

UNIVERSITY MUSICAL SOCIETY

Detroit Symphony Orchestra

Neeme Järvi, Music Director and Conductor

Leslie B. Dunner, Assistant Conductor

The University Musical Society Choral Union

Dr. Thomas Sheets, Director

Sunday Afternoon, April 17, 1994, at 4:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM
Great Opera Choruses

<i>Le Corsaire</i> Overture, Op. 21	Berlioz
"Les voici" from <i>Carmen</i>	Bizet
"Innegiamo, il Signor" from <i>Cavalleria rusticana</i>	Mascagni
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
Soldiers' Chorus from <i>Faust</i>	Gounod
"Freudig begrüßen wir" from <i>Tannhäuser</i>	Wagner
Humming Chorus from <i>Madama Butterfly</i>	Puccini

INTERMISSION

Overture to <i>Tannhäuser</i>	Wagner
Pilgrims' Chorus from <i>Tannhäuser</i>	Wagner
Anvil Chorus from <i>Il trovatore</i>	Verdi
Bell Chorus from <i>Pagliacci</i>	Leoncavallo
Bridal Chorus from <i>Lohengrin</i>	Wagner
Hunters' Chorus from <i>Der Freischütz</i>	Weber
Triumphal March from <i>Aida</i>	Verdi

Large print programs available upon request from an usher.

Please note: Taping or photographing of DSO concerts is prohibited.
The DSO can be heard on Chandos, London, RCA, Columbia, and Mercury Records.

PROGRAM NOTES

by Michael Fleming

From the dawn of opera, the chorus has played an indispensable role, along with the vocal soloists. In the earliest operas, like Monteverdi's *Orfeo* (1607), the chorus sometimes played the role the founders of opera had imagined, commenting on the action like the choruses in the Greek drama they sought to revive. Even as late as 1689, when Purcell composed *Dido and Aeneas*, the chorus fulfilled this same role: as Queen Dido resolves to kill herself, the chorus muses on the frailty of great minds, and as she lies dead, the chorus calls on Cupid to come "with drooping wings" and guard her tomb.

The opera chorus went into decline in Handel's day, and the cori that conclude the acts of his Italian operas are not really choruses at all, but gatherings of the vocal soloists who have previously sung alone or in pairs. Mozart sometimes used the chorus for local color, as in the gathering of peasants for the wedding in *The Marriage of Figaro*. In *The Magic Flute*, however, he revived the spirit of the ceremonial chorus of early opera with his solemn ensembles for men's voices.

By the beginning of the nineteenth-century, the chorus was an indispensable "character" in its own right, and this survey includes one of the first choruses to become a popular piece, the Hunters' Chorus in Weber's *Der Freischütz*. In Italian opera, the chorus still sometimes kept a supporting role, but in *Nabucco*, Verdi wrote a chorus ("Va pensiero") that became not only a beloved piece of music but a national rallying-cry. And in *Aida* he takes over the splendor of massed choirs and orchestra that he had learned to handle so ably in *Don Carlos* and the other works he wrote for the Paris Opéra.

This program includes some of the most famous choruses from a great century, beginning with the German Romanticism of Weber and ending with the verismo of Mascagni and Leoncavallo. In between, we see some of the roles the orchestra has taken as a dramatic player: painting a whole scene in Berlioz's independent *Le Corsaire* Overture; sounding emotions too deep for words in the Intermezzo from Mascagni's *Cavalleria rusticana*; and encapsulating some of an opera's highlights in Wagner's Overture to *Tannhäuser*, which begins and ends with the solemn strains of the Pilgrims' Chorus.

"Les voici" from *Carmen*

A crowd has gathered outside the *plaza de toros* as a procession passes into the arena. In the procession is Escamillo, who has loved and abandoned Carmen. She is part of the crowd, unaware that her ex-lover Don José lurks nearby, waiting to kill her.

"Innegiamo, il Signor" from *Cavalleria rusticana*

From the church, a choir is heard singing the Easter hymn *Regina coeli*. Outside on the piazza, a crowd of villagers echoes their words, singing in the vernacular.

Soldiers' Chorus from *Faust*

Soldiers return from the wars. Among them is Valentin, who will discover that during his absence, his sister Marguérite has been seduced by Faust, with the help of Méphistophélès.

"Freudig begrüßen wir" from *Tannhäuser*

Noble guests have gathered at the Wartburg to hear the annual song contest. One of those competing is Tannhäuser, who scandalizes the listeners with his poem about his stay in the kingdom of Venus.

Humming Chorus from *Madama Butterfly*

At last, Pinkerton has returned to Japan to see his child bride, Cio-Cio San. Night falls as she and her faithful servant Suzuki keep watch for him to appear and claim her.

Pilgrims' Chorus from *Tannhäuser*

A group of pilgrims is on its way to Rome, to seek forgiveness and blessing from the Pope. Tannhäuser, having disgraced himself, is forced to join them and find pardon for his desecration of the song contest.

Anvil Chorus from *Il trovatore*

At dawn, gypsies gather in camp, working at their anvils as the opera opens.

Bell Chorus from *Pagliacci*

It is August 15, the Feast of the Assumption. Traveling players have come to town, with Canio, who will play the clown (*pagliaccio*) in their *commedia dell'arte*. He announces the play, and as the young people of the villagers go off to vespers, they chat happily.

Bridal Chorus from *Lohengrin*

Lohengrin, the knight who cannot divulge his name, is about to wed Elsa. The conditions of the marriage: that she not ask who he is or whence he came. In this brief happy moment, friends gather to sing them on their way to the bridal chamber.

Hunters' Chorus from *Der Freischütz*

Hunters have gathered in the forest for a shooting contest. Max, a forester, has bought magic bullets from the wild huntsman, Samiel. He has already shot six of the bullets; only the seventh remains, the one that will strike wherever Samiel wishes.

Triumphal March from *Aïda*

Egyptian troops have returned from their siege of Ethiopia, carrying their booty and their prisoners in procession. Along the way, the procession passes Aïda, an Ethiopian princess enslaved in Egypt; among the captives is her father, the Ethiopian king Amonasro, who has lost his crown and who is now on display for the gloating crowds in the enemy capital.

TEXTS AND TRANSLATIONS

"Les voici" from *Carmen*

Les voici, voici le quadrille,
Le quadrille des toréros.
Sur les lances le soleil brille,
En l'aire toques et sombreros!
Les voici, voici le quadrille,
Le quadrille des toréros.

Voici, débouchant sur la place,
Voici d'abord, marchant au pas,
L'alguzail à vilaine face,
bas! à bas! à bas! à bas!

Et puis saluons au passage,
Saluons les hardis chulos,
Bravo! vivat! gloire au courage,
Voyez les banderilleros!
Voyez quel air de crânerie,
Quels regards et de quel éclat
Étincelle la broderie
De leur costume de combat.

Une autre quadrille s'avance,
Voyez les picadors, comme ils sont beaux!
Comme ils vont du fer de leur lance
Harceler le flanc des taureaux
L'espada! Escamillo!

C'est l'espada, la fine lame,
Celui qui vient terminer tout,
Qui parait à la fin du drame
Et qui frappe le dernier coup.
Vive, vive! Escamillo!
Escamillo, bravo!

Here they are, the troop,
The troop of toreadors.
The sun shines on their lances,
Caps and sombreros are in the air!
Here they are, the troop,
The troop of toreadors.

Here they are, coming into the plaza
First, marching in step,
The police, with their nasty looks,
Down with them!

And as they pass,
Let's greet the brave clowns.
Bravo! Viva! Glory to your courage.
Look at the banderilleros!
Look what bluster,
What glances, and what a glitter
Shines from the embroidery
On their battle gear.

Another troop is coming,
Look at the picadors, how handsome they are.
They will use their iron lances
To torment the bull's flanks.
The swordsman! Escamillo!

It is the swordsman, with his fine blade,
The one who will finish it all,
Who appears in the last act
And who strikes the final blow.
Viva, viva Escamillo!
Escamillo, bravo!

"Innegiamo, il Signor" from *Cavalleria rusticana*

Chorus (from the church)

Regina coeli, laetare: Alleluia!
Quia quem meruisti portare: Alleluia!
Resurrexit sicut dixit: Alleluia!

Chorus (from the piazza)

Inneggiamo, il Signor non è morto.
Ei fulgente ha dischiuso l'avel.
Inneggiamo, al Signore risorto,
Oggi asceti alla gloria del ciel!

Queen of Heaven, rejoice: Alleluia!
He Whom Thou wast meet to bear
Hath arisen as he promised. Alleluia!

Let us rejoice, the Lord is not dead.
Shining, he has broken the tomb.
Let us sing hymns to the risen Lord,
Today he ascends to the glory of heaven.

Soldiers' Chorus from *Faust*

Gloire immortelle de nos aïeux,
Sois-nous fidèle, mourons comme eux!
Et sous ton aile, soldats vaniqueurs,
Dirige nos pas, enflamme nos coeurs!
Pour tois, mère patrie,
Affrontant le sort,
Tes fils, l'âme aguérie
Ont bravé la mort.
Ta voix sainte nous crie:
En avant, soldats!
Le fer à la main courez aux combats!
Vers nos foyers
Hâtons le pas,
On nous attend, la paix est faite,
Plus de soupiers! ne tardons pas,
Vers nos foyers
hâtons le pas.
Notre pays nous tend les bras,
L'amour nous rit, l'amour nous fête,
Et plus d'un coeur frémit tous bas,
Au souvenir, au souvenir des nos combats.

Immortal glory of our ancestors,
Be faithful, let us die like them!
And under your banner, victorious,
Guide our steps, inflame our hearts.
For you, our motherland,
Braving fate,
Your sons, hardened in spirit,
Have faced death.
Your holy voice cries to us:
Forward, soldiers!
Carry your swords into battle!
To our homes
Let us hasten our steps,
They wait for us, peace is here,
No more sighs! Let us not linger,
To our homes
Let us hasten our steps.
Our country extends her arms,
Love smiles on us, love welcomes us,
And more than one heart gently beats,
At the memory of our battles.

"Freudig begrüßen wir" from *Tannhäuser*

Freudig begrüßen wir die edle Halle,
wo Kunst und Frieden immer nur verweil',
wo lange noch der frohe Ruf erschalle:
"Thüringens Fürsten,
Landgraf Hermann, Heil!"

Joyfully we greet this noble hall,
Where Art and Peace ever linger,
Where long the joyous cry has resounded:
"Thuringia's prince,
Duke Hermann, hail!"

INTERMISSION

Pilgrims' Chorus from *Tannhäuser*

Zur dir wall ich, mein Jesus Christ,
der du des Pilgers Hoffnung bist!
Gelobt sie, Jungfrau süß un rein,
der Wallfahrt wolle günstig sein!
Ach, schwer drückt mich der Sünden Last,
kann länger sie nicht mehr ertragen;
drum will ich auch nicht Ruh noch Rast
und wähle gern mir Müh und Plagen.
Am hohen Fest der Gnad und Huld
in Demut sühn ich meine Schuld;
gesegnet, wer im Glauben treu:
er wird erlöst durch Buss un Reu.

To Thee I come, Lord Jesus Christ,
Who art the pilgrim's hope!
Blessed is she, Virgin sweet and pure,
May she bless our pilgrimage!
Ah, sin's burden weighs me down heavily
I can carry it no more;
Thus I will take no rest nor sleep
And gladly choose pain and trouble.
At the high feast of grace and mercy
Humbly, I acknowledge my guilt;
Blessed are they who truly believe:
They will be saved by penance and remorse.

Anvil Chorus from *Il trovatore*

Gypsies

Vedi! Le fosche notturne spoglie
De' cieli sveste l'immensa vólta:
Sembra una vedova che alfin si toglie
I bruni panni ond'era involta.

All'opra, all'opra!
Dàgli, martella.
Chi del gitano i giorni abbellà?
La zingarella . . .

Men

Versami un tratto: lena e coraggio
Il corpo e l'anima traggon dal bere.

All

Oh guarda, guarda . . . Del sole un raggio
Brilla più vivido nel tuo/mio bicchiere!
All'opra, all'opra . . .
Chi del gitano i giorni abbellà?
La zingarella . . .

Bell Chorus from *Pagliacci*

Andiam, andiam!
Din, don, suona vespero,
Ragazzi e garzon,
A' coppie al tempio affrettiamoci
C'affrettiam! Din, don!
Diggià i culmini
Din, don, vuol baciar.
Le mamme ci adocchiano,
Attenti, compar.
Din, don, tutto irradiasi
di luce e di amor.
Ma i vecchi sorvegliano
Gli arditi amator.
Din, don, suona vespero,
Ragazze e garzon,
Le squille ci appellano
Al tempio. Din, don!

Bridal Chorus from *Lohengrin*

Treulich geführt ziehet dahin,
wo euch der Segen der Liebe bewahr'!

Siegreicher Mut, Minnegewinn
eint euch in Treue zum seligsten Paar.

Streiter der Jugend, schreite voran!
Zierde der Jugend, schreite voran!
Rauschen des Festes seid entronnen,
Wonne des Herzens sei euch gewonnen!
Duftender Raum, zur Liebe geschmückt,
nehm' euch nun auf, dem Glanze entrückt.
Treulich geführt ziehet nun ein,
wo euch der Segen der Liebe bewahr'!

Siegreicher Mut, Minne so rein
ein' euch in Treue zum seligsten Paar.

Look! The great vault of heaven
Casts off the remains of night:
Like a widow who finally sheds
The dark clothing she has worn.

To work, to work!
Give me the hammer.
Who brightens a gypsy's day?
A gypsy woman . . .

Pour me a drop. Body and soul
Draw energy and courage from drink.

Look, look, a ray of sun
Shines brighter than my/your glass!
To work, to work!
Who brighten's a gypsy's day?
A gypsy woman . . .

Let's go, let's go!
Ding, dong, vespers are ringing,
Girls and lads,
In pairs, let's hasten to church
Hurry! Ding, dong!
Over there the sun kisses,
Ding, dong, the mountaintops
Our mothers watch us,
Be careful, companions.
Ding, dong, everything is shining
With light and love.
But the old folks are keeping watch
Over bold lovers.
Ding, dong, vespers are ringing,
Girls and lads,
The chimes are calling us
To church. Ding, dong!

Faithfully led, draw near
Where the blessing of love shall protect you.

Glorious courage, the victory of love
Joins you in faithfulness, the happy couple.

Champion of youth, march on!
Pride of youth, march on!
Noise of the feast, flee away,
May you gain your hearts' bliss.
Fragrant chamber, adorned for love,
May it take you away, far from our gaze.
Faithfully led, draw near
Where the blessing of love shall protect you!

Victorious courage, love so pure
Join you in faithfulness as the happiest couple.

Hunters' Chorus from *Der Freischütz*

Was gleicht wohl auf Erden
dem Jägervergnügen?
Wem sprudelt der Becher
des Lebens so reich?
Beim Klange der Hörner
im Grünen zu liegen,
Den Hirsch zu verfolgen
durch Dickicht und Teich,
Ist fürstliche Freude,
ist männlich Verlangen,
Erstarket die Glieder
und würzet das Mahl.
Wenn Wälder und Felsen
uns hallend umfängen,
Tönt freier und freud'ger
der volle Pokal!
Jo ho! Tralalalala!
Diana is kundig,
die Nacht zu erhellen,
Wie labend am Tage
ihr Dunkel uns kühlt.
Den blutigen Wolf
und den Eber zu fällen,
Der gierig die grünenden
Saaten durchwühlt,
Ist fürstliche Freude,
ist männlich Verlangen,
Erstarket die Glieder
und würzet das Mahl.
Wenn Wälder und Felsen
uns hallend umfängen,
Tönt freier und freud'ger
der volle Pokal!
Jo ho! Tralalalala!

What on earth is like
The hunter's delight?
Whose glass of life
Bubbles so richly?
At the sound of the horns
To lie in the greenwood,
To pursue the stag
Through thicket and pond,
Is princely joy,
And man's desire,
It strengthens the body
And spices our food.
When woods and mountains
Resound around us,
The full tumbler
Sound freer and more joyful!
Yo ho! Tralalalala!
Diana knows how
To brighten the night,
How gently in the daytime
Her shadows cool us.
To down the fierce wolf
And the wild boar,
Who greedily digs up
The growing crops,
Is princely joy,
And man's desire,
It strengthens the body
And spices our food.
When woods and mountains
Resound around us,
The full tumbler
Sound freer and more joyful!
Yo ho! Tralalalala!

Triumphal March from *Aida*

People

Gloria all'Egitto, ad Iside
Che il sacro suol protegge!
Al Re che il Delta regge
Inni festosi alziam!
Gloria! Gloria! Gloria!
Gloria al Re!

Glory to Egypt, to Isis
Who protects our sacred soil!
To the king who rules the delta
Let us raise festive hymns!
Glory! Glory! Glory!
Glory to the king!

Women

S'intrecci il loto al lauro
Sul crin dei vincitori!
Nembo gentil di fiori
Stenda sull'armi un vel.
Danziam, faniculle egizie,
Le mistiche carole,
Come d'intorno al sole
Danzano gli astri in ciel!

Weave the lotus and laurel
On the brows of the victors!
Let a beautiful cloud of flowers
Cover their arms.
Let us dance, women of Egypt,
The mystic rounds,
As the stars in heaven
Dance around the sun!

Ramfis, Priests

Della vittoria agl'arbitri
Supremi il guardo egrete;
Grazie agli Dei rendete
Nel fortunato di.

Raise your eyes
To the supreme arbiters of victory;
Give thanks to the gods
For this blessed day.

People
Come d'intorno al sole
Danzano gli astri in ciel!
Inni festosi alziam al Re,
Alziamo al Re.

Ramfis, Priests
Grazie agli Dei rendete
Nel fortunato di.

As the stars in heaven
Dance round the sun!
Let us raise festive hymns
To the king.

Give thanks to the gods
For this blessed day.

ABOUT THE ARTISTS



The **Detroit Symphony Orchestra**, heard live by over 350,000 people annually, performs year-round concerts which include 26 weeks of classical subscription concerts, the Pops Series, the annual Christmas Festival featuring *The Nutcracker* ballet at the Fox Theatre, *The Detroit News* Young People's concerts, a diverse summer season, and annual tours in the state of Michigan. Among the educational activities the Orchestra offers are the free Educational Concert Series, Detroit Symphony Civic Orchestra concerts, a Docent and Student Ticket Distribution Program, the DSO Fellowship Program, and the annual Unisys African-American Composers Forum and Symposium.

In September 1990, internationally acclaimed conductor Neeme Järvi became the eleventh Music Director of the DSO. One of today's most recorded conductors, Mr. Järvi has embarked on an extensive recording project with the DSO for Chandos Records for distribution on six continents. Released in June 1991, the first disc, containing American music, was critically acclaimed and appeared on the *Billboard* magazine Top Classical Albums chart for 14 weeks. Their second American disc was Neeme Järvi's 100th release for Chandos. Receiving international critical acclaim, this disc also climbed the *Billboard* charts, and Mr. Järvi and the DSO were featured on the cover of numerous international record magazines, including *Gramophone*, *CD Review*, *Fanfare*, *Luister*, and *Diapason*.

The DSO's latest recording with Neeme Järvi was released in January 1994 and contains works by three of this century's most important African-American composers: William Levi Dawson, Duke Ellington, and William Grant Still.

With a distinguished history of recording dating back to 1928, the Orchestra has also made award-winning discs on the London, Columbia, RCA, and Mercury Records labels.

The DSO continues its long history of national radio broadcasts, which began with its participation in the first complete symphonic radio broadcast in 1922. That same year it became the first official radio broadcast orchestra in the nation. Through the generous support of General Motors Corporation, the DSO was heard this season on over 511 radio stations nationwide.

This afternoon's concert marks the DSO's 73rd performance in Ann Arbor since 1919.



Neeme Järvi began his post as eleventh Music Director of the Detroit Symphony Orchestra on September 1, 1990, his first such position with an American symphony orchestra. Internationally acclaimed for his performances with orchestras and opera houses throughout the world, Mr. Järvi is also one of today's most recorded conductors.

Born in Tallinn, Estonia, in 1937, he graduated from the Tallinn Music School with degrees in percussion and choral conducting and later completed his studies in opera and symphonic conducting at the St. Petersburg Conservatory. He made his conducting debut at the age of 18 with a concert performance of Strauss' *Night in Venice* and his operatic debut with *Carmen* at the Kirov Theater. In 1963 he became director of the Estonian Radio and Television Orchestra, and began a 13-year tenure as Chief Conductor at the Tallinn Opera.

International acclaim came in 1971 when Mr. Järvi won first prize in the Conductors Competition at the Academia Nazionale di Santa Cecilia in Rome. This triumph led to invitations to conduct major orchestras throughout Eastern Europe, Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became Chief Conductor and Artistic Director of the Estonian State Symphony and also conducted the Soviet première performances of *Der Rosenkavalier*, *Porgy and Bess*, and *Il turco in Italia*.

In January 1980, Mr. Järvi immigrated to the United States, and in the following month made his American orchestral debut with the New York Philharmonic. Since then he has conducted the major orchestras in North America and Europe, and has served as Principal guest Conductor of the City of Birmingham (England) Symphony (1981-83). He has also served as Music Director of the Royal Scottish Orchestra (1981-88), of which he presently serves as Conductor Laureate, and he holds the post of Principal Conductor of the Gothenburg Symphony of Sweden.

Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut with *Eugene Onegin* during the 1978-79 season and returned during 1985-86 to conduct a new production of *Khovanshchina*. His first performances in Detroit were on tour with the Metropolitan Opera, conducting performances of *Samson et Dalila*.

Mr. Järvi has recorded many award-winning discs for Chandos, BIS, Orfeo, and Deutsche Grammophone, including releases with the Chicago Symphony, Royal Concertgebouw Orchestra, Orchestre de la Suisse Romande, Royal Scottish Orchestra, London Symphony, London Philharmonic, Philharmonia Orchestra, Bamberg Symphony, Gothenburg Symphony, and Bavarian Radio Symphony Orchestra. With the Detroit Symphony Orchestra, Mr. Järvi is in the process of recording numerous discs for Chandos. Last season he released his 100th recording on the Chandos label, which was also the DSO's third release with him, featuring the music of American composers Samuel Barber and Charles Ives.

On April 23, 1994 the DSO travels to New York City to perform at Carnegie Hall for the second time under the music directorship of Neeme Järvi. The Detroit Symphony Orchestra has a long history of performing at Carnegie Hall beginning in 1920.

Awards received by Mr. Järvi include honorary doctorates from the University of Aberdeen in Scotland and the Music Conservatory of Tallinn, Estonia. An honorary member of the Swedish Academy of Music, Neeme Järvi was dubbed a Knight Commander of the North Star Order by the King of Sweden in September of 1990.

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 chorumaster for Long Beach Opera's highly-acclaimed American première 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.



DETROIT SYMPHONY

Orchestra

First Violins

Emmanuelle Boisvert
Concertmaster
Katherine Tuck Chair
 John Hughes
Associate Concertmaster
 Joseph Goldman
Assistant Concertmaster
Walker L. Cisler/Detroit
Edison Foundation Chair
 Lauri Landers
Acting Assistant
Concertmaster
 Beatriz Budinszky*
 Marguerite Deslippe*
 Derek Francis
 Alan Gerstel
 Elias Friedenzohn*
 Malvern Kaufman*
 Richard Margitza*
 Bogos Mortchikian*
 Linda Snedden-Smith*
 Ann Strubler*
 LeAnn Toth*
 Margaret Tundo*

Second Violins

Geoffrey Applegate+
 Adam Stepniewski##
 Alvin Score
 Lillian Fenstermacher
 Ronald Fischer*
 Lenore Sjoberg*
 Walter Maddox
 Roy Bengtsson*
 Thomas Downs
 Felix Resnick*
 Robert Murphy*
 Bruce Smith*
 Joseph Striplin*
 James Waring*

Violas

Alexander MIsnaevski+
 James VanValkenburg++
 Philip Porbe
 LeRoy Fenstermacher
 Hart Hollman
 Walter Evich
 Gary Schnerer

Catherine Compton
 David Ireland
 Glenn Mellow
 Darryl Jeffers
 Regina L. Calloway oo

Violincellos

Italo Babini+
James C. Gordon Chair
 Marcy Chanteaux++
 John Thurman
 Mario DiFiore
 Robert A. Bergman*
 Barbara Hassan
 Debra Fayroian*
 Carole Gatwood*
 Haden McKay*
 Paul Wingert*

Basses

Robert Gladstone+
 Stephen Molina++
 Maxim Janowsky
 Linton Bodwin
 Stephen Edwards
 Craig Rifel
 Marshall Hutchinson
 Richard Robinson

Harp

Patricia Masri-Fletcher+
Minifred E. Polk Chair

Flutes

Ervin Monroe+
Women's Association for
the DSO Chair
 Shaul Ben-Meir
 Philip Dikeman++
 Jeffery Zook

Piccolo

Jeffery Zook

Oboes

Donald Baker+
 Shelley Heron
 Brian Ventura++
 Treva Womble

English Horn

Treva Womble

Clarinets

Theodore Oien+
Robert B. Semple Chair
 Douglas Cornelsen
 Laurence Liberson++
 Oliver Green

E-Flat Clarinet

Laurence Liberson

Bass Clarinet

Oliver Green

Bassoons

Robert Williams+
 Victoria King
 Paul Ganson++
 Marcus Schoon

Contrabassoon

Marcus Schoon

French Horns

Eugene Wade+
 Bryan Kennedy
 Corbin Wagner
 Willard Darling
 Mark Abbott++
 Keith Vernon

Trumpets

Ramon Parcells+
 Kevin Good
 Stephen Anderson++
 William Lucas

= Principal
 ++ Assistant Principal
 # Acting Principal
 ## Acting Assistant
 Principal

oo Orchestra Fellow

* These members may voluntarily revolve seating within the section on a regular basis.

Trombones

Nathaniel Gurin#
 Joseph Skrzynski
 Randall Hawes
 Kenneth Thompkins oo

Bass Trombone

Randall Hawes

Tuba

Wesley Jacobs+

Timpani

Salvatore Rabbio+
 Robert Pangborn++

Percussion

Robert Pangborn+
 Norman Fickett++
 Sam Tundo

Librarians

Elkhonon Yoffe
 Treva Womble
 Charles Weaver,
Assistant

Personnel Manager

Stephen Molina, *Acting*

Chairman of the Board

Alfred R. Glancy III

Executive Director

Mark Volpe

The University Musical Society Choral Union

Dr. Thomas Sheets, conductor

David Tang, associate conductor

Jean Schneider-Claytor, rehearsal accompanist

Edith Leavis Bookstein, manager

Donald Bryant, conductor emeritus

First Sopranos

Edith Leavis Bookstein
Ann K. Burke
Letitia Byrd
Susan F. Campbell
Young Cho
Cassandra Cooper
Kathryn Foster Elliott
Laurie Erickson
Lori Kathleen Gould
Mary Kahn
Carolyn Leyh
Elizabeth Macnee
Julie L. Mansell
Loretta Meissner
Margaret Nesse
Amy C.L. Pennington
Carole Lynch Pennington
Sarah Severson Pollard
Alice Schneider
Susan Topol
Margaret Warrick
Mary Wigton
Linda Kaye Woodman

Second Sopranos

Debra Joy Allen
Cheryl D. Clarkson
Kristin De Koster
Kathy Neufeld Dunn
Patricia Forsberg-Smith
Marci Gilchrist
Eleanore Hammett
Doreen J. Jessen
Stephanie Kosarin
Ann Kathryn Kuelbs
Loretta Lovalvo
Marilyn Meeker
Katherine M. Metres
Audrey Murray
Sara Peth
Robina Quale
Virginia Reese
Mary A. Schieve
Virginia Smith
Patricia Tompkins
Catherine Wadhams
Barbara Hertz Wallgren
Rachelle Barcus Warren
Rita Whitcomb

First Altos

Yvonne M. Allen
Leslie Austin
Carol A. Beardmore
Nancy Wilson Celebi
Alice Cerniglia
Laura A. Clausen
Margaret Counihan
Lynne De Benedette
Deborah A. Dowson
Anna Egert
Anne Facione-Russell
Marilyn Finkbeiner
Martha Graedel
Siri Gottlieb
Nancy Houk
Carol Hurwitz
Carolyn King
Lisa Lava-Kellar
Jessica Lind
Jeannette Luton
Patricia Kaiser McCloud
Carol Milstein
Joan L. Morrison
Holly Muenchow
Lotta Olvegård
Marianne Page
Jari Smith
Jane Van Bolt
Marianne Webster
Susan West
Amy White
Janet Yoakam

Second Altos

Martha K. Ause
Loree Chalfant
Anne C. Davis
Andrea Foote
Carol Kraemer Hohnke
Katherine Klyklo
Sally A. Kope
Peggy Lin
Frances Lyman
Cheryl MacKrell
Elizabeth Morgan
Anne Ormand
Irene Peterson
Julie Ann Ritter
Carren Sandall

Beverly Slater
Cynthia Sorenson
Suzanne Stepick
Nancy A. Swauger

First Tenors

Charles Cowley
Fr. Timothy J. Dombrowski
Michael J. Dunn
Peter Flintoft
Arthur Gulick
Alfred Hero
Forrest Hooper
Thomas Jameson
Robert E. Lewis
Paul Lowry
Robert MacGregor
Steven C. Pierce
Daniel Ringrose
Timothy Ryntz
Charles Spargur
Steve Billcheck
Robert Douglas
John Etsweiler III
Stephen Erickson
Father Marc A. Gawronski
Carl Gies
Albert P. Girod, Jr.
Theodore Hefley
David A. Jaeger
Henry Johnson
Martin G. Kope
David M. Rumford
Henry C. Schuman
Scott Silveira
Carl Smith
David Tang

First Basses

Chris Bartlett
Fred L. Bookstein
Michael Brand
Thomas Bress
John M. Brueger
John Dryden
C. William Ferguson
K. John Jarrett
Donald Kenney
Joseph J. Kubis
Lawrence Lohr

Charles Lovelace
John MacKrell
Robert A. Markley
Joseph D. McCadden
James Melby
Sol Metz
Thomas Morrow
John Gordon Ogden
William Ribbens
Sheldon Sandweiss
James C. Schneider
John T. Sepp
Robert Warner

Second Basses

James David Anderson
William Guy Barast
Howard Bond
Mark R. Bonnell
Jonathan Burdette
Daniel M. Burns, Jr.
Kee Man Chang
Jerry Cisaruk
Don Faber
Philip J. Gorman
Donald Haworth
Ramon Hernandez
Charles T. Hudson
Stephen Jones
Mark K. Lindley
William McAdoo
Gerald Miller
Mark C. Persiko
Marc C. Ricard
John P. Schauble
Marshall S. Schuster
William A. Simpson
Jeff Spindler
Robert Stawski
Robert D. Strozier
Kevin M. Taylor
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of the University of Michigan

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