



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Messiah

GEORGE FREDERICK HANDEL

UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

KATHRYN BOULEYN, *Soprano*

GARY GLAZE, *Tenor*

CLAUDIA CATANIA, *Contralto*

JOHN OSTENDORF, *Bass*

MEMBERS OF THE UNIVERSITY SYMPHONY ORCHESTRA

NANCY HODGE, *Harpsichordist*

ROBERT CLARK, *Organist*

SUNDAY AFTERNOON, DECEMBER 3, 1978, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

In order that the continuity of the work be maintained, it is requested that the audience refrain from applause until the end of each part of the program.

SINFONIA

TENOR—Comfort ye, My people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardon'd. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

CHORUS—And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

BASS—Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, e'en the messenger of the covenant, whom ye delight in:

behold, He shall come, saith the Lord of Hosts.

But who may abide the day of His coming and who shall stand when He appeareth—For He is like a refiner's fire.

CHORUS—And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

CONTRALTO AND CHORUS—Behold, a virgin shall conceive and bear a Son, and shall call His name EMMANUEL: God with us. O thou that tellest good tidings to Zion, get thee up into the high mountain! Lift up thy voice with strength! Lift it up, be not afraid! Say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come; and the glory of the Lord is risen upon thee!

CHORUS—For unto us a Child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY

SOPRANO—There were shepherds abiding in the field, keeping watch over their flocks 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 man 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 burthen is light.

INTERMISSION

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 are we 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 AND CHORUS—All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

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—The Lord gave the word; great was the company of the preachers.

SOPRANO—How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

CHORUS—Their sound is gone out unto all lands, and their words unto the ends of the world.

BASS—Why do the nations so furiously rage together? Why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His anointed.

CHORUS—Let us break their bonds asunder, and cast away their yokes from us.

TENOR—He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

* 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 for ever 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.

SOPRANO—If God be for us who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth.

Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us.

CHORUS—Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever. AMEN.

* *The University Choral Union invites the audience to join with them in singing the "Hallelujah Chorus." Unless you wish to keep it, please leave the music at the door when leaving.*

A CENTURY OF MUSIC

This 100th year of the University Choral Union is an especially appropriate time to glance backward and trace the beginnings of this unique singing group. Those beginnings can perhaps best be described in the words of a man closely associated with Ann Arbor's musical activities for over sixty years—former President of the Musical Society, Charles A. Sink (*b.* 1879, *d.* 1972). The following is excerpted from an informal address given by Mr. Sink before the Washtenaw County Historical Society in 1954, and later printed in the *Michigan Quarterly Review*:

"In 1854, when the University was still in its infancy, it brought to Ann Arbor as head of the Department of Latin Language and Literature a very cultured gentleman from the East—Henry Simmons Frieze. Although just a young man, Mr. Frieze was a distinguished scholar, not only in his own specialty, but in related fields. He was also an accomplished amateur musician, and for twenty-five years he was the "spark plug" of Ann Arbor's musical life. At different times he served as organist or choir director in several of the churches. He often induced musicians from the East and elsewhere to stop off at Ann Arbor for some sort of musical performance in connection with his church activities. On such occasions, and at other times, he would invite music lovers to his home for a musical evening. He lived in the old stone house on Washtenaw Avenue near the intersection of Hill Street, which he built in 1858-59 and later sold to the Austin Scott family.

"Matters musical went on much in this way until the fall of 1879, twenty-five years after Professor Frieze's arrival in Ann Arbor. During that season several circumstances arose which later had an important bearing upon the history of music in the city and the University. It seems that a group of choir members in four of Ann Arbor's churches—Congregational, Methodist, Presbyterian, and Episcopal—conceived the idea of uniting to sing choruses from Handel's *Messiah*. They planned musical evenings in these churches in association with the respective women's societies. The first concert took place in the Congregational Church, the second in the Methodist Church, and for the third concert the Episcopalians and Presbyterians united in a performance in the Presbyterian Church. At these concerts there were usually more singers than people in the audience. Refreshments

were served by the ladies and business meetings were held.

"This group very shortly decided to increase their repertoire by the addition of other choral numbers. They also voted to extend their membership outside of the realm of the four churches, and the organization became known as the Choral Union. Professor Frieze, of course, was an important factor in directing this policy.

"About the same time, another very cultured musician, Calvin O. Cady, who had graduated from Oberlin College, came to Ann Arbor to teach music. Professor Frieze immediately took him in hand and gave him great encouragement. Cady associated himself with several other musicians and opened studios known as 'The Ann Arbor School of Music.' He wished to incorporate his institution, but there were legal difficulties. Professor Frieze then suggested that both the Choral Union and the School of Music should become divisions of the University Musical Society, which had been organized at approximately the same time, for the purpose of associating the music of the University with that of the community.

"This Society was made up of prominent members of the University and the community. It was not a performing body, but rather a group organized to sponsor, direct, and manage the activities of the local music programs. Very shortly thereafter the University decided to offer courses in theoretical music in the College of Literature, Science, and the Arts, and Mr. Cady was invited

FIRST CONCERT
OF THE ANN ARBOR
CHORAL UNION
GIVEN AT
THE M. E. CHURCH,
TUESDAY EVE., DEC. 16, '79.
—•—
PROFESSOR FRIEZE,
President of the Society and Accompanist,
—•—
MR. CALVIN B. CADY, CONDUCTOR.
—•—
The Choral Union will be assisted by the following Solo Talent:
MRS. IDA BLAKESLEE, PIANIST,
MRS. E. ALLEN, SOPRANO,
MISS MARIAN SMITH, ORGANIST,
MR. SPEIL, VIOLONCELLIST.
COURIER PRINT.

to accept an instructorship; thus he became musical director of the University Musical Society, conductor of the Choral Union, director of the School of Music, and instructor of music in the University."

While various choruses from *Messiah* were performed for several years, the first Choral Union concert devoted entirely to Handel's oratorio took place in 1886. The Musical Society then sponsored *Messiah* performances sporadically until 1929, when, but for two seasons, the Choral Union *Messiah* became an annual fixture in Ann Arbor's musical life. The annual performance increased to two in 1946, and to three performances in 1965 to accommodate an expanding community of concertgoers.

Each spring, since 1894 when the May Festival concerts were inaugurated, the University Choral Union has performed major choral works with the Chicago Symphony (1894-1935) and the Philadelphia Orchestra since 1936. Conductors at these concerts have included Frederick Stock, Gustav Holst, Howard Hanson, Igor Stravinsky, Thor Johnson, Eugene Ormandy, Jindřich Rohan, John Pritchard, Aaron Copland, and Robert Shaw.

Membership in the Chorus, open to all by audition, now numbers in excess of three hundred and fifty singers, a blend of townspeople, University students, and faculty. The University Choral Union Conductors were: Calvin B. Cady, 1879-1888; Albert A. Stanley, 1888-1921; Earl V. Moore, 1922-1939; Thor Johnson, 1939-1942; Hardin Van Deusen, 1943-1947; Lester McCoy, 1947-1969; Donald Bryant, 1969-.

The University Symphony Orchestra was organized by Calvin Cady, in his capacity as instructor of music in those early years, shortly after the formation of the Choral Union. The Orchestra first performed on February 10, 1880, a concert which also included the second appearance of the Choral Union. Thus the School of Music, which in 1940 left the jurisdiction of the Musical Society to become an official division of the University of Michigan, will be celebrating its 100th season next year.

Activities of the Choral Union during the remainder of its 100th season are both numerous and significant:

February 24—A choral program commemorating the formal adoption of the constitution of the Musical Society on this date in 1880 will be presented by the Festival Chorus, one hundred and fifty selected singers from the larger Choral Union. A week later the Festival Chorus will travel to Egypt to present concerts, under Mr. Bryant's direction, in Cairo and Alexandria.

March 30—The Choral Union presents the world première of a new choral work by Gian Carlo Menotti, specially commissioned by the Musical Society for this year's celebration.

April 28—Verdi's "Manzoni" Requiem is the superb climax to this centennial season as the full Choral Union performs with the Philadelphia Orchestra and soloists, Eugene Ormandy conducting.

All three concerts are in Hill Auditorium at 8:30 p.m.

Special Note: "Birds in Springtime," the Egyptian tapestry given to the Musical Society in honor of its 100th season, hangs in the main floor lobby for all concertgoers to view and enjoy.

THE STEARNS COLLECTION

Messiah concertgoers this weekend are cordially invited to view a display in the second-floor lobby featuring instruments from the Stearns Collection of Musical Instruments, a collection closely associated with the University Musical Society since 1899. Donated that year to the University by Frederick A. Stearns, a Detroit pharmaceutical magnate, the Collection was then competently judged to be one of the two or three most important of its kind in the country. As it has continued to grow through these many years, interest in the Collection has greatly increased and its value as a teaching and research resource is becoming more evident each year.

The Collection was originally installed and housed in the University Museums Building under Francis W. Kelsey, who was both Director of Museums and President of the Musical Society. With the construction of Hill Auditorium, the enlarged Collection was moved in 1914 to the second-floor lobby where Earl V. Moore, a student assistant later to become conductor of the Choral Union and first Dean of the School of Music, played a large role in setting up display cases for public viewing. A few years later Albert A. Stanley, another great figure in Musical Society history, spent much time and effort upon a catalogue of the Collection which appeared in 1918, a significant contribution to scholarship in the field. The instruments remained in Hill Auditorium until 1974 when the still-growing Collection was moved once again to a newly-acquired building on the North Campus, named in honor of Frederick A. Stearns. Here the display and storage facilities are greatly improved, the instruments have the protection of climate control, and expanded visiting hours allow an increasing number of visitors. A Friends organization, established in 1977, has undertaken an active program for acquisition and restoration. Personnel from the Friends and the Collection will be in the second floor lobby to provide information and talk with viewers.

UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

STEPHEN BATES, *Manager*

First Sopranos

Pam Armstrong
Patsy Auilet
Patricia Austin
Melodie Blacklidge
Lola Bradstreet
Carol Brechemin
Medina Burns
Letitia Byrd
Susan Campbell
Maureen Casey
Susan Clark
Susan Courdway
Elaine Cox
Christine Crockett
Barbara Deur
Kathryn Elliot
Elizabeth Engelhardt
Carole Gallas
Emily Gershowitz
Julie Giuliani
Barbara Gockel
Gladys Hanson
Joanne Hoover
Sylvia Jenkins
Karyl Kochenderfer
Karol Krohn
Carolyn Leyh
Kathleen Lin
Doris Luecke
Lois Malthaner
Marilyn McCallum
Gay McNally
Loretta Meissner
Cathy Moen
Cheryl Murphy
Anne Nisch
Andrea Parmelee
Agnes Pearson
Karen Persello
Sarah Raiss
Mary Rumman
Margaret Schilt
Alice Schneider
Kim Smith
Charlotte Stanek
Cassie St.Clair
Heidi Unger
Cheryl Waldenmyer
Linda Woodman
Denise Zellner

Second Sopranos

Darby Anderson
Christine Arnison
Angie Austin
Judy Barber
Regina Benjamin
Kathy Berry
Jessica Briefer
Carol Brodbeck
Virginia Burr
Marilyn Buss
Young Cho
Barbara Colwell
Jane Conrad
Sheila Curran
Christina Dindoffer
Frances Edwards
Katharine Fielder
Carol Fleeter
Melissa Forbes
Norma Gentile
Sondra Herold
Mary Hiraga

Brenda Horness
Alice Horning
Rita Jakubowski
Ellen Kay
Amanda Lay
Mary Leenheer
Judy Lehmann
Paula Little
Francis Lyman
Ann Lund
Carol Magoon
Marsha Miller
Molly Mitchell
Charlotte Nametz
Margaret Nesse
Eleanor Overdeck
Beth Pack
Elizabeth Perry
Sara Peth
Robina Quale
Virginia Reese
Stephanie Rosenbaum
Carol Sahakian
Susan Schluederberg
Marie Schneider
Kathleen Sheehy
Catherine Signor
Elizabeth Stewart-Robinson
Patricia Tompkins
Rachelle Warren
Shelly Weaver
Christine Wendt
Cindy Worrell
Kathleen Young
Esther Yu

First Altos

Margaret Amrine
Patricia Anderson
Margo Angelini
Martha Ause
Claudia Beckwith
Phyllis Bogarin
Kay Bohn
Beth Broad
Ella Brown
Marion Brown
Barbara Barron
Alice Cambron
Susan Cameron
Cynthia Chang
Julie Cohen
Mary Crichton
Christine Dailey
Julie DeMay
Arlene Dobberstein
Ann Doyle
Judith Eaton
Jeanne Erickson
Daisy Evans
Lucy Feldkamp
Amy Fick
Audrey Fick
Marilyn Finkbeiner
Amy Fleetwood
Merian Frederick
Ruth Gewanter
Nancy Girbach
Marilyn Glover
Edith Goldman
Miriam Graff
Kathleen Graham
Beverly Gruis
Debbie Halper
Lesley Haney

Judy Hicks
Virginia Hmay
Sandra Huron
Carol Hurwitz
Elizabeth Johnson
Janice Johnson
Marilyn Johnson
Karen Judson
Nancy Karp
Geraldine Koupal
Wilma Krohn
Sherry Kronhaus
Glenys Lance
Kristine Langabeer
Metta Lansdale
Rosemary Lewis
Alita Marchelletta
Bernice McCoy
Florence Miller
Jean Morgan
Suzanne Mosher
Lois Nelson
Linda Nygren
Cheryl Peck
Lauri Peterson
Barbara Petoskey
Mary Redford
Glenda Revelle
Kathi Rosenzweig
Sara Rothman
Mary Shell
Beth Slee
Carol Sterling
Patricia Stock
Ann Stout
Georgiana Swinford
Deborah Syring
Nancy Tennenhouse
Patricia Theiler
Nancy Thibault
Anne Thomas
Janet Thompson
Julia Thornbury
Helen Thornton
Amy Torch
Jane Van Bolt
Joanne Veroff
Kathleen Weber
Marjorie Weiss
Susan Wendt-Hildebrandt
Myra White
Mary Wisk
Charlotte Wolfe
Linda Yarnold

Second Altos

Sandra Anderson
Lois Aroian
Marjorie Baird
Dorian Bartley
Eleanor Beam
Carolyn Bedell
Carolyn Calas
Karen Coleman
Joyce Delamarter
Judy Friedrich
Julie Garmel
Lois Guebert
Mary Haab
Joan Hagerty
Dana Hull
Kathy Klykylo
Meredith Lloyd
Elsie Lovelace
Barbara Madsen
Barbara Maes

Rosemary Mayman
 Cheryl Melby
 Melanie McCray
 Margaret McNiven
 Linda Moses
 Ellen Neering
 Barbara Norris
 Mary Price
 Beverly Roeger
 Aliza Shevrin
 Linda Siebert
 Carol Spencer
 Libby Stuber
 Elizabeth Sweet
 Margaret Thompson
 Peggy Thompson-Schmidt
 Marian Vassar
 Alice Warsinski
 Helen Welford
 Anne Wilkinson

First Tenors

Hugh Baker
 Hugh Brown
 Ken Burdett
 Glen Butterfield
 Tim Dombrowski
 Robert Domine
 Marshall Franke
 Peter Humphery
 Paul Lowry
 Robert MacGregor
 James McNally
 Robert Miller
 Duane Novelty
 Bernard Patterson
 Larry Reemmer
 Richard Schneider

Second Tenors

Charles Benz
 Dick Bohlander
 Todd Bradley
 William Bronson
 Harold Clark
 John Comfort
 Ed Cullen

Merle Galbraith
 Albert Girod
 Roy Glover
 Joseph Gradisher
 Donald Haworth
 Thomas Hmay
 Brady Johnson
 Bill Kinley
 Jay Klein
 Philip Melcher
 Rick Melvoin
 Thomas Moga
 Kenneth Nisch
 James Priore
 Robert Reizner
 Phillip Rogers
 Michael Rubin
 Nicolas Williams
 Dennis Zoenger

First Basses

Robert Andres
 Richard Andrews
 Tim Armstrong
 Mark Avenmarg
 Barry Babok
 Joel Beam
 Marion Beam
 Kent Berke
 Gary Blacklidge
 Dean Bodley
 Harry Bowen
 John Brueger
 Charles Burr
 John Conroy
 Gerald Creason
 Richard Dargis
 Peter DeHart
 George Dental
 Edward DeVol
 Curtis Dyck
 Thomas Farrell
 Greg Flynn
 Thomas Flynn
 Dave Gitterman
 Thomas Hagerty
 Jon Hosler
 K. John Jarrett

Klair Kissel
 Charles Liang
 William Liefert
 William Ling
 Lawrence Lohr
 Richard Meader
 Robert Meader
 Sol Metz
 Wayne Morrow
 Richard Nicholson
 Steven Olson
 Kent Overby
 Dennis Powers
 J. Raymond Pearson
 Jonathan Penn
 Bradley Pritts
 Richard Rector
 David Schmidt
 Bill Stolkel
 Richard Stock
 Richard Straub
 Wade Sutton
 Chris Uchrin
 David Varner
 Robert Vonderhaar
 Thomas Wang

Second Basses

Victor Abdella
 Gabriel Chin
 Lowell Fisher
 Tom Hadfield
 Robert Hall
 Charles Lehmann
 David Matthews
 Michael McCarthy
 John McIntire
 Alfred Meyer
 Thomas Rieke
 Raymond Schankin
 Wallace Schonschack
 Mark Sebastian
 Vergil Slee
 Robert Stawski
 Kevin Stewart
 Terrill Tompkins
 John Van Bolt
 Robert Ziola

MEMBERS OF THE UNIVERSITY SYMPHONY ORCHESTRA
 GUSTAV MEIER, *Director*

First Violins

David Gable, concertmaster
 David Pollitt
 Joan Christenson
 Diane Bischak
 Charles Gray
 Mi-Hee Chung
 Marla Smith
 Pamela Szulborski
 Magdalen Heilbronn
 Laura Ross

Second Violins

Alison Neufeld, principal
 Rick Schwabe
 Cynthia Stutt
 Hal Grossman
 Camille Ameriguiian
 Kirsi Perttuli
 Elizabeth Child
 Susan Shipley

Violas

Margaret Lang, principal
 Scott Woolweaver
 David Libengood
 Becky Brehm
 Donna Wolff
 Maria Makris-Gouvas

Cellos

Luis Biava, principal
 Lennie LaGuire
 Mark Brandfonbrener
 Young Sook Lee
 Laura Siegel
 David Moulton

Double Basses

Tim Meyer, principal
 Jan Thorwaldsen
 David Crandall
 Michelle Robinson

Oboes

Margaret Helfer
 James Johnston

Bassoons

Roger Maki
 Jennifer Kelley

Trumpets

John Shuler
 John Eick

Timpani

Matt Barber

UNIVERSITY MUSICAL SOCIETY