  
Jeff Work

*Timpani*

\*James Lancioni  
\*Principal



*Featured in a Holiday Program...*



## The King's Singers

Friday, December 13  
8 p.m., Hill Auditorium

For years, this witty male vocal sextet has commanded a huge following with their performances with the Boston Pops and on the Tonight show. Their 1987 Christmas special with Julie Andrews, Placido Domingo, and John Denver was touted as "a glowing example of holiday cheer."

Program includes Christmas and Chanukah songs and their trademark "Arrangements in Close Harmony," consisting of a wealth of pop music.

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of the University of Michigan Ann Arbor

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