

UNIVERSITY MUSICAL SOCIETY

The Orchestra of St. Luke's Roger Norrington, Conductor Nancy Argenta, Soprano

Sunday Afternoon, March 14, 1993, at 4:00
Hill Auditorium, Ann Arbor, Michigan

"Doctor Haydn's London Academy"

A concert after the manner of many given by Joseph Haydn in London between 1791 and 1795, including works written exactly 200 years ago.

PROGRAM

Symphony No. 99 in E-flat major (1793)

First two movements:
Adagio – Vivace assai
Adagio

Cantata: Scena di Berenice for soprano and orchestra (1795)

Symphony No. 99 in E-flat major (1793)

Last two movements:
Menuet: Allegretto
Vivace

INTERMISSION

March for the Prince of Wales (c. 1772)

English Songs (1795)

Sailor's Song
Sympathy

Adagio from Divertimento for nine instruments in F major,
Hob. II:20 (c. 1760)

English Songs

She Never Told Her Love (1795)
Fidelity (1794)

Symphony No. 92 in G major (1789) "Oxford"

Adagio – Allegro spiritoso
Adagio
Menuet: Allegretto
Presto

Special thanks to Steven Moore Whiting, U-M Professor of Music History and Musicology, for this afternoon's Philips Pre-concert Presentation.

Thank you to the Stearns Collection for the use of their 18th-century kettledrums in this afternoon's performance.

PROGRAM NOTES

“Dr. Haydn’s London Academy”

Works by

Joseph Haydn

Born March 31, 1732, in Rohrau, Lower Austria

Died May 31, 1809, in Vienna

The death in 1790 of Prince Nikolaus Esterházy, Haydn’s patron, may have been cause for mourning in and around Vienna, but to Johann Peter Salomon, a German-born violinist and impresario living in London, it represented a business opportunity. Salomon, who was in Cologne auditioning singers when he got the news, left promptly for Vienna, and a few days later he was standing in Haydn’s parlor and saying, “I am Salomon of London; I have come to fetch you to England; tomorrow we will make an *accord*.” Haydn reportedly enjoyed the pun – in French, *accord* means both “agreement” and “chord” – and, free at last to travel, readily agreed to go to this distant country where his music was already the rage. Mozart is said to have asked him, “How will you manage in London? You don’t even speak the language.” Haydn replied, “Ah, my language is understood all over the world.”

More than understood, as it turned out – stepping from the isolation of Esterháza into the London limelight, Haydn found himself the eighteenth-century equivalent of a rock star. Dr. Charles Burney, the contemporary musical chronicler, was present at the first of the “Salomon Concerts” on March 11, 1791, when the recently-composed Symphony No. 92 in G major introduced Haydn to his London public:

Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England. All the slow middle movements were encored; which never before happened, I believe, in any country.

Similar successes followed at later concerts. Haydn was easily persuaded to stay in England another year and to return a couple of years later for another long visit. His last dozen symphonies, Nos. 93-104, his crowning achievements in the genre, were all written for this enthusiastic audience.

These works, transmitted to us via the latter-day institutions of the symphony orchestra and subscription orchestral concerts, are only a small but glorious part of the music-making that occupied nearly all Haydn’s waking hours during his long stays in London. In addition to two symphonies, tonight’s program offers rare glimpses of his other musical activities, by means of a musical potpourri typical of that era’s concerts – or “academies” (from the German *Akademie*), as the English sometimes called them.

Symphony No. 99 in E-flat major

Haydn returned to Vienna from his first English visit in the late summer of 1792, and immediately began to think about his next one. At some point, apparently, Salomon wrote Haydn that his plans for the 1794 season included adding two clarinets to the orchestra. This instrument was still something of a novelty, despite Mozart’s superb use of it in solo and orchestral roles during the previous decade. During 1793 – the date is confirmed by an unusual type of Italian paper used for the manuscript – Haydn rose to Salomon’s challenge with a new symphony, now known as No. 99, that made resourceful use of the clarinets, and of the reinforced wind section as a whole.

The next English visit – as eagerly awaited by the composer as by his London audience – began on February 4, 1794, and the first concert took place just six days later, with the Symphony No. 99 as its main attraction. The work “was received with rapturous applause,” the *Morning Chronicle* reported the next day. The critic described the new symphony as a work of which “it is impossible to speak in common terms. It is one of the grandest efforts of art that we have witnessed. It abounds with ideas, as new in music as they are grand and impressive; it rouses and affects every emotion of the soul.”

In Haydn’s time, it was rare to preserve the integrity of a symphony by making the audience sit in silence for its entire four-movement length. Instead, a sorbet was usually offered between courses, and sometimes portions of a symphony were strategically deployed as an impressive start, a mid-evening pick-me-up, or a rousing finish to the entire concert. Since this was the near-universal practice, one hopes that audiences were adept at mentally “finding their place” in the interrupted work.

Scena di Berenice, Hob. XXIVa:10

For his last London “benefit” concert – meaning an event the proceeds of which went to the composer – on May 4, 1795, Haydn composed a *scena* in operatic style for the soprano Brigida Giorgi Banti, using a text from *Antigono* by the celebrated poet and librettist Metastasio. Haydn later reported, apparently attempting a bit of doggerel in English, that Signora Banti “sang very scanty.” No matter – the number was a great success, and has since joined a distinguished line of operatic “mad scenes” that display sopranos’ technique and temperament to the fullest.

Scena di Berenice

Recitativo

Berenice, che fai?
Muore il tuo bene,
 stupida, e tu non corri!
Oh Dio! vacilla l'incerto passo;
un gelido mi scuote
insolito tremor tutte le vene,
e a gran pena il suo peso
 il piè sostiene.
Dove son? Dove son?
Qual confusa folla d'idee
tutte funeste adombra
 la mia ragion?
Veggio Demetrio;
il veggio che in atto di ferir...
Fermati! Fermati! vivi!
D'Antigono io sarò.
Del core ad onta volo
 a giurargli fè:
dirò... Misera me,
s'oscura il giorno, balena il ciel!
L'hanno irritato i miei meditati
 spergiuri.
Ahimè! Lasciate ch'io
soccorra il mio ben, barbari Dei.
Voi m'impedite e intanto forse
un colpo improvviso...
Ah, sarete contenti;
 eccolo ucciso.

Recitative

Berenice, what are you doing?
Your dear one is dying and
 dumbfounded, you do not run to him.
Oh, God! With faltering step, I stagger;
an icy cold is shivering
through my every vein,
and my feet can hardly
 bear my weight.
Where am I? Where am I?
What mad, sad thoughts
are darkening
 my mind?
I see Demetrio;
I see him in the act of stabbing...
Stop! Stop! Live!
I shall be Antigono's.
To my shame, I hurry
 to swear my love to him:
I shall say... Poor me,
The day is turning dark!
My perjury has angered
 the heavens.
Alas! Let me
rescue my dear one, cruel gods.
You stop me and wish perhaps
that an unexpected blow...
Ah, you would be happy;
 that he is killed.

Aspetta, anima bella:
ombre compagne a Lete andrem.
Se non potei salvartie
 portrò fedel...
Ma tu mi guardi, e parti?
Non partir!

Aria
Non partir, bell'idol mio,
per quell'onda all'altra sponda
voglio anch'io passar con te.

Recitativo
Me Infelice!
Che fingo? Che ragiono?
Dove rapita sono
dal torrente crudel
 de miei martiri?
Misera Berenice, ah, tu deliri!

Aria
Perchè, se tanti siete
che delirar me fate,
perchè non m'uccidete,
affani del mio cor?
Crescete, oh Dio,
crescete affanni del mio cor,
finchè mi porga aita
con togliermi di vita
l'eccesso del dolor.
Crescete, oh Dio ecc.

Wait, dear soul:
Let us go to Hades as companion shadows.
If you cannot save yourself
 I can faithfully...
But you look at me, and go away?
Do not leave!

Aria
Do not leave, my fair idol,
through the sea to the other shore
I want to cross with you.

Recitativo
Wretched me!
Why pretend? What am I thinking?
How can I be saved
from this cruel torrent
 of suffering?
Wretched Berenice, oh, you are raving!

Aria
Why, since you are so numerous
to make me rave,
why don't you kill me,
you sorrows of my heart?
Increase, oh God,
sorrows of my heart increase,
until I am brought
to the point of taking my life
by my excessive grief.
Increase, oh God etc.

March in E-flat major "for the Prince of Wales," Hob. VIII:3

During his London stays, Haydn often played and conducted concerts for the British royal family, especially at Carlton House, residence of the Prince of Wales. In April, 1795, the prince married Princess Caroline of Brunswick, deemed by Haydn a "fairly good" pianist. We have only Haydn's early biographer Griesinger to attest that tonight's March in E-flat major, Hob. VIII:3, is the one listed in Haydn's own catalogue as having been composed "for the Prince of Wales." We have no evidence at all to link this music to the princely nuptials – other than its unusual character, alternating four bars of the customary snappy dotted rhythm with four bars of gentler music marked *Cantabile*, and liberal use of back-and-forth imitation, all of which might symbolize marital harmony. Other features that make this march sound more "symphonic" than the usual military ditty include many syncopated *sforzandi* on the weak beats of the bar, and a variety of scoring in the trio.

English Songs

Does it require the greatest living musical genius of the age to set folksongs to simple piano accompaniments for home use? The English apparently thought so. Late in 1791, Haydn made a couple of dozen such settings (including an optional violin part, always good for sales) as a favor to the publisher William Napier, who desperately needed cash. Amateur

singers and players flocked to buy the collection, and a tradition was born. For years thereafter, Haydn continued to supply this market, until his English folksong settings numbered in the hundreds. After him, Beethoven kept body and soul together while working on the Ninth Symphony and late string quartets by satisfying the English appetite for familiar tunes in celebrity arrangements. We twentieth-century Americans are hardly in a position to look down on this trade, and besides, any songs to which these composers set their hand was sure to be, at the very least, well crafted, charming, and suited to the text.

Adagio from Divertimento in F major, Hob. II:20

In the pre-CD era, a 30-year-old piece by even so famous a composer as Haydn could come as a novelty to his fans in a distant country. Haydn not only composed in and for England, but arrived there with a bag full of earlier works that he thought would suit the English taste. So it is that our program commemorating Haydn's career-capping English visits includes a movement from his early, struggling years in Vienna, probably composed about 1760 for his first employer, Count Morzin. The Divertimento (also sometimes called Cassation, a nearly synonymous title) in F major is a symmetrical five-movement work, beginning and ending with march-like movements that recall this genre's origin as a movable outdoor entertainment. Between these, two minuets flank an expressive central *Adagio*, which we will hear tonight.

Haydn accompanied Count Morzin to his summer house in Lukavec, Bohemia, and while Czech influences aren't conspicuous in this movement, it does have a pastoral character reinforced by the gentle throb of repeated notes in the accompaniment – oddly enough, the same figuration that sounded so ominous in the Symphony No. 99. The charming pizzicato concluding theme is preceded, at its second and final appearance, by a leisurely, rhapsodic cadenza, during which each ensemble voice has its moment in the sun.

Symphony No. 92 in G major ("Oxford")

In July 1791, Dr. Burney arranged for Haydn to receive an honorary Doctor of Music degree from Oxford University. The composer's "final exam" consisted of presenting a new symphony at the commencement ceremony in the University's Sheldonian Theatre. As no freshly-composed work was ready on commencement day, the orchestra played No. 92 – "very fine," wrote one journalist, "but well known." Even so, this symphony has ever since been called not the "d'Ogny" or the "Salomon," but Haydn's "Oxford" Symphony. As for the composer, he took an almost childlike delight in the honor and the academic pageantry, although, as he later said, "I felt very silly in my gown."

– David Wright

Roger Norrington on:

The idea behind "Haydn's Academy": *I don't claim that this program reflects more than some of the flavor of those events. Concerts could last up to four hours. They were meant to entertain people for a whole evening. It was like settling down to watch TV from eight o'clock till midnight. You saw and heard all sorts of bits and pieces, and that's what we're trying to give an impression of. All of this music was performed in England, and much of it was written for England. So in this concert you have an English conductor and a singer who lives in England attempting to convey a sense of that civilized world of English music-making two hundred years ago, which did so much for Haydn and his music.*

The orchestra's role in eighteenth-century concerts: *The orchestra was often used as "bookends" – you'd do two movements of a symphony to give the concert a grand start, and then there would be songs and sonatas and maybe a harp concerto, and the last two movements of the symphony at the end of a section. That's why we're putting songs with just voice and piano in the middle of what looks like an orchestral concert. The fact is, there weren't any "orchestral concerts" in Haydn's day. That was still true, by the way, as late as 1850 or even 1860. When a pianist*

like Clara Schumann came to town, she'd get the local musicians together and decide with whom she was going to play a sonata, a piano quartet, and so on. It was like getting a jazz group together. It was late in her career when she gave her first solo piano recital. Musicians of Haydn's generation would never dream of inflicting themselves solo upon an audience. There were always a few wonder people who did it – Paganini, for example. But that was a kind of circus event. Normal concerts were always mixed groups of performers.

Haydn's style: Haydn inherited a whole language of music-making from the Baroque, and as the creator of "the Classical style," he was the first composer to use that code in a new way. He "de-aristified" the Baroque. He had this wonderful common touch and could make music out of any material. He seemed to be writing for a new kind of audience, which is symbolized by the move from Esterháza to London, from a court to a public concert hall. He didn't have to change his style when he made that move – in a sense, he had always been writing middle-class music.

Historical performance practice: The layout of the orchestra will be as Haydn had it in London, with the two violin sections facing each other and the double basses split on either side. We will be using a fortepiano in the symphonies as well as to accompany the singer, but I won't be presiding from it, as Haydn did. We're paying close attention to tempo, articulation, phrasing and bowing. There are almost no "slow movements," as we understand the term, anywhere in Haydn. Lento, Maestoso, and Grave are all very rare in his symphonies – Adagio is about as slow as it gets, and even that means literally an "easeful" tempo, not necessarily very slow. Everybody danced in those days, and dance music is the foundation of all Haydn's movements. That's why phrasing is so important: it's what made people want to dance. Even in concerts, they listened to music with their feet. If the Andante was too slow or not well phrased, people would instinctively think, "I can't dance to this." And you couldn't risk boring the audience – if you did, they wouldn't come back! They didn't feel obligated to suffer for the sake of "culture." It is possible to entertain people of simple tastes and still satisfy the more sophisticated ones. Great films always do that. So did Haydn: no pretension, no aristocratic airs, and yet wonderful mastery.

Haydn's reputation: During the nineteenth century music became heavier, more "serious," as it went from Mendelssohn to Wagner. People took themselves and it much more seriously. Haydn didn't fit that mold. That's not to say his music hasn't got any weight to it, but the humor and the sense of enjoyment is so crucially important. It's Jane Austen, not the Brontë sisters. You know, the Brontës, who were just a generation younger than Austen, confessed that they didn't understand her at all. That change in attitudes happened very, very quickly. Schumann, Berlioz, Wagner – they were fascinated by the Mozart of Don Giovanni, but had no use for Haydn at all. What we're trying to do with a concert like this is to pull Haydn center stage again. He would never have given an entire concert of his own music – he would have included works by Johann Christian Bach and other London-based composers. But I believe we hear him better this way. He is one of my favorite composers, because it's so challenging to play his music well. Today, when some conductors are still using a magnificent work like the 104th Symphony as a sort of warm-up for a program of heavier music, Haydn needs an advocate, a good courtroom lawyer. That's a job I love doing.

ABOUT THE ARTISTS

The Orchestra of St. Luke's evolved from the St. Luke's Chamber Ensemble, founded by Artistic Director Michael Feldman in 1974. The Orchestra was first organized for the Caramoor Music Festival in the summer of 1979, with Ensemble members forming its core as principal chairs and section leaders. St. Luke's derives its name from the historic Church of St. Luke-in-the-Fields in New York's Greenwich Village where the Chamber Ensemble originally performed.

Since its inception, the Orchestra of St. Luke's has become one of the most highly visible and critically acclaimed ensembles in New York, recognized for its mastery of a diverse repertoire spanning from the Baroque to contemporary periods. In 1990 Roger Norrington was named the Orchestra's first Music Director and Principal Conductor.

The Orchestra gained major recognition in 1984 for its performances in the Handel Opera and Bach festivals at Carnegie Hall, and for the world premiere of Andrew Lloyd Webber's *Requiem*, broadcast on PBS. During the next few years prominent engagements included the New York premiere of John Adams' opera *Nixon in China*; the world premiere of Adams' *Fearful Symmetries*, commissioned by St. Luke's; a concert version of Gershwin's *Of Thee I Sing/Let 'Em Eat Cake* at the Brooklyn Academy of Music; and the Broadway production of *The Threepenny Opera*. In subsequent seasons the Orchestra has appeared regularly at Carnegie Hall, both in its own series and as a special guest.

Under the direction of Music Director Roger Norrington, St. Luke's presents an annual subscription series at Lincoln Center's Avery Fisher Hall as part of the "Great Performers" series. Highlights from the 1992-93 season to date include the North American premiere of a new flute concerto by Krzysztof Penderecki, performed by Jean-Pierre Rampal; a concert recital with soprano Aprile Millo; and a sold-out all-Beethoven performance with violinist Thomas Zehetmair.

The Orchestra made its debut on the nationally televised "Live From Lincoln Center" series in 1990 in a concert with Frederica von Stade, Samuel Ramey, and Jerry Hadley. It has since appeared on many broadcasts with soloists including Yo-Yo Ma, James Galway, and Marilyn Horne. It has also appeared on several PBS specials including "A Carnegie Hall Christmas" with André Previn, Kathleen Battle, Frederica von Stade, and Wynton Marsalis. A recording and video of this concert has recently been released by Sony Classical.

In October 1992 the Orchestra undertook its first international tour, traveling to Japan and performing with guest soloist and conductor Jaime Laredo. Tonight's concert, the Orchestra's Ann Arbor debut, is part of its first U.S. tour. The Orchestra will make its Tanglewood debut this July with Roger Norrington conducting and violinist Joshua Bell as guest soloist.

The Orchestra's discography of over 50 recordings includes two Grammy-award winning releases for Nonesuch: John Adams' *Nixon in China* and Samuel Barber's *Knoxville: Summer of 1915* with soprano Dawn Upshaw. Also on Nonesuch are Adams' *Fearful Symmetries* and *American Elegies*. Musicmasters has released the first three volumes of a major Stravinsky recording project conducted by Robert Craft. These recordings include *Le Sacre du Printemps*, *Oedipus Rex*, *Pulcinella Suite*, and *Persephone*. Vivaldi's *Four Seasons* led by Nadia Salerno-Sonnenberg appears on Angel/EMI. *The Bach Album* on Deutsche Grammophon features the Orchestra with Kathleen Battle and Itzhak Perlman. Performances of Haydn symphonies and Handel's *Water Music* conducted by Sir Charles Mackerras can be heard on the Telarc label. CBS/Sony Classical features the Orchestra with Michael Tilson Thomas in Beethoven's *Eroica* Symphony, and with Kathleen Battle and Wynton Marsalis in the best-selling classical album of 1992, *Baroque Duet*.

Roger Norrington made his debut with the Orchestra of St. Luke's at Carnegie Hall during the 1989-90 season in a critically acclaimed and sold-out concert featuring Beethoven's Eighth and Ninth Symphonies. He was appointed the Orchestra's first Music Director and Principal Conductor in March 1990, and led his inaugural concert in that position in December 1990. He now returns to Ann Arbor for the second time since his local debut as conductor for the Michigan MozartFest in 1989.

Roger Norrington was born in Oxford, England. He sang and played the violin from an early age, studied English Literature at Cambridge University and music at the Royal College of Music in London. In



1962 he formed the Schütz Choir with which he presented innovative concerts and produced many recordings. He served as Music Director of the Kent Opera from its inception in 1969 until 1984. He founded the London Classical Players in 1978, and from 1985 to 1988 was Principal Conductor and Artistic Advisor of the Bournemouth Sinfonietta and Principal Guest Conductor of the Jerusalem Symphony.

Norrington and the London Classical Players have recorded the complete Beethoven Symphonies and Piano Concertos,

as well as works by Mozart, Schubert, Weber, Berlioz, Mendelssohn, Schumann, Wagner and Brahms, under an exclusive contract with EMI Classics. These recordings have received great public and critical acclaim and several have won important prizes including the Gramophone Award for Period Performance in 1987 for the Beethoven Symphonies Nos. 2 and 8, the Grand Prix Caecilia of Belgium in 1989 for the Beethoven Symphonies Nos. 1 and 6, the Ovation Award for the Berlioz *Symphonie Fantastique* and the Deutsche Schallplattenpreis in 1990 for the complete Beethoven Symphonies.

Roger Norrington has worked with most of the leading symphony orchestras in Great Britain, and in London with the Philharmonia, London Philharmonic, London Symphony, BBC Symphony, English Chamber Orchestra and Chamber Orchestra of Europe. Each season he appears with the Boston and San Francisco symphonies, and he has frequently guest conducted in Baltimore, Cleveland, Los Angeles, Montreal and Toronto.

Norrington's opera credits include engagements at Covent Garden and the English National Opera in London and, as a guest conductor, at La Scala in Milan, La Fenice in Venice and the Teatro Comunale in Florence. During his music directorship of Kent Opera, he conducted over fifty works covering a wide ranging repertoire from Monteverdi to Michael Tippett.

Norrington's interest in historical staging of opera is expressed through the Early Opera Project, which he co-founded with his wife Kay Lawrence in 1983. Their production of Monteverdi's *Orfeo* in Florence, Rome, Bath and London was critically acclaimed and pointed the way to several period opera reconstructions.

Roger Norrington was made an Order of the British Empire (OBE) in 1979, Cavaliere (Italy) in 1980 and a Commander of the British Empire (CBE) in 1990.

Born in Canada, Nancy Argenta received her initial musical training in British Columbia, and graduated from the University of Western Ontario in 1980. Three Canada Council Scholarships enabled her to study in West Germany and then in England, where she now lives. Her teachers have included Sir Peter Pears and Gérard Souzay; she now studies with Vera Rosza.

Operatic appearances around the world have included roles in Handel's *Tamerlano* and *Floridante*; Rameau's *Hippolyte et Aricie*; Purcell's *King Arthur*, *Dido and Aeneas* and *The Fairy Queen*; Haydn's *L'Infedeltà delusa* (also recorded); Mozart's *Le Nozze di Figaro*; the title role in Monteverdi's *L'Incoronazione di Poppea*, and Mozart's *Die Zauberflöte* with Roger Norrington (recorded for EMI). Future engagements include performances of Mozart's *Così fan tutte* with La Petite Bande, and a recording for EMI of *Don Giovanni* with the London Classical Players.



Nancy Argenta works regularly with Roger Norrington and the London Classical Players, and with conductors Trevor Pinnock, Christopher Hogwood, and Andrew Parrott among others. She has appeared with many orchestras and choirs throughout Europe and Great Britain, including the BBC Philharmonic, Northern Sinfonia, English Concert, Academy of Ancient Music, Monteverdi Choir and Orchestra, London Baroque, Nash Ensemble, and Orchestra of the Age of Enlightenment. In March 1991, she gave her first concerts in Japan and will be returning there later this year.

Argenta's first two EMI recordings were recently released: Schubert lieder with Melvyn Tan, and Scarlatti cantatas with Chandos Baroque Players. Further recordings include Purcell songs, Bach Cantatas, Haydn and Mozart lieder and American songs. Other forthcoming releases include French Baroque cantatas with Trio Sonnerie (Harmonia Mundi), Haydn's *Theresienmesse* with Pinnock and the English Concert (Archiv), Bach's *B Minor Mass* with Collegium Musicum 90 and Mozart's *C Minor Mass* with the Northern Sinfonia, both with Hickox (Chandos).

Recent engagements have included a tour of Canada with Tafelmusik, performances of Beethoven's *Mass in C* with the Philharmonia Orchestra, and *Alexander's Feast* at the Bath Festival, and concerts with the Düsseldorf Symphony, Freiburg Baroque and Aarhus Symphony Orchestras. Forthcoming concerts include performances of Haydn's *Theresienmesse* at the Proms with the English Concert and appearances in Toronto.

This tour marks Ms. Argenta's debut with the Orchestra of St. Luke's and her first performance in Ann Arbor.

Attention: Former May Festival Children's Chorus participants – We want to know who you are and to invite you to join us for festivities and a photograph on Ingalls Mall, Sunday, May 9, at 2:00 p.m. Please call Sally Cushing at the UMS office, (313) 747-1174, and give her your name (as it was listed when you sang in the chorus), address, phone number, and the years you sang or leave this information on our answering machine. We're compiling a list and want you on it!

Orchestra of St. Luke's
Roger Norrington, Music Director

Violins

Krista Bennion Feeney,*
concertmistress
Mayuki Fukuhara*
Mitsuru Tsubota*
Karl Kawahara
Anca Nicolau
Marilyn Reynolds
Robert Shaw
Susan Shumway
Mineko Yajima
Martin Agee
Robin Bushman
Serena Canin
Christoph Franzgrote
Rebecca Muir
Sara Parkins
Leonid Yanovsky

Violas

Louise Schulman*
Ronald Carbone
Stephanie Fricker
Maria Lambros
Karen Ritscher
Ann Roggen

Cellos

Myron Lutzke*
Rosalyn Clarke
Daire Fitzgerald
Loretta O'Sullivan

Basses

John T. Kulowitsch*
John Feeney
Lewis Paer

Flutes

Elizabeth Mann*
Sheryl Henze

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Stephen Taylor*
Melanie Feld*

Clarinets

William Blount*
Monte Morgenstern

Bassoons

Dennis Godburn*
Thomas Sefcovic

Horns

William Purvis*
Stewart Rose*

Trumpets

Chris Gekker*
Carl Albach

Timpani

Maya Gunji

Harpichord

Robert Wolinsky*

*Member of St. Luke's Chamber
Ensemble

Jeffery Cotton,

Composer-in-Residence,
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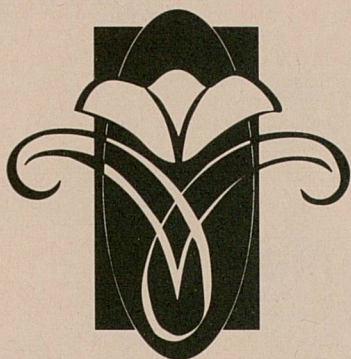
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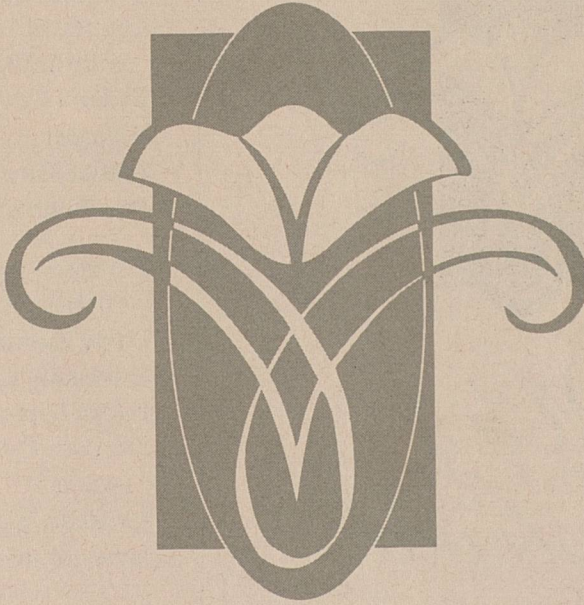
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615 E. Huron), Ann Arbor

THANKS FOR THE MEMORIES

For 99 years, the Annual Ann Arbor May Festival has graced our community with a wealth of music and memories. The 100th May Festival program book will feature May Festival history, photographs, artists biographies, and, of course, complete program information. But the May Festival book would not be complete without you! We would like to include your recollections, memories, and stories. Please submit your name, address, and telephone number with any number of anecdotes or fond memories. We are interested in your favorite May Festivals, how many years you have been attending, and any other tidbits that you are interested in sharing for possible publication. Please drop off this form at the information table in the lobby or mail to University Musical Society, Burton Tower, Ann Arbor , MI 48109-1270.

Submissions must be made by March 26 to be considered for publication.

Write your favorite May Festival story below.



Name _____

Address _____

Phone Numbers _____