

JUNE 27 - AUGUST 18, 1968

# MEADOWBROOK



## MUSIC & FESTIVAL

ARCHIVES

OAKLAND UNIVERSITY / ROCHESTER, MICHIGAN





# 1968

featuring the  
**DETROIT  
SYMPHONY ORCHESTRA**  
conducted by  
**SIXTEN EHRLING**

**JAMES D. HICKS**  
Manager of Meadow Brook Festival  
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Assistant to the Manager  
**MRS. FLOYD W. BUNT**  
Assistant to the Manager and Coordinator, Women's Activities  
**MISS LILLIAN F. SISPERA**  
Secretary to the Manager

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SINGLE TICKETS AVAILABLE AT BOX-OFFICE ON FESTIVAL GROUNDS 9 A.M. to 5 P.M., Monday through Friday, 12 noon Saturdays and Sundays, also at all J. L. Hudson Co. and Grinnell stores. Pavilion \$4, Pit \$3, Lawn \$2.50. MAIL ORDERS to Meadow Brook Festival, Oakland University, Rochester, Michigan 48063. Telephone: 338-7211, ext. 2301.

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# Meadow Brook Festival Fifth Anniversary Season



"The sound of the Meadow Brook Festival is the Sound of success."

This press comment, and the hundreds like it that have appeared in print around the world, mirrors the excitement that has surrounded this Oakland University project since its inception.

This year the Festival mounts the nation's most ambitious summer program in celebration of its fifth anniversary season. Thirty-four major events will be presented, all featuring the distinguished Detroit Symphony Orchestra. Of special interest will be the Festival's first venture into dance with six performances of the 95-member American Ballet Theatre scheduled July 30 through August 4.

Quality has been the Festival's standard from the beginning and these performances, using the Detroit Symphony, will be no exception. The dance company comes to Meadow Brook from New York immediately following a three-week Festival in Lincoln Center with ballets newly mounted for that occasion.

Highlights of the season include two rare appearances with orchestra of the legendary cellist Gregor Piatigorsky who will be at Meadow Brook to mark the retirement of his close friend, Detroit Symphony concertmaster Mischa Mischakoff.

We invite you to enjoy the appearances of our soloists—sopranos Anna Moffo and Judith Raskin; guest conductor Andre Kostelanetz; pianists Vladimir Ashkenazy, Philippe Entremont, Eugene List, and Alexis Weissenberg; violinists Camilla Wicks and Edith Peinemann; and cellist Leonard Rose.

*The HOWARD C. BALDWIN MEMORIAL PAVILION is rated as one of the finest outdoor settings for music in the nation with acoustics superior to many indoor concert halls. The pavilion shelters 2,138 persons, with space for 6,000 on the lawn outside the roofed area. The Pavilion was designed by O'Dell, Hewlett & Luchenbach Associates of Birmingham. The fiberglass acoustical shell on stage—The LULA C. WILSON MEMORIAL SHELL—incorporates a flexible ceiling and extension "eyebrows" that have been adjusted to balance the total sound. It was designed by Christopher Jaffe, of Norwalk, Connecticut.*





# MEADOW BROOK FESTIVAL

## A STAR

### IN OUR SUMMER NIGHTS

MR. and MRS. VIRGIL E. BOYD 1968 Festival General Chairmen



## A Phenomenon of

It would be difficult to imagine a more perfect setting for the performance of great music than the Howard C. Baldwin Memorial Pavilion nestling in its natural amphitheatre surrounded by trees. The beauty of the setting is equalled only by the excellence of the sound, a marvel which explains in part the huge crowds that attend the performances throughout the summer.

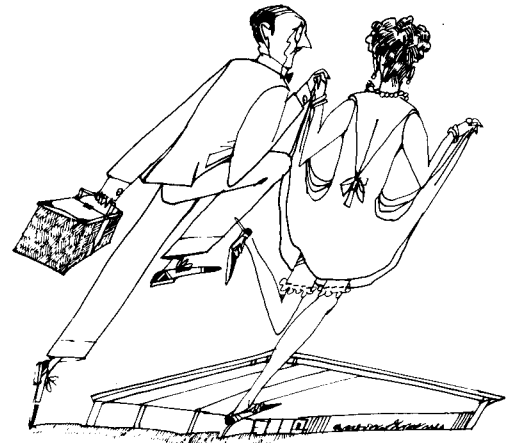
The Festival has become one of the nation's truly great cultural influences through the vision and enthusiastic support of this area's civic leaders. Founded under the dynamic direction of Mr. and Mrs. Semon E. Knudsen in 1964, the original thrust has been carried on by the Rinehart S. Brights in 1965, the Ben D. Mills in 1966, the James O. Wrights in 1967, and the Virgil E. Boyds this year. These pioneers of Detroit's dynamic automotive industry and their able committees have raised more than \$1,000,000 to build the Festival's physical facilities and to underwrite the total annual operating costs so that concert ticket prices can be kept at a minimum.



*TRUMBULL TERRACE, built into a wooded hillside adjacent to the Howard C. Baldwin Memorial Pavilion, provides buffet dinners and refreshments for picnickers beginning two hours before each performance. The Scholar Shop and medical station are also housed in the lovely structure which was made possible by a gift from Mr. and Mrs. George T. Trumbull. The Terrace was designed by O'Dell, Hewlett and Luckenbach Associates who also designed the Pavilion and the gate house.*

## Community Support

The Festival was envisioned as a nucleus for a major performing arts center at Oakland University. From its instant acceptance came phase two of the overall plan, the development of the Meadow Brook School of Music in 1965. The distinguished John Fernald Company of the Meadow Brook Theatre and the Academy of Dramatic Art followed. The concept continues to grow and the community is a finer place for it.



*"... the night shall be filled with music, and the cares that infest the day, shall ... silently steal away." A cartoon impression created under the direction of Mr. James G. Standart, Jr., 1968 Festival Promotion chairman.*

*Approximately 150,000 attend Festival performances each summer. To avoid over-crowding, 8,300 has been set as a maximum audience.*





## MATILDA R. WILSON

1883 - 1967

The Meadow Brook Festival Executive Committee dedicates this fifth anniversary season to the memory of Mrs. Alfred G. Wilson, first lady of Oakland University and Festival Honorary Chairman since its inception. Her warmth and wisdom were felt by everyone who knew her and her deeds live after her.

*Chancellor and Mrs. D. B. Varner, Oakland University*

*Mr. James D. Hicks, Festival Manager*

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A buffet supper will be served in Trumbull Terrace each concert evening beginning at 6:30 P.M. on Thursday, Friday, and Saturday — 5:30 on Sunday. Buffet luncheons honoring local artists, sculptors, and craftsmen will be served each Tuesday and Wednesday from noon until 1:30 during the season in the Terrace.

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# THE MEADOW BROOK SCHOOL OF MUSIC

## Concert Series—Summer 1968

### Cleveland Piano Trio

James Levine, Piano  
Jerome Rosen, Violin  
Lynn Harrell, Violoncello  
Tuesday nights at Wilson Theatre, 8:30 p.m.

July 2

IVES  
Sonata No. 4 for Violin and Piano, "Children's  
Day at Camp Meeting"  
SCHUBERT  
Sonata in A major for Piano and Violoncello or  
Arpeggione  
BRAHMS  
Trio in C major

July 9

BEETHOVEN  
Sonata in A major for Violoncello and Piano,  
Opus 69  
SCHULLER  
Fantasy for Solo Cello  
WEBER  
Variations for Piano, Opus 27  
MENDELSSOHN  
Sonata No. 1 in D major for Violoncello and  
Piano, Opus 58

July 23

SCHUMANN  
Sonata No. 1 in A minor for Violin and Piano,  
Opus 105  
BACH  
Sonata No. 3 in C major for Solo Violin  
SCHOENBERG  
Fantasy for Violin and Piano  
BRAHMS  
Sonata in D minor for Violin and Piano

July 30

BACH  
Trio Sonata in C minor from "The Musical  
Offering"  
DWORAK  
Quintet for Piano and Strings in A major  
STRAVINSKY  
Suite from "L'Histoire du Soldat"  
Qualified students will be invited to perform  
the chamber works on the July 30 concert with  
Mr. Levine and Mr. Rosen

### Meadow Brook Orchestra

James Levine—Conductor  
Wednesday nights at Baldwin Pavilion,  
8:30 p.m.

July 10

WAGNER  
Overture to "Rienzi"  
WEBER  
Symphonie, Opus 21  
SCHUBERT  
Symphony No. 4 in C minor  
BERLIOZ  
Symphonie fantastique

July 17

BEETHOVEN  
Symphony No. 3 in E flat, Opus 55 ("Eroica")  
STRAVINSKY  
Symphonies of Wind Instruments  
DEBUSSY  
Images pour orchestre  
Gigues-Iberia-Rondes de printemps

July 24

MENDELSSOHN  
Concerto for Violin and Orchestra in E minor  
Jerome Rosen, violin  
MAHLER  
Symphony No. 2 in C minor ("Resurrection")  
Jennie Tourel, Mezzo-soprano

July 31

(Wilson Theatre)

SCHUMANN  
Overture to "Manfred"  
SCHULLER  
"Spectra"  
STRAUSS  
Don Quixote  
Lynn Harrell, violoncello

### Meadow Brook Chorus and Orchestra

Roger Wagner—Musical Director

Tuesday, July 16  
Baldwin Pavilion, 8:30 p.m.

DURUFLE  
Requiem  
(soloists to be announced)  
PINKHAM  
Christmas Cantata (Sinfonia Sacra)  
HONEGGER  
La Danse des morts  
Pierre Bernac, narrator  
Carol Neblett, soprano  
(other soloists to be announced)

Sunday, August 11

J. S. BACH  
Passion According to St. Matthew  
Blake Stern, tenor (Evangelist)  
(other soloists to be announced)

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All programs  
are free  
to

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Admission for others  
is \$1.00.

---

Special Benefit  
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*Complete Concert Performance of Verdi's*

**RIGOLETTO**

with four stars of the Metropolitan Opera  
Cornell MacNeil, Roberta Peters, Jan Peerce, Ezio Flagello  
and the Orchestra and Chorus of the Meadow Brook School of Music  
conducted by James Levine

Prices — \$3.00 and \$1.50

Wednesday, August 7 — Baldwin Pavilion, 8:30 p.m.



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We are most grateful to the Members of the Junior Women's Association for the Detroit Symphony Orchestra, and the Junior League of Birmingham, who with their husbands, are serving as ushers for the Festival.

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# MEADOW BROOK SCHOOL OF MUSIC

## A Partner in Professionalism



Meadow Brook School of Music, which runs concurrently with the Meadow Brook Festival, shares with the Festival a climate of discriminating professionalism. Students have free access to most rehearsals and concerts of the Detroit Symphony Orchestra in the Howard C. Baldwin Memorial Pavilion. The school's own Meadow Brook Orchestra, consisting of conductors, teachers and aspiring young instrumentalists from throughout the United States, presents its own series of public concerts in the Pavilion. Chamber groups and solo recitals may be heard in the handsome new Matilda R. Wilson Hall, home of the Meadow Brook Theatre and the University Art Gallery.

As the School approached its fourth annual six-week season (running this year from June 30 to August 11), it reiterated its commitment to the value of providing for purposive musicians an opportunity to refine their performers' art through living and studying in a truly professional environment of excellence. The School's three distinct study institutes—orchestral, choral and vocal—are planned to extend and deepen its contribution to Oakland University's dynamic and diversifying center for the performing arts.

Meadow Brook School of Music, like the Festival, has attracted from its beginning in 1965 the attention of the national and international music communities. Total enrollment in the first three seasons was close to 1,500 students drawn from 43 states and 13 foreign countries. Its curriculum emphasizes the study and performance of major choral, orchestral, vocal and chamber works.

Walter S. Collins, Dean, and John A. Denny, Assistant Dean, design and direct the activities of the School. They are assisted by Harriette Koencke, executive secretary, and Dianne Williamson, clerical assistant.

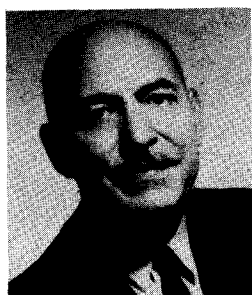
James Levine, assistant conductor of the Cleveland Orchestra, is director of orchestral activities and conductor of the Meadow Brook Orchestra this summer. He is being assisted by Jerome Rosen, concert violinist, and Lynn Harrell, principal cellist of the Cleveland Orchestra, who also are appearing as soloists with the orchestra. Other members of the faculty include artist-teacher musicians of the Detroit Symphony Orchestra.

*Photo Courtesy American Youth Magazine*





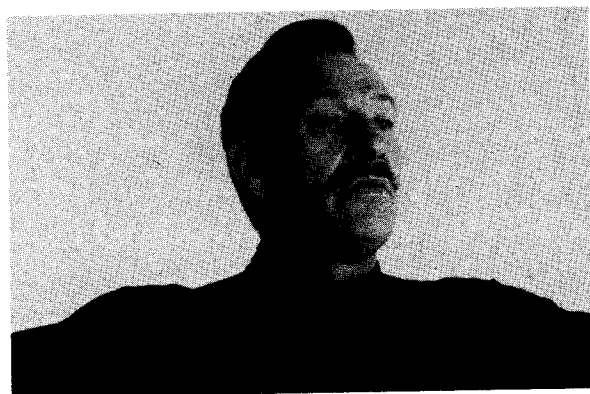
James Levine



William Vennard

The renowned Roger Wagner is director of choral activities. Critics all over the world have acclaimed the performances of the Roger Wagner Chorale, which he has conducted in every state of the nation, as well as in the Middle East, Eastern, and Western Europe, South America, Central America, Mexico, Canada and Japan. The Choral Institute staff also includes Julius Herford, professor of music at Indiana University; Howard Swan, professor of music at Occidental College; Daniel Pinkham, composer and organist who is on the faculty of the New England Conservatory; Harry Simeone, conductor of the Harry Simeone Chorale; Weston Noble, chairman of the music department of Luther College; Ronald Herder and Calvert Bean, noted editors of leading music publishing firms; and Senor Roberto Schnorrenberg, noted director of the Brazilian Curitiba Festival.

The Vocal Institute is under the direction of William Vennard, chairman of the vocal department at the University of Southern California, noted author, lecturer, teacher and singer. Among his faculty are three special guest artists, Jennie Tourel, international star of opera and the concert stage; Pierre Bernac, noted Parisian teacher, interpreter of French song, and former joint-recitalist with Frances Poulenc; and John Wustman, expert coach of German lieder and acclaimed accompanist for such artists as Schwarzkopf, Crespín, Siepi and Nilsson. Additional artist-teacher faculty includes Blake Stern, tenor, Yale University; Karl Trump, tenor, Wooster College; Marjorie Gordon, soprano, Detroit Piccolo Opera; Maurice Allard, baritone, University of California at Irvine; Trena Haan, soprano, Dordt College; and Carol Neblett, soprano, Sol Hurok artist and staff soloist of Roger Wagner Chorale.



Roger Wagner

## Programs of the Meadow Brook Orchestra

James Levine, Conducting

### July 10 (Baldwin Pavilion)

- |          |                           |
|----------|---------------------------|
| Wagner   | "Rienzi" Overture         |
| Webern   | Symphonie, opus 21        |
| Schubert | Symphony No. 4 in C minor |
| Berlioz  | Symphonie Fantastique     |

### July 17 (Baldwin Pavilion)

- |            |   |
|------------|---|
| Beethoven  | Symphony No. 3 in E flat ("Eroica")                         |
| Stravinsky | Symphonies of Wind Instruments                              |
| Debussy    | Images pour orchestra<br>Gigues—Iberia—Rondes des printemps |

### July 24 (Baldwin Pavilion)

- |             |   |
|-------------|---|
| Mendelssohn | Concerto for Violin and Orchestra in E minor<br>Jerome Rosen, violin  |
| Mahler      | Symphony No. 2 in C minor<br>("Resurrection")<br>Jennie Tourel, mezzo-soprano<br>(second soloist to be announced) |

### July 31 (Wilson Hall Auditorium)

- |          |  |
|----------|--|
| Schumann | "Manfred" Overture                       |
| Schuller | Spectra                                  |
| Strauss  | Don Quixote<br>Lynn Harrell, violoncello |

### August 7 (Baldwin Pavilion)

- |       |  |
|-------|--|
| Verdi | Rigoletto (complete concert performance, in Italian)<br>Roberta Peters, soprano<br>Cornell MacNeil,<br>Jan Pearce, tenor<br>Ezio Flagello, |
|-------|--|

## Programs of the Meadow Brook Chorus

Roger Wagner, Conducting

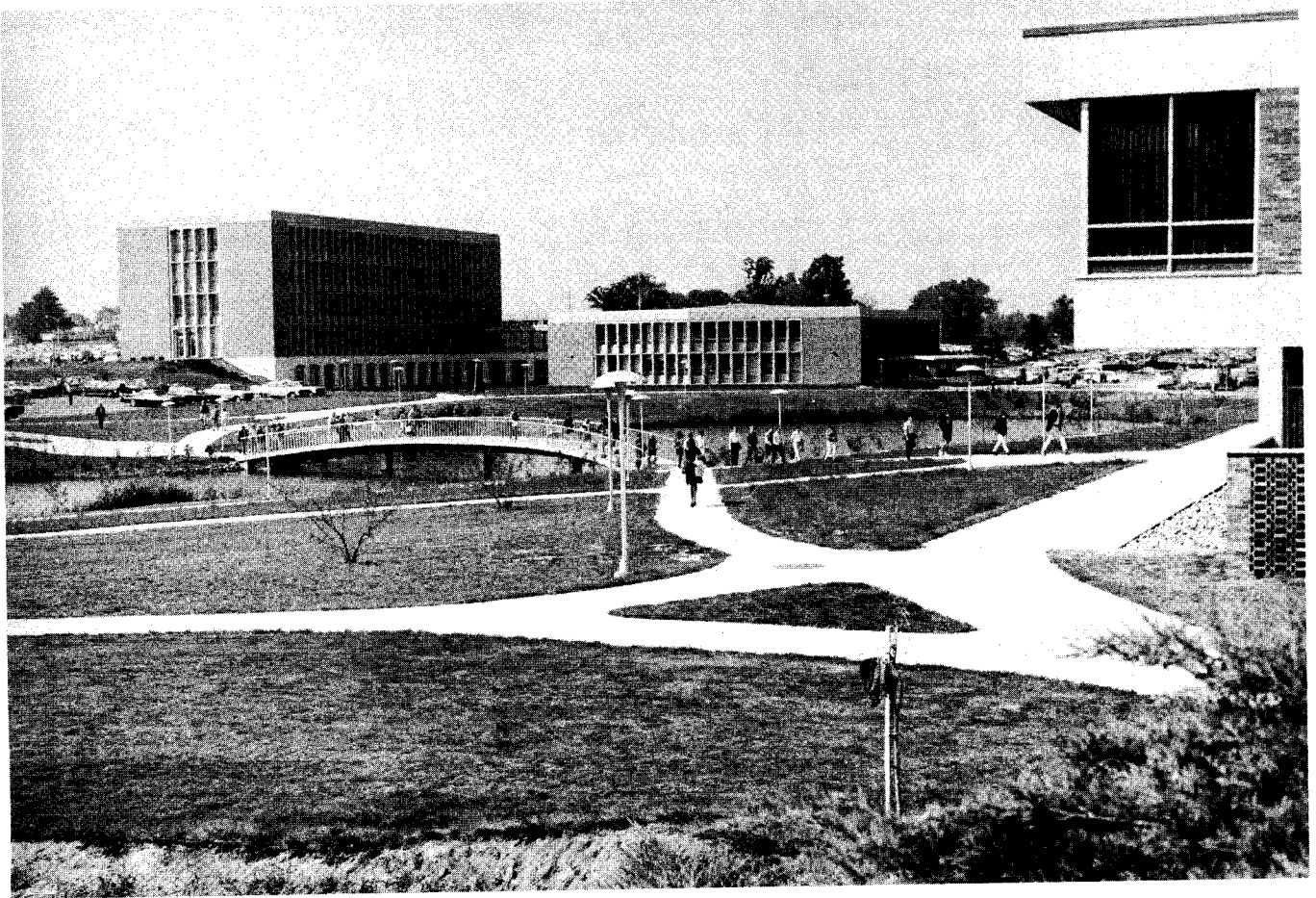
### July 16 (Baldwin Pavilion)

- |          |   |
|----------|---|
| Durufle  | Requiem<br>soloists to be announced   |
| Pinkham  | Christmas Cantata (Sinfonia Sacra)<br>Meadow Brook Brass Ensembles  |
| Honegger | La Danse des morts<br>Pierre Bernac, narrator<br>Carol Neblett, soprano<br>other soloists to be announced |

### August 11

- |            |   |
|------------|---|
| J. S. Bach | Passion According to St. Matthew<br>Blake Stern, Evangelist<br>other soloists to be announced |
|------------|---|

# OAKLAND UNIVERSITY



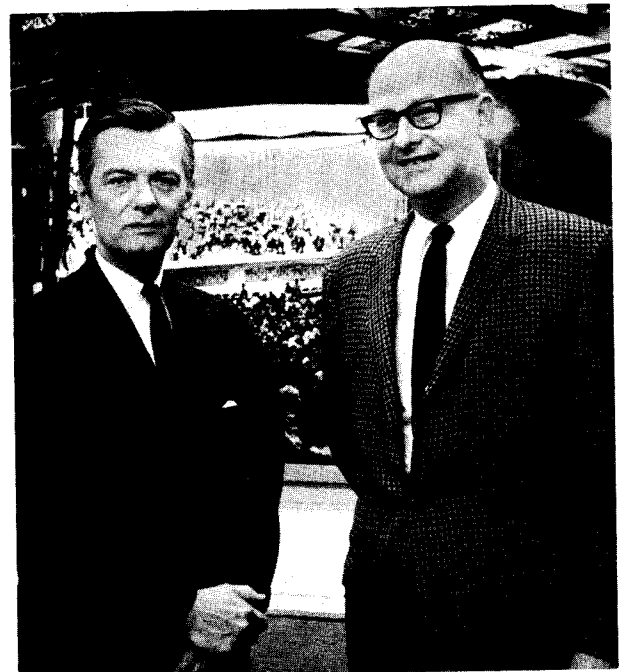
*The University's new \$5.3 million Dodge Hall of Engineering, located adjacent to the Science Building, will be dedicated this fall.*

Oakland University, one of the nation's fastest growing and most innovative universities, was established in 1957 when Mr. and Mrs. Alfred G. Wilson gave their beautiful 1,400-acre Meadow Brook Farms estate and two million dollars for buildings to establish a new institution of higher learning. Following a period of planning for this new institution by a distinguished committee of local and national figures, the University admitted its first students in the fall of 1959.

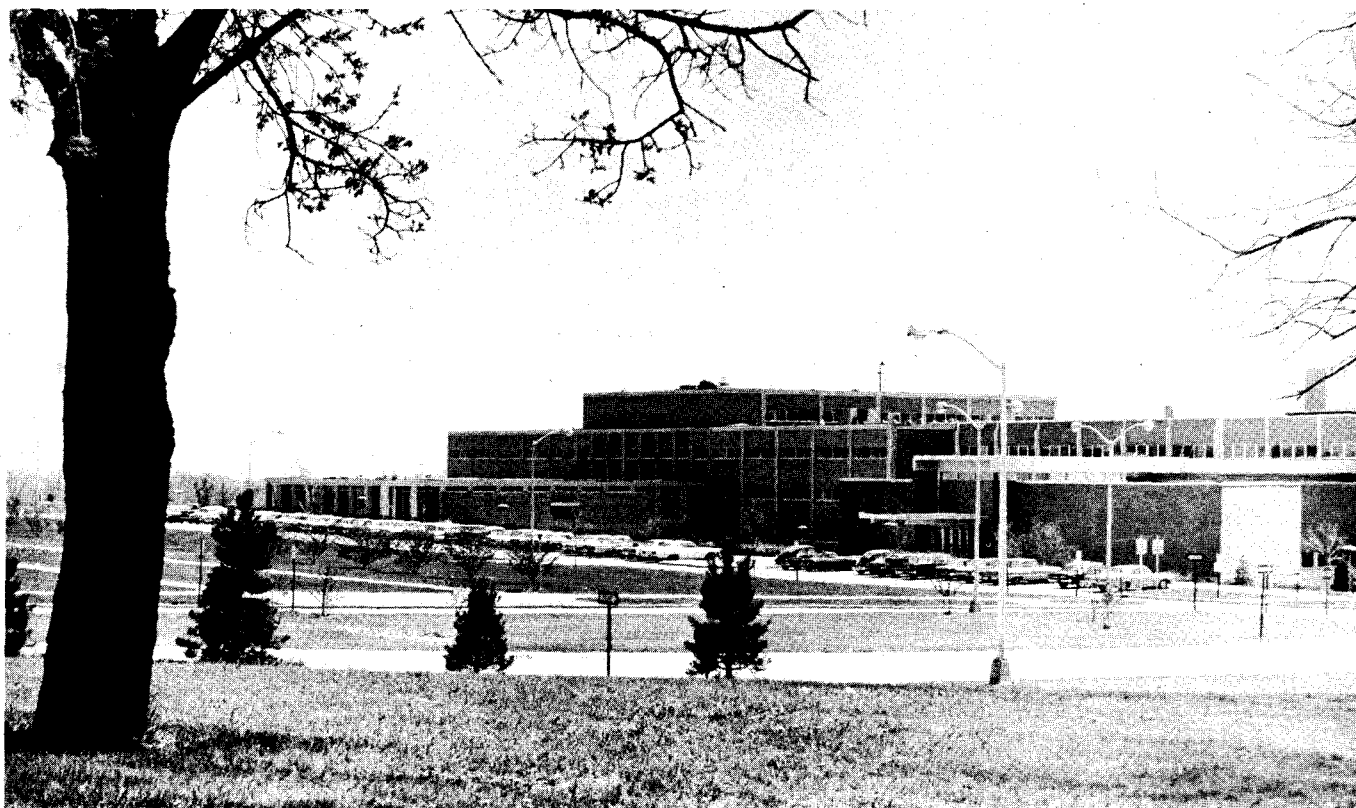
The institution's growth and development have moved at a brisk pace. From the opening enrollment of 570, the student body will reach at least 4,700 this fall, and the projections call for a pattern of continued growth. From its three buildings in 1959, the University's physical plant has grown to 16 major buildings, with three more near completion, and two in the advanced planning stages. A capital outlay program of \$46 million, exclusive of dormitories, is planned for the next five years.

Oakland University could not have advanced as rapidly as it has in nine years without the autonomy extended to it by the Michigan State University Board of Trustees, which governs both institutions. From the beginning, Oakland has been encouraged by the Board in developing its own distinctive character and program.

*James Hicks, left, manager of the acclaimed Meadow Brook Music Festival, is shown with Chancellor D. B. Varner, who has given dynamic leadership to the University since its founding.*



# *...an exciting community of learning*



*A campus view from Oakland University's dormitory area, across the lake, to Matilda R. Wilson Hall.*

In its transition from a small institution to a middle-sized university, Oakland University has combined many of the concepts of its early planners with innovative approaches. Concerned with retaining the early strengths while "growing large gracefully," the University launched its first experimental college in 1965, and another in 1967. These little colleges within the University not only encourage experimentation, but provide a close student-faculty identity, which becomes increasingly important as the institution becomes larger. Another innovation, affecting all students, is the use of "freshman exploratories," small classes in which faculty are given complete freedom to explore ideas and subjects of pertinence to themselves and the class. Independent study for credit and semester abroad travel-study programs are further examples of the University's interest in experimentation.

Although its growth has been rapid, the University has maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of arts and sciences, or professional education in engineering, teacher education or business-economics. Expanding its program to the graduate level, the University now offers work leading to the master's degree in ten fields.

The key to Oakland's growing reputation in graduate schools and the business world employing its graduates is the strength of its young faculty, 70 percent of whom have earned doctorates from the country's leading universities.

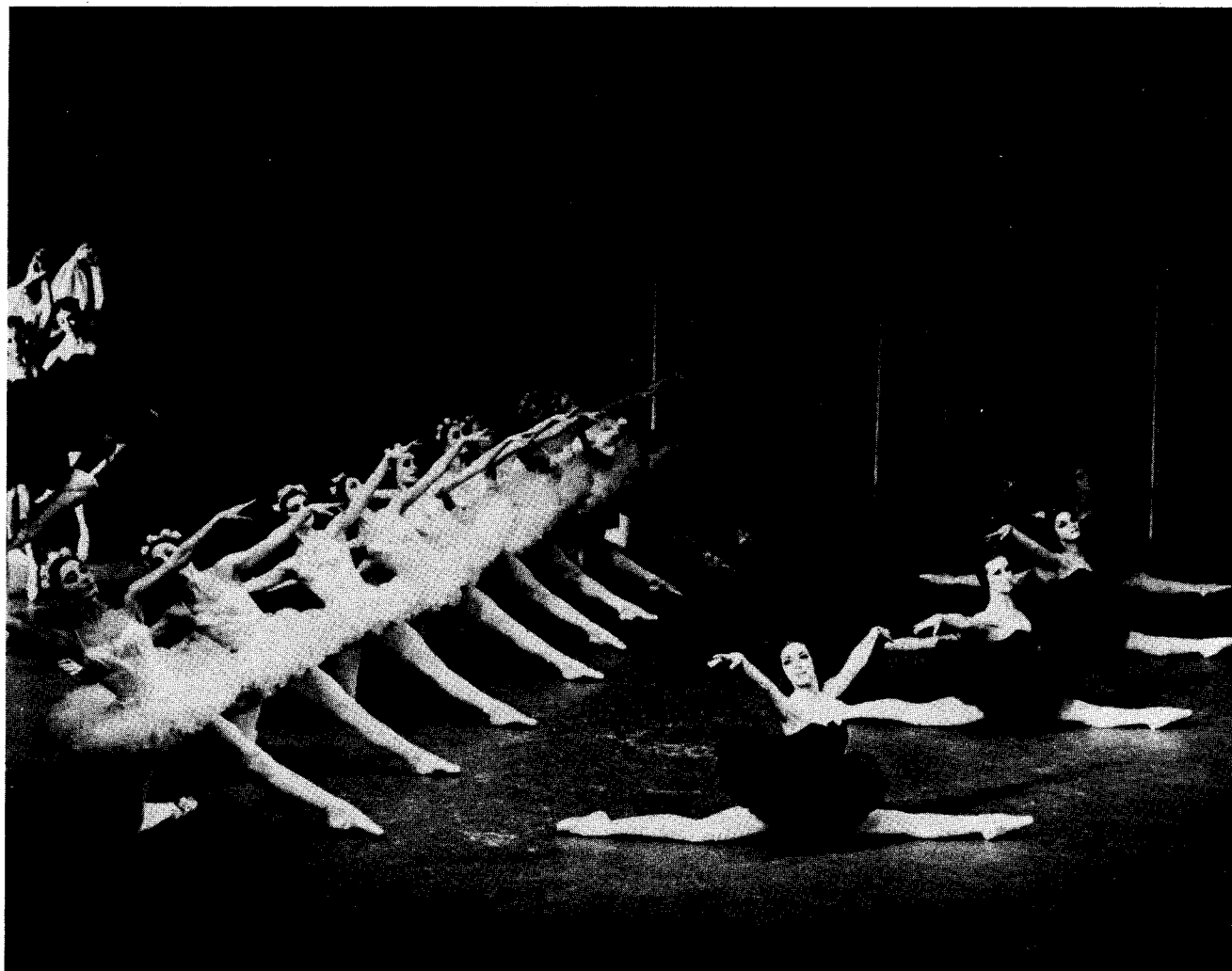
The University not only provides an outstanding educational opportunity to students in the area—two-thirds commute to classes—but its Continuing Education Division offers a variety of non-credit courses, institutes, and conferences that attract adults from throughout the metropolitan Detroit area. From its inception Oakland has been an influence on the community, and at the same time, has been assisted substantially in its development by citizens of the area. The Oakland University Foundation, Meadow Brook Music Festival Committee, Meadow Brook Theatre Committee, Chancellor's Club, Scholarship Committee, Friends of the Kresge Library, and the Friends of Oakland are examples.

The community not only turns to the University for a range of cultural offerings, but actively participates in promoting these kinds of programs. Such events as art exhibits, lectures, visiting artists, and ensemble performances have been broadened by the University's commitment to provide a major performing arts center for the community and Michigan. The magic of the Meadow Brook Music Festival, which led to the establishment of the Meadow Brook School of Music, brought great music to the area. Then, with the establishment of the Meadow Brook Theatre in 1967, exciting theatrical productions by the John Fernald Company were added. And last year, the Academy of Dramatic Art admitted its first students to move the University further along in its plans for the performing arts program.



# The American Ballet Theatre

*Lucia Chase and Oliver Smith, Directors*



When the American Ballet Theatre was founded 29 years ago it was with fine purpose: to develop a repertoire of the best works of ballet, past and present, and to create a company of such quality and range that it could serve as a stimulus to choreographers and new talent. Over the years the purpose has been achieved. In so doing, the company has developed the most remarkable repertoire of any in the world, with a ballet corps and soloists trained in impeccable classic style under Fokine, Balanchine and Dolin, in the romantic-lyric style of Tudor, the jazz ballet of Jerome Robbins and the dramas and comedies of Agnes de Mille.

The American Ballet Theatre has discovered and fostered more major artists than any other lyric theatre in American history. It is rightfully termed the national ballet company of the United States. It has given more than 5,000 performances to live audiences estimated at more than 10,000,000. In fourteen international tours—six sponsored by our State Department—it has performed in 37 countries on five continents.

The company comes to Meadow Brook directly from a three-week dance festival in New York's Lincoln Center.

Appearing July 30-31, August 1-2-3-4, 1968.



## Sixten Ehrling

*Conductor*

Sixten Ehrling was named music director and conductor of the Detroit Symphony Orchestra in 1963 and has been conducting at the Meadow Brook Music Festival since its inception in 1964. In addition to his musical triumphs with the Detroit Symphony at home, at Meadow Brook, and on tours across the nation, he is establishing a unique record as guest conductor with other orchestras both in this country and abroad. The Swedish-born maestro, within the period of a single year, is fulfilling guest engagements with five of America's principal orchestras: in Cleveland, Philadelphia, Boston, Chicago, and New York. It is doubtful that any other conductor has matched this feat. Moreover, Mr. Ehrling had previously conducted four of those five orchestras, and thus has been re-engaged on the strength of notable successes. This past spring, Mr. Ehrling appeared with several orchestras in Europe.



## Detroit Symphony Orchestra



The Detroit Symphony Orchestra, founded in 1914, today consists of 108 members under the musical directorship of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences than ever before. In addition to participation in the Meadow Brook Music Festival, the Orchestra gives some 200 concerts annually, including adults' and young people's subscription series, tour concerts, sponsored concerts, various series for school children, "Pops" concerts, free outdoor summer concerts at the Michigan State Fairgrounds and at Belle Isle, and annual concerts at the Worcester (Mass.) Festival. Such outstanding soloists as Isaac Stern, Andre Watts, Arturo Beneditti Michelangeli, Eugene Istomin, and Maureen Forrester will appear with the Orchestra during its 1968-69 season. The grand opening will be September 12 in Ford Auditorium.

# THE DETROIT SYMPHONY ORCHESTRA



## FIRST VIOLINS

Mischa Mischakoff  
Concertmaster  
Gordon Staples  
Zinovi Bistrizky  
Charles Everett  
Assistant Concertmasters

Santo Urso  
Jack Boesen  
Emily Mutter Austin  
Derek Francis  
James Bourbonnais  
Nicholas Zonas  
Gabriel Sztas  
Beatriz Budinsky  
Ralph Shiller  
Richard Margitza  
Joseph Gluck  
Virginia Halfmann  
Malvern J. Kaufman

## SECOND VIOLINS

Edouard Kesner  
Emilio Llinas  
Felix Resnick  
Alvin Score  
James Waring  
Harold Laudenslager  
Ernest Cramer  
Elias Friedenzohn  
Walter Maddox  
Lillian Downs  
Roy Bengtsson  
Joseph L. Fafard  
Thomas Downs  
Morris Edley  
Dennis Molchan  
Linda Smith

## VIOLAS

Nathan Gordon  
Guyton Amato  
Meyer Shapiro

Eugenia Staszewski  
David Ireland  
Taras Hubicki  
Walter Evich  
Philip Porbe  
Anton Patti  
Gary Schnerer  
LeRoy Fenstermacher  
Anne Mischakoff

## VIOLONCELLOS

Italo Babini  
Thaddeus Markiewicz  
Edward Korkigian  
Mario DiFiore  
Arthur Bachmann  
William Horvath  
William Graham  
David Budson  
Susan Weaver  
Barbara Fickett

## BASSES

Robert Gladstone  
Raymond Benner  
Frank Sinco  
John Van de Graaf  
Maxim Janowsky  
Walter Hardmann  
Julius Ilku  
Charles Baer  
Albert Steger  
John Carbone

## HARPS

Elyze Yockey Ilku  
Carole Crosby

## FLUTES

Ervin Monroe  
Shaul Ben-Meir  
Clement Barone  
Irvin Gilman\*

## PICCOLO

Clement Barone

## OBOES

Arno Mariotti  
Ronald Odmark  
Harold Hall  
Robert Cowart

## ENGLISH HORN

Robert Cowart

## CLARINETS

Paul Schaller  
William Griss  
Vincent Melidon\*  
Oliver Green

## BASS CLARINET

Oliver Green

## E-FLAT CLARINET

Vincent Melidon

## BASSOONS

Charles Sirard  
Robert Barris  
Lyell Lindsey  
Stephen Basson\*

## CONTRABASSOON

Lyell Lindsey

## FRENCH HORNS

Arthur Krehbiel  
Charles Weaver  
Edward Sauve  
Willard Darling  
Keith Vernon  
Jack Masarie\*

## TRUMPETS

Frank Kaderabek  
Gordon Smith  
Alvin Belknap\*  
Donald Haas

## TROMBONES

Allen Chase  
Joseph Skrzynski  
Elmer Janes

## TUBA

Oscar LaGasse

## TIMPANI

Salvatore Rabbio

## PERCUSSION

Robert Pangborn  
Jack Ledingham  
Raymond Makowski  
Norman Fickett\*

## PIANO

Mischa Kottler

## HARPSICHORD

Alice Lungershausen

## ORGAN

Frederick Marriott

## CELESTA

Arthur Bachmann

## LIBRARIANS

Albert Steger  
John Crispin

## PERSONNEL MANAGER

Zinovi Bistrizky

\*Assistant Principal