

# UNIVERSITY MUSICAL SOCIETY

with  
Dr. and Mrs. James Irwin  
and Wolverine Temporary Staffing Services Inc.

# Messiah

George Frideric Handel

THE UNIVERSITY CHORAL UNION  
and  
Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor

Ruth Golden, soprano  
Robert Tate, tenor  
Cherry Rhodes, organ

Wendy Hillhouse, mezzo-soprano  
Louis Lebherz, bass  
Ladd Thomas, harpsichord

Saturday Evening, December 4, 1993 at 8:00  
Sunday Afternoon, December 5, 1993 at 2:00  
Hill Auditorium, Ann Arbor, Michigan

Thank you to Mr. Ron Miller for the holiday decorations used in these performances.

Thank you to WUOM for its cooperation with the Sunday afternoon live radio broadcast.

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

Large print programs are available upon request from your usher.



# Part I

1. Sinfonia
2. Arioso Mr. Tate  
Isaiah 40:1 Comfort ye, comfort ye my people, saith your God.  
Isaiah 40:2 Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished,  
that her iniquity is pardoned.  
Isaiah 40:3 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.
3. Air  
Isaiah 40:4 Every valley shall be exalted, and every hill and mountain . . . made low:  
the crooked . . . straight, and the rough places plain:
4. Chorus  
Isaiah 40:5 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.
5. Accompanied recitative Mr. Lebherz  
Haggai 2:6 . . . 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;  
Haggai 2:7 And I will shake all nations, and the desire of all nations shall come: . . .  
Malachi 3:1 . . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of  
the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
6. Air Ms. Hillhouse  
Malachi 3:2 But who may abide the day of his coming? And who shall stand when he appeareth?  
For he is like a refiner's fire, . . .
7. Chorus  
Malachi 3:3 . . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord  
an offering in righteousness.
8. Recitative Ms. Hillhouse  
Isaiah 7:14 Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel,  
"God-with-us."
9. Air and Chorus Ms. Hillhouse  
Isaiah 40:9 O thou that tellest good tidings to Zion, get thee up into the high mountain;  
O thou that tellest good tidings to Jerusalem, lift up thy voice with strength;  
lift it up, be not afraid; say unto the cities of Judah: Behold your God!  
Isaiah 60:1 Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
10. Arioso Mr. Lebherz  
Isaiah 60:2 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.  
Isaiah 60:3 And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
11. Air Mr. Lebherz  
Isaiah 9:2 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.
12. Chorus  
Isaiah 9:6 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, Counselor,  
The Mighty God, The Everlasting Father, The Prince of Peace.
13. Pifa (Pastoral Symphony)
14. Recitative Ms. Golden  
Luke 2:8 . . . there were . . . shepherds abiding in the field, keeping watch over their  
flock by night.
15. Arioso  
Luke 2:9 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.
16. Recitative  
Luke 2:10 And the angel said unto them, Fear not: for, behold, I bring you good tidings  
of great joy, which shall be to all people.  
Luke 2:11 For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
17. Arioso  
Luke 2:13 And suddenly there was with the angel a multitude of the heavenly host  
praising God and saying,
18. Chorus  
Luke 2:14 Glory to God in the highest, and peace on earth, good will toward men.
19. Air Ms. Golden  
Zechariah 9:9 Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold,  
thy King cometh unto thee: he is the righteous Saviour, . . .  
Zechariah 9:10 . . . and he shall speak peace unto the heathen: . . .



20. Recitative Ms. Hillhouse  
 Isaiah 35:5 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.  
 Isaiah 35:6 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
21. Air Ms. Hillhouse  
 and Ms. Golden  
 Isaiah 40:11 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.  
 Matthew 11:28 Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
 Matthew 11:29 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.
22. Chorus  
 Matthew 11:30 . . . His yoke is easy, and His burden is light.

### Intermission

## Part II

23. Chorus  
 John 1:29 . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
24. Air Ms. Hillhouse  
 Isaiah 53:3 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .  
 Isaiah 50:6 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.
25. Chorus  
 Isaiah 53:4 Surely he hath borne our griefs, and carried our sorrows: . . .  
 Isaiah 53:5 . . . he was wounded for our transgressions, he was bruised for our iniquities:  
 the chastisement of our peace was upon him; and with his stripes are we healed.
26. Chorus  
 Isaiah 53:4 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.
27. Arioso Mr. Tate  
 Psalm 22:7 All they that see him laugh him to scorn: they shoot our their lips,  
 and shake their heads, saying:
28. Chorus  
 Psalm 22:8 He trusted in God that he would deliver him: let him deliver him, if he delight in him.
29. Accompanied recitative Mr. Tate  
 Psalm 69:20 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.
30. Arioso  
 Lamentations 1:12 . . . Behold and see if there be any sorrow like unto his sorrow . . .
31. Accompanied recitative  
 Isaiah 53:8 . . . he was cut off out of the land of the living: for the transgressions  
 of thy people was he stricken.
32. Air  
 Psalm 16:10 But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One  
 to see corruption.
33. Chorus  
 Psalm 24:7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;  
 and the King of glory shall come in.  
 Psalm 24:8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.  
 Psalm 24:9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;  
 and the King of glory shall come in.  
 Psalm 24:10 Who is this King of glory? The Lord of hosts, he is the King of glory.
34. Recitative Mr. Tate  
 Hebrews 1:5 . . . unto which of the angels said he at any time, Thou art my son,  
 this day have I begotten thee? . . .
35. Chorus  
 Hebrews 1:6 . . . let all the angels of God worship him.
36. Air Mr. Lebherz  
 Psalm 68:18 Thou art gone up on high, thou has lead captivity captive: and received gifts for men;  
 yea, even for thine enemies, that the Lord God might dwell among them.
37. Chorus  
 Psalm 68:11 The Lord gave the word: great was the company of the preachers.



38. Air Ms. Golden  
Isaiah 52:7 How beautiful are the feet of them that preach the gospel of peace,  
and bring glad tidings of good things . . .
39. Chorus  
Romans 10:18 Their sound is gone out into all lands, and their words unto the ends of the world.
40. Air and Accompanied recitative Mr. Lebherz  
Psalm 2:1 Why do the nations so furiously rage together, . . . why do the people  
imagine a vain thing?  
Psalm 2:2 The kings of the earth rise up, and the rulers take counsel together against the Lord  
and his anointed, . . .
41. Chorus  
Psalm 2:3 Let us break their bonds asunder, and cast away their yokes from us.
42. Recitative Mr. Tate  
Psalm 2:4 He that dwelleth in heaven shall laugh them to scorn:  
the Lord shall have them in derision.
43. Air  
Psalm 2:9 Thou shalt break them with a rod of iron; thou shalt dash them in pieces  
like a potter's vessel.  
*You are invited to join Choral Union in singing the "Hallelujah" chorus. Please  
leave the music at the door when exiting.*
44. Chorus  
Revelation 19:6 Hallelujah: for the Lord God omnipotent reigneth.  
Revelation 11:15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ;  
and he shall reign for ever and ever.  
Revelation 19:16 . . . King of Kings, and Lord of Lords.

### Part III

45. Air Ms. Golden  
Job 19:25 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
Job 19:26 And though . . . worms destroy this body, yet in my flesh shall I see God.  
I Cor. 15:20 For now is Christ risen from the dead, . . . the first fruits of them that sleep.
46. Chorus  
I Cor. 15:21 . . . since by man came death, by man came also the resurrection of the dead.  
I Cor. 15:22 For as in Adam all die, even so in Christ shall all be made alive.
47. Accompanied recitative Mr. Lebherz  
I Cor. 15:51 Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,  
I Cor. 15:52 In a moment, in the twinkling of an eye at the last trumpet:
48. Air  
I Cor. 15:52 . . . the trumpet shall sound, and the dead shall be raised incorruptible,  
and we shall be changed.  
I Cor. 15: 53 For this corruptible must put on incorruption, and this mortal must put on immortality.
49. Recitative Ms. Hillhouse  
I Cor. 15:54 . . . then shall be brought to pass the saying that is written,  
Death is swallowed up in victory.
50. Duet Ms. Hillhouse  
and Mr. Tate  
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?  
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
51. Chorus  
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
52. Air Ms. Golden  
Romans 8: 31 If God be for us, who can be against us?  
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is God that justifieth.  
Romans 8: 34 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 . . . maketh intercession for us.
53. Chorus  
Revelation 5: 12 . . . 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 honour, and glory,  
and blessing.  
Revelation 5: 13 . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth  
upon the throne, and unto the Lamb for ever and ever.

AMEN.



## ABOUT THE ARTISTS

**Thomas Sheets** is an accomplished and versatile conductor whose achievements in community chorus leadership, academic instruction, and opera place him in the forefront of all areas of choral artistry.

Appointed Music Director of the University Musical Society Choral Union in 1993, he is the tenth conductor to hold that position in the ensemble's 115-year history. In September, he prepared the Choral Union for three notable performances of Beethoven's Symphony No. 9 in the season-opening concerts of the Detroit Symphony Orchestra, under the direction of Neeme Järvi. Before moving to Ann Arbor, he was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the choral/orchestral works in the current repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta, and Michael Tilson-Thomas. In 1988, he served as chorusmaster for Long Beach Opera's highly-acclaimed American premiere of Szymanowski's *King Roger*, where his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's avant-garde staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

Thomas Sheets received the degree Doctor of Musical Arts from the University of Southern California in 1988, where he studied with Hans Beer, James Vai, and Rodney Eichenberger; he has also studied voice with Michael Sells, Jonathan Mack, and Thomas Cleveland. Dr. Sheets has held appointments as Director of Choral Activities at several colleges and universities, and is a frequent conference leader and clinician. His editions of choral music are published by Augsburg-Fortress, and he is the author of articles on choral music performance.



Soprano **Ruth Golden** has earned critical acclaim in opera, on the concert stage and in recital, with a voice that has been described as "lovely, radiant, and lofty in its reach" (*San Francisco Chronicle*).

During the 1991-92 season, Miss Golden added her tenth Mozart role to her repertoire, singing Donna Elvira for the Anchorage Opera's *Don Giovanni*, where she appeared during the 1990-91 season as Countess Almaviva in *Le Nozze di Figaro*. Miss Golden also appeared during the 1991-92 season as Pamina in L'Opera de Quebec's production of *Die Zauberflöte*. In recent seasons, Ruth Golden has appeared frequently with the New York City Opera in roles such as Marguerite in *Faust*, Mimi in *La Bohème*, Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, Micaëla in *Carmen*, and Yum-Yum in *The Mikado*. In addition, on the New York City Opera's visits to



Taiwan, Tampa, and Saratoga, Miss Golden has appeared in *The Merry Widow* and *The Student Prince*. Miss Golden was seen in the "Live from Lincoln Center" *Die Zauberflöte* telecast and recently was featured in the PBS special telecast "Masterclass with Elizabeth Schwarzkopf". In addition, Miss Golden has appeared with the Canadian Opera Company, Opera Theater of St. Louis, including the American première of *Beauty and the Beast*, Wahington Opera at the Kennedy Center, and Lyric Opera of Kansas City.

Miss Golden's many concert and recital appearances include her 1991 appearance at the Kennedy Center honoring David Diamond's 75th Birthday, appearances with the Phoenix, Springfield and Knoxville Symphonies, the San Diego Chamber Orchestra, and Mozart's *C Minor Mass* with the Choral Arts Society of Washington at the Kennedy Center. Miss Golden was featured in Jerome Kern's *The Cat and the Fiddle*, a Poulenc *Gloria* telecast from the Los Angeles Music Center, *St. Mathew's Passion* for the Aspen Music Festival, and numerous performances of *Messiah* throughout the country. In August 1992, she made her debut at the prestigious Ravinia Festival, and was featured in several recitals and concerts of chamber music. Future engagements include Vaughan Williams' *Sea Symphony* with the Sacramento Symphony, Paul McCartney's *Liverpool Oratorio* with the Master Chorale of Orange County, a concert of chamber music at the National Academy of Design with Michael Thompson and David Owen Norris, an Affiliate Artists residency in Maryville, Tennessee, and the *Messiah* with the Oratorio Society of New York at Carnegie Hall.

Ruth Golden's many recital appearances include her New York debut recitals at Merkin Concert Hall and Weill Recital Hall at Carnegie Hall, a 1992 recital opening the Winter Series for the Yale Center for British Art, three appearances for the series presented at the California Institute of Technology, the Arnold Schoenberg Institute, Aspen Music Festival, the Southern California Brahms Festival, and performances in San Francisco, Baltimore, Indianapolis, and Philadelphia.

Winner of numerous awards, Miss Golden is the 1987 recipient of the George London Career Development Award, the 1985 Musicians Emergency Award, the first prize in both the 1984 Baltimore Opera Competition and the 1984 Center for Contemporary Opera Competition, numerous study grants from the William Sullivan Foundation, and awards in both the San Francisco Opera Merola Program and the Metropolitan Opera National Council Auditions.

Miss Golden's debut recording, *Twilight Fancies: Songs of Frederick Delius* was released in 1991 by Koch International Classics, followed by a Christmas release of *My Own Country: Songs of Peter Warlock*. November 1992, marked the release of Miss Golden's *Silent Noon: Songs of Ralph Vaughan Williams* and her orchestral recording debut with the release of *Cuatro Madrigales Amatorios* of Rodrigo with the San Diego Chamber Orchestra, both discs on Koch International.

These performances of Handel's *Messiah* mark Miss Golden's second UMS appearance.

Mezzo-Soprano **Wendy Hillhouse** makes her Ann Arbor debut while keeping a very busy international performance schedule. She recently returned to Europe to sing *L'Comte Ory* with Opera de Nice after having made her international debut at the Teatro Liceo in Barcelona as Lucio Cinna in Mozart's *Lucio Silla*. In addition, she returned to the Metropolitan Opera last season as Grimgerde in *Die Walküre*. She joined the roster of the Met in 1986 for Micah in Handel's *Samson* and has been on the roster ever since for performances and broadcasts of *I Puritani* as Queen Henrichetta and the new production of *Walküre*. Other recent highlights have included singing in (and recording for Deutsche Grammaphone) *Elektra* with Seiji Ozawa and the Boston Symphony in Carnegie Hall and at Tanglewood, Phedre in Rameau's *Hippolyte et Aricie* with the San Francisco Concert Opera, Dorabella in *Così fan tutte* with Opera Company of Philadelphia and *Carmen* and *Ruddigore* with the Dallas Lyric Opera.

Recent seasons saw her as *Carmen* in Oakland, then returning to the Met for the complete Ring Cycle and *Suor Angelica*. 1990-91 included a Dallas Opera debut in *Walküre* and performances with the Anchorage Opera as Marcellina in *Le Nozze di Figaro* – a role





she also sang for Edmonton and Dallas Opera. She returned to Dallas in 1992-93 for *Eugene Onegin*, L.A. Music Center for *The Magic Flute* and then to Nashville for Suzuki in *Madame Butterfly*. She will make her Glyndebourne Festival Opera debut in 1994 as Marcellina.

Elsewhere, she has appeared to critical and popular acclaim with the companies of San Francisco, Philadelphia, Cincinnati, Columbus, Pennsylvania Opera Theatre, Sacramento, and Concert Opera of San Francisco.

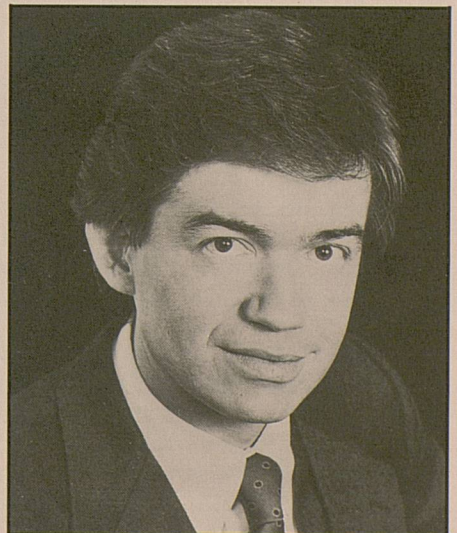
An accomplished concert artist, she has performed with the symphony orchestras of Boston, Pittsburgh, Sacramento, San Jose, Oakland, and Lansing. Other notable concert appearances have been with Robert Shaw for the Festival for Masses in San Francisco, Midsummer Mozart Festival in San Francisco, Chamber Music West Festival and the Cabrillo Festival.

In the San Francisco Bay area she's sung with the San Francisco Opera Center as Orlofsky in *Die Fledermaus*, Emily Dickinson in Vivian Fine's *The Women in the Garden*, Erminio in Scarlatti's *The Triumph of Honor*, and Nerillo in Cavalli's *L'Ormindo*. She has also performed numerous operas with Donald Pippin's Pocket Opera, including *L'Italiana in Algieri*, *La Perichole*, *Norma*, *Anna Bolena*, *Maria Padilla* and Handel's *Teseo*, *Julius Ceasar*, *Xerxes*, and *Atalanta*.

Ms. Hillhouse was the First Place Winner of the Artists Award of the National Association of Teachers of Singing in 1985, and has appeared in recital throughout the United States. She was the Laureate in Voice at France's Academie Maurice Ravel in 1985. She's also won first prizes in numerous vocal competitions, including the Eleanor Steber Competition, the Loren Zachary Society Competition in Los Angeles, the San Francisco Opera Merola Auditions, and the San Francisco Regional Metropolitan Opera Audition. A resident of Redwood City, California, Wendy Hellhouse holds degrees from the San Francisco Conservatory of Music and from the University of California at Berkley.

These performances mark Ms. Hillhouse's UMS debut.

**Robert Tate** began his career with the San Francisco Opera where he has sung in over twenty five of that company's productions. The tenor has appeared on the stages of New York City Opera in *La Fille du Regiment*, *The Mikado*, *Candide*, and *Brigadoon*. With Dallas Opera, Mr. Tate has sung the roles of Belmonte in *Die Entführung aus dem Serail* and Elvino in Bellini's *La Sonnambula*. He has also appeared with Portland Opera, Montreal, Connecticut Grand Opera, Wolf Trap, Spoleto, Aspen, Anchorage, Columbus and Chicago Opera Theater. International credits include *Così fan tutte* with Daniel Barenboim and the Israel Philhamonic, *Die Entführung aus dem Serail* in Buxton, England, *Ariadne auf Naxos* in Trieste and Spoleto, Italy, *Don Giovanni* with Manitoba Opera and *Il Barbiere di Siviglia* in Glyndebourne and in Malaga, Spain. On the concert stage Mr. Tate has sung with the San Francisco, Houston, Denver, San Jose Sym-

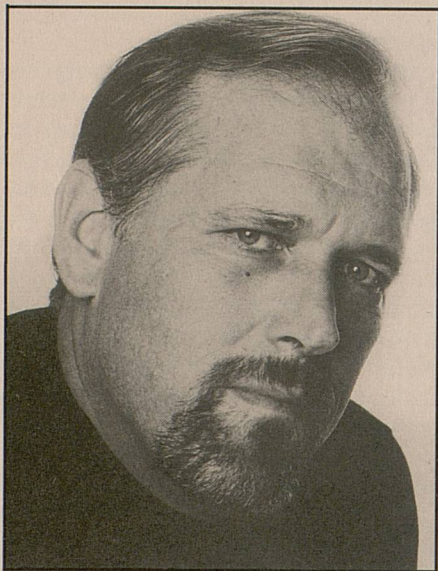




phonies, Chicago's City Musick, and the Philharmonia Baroque Orchestra. Recent engagements for the Alabama-born tenor have included *Il Barbiere di Siviglia* and *Desert Song* with New York City Opera last fall and this month he will sing another *Barbiere* with Birmingham Opera Theater.

Mr. Tate's *Messiah* credits included performances with Roger Norrington and the San Francisco Opera and with Nickolas McGegan and the Philharmonia Baroque Orchestra. These performances mark his UMS debut.

**Louis Lebherz** has achieved international recognition as a versatile artist, equally at



home on the concert and operatic stages. He has been principal bass with the Los Angeles Music Center Opera since his 1987 debut with the company as Colline in *La Bohème* and the Grand Inquisitor in Prokofiev's *The Fiery Angel*. Other notable roles he has performed for the company include the Grand Inquisitor in *Don Carlo*, Lodovico in *Otello*, Dikoj in *Kátya Kabanová*, Commendatore in *Don Giovanni*, and Neptune in *Idomeneo*.

Future engagements include debuts in Montreal as Banquo in *Macbeth* and a return to New Orleans as Gremin and Oroveso.

In Europe, Louis Lebherz was principal bass with the Badisches Staatstheater in Karlsruhe, West Germany, and the Berne Opera in Switzerland. As a guest artist, he has appeared with the Teatro Massimo in Palermo, Sicily as Fiesco in *Simon Boccanegra* and as Capelio in *I Capuletti ed Montecchi*, at the International Athens Festival as

Zaccaria in *Nabucco*, Opera de Monte Carlo as Oroveso in *Norma*, the Scottish Opera as Sarastro in *The Magic Flute*, and the Geneva Opera. In South America, he was principal bass in Caracas, Venezuela for three seasons singing Sarastro, Sparafucile, and Baldassare in *La Favorita*.

In North America, Mr. Lebherz has appeared with the Florentine Opera of Milwaukee as the Commendatore in *Don Giovanni*, the Utah Opera as Ramfis in *Aida*, the Cincinnati Opera as Colline in *La Bohème*, the Mantioba Opera as Orveso, the Seattle Opera as Fasolt in *Das Rheingold*, the Pittsburgh Opera as Frere Laurent in *Romeo et Juliette*, the Dallas Opera as Timur in *Turandot*, and Metropolitan Opera as the King in *Aida*. He made his professional debut as Padre Guardiano in *La Forza del Destino* with Opera Memphis.

On record, he may be heard on CBS Masterworks as Briano in Verdi's *Aroldo*, and on the Bongiovanni Label as Burbo in Petrella's *Jone*.

In concert, he has performed in Carnegie Hall with the Opera Orchestra of New York as King Marke in *Tristan und Isolde* and as soloist in the Verdi *Requiem* with the American Symphony Orchestra conducted by Giuseppe Patane. In Avery Fisher Hall, he was a soloist with Musica Sacra. He has appeared with the Los Angeles Philharmonic, Oakland Symphony, Oregon Bach Festival, Carmel Bach Festival, and Roger Wagner Chorale.

These performances mark Mr. Lebherz's UMS debut.

**Cherry Rhodes** is the first American to win an international organ competition. This honor, awarded in Munich, was followed by another top prize in Bologna. She has played recitals at the Cathedral of Notre Dame in Paris and at international organ festivals in Bratislava and Presov (Czechoslovakia), Freiburg, Munich, Nurnberg, Paris, St. Albans, Luxembourg, and Vienna. In addition to performances in International Bach Festivals in Paris and Marburg, Ms. Rhodes has given Bach recitals throughout the United States and



has performed at numerous national and regional conventions of the American Guild of Organists.

Ms. Rhodes performed the opening recital of the new organ at the Kennedy Center in Washington, D.C. She has presented solo recitals at Royal Festival Hall (London), Lincoln Center (New York City), Orchestra Hall (Chicago), and the Performing Arts Center in Milwaukee.

Cherry Rhodes has appeared several times as soloist with the Philadelphia Orchestra, with whom she made her debut at age seventeen. She has also been a soloist with the South German Radio Orchestra, the Chamber Orchestra of the French National Radio Orchestra, the Pasadena Chamber Orchestra, the Los Angeles Philharmonic, and the Phoenix Symphony.



Ms. Rhodes has premiered many contemporary works and numerous composers have written and dedicated works to her. Many of her performances have been broadcast throughout the United States, Canada, and abroad. She has recorded for Columbia Records with Eugene Ormandy and the Philadelphia Orchestra. *Everyone Dance*, Miss Rhodes' critically acclaimed solo recording on the Pro Organo label, has been hailed by *The American Organist* as "A joyous celebrating of unrivaled artistry!"

A graduate of Philadelphia's Curtis Institute of Music, where she studied under Dr. Alexander McCurdy, Cherry Rhodes received Fulbright and Rockefeller grants for study in Munich and Paris with Karl Richter, Marie-Claire Alain, and Jean Buillou. For two years she was Jean Guillou's assistant at St. Eustache in Paris.

Ms. Rhodes, a member of the organ faculty, is Adjunct Professor of Music at the University of Southern California. Many of her students have won awards, grants, and top prizes in competitions both in the United States and Europe. Cherry Rhodes has served as a national and international adjudicator for numerous organ-playing competitions.

Ms. Rhodes makes her UMS debut in these performances.

Harpichordist **Ladd Thomas** has been presented in recitals and concerts throughout the United States, Canada, Germany, Austria, France, Yugoslavia, Italy, and Mexico. Appearing in the famed music festivals of Spoleto, Italy and Dubrovnik, he has also been featured recitalist at Bach Festivals in Honolulu and Carmel as well as national and regional conventions of the American Guild of Organists. His two solo recitals at the International Organ Festival in Mexico City were televised live and recorded for use on Mexican Educational Television. He frequently appears with numerous ensembles, playing continuo on both harpsichord and organ.

Dr. Thomas has appeared as soloist with numerous orchestras including the Los Angeles Philharmonic at the Hollywood Bowl, Dallas Symphony Orchestra, Hamilton Philharmonic Orchestra (in Ontario, Canada), Pasadena Chamber Orchestra, and the Pasadena, Long Beach and Glendale Symphony Orchestras, performing with conductors Zubin Mehta, Gennady Rozhdestvensky, Roger Wagner, William Hall, Richard Lert, Jorge Mester, Eduardo Mata, Boris Brott, and Robert Duerr.

Thomas has recorded on London-Decca with the Los Angeles Philharmonic, and Angel with the Roger Wagner Chorale, on Summit with the Master Chorale of Orange County, on Owl and Klavier with the William Hall Chorale, and on Avant and Western International with the Los Angeles Brass Society and the Los Angeles Brass Quintet. He recorded for





Columbia with Neil Diamond on *The Christmas Album*. He also has recorded for Metro-Goldwyn-Mayer, Paramount, Twentieth-Century Fox, and Universal Studios, and can be heard on many sound tracks including *Star Trek-the Movie*, *Ghost*, *Witches of Eastwick*, *Ironweed*, *Die Hard*, *Her Alibi*, *Beaches*, and the hit movie, *Home Alone*. He has recorded for a documentary of the 1988 Winter Olympics, for the Disney TV channel, and was heard as organist in the television production *Grace Kelly*, starring Cheryl Ladd, which aired internationally.

Ladd Thomas is Professor of Music and Chair of the Organ Department at the University of Southern California. He is in demand for workshops and master classes for numerous chapters of the American Guild of Organists as well as for various colleges and universities throughout the country.

Thomas holds two degrees from Occidental College – a Bachelor of Arts and an honorary Doctor of Music. He also received the degree, Master of Theology from the School of Theology at Claremont, California. He studied piano with Gustav Riherd and Muriel Kerr, and organ with Max Miller, David Craighead, and Clarence Mader.

These performances mark Dr. Thomas's UMS debut.

## HOLIDAYS WITH THE BRASS

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Donald Bryant, conductor emeritus  
Jean Schneider-Clayton, accompanist  
Edith Leavis Bookstein, chorus manager

## First Sopranos

Marie Ankenbruck-Davis  
Patsy Auiler  
Janet Bell  
Edith Leavis Bookstein  
Ann K. Burke  
Letitia Byrd  
Susan F. Campbell  
Young Cho  
Tracey N. Conrad  
Cassandra Cooper  
Kathy Neufeld Dunn  
Erica Dutton  
Kathryn Foster Elliott  
Laurie Erickson  
Lori Kathleen Gould  
Eleanore Hammett  
Lorna Young Hildebrandt  
Britta Hudson  
Julia Jones  
Mary B. Kahn  
June Krebs  
Carolyn Leyh  
Kathleen Lin  
Elizabeth Macnee  
Julie L. Mansell  
Amy K. McGee  
Loretta I. Meissner  
Christina Miller  
Audrey Murray  
Madelyn Nichols  
Carole Lynch Pennington  
Sarah Pollard  
Alice Schneider  
Ilene Seltzer  
Patricia Tompkins  
Susan E. Topol  
Margaret Warrick  
Rita Whitcomb  
Mary Wigton  
Linda Kaye Woodman  
Karen Woollams

## Second Sopranos

Debra Joy Allen  
Marilyn Buss  
Cheryl Clarkson  
Dixie Cocagne  
Patricia Forsberg-Smith  
Marci Gilchrist  
Doreen J. Jessen

Ann Kathryn Kuelbs  
Judy Lehmann  
Loretta Lovalvo  
Gabrielle McNally  
Marilyn Meeker  
Katherine Metres  
Christina Miller  
Marcia Mitchell  
Trisha Neff  
Lydia Nichols  
Robina Quale  
Virginia Reese  
Mary A. Schieve  
Cynthia Schloesser  
Virginia Smith  
Patricia Thompkins  
Jean Urquhart  
Catherine Wadhams  
Barbara Hertz Wallgren  
Rachelle Barcus Warren  
Kathleen Young

## First Altos

Anne Lampman Abbrecht  
Yvonne M. Allen  
Margo Angelini  
Leslie Austin  
Barbara J. Baily  
Angeleen Dahl Barrus  
Carol A. Beardmore  
Nancy Wilson Celebi  
Alice Cerniglia  
Laura A. Clausen  
Margaret Counihan  
Mary C. Crichton  
Lynne De Benedette  
Deborah A. Dowson  
Anna Egert  
Anne Facione-Russell  
Marilyn Finkbeiner  
Martha H. Friedlander  
Siri Gottlieb  
Nancy Houk  
Carol Hurwitz  
Cinzia Iaderosa  
Carolyn King  
Lisa Lava-Kellar  
Jessica Lind  
Jeanette Luton  
Patricia Kaiser McCloud  
Carol Milstein

Joan Morrison  
Mary C. Morse  
Holly Muenchow  
Lotta Oivegård  
Marianne Page  
Julie Ann Ritter  
Jari Smith  
Joan Stahman  
Jane Van Bolt  
Marianne Webster  
Susan West  
Amy White

## Second Altos

Martha Ause  
Loree Chalfant  
Andrea Foote  
Danielle Galbraith  
Nancy Heaton  
Carol Hohnke  
Maren Jackson  
Olga Johnson  
Katherine Klykylo  
Sally A. Kope  
Peggy Lin  
Frances Lyman  
Cheryl MacKrell  
Patricia Marine  
Lois Nelson  
Anne Ormand  
Irene Peterson  
April Pronk  
Carol Ann Roseman  
Carren Sandall  
Margaret Sharemet  
Beverly Slater  
Cynthia Sorensen  
Kathryn Stebbins  
Nancy Swauger  
Alice Warsinski

## First Tenors

Charles Cowley  
Fr. Timothy J. Dombrowski  
Michael J. Dunn  
Peter Flintoft  
Jerome Galea  
Arthur Gulick  
Alfred Hero  
Forrest Hooper  
Thomas Jameson



Robert E. Lewis  
Paul Lowry  
Robert MacGregor  
Eric Millegan  
Todd Murphy  
David R. Myatt  
Steven Pierce  
Timothy Ryntz  
Scott Silveira  
Charles Spargur  
Paul Taylor

#### **Second Tenors**

Steve Billcheck  
Stephen Erickson  
John W. Etsweiler III  
Father Marc A. Gawronski  
Greg Gephart  
Albert P. Girod, Jr.  
Donald L. Haworth  
Ted Hefley  
T. J. Hmay  
David A. Jaeger  
Henry Johnson  
Martin G. Kope  
Michael Needham  
David M. Rumford  
William Ruzler  
Henry Schuman  
Carl R. Smith  
David Tang  
Richard E. Ward

#### **First Basses**

Thomas Batchelor  
Chris Bartlett  
Michael Brand  
Thomas Bress  
John M. Brueger  
Edward Curtis  
John Dryden  
Stefan Economou  
C. William Ferguson  
K. John Jarrett  
Donald Kenney  
Joseph J. Kubis  
Lawrence Lohr  
Charles Lovelace  
John Luginsland  
John MacKrell  
Robert A. Markley  
Joseph D. McCadden  
James McCarthy  
Sol Metz  
Thomas Morrow  
William B. Ribbens  
David Sandusky  
Sheldon Sandweiss  
James C. Schneider  
John T. Sepp  
William B. Shannon

Robert Warner  
Donald Williams

#### **Second Basses**

James David Anderson  
William Guy Barast  
Howard Bond  
Mark Bonnell  
Daniel M. Burns, Jr.  
Kee Man Chang  
Jerry Cisaruk  
Charles Cocagne  
Don Faber  
Philip J. Gorman  
Howard Grodman  
Charles T. Hudson  
Steve Jones  
Charles F. Lehmann

Mark K. Lindley  
William McAdoo  
W. Bruce McCuaig  
Gerald Miller  
Mark C. Persiko  
Bradley Pritts  
John P. Schauble  
Marshall S. Schuster  
William A. Simpson  
Jeff Spindler  
Robert Stawski  
Robert Strozier  
Kevin M. Taylor  
Merrill D. Thomas  
Terril O. Tompkins  
John Van Bolt  
C. Peter Younie

## ANN ARBOR SYMPHONY ORCHESTRA

Samuel Wong, Music Director

#### **First Violin**

Stephen Shippis,  
*Concertmaster*  
Elaine Sargous,  
*Associate Concertmaster*  
Linda Etter  
Val Jaskiewicz  
Priscilla Johnson  
Katie McLin  
Amy Natzke  
Kirsten Yon

#### **Second Violin**

Barbara Sturgis-Everett,  
*Principal*  
Lorien Benet  
Brian Etter  
Jackie Livesay  
Laura McGreer  
Katie Rowan  
Elizabeth Rust  
Lisa Tarzia

#### **Viola**

Kathleen Grimes,  
*Principal*  
Stephen Dyball  
Katharine Jackson  
Nathan Peters  
Phillip Stevens  
Carolyn Tarzia

#### **Cello**

Richard Mattson,  
*Principal*  
Margot Amrine  
Vladimir Babin  
Carrie Dunning

#### **Bass**

Karl Blauer,  
*Principal*  
Jim Alberts  
Jeffifer Bilbie  
Brad Pfeil

#### **Oboe**

Lorelei Crawford,  
*Principal*  
Jared Hauser  
Kristin Reinehart  
Kristin Reynolds

#### **Bassoon**

Dean Zimmerman,  
*Principal*

#### **Trumpet**

Brian Rood,  
*Principal*  
Darin Kelly

#### **Timpani**

James Lancioni,  
*Principal*