

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Saturday, December 3 through Saturday, December 10, 2005

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Hill Auditorium	

Welcome to this UMS performance. We know that some people attend UMS events out of habit, some attend to be entertained and spend time with friends, and others attend to provoke intellectual engagement. We've been consistently amazed, even overwhelmed, at the deeply meaningful comments that we hear from you, our audience members, about the impact the programs we put on Ann Arbor stages have on you personally.

Storytelling is a key component of every live performance, whether it's the religious message in Handel's *Messiah*, the transformation of Gershwin's *Rhapsody in Blue* to an improvised jazz piece, or the smoky tones of Dianne Reeves bringing back memories of holidays gone by with her Christmas program. The stories that are told from the stage, however, are only one part of the process; stories from audience members are equally important and often equally as interesting.



When we hear from people who can still remember fine details from a concert that occurred more than a decade ago, whose lives were changed by a theater piece that they saw on our stages, or who commemorated a significant personal event with attendance at or sponsorship of one of our concerts, we know that the connection between the arts and individuals in our community is real and potent. Those are the stories that live beyond the transitory nature of live performance and create meaning and memories that can be relived for decades.

UMS is proud to be one of six lead study partners in a national study of arts audiences that will further explore the impact the performing arts have on individuals and the value that people derive from attending arts events. This study was commissioned by 14 university-related presenters and will take two years to complete. It will include pre- and post-concert surveys at several events this winter, as well as selected "depth" interviews, where audience members will be invited to speak with UMS staff and board members in one-on-one interviews. If you are asked to participate, we hope that you will accept and share your stories with us.

Happy Holidays from all of us at UMS — and best wishes for an enriching 2006!

Sincerely,

A handwritten signature in cursive script that reads "Sara Billmann".

Sara Billmann

UMS Director of Marketing and Public Relations

UMS Educational Events

through Friday, January 13, 2006

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS education department at 734.647.6712 or umsed@umich.edu.

Handel's *Messiah*

PREP with Dr. Jerry Blackstone

Saturday, December 3, 7:00–7:30 pm

Sunday, December 4, 1:00–1:30 pm

Hill Auditorium Mezzanine Lobby

UMS Choral Union conductor and music director Jerry Blackstone will give a pre-performance lecture on the historical and musical background of Handel's *Messiah*. You must have a ticket to the performance to attend.

Dianne Reeves *Christmas Time is Here*

NETWORK Meet-and-Greet

Saturday, December 10, post-performance,

Hill Auditorium Lower Lobby

Join us after the concert for a special reception where you'll have the opportunity to meet, socialize, and network with community members with common interests in the arts.

José Limón Dance Company

Modern Dance Master Class (\$)

Thursday, January 12, 7:00 pm,

Dance Gallery Studio, 815 Wildt Street

Led by a Limón expert, this master class is for intermediate-to-advanced dancers only. The public is welcome to observe. There is a fee of \$20 for participants; \$10 for observers. To register, please contact the UMS Education Department.

Keynote Lecture and Video Discussion

Friday, January 13, 6:00–7:30 pm,

Michigan League, Hussey Room, 2nd Floor,
911 N. University Avenue

Featuring rare and archival dance footage, Carla Maxwell, artistic director of the José Limón Dance Company, will talk about Mr. Limón's choreography and offer insight on how to understand and appreciate his work. This event is designed for general audience members who desire a deeper understanding about dance and the masterworks of José Limón. Ms. Maxwell will be joined by U-M Department of Dance faculty Peter Sparling and Gay Delanghe, both former members of the José Limón Dance Company. A collaboration with the U-M Department of Dance.



*As we pray for
God to Bless America,
let us also, with thankful hearts,
celebrate the Birth and Life
of our Lord Jesus Christ
with this beautiful rendition
of Handel's Messiah.*

Carl and Isabelle Brauer Fund

*The 2005 Messiah performances are presented in loving memory
of Isabelle Brauer, who passed away on October 9, 2004*



127th ums season 05|06

Mozart Requiem and Mass
**Orchestre Révolutionnaire
et Romantique**
The Monteverdi Choir

John Eliot Gardiner conductor

THURSDAY, JANUARY 19, 8 PM
Hill Auditorium

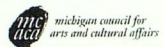
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with the
**Carl and Isabelle
Brauer Fund**
presents

Messiah

Composed by **George Frideric Handel**

UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, *Conductor and Music Director*

Karina Gauvin, *Soprano*
Bejun Mehta, *Countertenor*
Robert Breault, *Tenor*
Andrew Garland, *Baritone*

Edward Parmentier, *Harpichord*

Program

Saturday Evening, December 3, 2005 at 8:00
Sunday Afternoon, December 4, 2005 at 2:00
Hill Auditorium, Ann Arbor.



19th and 20th
Performances of the
127th Annual Season

*The photographing or
sound recording of this
concert or possession of
any device for such pho-
tographing or sound
recording is prohibited.*

This performance is supported by the Carl and Isabelle Brauer Fund.

Special thanks to Dr. Jerry Blackstone and the U-M School of Music for their participation in this residency.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this performance.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Ms. Gauvin appears by arrangement with Herbert Barrett Management, Inc.

Mr. Mehta appears by arrangement with ICM Artists, Ltd.

Mr. Breault and Mr. Garland appear by arrangement with Mirshak Artists Management, New York, NY.

Large print programs are available upon request.

Part I

1 Sinfonia

2 Arioso

Isaiah 40: 1

Isaiah 40: 2

Isaiah 40: 3

Mr. Breault

Comfort ye, 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 pardoned.

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

Mr. Breault

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

Haggai 2: 6

Haggai 2: 7

Malachi 3: 1

Mr. Garland

. . . 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, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

6 Air

Malachi 3: 2

Mr. Mehta

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

Isaiah 7: 14

Mr. Mehta

Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."

9 Air and Chorus

Isaiah 40: 9

Isaiah 60: 1

Mr. Mehta

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!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 Arioso**
Isaiah 60: 2
- Mr. Garland**
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**
Isaiah 9: 2
- Mr. Garland**
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**
Luke 2: 8
- Ms. Gauvin**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**
Luke 2: 9
- Ms. Gauvin**
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
- Ms. Gauvin**
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
- Ms. Gauvin**
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**
Zechariah 9: 9
- Ms. Gauvin**
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*Isaiah 35: 5**Isaiah 35: 6***Mr. Mehta**

Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.

Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .

21 Air*Isaiah 40: 11**Matthew 11: 28**Matthew 11: 29***Mr. Mehta and Ms. Gauvin**

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 labour 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.

22 Chorus*Matthew 11: 30*

. . . His yoke is easy, and His burden is light.

I N T E R M I S S I O N

Part II

23 Chorus*John 1: 29*

. . . Behold, the Lamb of God, that taketh away the sin of the world! . . .

24 Air*Isaiah 53: 3**Isaiah 50: 6***Mr. Mehta**

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.

25 Chorus*Isaiah 53: 4**Isaiah 53: 5*

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.

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*Psalms 22: 7***Mr. Breault**

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. Breault**
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 Mr. Breault**
Lamentations 1: 12 . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative Mr. Breault**
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 Mr. Breault**
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. Breault**
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. Garland**
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. Gauvin**
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*Psalm 2: 1***Mr. Garland**

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*Psalm 2: 4***Mr. Breault**

He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.

43 Air*Psalm 2: 9***Mr. Breault**

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

44 Chorus*Revelation 19: 6**Revelation 11: 15**Revelation 19: 16*

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.

You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

45 Air*Job 19: 25**Job 19: 26**I Cor. 15: 20***Ms. Gauvin**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.

And though . . . 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.

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. Garland*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*I Cor. 15: 54***Mr. Mehta**

. . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.

50 Duet*I Cor. 15: 55***Mr. Mehta and Mr. Breault**

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*Romans 8: 31***Ms. Gauvin**

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.

Messiah

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. In addition to Mozart's re-orchestration, Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the 17th century in the churches and monasteries of Italy. In the Oratory (a side chapel

found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian — *Il Trionfo del Tempo e del Disinganno* and *La Resurrezione* — and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on 22 August 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior*

che all' alba ride." Another secular duet, "Nò, di voi non vo' fidarmi," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore,*" was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-

repeated story, Handel originally declaimed "incorruptible" with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don't hear them as unusual: "For unto us a Child is born," or "Come unto Him, ye that are heavy laden."

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of

The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this, be all thy sins forgiven."

repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word "were" as if it had two syllables, and "surely" with three syllables. In the bass aria, "The trumpet shall

the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this, be all thy sins forgiven." But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the "Hallelujah Chorus"), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theater in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win — when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later

declared Handel's composition "a fine Entertainment, tho' not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began

its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day — establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my

UMS ARCHIVES

The UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances. This weekend's performances mark the UMS Choral Union's 399th and 400th UMS appearances and mark the ensemble's 127th annual performances of *Messiah*. This weekend Dr. Blackstone makes his sixth and seventh UMS appearances following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. In April 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union.

The Ann Arbor Symphony Orchestra makes its 48th and 49th UMS appearances this weekend since their 1974 debut. Harpsichordist Edward Parmentier has performed in the annual UMS presentation of *Messiah* since 1995 and makes his 21st and 22nd UMS appearances in this weekend's performances.

This weekend marks the UMS debuts of Ms. Gauvin, Mr. Breault, and Mr. Garland. Mr. Mehta makes his third and fourth UMS appearances as a countertenor after performing as soloist in the December 2002 presentations of *Messiah*. Interestingly, Mr. Mehta, an Ann Arbor native, appeared under UMS auspices as a boy soprano soloist with both the UMS Choral Union in Mendelssohn's *Elijah* with the Philadelphia Orchestra under Riccardo Muti in April 1982 during the 89th annual May Festival and three times in successive years with the UMS Choral Union in performances of *Messiah*.

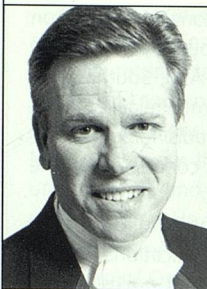
Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the idea of Redemption, rather than the personality of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" — a message that continues to be timely and universal.

Program note by Luke Howard

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the U-M School of Music where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In February 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to his choral conducting work at the University, he has conducted operatic productions with the University of Michigan Opera Theatre, including a 2002 production of Janáček's *The Cunning Little Vixen*.

Dr. Blackstone is considered one of the coun-



Jerry Blackstone

try's leading conducting teachers and his students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation.

Dr. Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and Australia. Guest appearances in the current season include conducting Honor Choirs at the Southwestern and Northwestern Division Conventions of the American Choral Directors Association; All-State Choirs in Maine and Maryland; choral festivals in Spring and Flower Mound, Texas, and at Western Washington University; the national Mennonite Secondary Choir Festival; and Orff's *Carmina Burana* with the Midland Chorale and Saginaw Choral Society and Orchestra. Featured conference presentations include those at the American Choral Directors Association Eastern Division Convention in New York City, the New Jersey American Choral Directors Association Summer Conference, and the Michigan School Vocal Music Association Summer Conference.

In April 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union.

Prepared by Dr. Blackstone, the Choral Union and the School of Music Chamber Choir, University Choir, and Orpheus Singers recently performed and recorded William Bolcom's *Songs of Innocence and of Experience*, led by American conductor Leonard Slatkin. Choirs prepared by Dr. Blackstone have also appeared under the batons of Neeme Järvi, Nicholas McGegan, and Yitzhak Perlman.

As conductor of the University of Michigan Men's Glee Club from 1988–2002, Dr. Blackstone led the ensemble in performances at

ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US. The recently released U-M Men's Glee Club CD, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

Santa Barbara Music Publishing distributes Dr. Blackstone's acclaimed educational video, *Working with Male Voices*, and publishes the *Jerry Blackstone Choral Series*, a set of choral publications that presents works by several composers in a variety of musical styles.

As a strong advocate for the training of young musicians, Dr. Blackstone serves as Director of the University of Michigan's Summer Programs, which include the University of Michigan All-State@Interlochen Program (a series of two-week music camps held at the Interlochen Center for the Arts) and MPulse Ann Arbor (two-week camps in music technology, musical theater, and dance held on the U-M Ann Arbor campus). He also leads the Michigan Youth Ensembles Program. In addition to his administrative responsibilities, he conducts the All-State High School Choir and Chamber Singers at All-State@Interlochen each summer.

Prior to coming to the University of Michigan in 1988, Dr. Blackstone served on the music faculties of Phillips University in Oklahoma, Westmont College in California, and Huntington College in Indiana. He holds degrees from the University of Southern California, Indiana University, and Wheaton College.

Karina Gauvin's unique voice, remarkable technique, and accomplished musicianship have charmed audiences worldwide from the Royal Opera House in London to Lincoln Center in New York. Her repertoire ranges from the music of J. S. Bach to Gustav Mahler to Samuel Barber to Benjamin Britten. Ms. Gauvin has sung with major orchestras including the Montreal Symphony Orchestra, Toronto Symphony, Los Angeles Chamber Orchestra, Les Talens Lyriques, Tafelmusik Baroque Orchestra,



Karina Gauvin

Seattle Symphony, and Capriccio Stravagante. On the operatic and concert stage, she has delivered outstanding performances with conductors as diverse as Charles Dutoit, Christopher Hogwood, Bruno Weil, and Bernard Labadie. Active as a recitalist, she has collaborated with pianists Marc-André Hamelin, Michael McMahon, and Roger Vignoles.

Past season engagements included performances of Mozart's *Requiem* with the Vancouver Symphony and Handel's *Messiah* with the Detroit and Omaha Symphonies and the Los Angeles Philharmonic. She sang Mozart arias with the Toronto Symphony and toured extensively as a soloist with Les Violons du Roy.

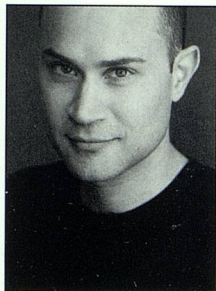
Past highlights include a European tour with Musica Antiqua Köln, Mozart's *Requiem* at Alice Tully Hall, Bach's *B minor Mass* with Helmuth Rilling for the Oregon Bach Festival, the role of Iole in Handel's *Hercules* with Akademie für Alte Musik Berlin, and the role of Euridice in Gluck's *Orphée* with Les Violons du Roy. In January 2003 Ms. Gauvin made her Carnegie Hall debut under the baton of Peter Schreier. She was also featured in the title role of Georg Conradi's opera *Ariadne* for the Boston Early Music Festival.

Ms. Gauvin's discography includes five Juno Award-nominated CDs. Her recording of French art song with pianist Marc-André Hamelin, titled *Fête galante*, received the 2000 Opus award for "Best Vocal Recording" and was selected as Chamber Music America's "Recording of the Year." Her recording of Handel's *Silite Venti* and *Apollo e Daphne* and Mozart's *Requiem* with Les Violons du Roy were awarded respectively a 2001 and 2003 Juno. Her most recent project is a recording of Bach's *Psalm 51* and *Cantate 82* with Les Violons du Roy for Atma Classique, which was nominated for a 2005 Juno Award.

Her awards include the Virginia Parker Prize and the Maggie Teyte Memorial Prize in London.

In 1996 the International French Public Radio Community chose Ms. Gauvin as "Soloist of the Year" and in 2000 she was given an Opus Award as "Performer of the Year." A graduate of the Montreal Conservatory of Music, Ms. Gauvin studied with Marie Daveluy.

Since his debut in New York in 1998, countertenor **Bejun Mehta** has appeared as Oberon in *A Midsummer Night's Dream* and Unulfo in *Rodelinda* at the Metropolitan Opera; the title role of *Orlando* at the Royal Opera House, Covent Garden; the title role of *Giulio Cesare* at the Pittsburgh Opera; Tolomeo in *Giulio Cesare* at the Paris, San Francisco, and Los Angeles Operas; Armindo in *Partenope* at the Lyric Opera of Chicago; Farnace in *Mitridate* at the Théâtre du Châtelet and the Santa Fe Opera; Masha in Peter Eötvös' *Three Sisters* at the Théâtre du Châtelet; the title role of *Tamerlano* at the Drottningholm Court Theater and the Lille Opera; Ottone in *L'incoronazione di Poppea* at the Netherlands Opera; and Orlando, Armindo, and Polinesso in *Ariodante* and Guido in *Flavio* at the New York City Opera.



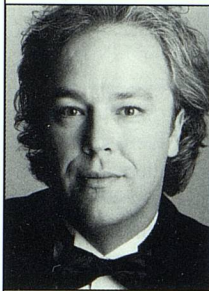
Bejun Mehta

On the concert platform, Mr. Mehta has performed with groups including the Israel Philharmonic, the San Francisco Symphony, the Minnesota Orchestra, the Scottish Chamber Orchestra, Les Musiciens du Louvre, and Les Talons Lyriques. He has been presented at Carnegie Hall and the 92nd Street Y in New York, the Edinburgh Festival, the Verbier Festival, the Konzerthaus in Vienna, the Wigmore Hall in London, the Palais des Beaux Arts in Brussels, the Théâtre du Châtelet in Paris, and by the New York Festival of Song and the Marilyn Horne Foundation. Festival appearances include the Sydney Festival and the Saint Denis Festival.

This past summer Mr. Mehta made his debut at the Salzburg Festival as Farnace, and this season, he returns to the Netherlands Opera as Tamerlano and makes his debut at the Bayerische Staatsoper as Bertarido in *Rodelinda*. Mr. Mehta has been the subject of a CBS *60 Minutes II* profile and featured on A&E's *Breakfast with the Arts*. He was also recently nominated for an Olivier Award for his portrayal of Orlando at the Royal Opera House, Covent Garden.

Tenor **Robert Breault** enjoys an international career that encompasses opera, oratorio, recital, and concert work. His warm and flexible tenor voice and dramatic acting skills account for his enthusiastic reception and re-engagements wherever he performs. The *San Francisco Chronicle* called his voice "a tenor of unwavering resonance."

In the current season, Mr. Breault debuts as a soloist with the San Diego Symphony in *Elijah*; Beethoven *Symphony No. 9* with the Delaware Symphony; Puccini's *Messa di Gloria* with the Santa Fe Symphony; *Messiah* with UMS in Ann



Robert Breault

Arbor, Michigan; and also sings Don Jose in *Carmen* in a return engagement with New York City Opera. This same season Mr. Breault debuts with Arizona Opera as Don Jose in *Carmen*, with Fort Worth Opera as Alfredo in *La Traviata*, and with Opera Lafayette in Washington,

DC as the title role of Idomeneo. Mr. Breault will sing Almaviva in *Il Barbiere di Siviglia* with New Orleans Opera in the 06/07 season. His performance of Christ in Beethoven's demanding *Christus am Olberg* with San Francisco's Philharmonia Baroque Orchestra received unanimous critical acclaim.

Active as a recitalist, he performed the world première of Jeffrey Price's *Stundenbuchlieder* (Rilke) along with Janáček's *Diary of One Who*

Vanished in October. His performance conducted by Keith Lockhart with the Utah Symphony and Mormon Tabernacle Choir in Vaughan Williams's *Hodie* was broadcast nationally on PBS.

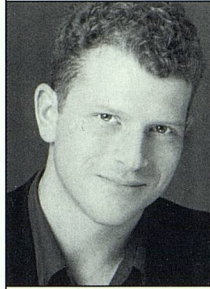
Mr. Breault made his European debut in Paris singing DeMars's *American Requiem* and since then has performed in most of Europe's musical centers including London's Royal Albert Hall and St. Peter's in Rome. Mr. Breault has appeared with many of North America's finest orchestras including the Philharmonia Baroque Orchestra under Nicholas McGegan in performances of Handel's *Messiah*, *Hercules*, and *Solomon*. He sang the demanding role of Argirio in Rossini's *Tancredi* with the Opera Orchestra of New York at Carnegie Hall in 1997.

Mr. Breault's opera engagements include numerous performances with the Atlanta and Utah operas. Mr. Breault has also appeared with Madison Opera, Michigan Opera Theatre, Canada's Opera Atelier, Hamilton Opera, Chautauqua Opera, and has toured with the San Francisco Opera Western Opera Theater.

Robert Breault's recording credits include Laurent Petitgirard's world-première recording of *The Elephant Man* with Orchestre Philharmonique de Monte-Carlo.

Andrew Garland has a gorgeous, rich baritone voice, with an even, well-produced tone...beauteous sound...passionate," quotes *San Francisco Classical Voice* in response to his Schwabacher debut recital. Mr. Garland has performed with Cincinnati Opera, Dayton Opera, Opera Theater of Pittsburgh, the Sorg Opera Company, and at the San Francisco Opera Center. Lead roles include Figaro in *Il Barbiere di Siviglia*, Guglielmo in *Così fan tutte*, il Conte Almaviva in *Le Nozze di Figaro*, Schounard in *La Bohème*, and Ramiro in *L'Heure Espagnole*.

In the current season Mr. Garland returns to Dayton Opera to sing Dandini in Rossini's *Cenerentola* and makes his debut with Fort Worth Opera as Schounard in *La Bohème*. He also sings Figaro in *Il Barbiere di Siviglia* with Opera Plus;



Andrew Garland

Messiah with UMS in Ann Arbor, Michigan; the world première of Eric Zeisl's *Requiem Ebraico* with the Cathedral Choral Society in Washington, DC at the National Cathedral; a gala concert with Lake George Opera; a solo recital under the auspices of the Marilyn Horne Foundation at Southeast Louisiana State University; and other solo recitals at the Cosmos Club and at the Art Song of Williamsburg with pianist Lee Hoiby. In future seasons, Mr. Garland will appear with Palm Beach Opera in a leading role. The 04/05 season marked Andrew Garland's debut with the Marilyn Horne Foundation in a solo recital of all living American composers in New York City.

On the concert stage, Mr. Garland has performed such works as *Carmina Burana*, Brahms's *Ein deutsches Requiem*, Handel's *Messiah* and *Elijah*, Bach's *St. Matthew Passion*, and Fauré's *Requiem*. Already an accomplished recitalist, Mr. Garland has performed song programs throughout the US including recitals in San Francisco, Boston, and Cincinnati.

Mr. Garland is the winner of the American Traditions Competition, the William C. Byrd Competition, the Washington International Vocal Competition, Opera Columbus Competition, and NATS New England Competition; has been a regional finalist in the Metropolitan Opera National Council auditions; and placed in the Palm Beach Opera Competition.

A native of Massachusetts, Mr. Garland has a BM in Vocal Performance from the University of Massachusetts where he studied with Jon Humphrey, Paulina Stark, and Oren Brown, and a MM and Artist's Diploma in Opera from the Cincinnati College-Conservatory of Music where he worked with William McGraw, Donna Loewy, and Terry Lusk.

Edward Parmentier, Professor of Music at the U-M School of Music (Harpichord, Early Music Ensemble), toured in Korea and Japan in Spring 2005, performing concerts in Seoul, Tokyo, and in various cities in Hokkaido. He was also invited to give lectures and master classes at various universities in those countries. In October, Mr. Parmentier returned to Japan for an early music seminar in the city of Ota where he concretized and lectured on Bach and Scarlatti. His 2005 summer harpsichord workshops at U-M dealt with the music of Francois Couperin and Bach's preludes and fantasias. Mr. Parmentier played harpsichord in performances of Bach's *Brandenburg Concerti* in July at the Strings in the Mountains Festival in Steamboat Springs, Colorado. Also in July, he performed on organ and harpsichord in Province Groningen in The Netherlands. In the spring, Mr. Parmentier organized and performed at the second Michigan Harpsichord Saturday, an outreach program designed for youth to experience the harpsichord first hand.



Edward Parmentier

Please refer to UMS Annals, page P/24 of your program, for biographical information on the **UMS Choral Union**.

This year marks the **Ann Arbor Symphony Orchestra's** (A²SO) 77th year of exceptional music making that involves the Ann Arbor community, fires its imagination, and inspires the next generation of listeners. In 1941, Joseph Maddy (founder of Interlochen Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians. Since 1986, the A²SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Samuel Wong. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A²SO Orchestra musicians, Board, and active feedback from the community, Arie Lipsky was the unanimous choice to lead this orchestra.

Maestro Lipsky's distinguished and inspired music making treats growing audiences to thrilling performances. This past season under Mr. Lipsky's leadership, the A²SO has been favorably compared to both the Leipzig Gewandhaus Orchestra and the Detroit Symphony Orchestra. A record number of patrons heard the transcendent Mahler *Resurrection* Symphony in Hill Auditorium in April 2005. Additionally, a standing-room-only crowd heard Mozart's concert-version opera *Abduction from the Seraglio*. Each carefully prepared season features time-honored classics, a variety of less-familiar works by the great masters, and a bouquet of accessible new works by modern composers including the premiere of a new work by an emerging U-M student composer. This year celebrates Mozart's 250th birthday with a special musical theater commission, *Mozart Comes to Ann Arbor*. The Orchestra was heard over National Public Radio in November 2004, performing *Once Upon a Castle*, a commission created by Michael Daugherty for the A²SO's 75th Anniversary.

Ann Arbor Symphony Orchestra

Arie Lipsky, *Music Director*

Mary Steffek Blaske, *Executive Director*

Violin I

Adrienne Jacobs Rönmark, *Concertmaster*

Fabián López

Linda Etter

Linda Etter Violin Chair

Katie Rowan

Sarah and Jack Adelson Violin Chair

Judy Blank

Denice Turck

Violin II

Barbara Sturgis-Everett*

A² Principal Second Violin Chair

Honoring Anne Gates and Annie Rudisill

Sharon Quint

Abraham Weiser Violin Chair

Anne Ogren

Ashley Malloy

Zachary Huang

Jackie Livesay

Viola

Melissa Knecht*

Tim and Leah Adams Principal Viola Chair

Megan Mason

Antione Hackney Viola Chair

Leslie Richards

Julianne Zinn

Carolyn Tarzia

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Vladimir Babin

Weiblen Cello Chair

Mimi Morris-Kim

Eric Amidon

Bass

Gregg Emerson Powell*

Robert Rohwer

Mitchell Nelson

Oboe

Kristin Reynolds*

Gilbert Omenn Principal Oboe Chair

Kristy Meretta

Holly Bea-Weaver Oboe Chair

Yuki Harding

Yopie Prins

Bassoon

Christine Marsh Price*

E. Daniel Long Principal Bassoon Chair

Nathan Zeisler

Trumpet

Justin Cohen*

David S. Evans III Principal Trumpet Chair

Jonathan Poland

Timpani

James Lancioni*

Harpisichord

Ed Parmentier*

Cynthia Greenspan Keyboard Chair

* = Principal

Gregg Emerson Powell, *Personnel Manager*

Kathleen Grimes, *Librarian*

Gary Smith, *Operations Manager*

UMS Choral UnionJerry Blackstone, *Conductor and Musical Director*Jason Harris, *Assistant Conductor*Steven Lorenz, *Assistant Conductor*Jean Schneider, *Accompanist*Scott VanOrnum, *Accompanist*Kathleen Operhall, *Chorus Manager*Donald Bryant, *Conductor Emeritus***Soprano I**

Claudia Arno
 Kathryn Borden
 Ann Marie Borders
 Jamie Bott
 Tekla Budde
 Ann K. Burke
 Sandra E. Burke
 Susan F. Campbell
 Marie Ankenbruck Davis
 Julie Eastin
 Rene Forsythe
 Jennifer Freese
 Kathleen Gage
 Keiko Goto
 Christine Kapusky
 Kyoung Kim
 Kathleen Licari
 Allison Lamanna
 Meredith Lovelace
 Toni Marie Micik
 Kamilah Neighbors
 Nancy K. Paul
 Margaret Dearden Petersen
 Marie Phillips
 Julie Pierce
 Mili Reisner
 Rachel Ridenour
 Kira Rose
 Vera Sacharin
 Katie Shields
 Elizabeth Starr
 Jennifer Tomko
 Margie Warrick
 Barbara J. Weathers
 Mary Wigton
 Linda Kaye Woodman
 Karen Woollams

Soprano II

Rebecca Benton
 Mary Bowman
 Debra Joy Brabeneck
 Carol Callan
 Young Cho
 Cheryl Clarkson
 Joy Collman
 Carrie Deierlein
 Bonnie DeLong
 Catherine Dupuis
 Carol Bearss Fedewa
 Etsuko Isaka
 Nancy Kyro
 Loretta Lovalvo
 Melissa Hope Marin
 Linda Selig Marshall
 Marie Morrison

Ulrike Peters Nichols

Ann Orwin
 Ann Payne
 Sara Peth
 Holly Preston
 Dana Rossiter
 Mary A. Schieve
 Sue Ellen Straub
 DeAnn Teff
 Virginia A.
 Thorne-Herrmann
 Jane VanSteenis
 Catherine Wadhams
 Barbara Hertz Wallgren
 Dr. Rachele Barcus Warren
 Kathleen A. Young

Alto I

Olga Astapova
 Dody Blackstone
 Katherine Brokaw
 Monica Celizic
 Kathryn Drenning
 Sara Emerson
 Jeannette Faber
 Norma Freeman
 Adriane Fung
 Siri Gottlieb
 Suzanne Hodge
 Heather Kaye
 Katherine Klyklo
 Jan Leventer
 Jean Leverich
 Carolyn Loh
 Marilyn Meeker
 Carol Milstein
 Caroline E. Mohai
 Catherine P. Morgan, O.P.
 Mary Morse
 Deidre Myers
 Tracy Parron
 Cindy Shindledecker
 Rhonda Sizemore
 Jari Smith
 Katherine R. Spindler
 Ruth A. Theobald
 Barbara Trevethan
 Barbara Tritten
 Rebecca Wiseman
 Jennifer Wurtz
 Kate Yohay

Alto II

Paula Allison-England
 Meredith Ammons
 Leslie Austin
 Carol Barnhart
 Ellen Bryan
 Anna Chung
 Alison Cohen
 Joan Cooper
 Marilyn A. Finkbeiner
 Grace K. Gheen
 Kat Hagedorn
 Allison Halerz
 Nancy Heaton
 Lynn E. Heberlein
 Milena Hering
 Carol Kraemer Hohnke
 Josephine Kasa-Vubu
 Jessica Lehr
 Cynthia Lunan
 Frances Lyman
 Karla K. Manson
 Patricia Kaiser McCloud
 Jennifer McFarlane-Harris
 Beth McNally
 Kathleen Operhall
 Connie Pagedas
 Beverly N. Slater
 Gail Beck Stevens
 Cheryl Utiger
 Alice VanWambeke
 Iris Wei
 Sandra K. Wiley

Tenor I

Adam D. Bonarek
 Timothy J. Dombrowski
 Steven Fudge
 Dan Gotkin
 Arthur Gulick
 Jason Harris
 Steve Heath
 Eiki Isomura
 J. Derek Jackson
 Mark A. Krempsi
 Robert MacGregor
 David Meitzler
 Nicholas J. Pharris
 Elizabeth Sklar

Tenor II

Nicholas Edwin
 John W. Etsweiler III
 Roy Glover
 Michael J. Gordon
 Matthew Gray
 John P. Hodge

Bob Klaffke
 Richard A. Marsh
 A.T. Miller
 Tom Peterson
 Carl Smith
 Joshua Smith
 Jim Van Bochove

Bass I

David Bowen
 Michael Coster
 John Dryden
 Kenneth A. Freeman
 Andrew Hartley
 Timothy Krohn
 Craig LeMoynes
 George Lindquist
 Lawrence Lohr
 Steven Lorenz
 Charles Lovelace
 William Malone
 Joseph D. McCadden
 Stephen Merino
 Michael Pratt
 Daniel R. Ruge
 David Sandusky
 Donald Sizemore
 Rodney Smith
 John Paul Stephens
 Robert Stevenson
 William Stevenson
 Steve Telian
 Thomas L. Trevethan
 Jesse Turner

Bass II

Sam Baetzel
 William Baxter
 Harry Bowen
 Jeff Clevenger
 Don Faber
 H. Halladay Flynn
 James Head
 Rod Little
 Gerald Miller
 Edward Morris
 Clinton Smith
 Jeff Spindler
 Robert Stawski
 Michael Steelman
 Terril O. Tompkins
 John F. Van Bolt
 James Wessel Walker
 Norman Weber
 Donald Williams
 John Zastoupil

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127th ums season 05|06

Leif Ove Andsnes piano
Norwegian Chamber Orchestra

Terje Tønnesen artistic director

SATURDAY, JANUARY 14, 8 PM ▶ Hill Auditorium

PROGRAM

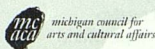
- Mozart Piano Concerto No. 14 in E-flat Major,
K. 449 (1784)
- Beethoven String Quartet, Op. 135 (arr. Terje Tønnesen)
- Mozart Serenade in G Major, K. 525 "Eine kleine
Nachtmusik" (1787)
- Mozart Piano Concerto No. 20 in d minor,
K. 466 (1785)

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**Catherine S. Arcure
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 Endowment Fund**
 present

Chicago Symphony Orchestra

Robert Spano, *Guest Conductor*

Marcus Roberts Trio

Marcus Roberts, *Piano*
 Roland Guerin, *Bass*
 Jason Marsalis, *Drums*

Program

Ralph Vaughan Williams

Thursday Evening, December 8, 2005 at 8:00
 Hill Auditorium, Ann Arbor

Symphony No. 2

Lento — Allegro risoluto
 Lento
 Scherzo (Nocturne): Allegro vivace
 Andante con moto — Maestoso alla marcia — Allegro

I N T E R M I S S I O N

George Gershwin

Rhapsody in Blue

Marcus Roberts Trio

Leonard Bernstein

Symphonic Dances from *West Side Story*

21st Performance of the
 127th Annual Season

127th Annual
 Choral Union Series

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Tonight's performance is sponsored by DTE Energy Foundation.

Tonight's performance is supported by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

Tonight's pre-concert Prelude Dinner was sponsored by TIAA-CREF.

Special thanks to Mark Clague, U-M Assistant Professor of Musicology, for his participation in tonight's Prelude Dinner.

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

Media partnership for this performance provided by WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

Special thanks to Steven Ball for coordinating tonight's pre-concert music on the Charles Baird Carillon.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's performance.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer and by Hammell Music, Inc., Livonia, Michigan.

Tonight's concert is part of the Chicago Symphony Orchestra's 115th Season.

Large print programs are available upon request.

Symphony No. 2 ("A London Symphony")

Ralph Vaughan Williams

Born October 12, 1872 in Down Ampney,
Gloucestershire, England

Died August 26, 1958 in London

How can a whole city be set to music? Ottorino Respighi provided one kind of answer in his spectacular set of tone poems about Rome. Ralph Vaughan Williams, a few years older than Respighi and of an entirely different artistic temperament, took another approach. First of all, he wanted to observe traditional symphonic form as inherited from Beethoven and the Romantics — in fact, at age 40, he was just getting ready to tackle that form for the first time. (His *Symphony No. 1*, the "Sea Symphony," was a choral work, essentially a large cantata on poems by Walt Whitman.) Second, he had no intentions of being as specific about programmatic detail as was his Italian colleague.

In fact, Vaughan Williams took pains to discourage his listeners from viewing the "London Symphony" as program music. He knew well that the work "must stand or fall as 'absolute' music," as indeed all program music must, since no program could possibly make up for any shortcomings in the musical structure. Still, the imprint of "London town" cannot be denied in this symphony, in which we can hear the chimes of Big Ben as well as the cry of a street merchant.

What did London as a city mean to Ralph Vaughan Williams, a native of Gloucestershire who moved to the capital after attending Cambridge University? To quote a felicitous phrase from musicologist Wilfrid Mellers, Vaughan Williams was a "double man," deeply immersed in the Christian tradition and yet a self-described agnostic, looking into the future while spiritually most at home in the past. The "city," to his way of thinking, was the antithesis of the "country"; it represented culture as opposed to nature, bustling activity as opposed to rural peace and tranquility — and the composer, in a sense, was drawn to both. London, therefore, was both a real place and a metaphor for Vaughan Williams who, in his 45-minute symphony completed in 1913, combined descriptive realism and philo-

sophical meditation.

That dichotomy is evident in the work from the very start: the slow introduction to the first movement may evoke the awakening of the city at dawn, or something more than that. The famous notes of the Westminster chimes, played by the harp, are followed by a sudden dramatic eruption at the beginning of the "Allegro risoluto." With its intense chromaticism, this music clearly spells turmoil, though it is soon dissolved (if not resolved) in a folk-like second subject. These two opposites remain present for the entire movement, complemented by several additional themes. A brief lyrical episode for solo strings and harp stands out as an island of quiet bliss in the midst of all this activity. Both the "turmoil" music and the folk dance return, and although the ending is replete with jubilant brass fanfares, enough chromatic notes remain to make the conclusion somewhat ambiguous.

The second movement is one of those perfect idylls that are universally acknowledged as quintessential Vaughan Williams. A first theme for English horn, in the style of a folk ballad, is followed in due course by a lyrical viola solo, complemented by a clarinet theme in which Frank Howes, in his still-valuable 1954 book on the composer, recognized the "street-cry of the lavender vendor" from Westminster and Kensington. The entire movement suggests a retreat to some peaceful corner; there is only a single brief *fortissimo* outburst before the music resumes its serene inward-looking character.

The third-movement scherzo has "Nocturne" as its subtitle: an odd combination of terms since, as Howes noted, "most scherzos are quick and most nocturnes are slow." Here, then, is an evocation of London by night. It is quite a bustling scene, with a profusion of lively melodies; the fugato techniques used create the impression of the themes chasing one another. In the central trio section Vaughan Williams imitates the sound of a barrel organ playing a popular tune. Howes commented:

The coming of the radio has largely eliminated the barrel organ and other pavement music from the London streets. Or it may be

the police. But in any case the Londoner hears less of this kind of thing today than he did before Europe went to war.

When the first section of the scherzo is recapitulated, its theme is played simultaneously with the barrel-organ melody. At the end, the city seems to fall asleep as the themes become more and more fragmented, with longer and longer quiet moments in between, provided by soft, sustained chord progressions.

The finale brings us back to the internal conflicts of the "double man," as a solemn prologue and a pensive epilogue enclose some music of great turbulence and complexity. It all begins as a march, but then the chromatic turmoil of the first movement reappears. There are also passing allusions to the lyricism of the slow movement. Close to the end, Big Ben sounds again on the harp, signaling that it is time to reconcile all these contradictory emotions. That is exactly what happens in the concluding "Andante sostenuto," which ends with a rising violin figure strongly reminiscent of *The Lark Ascending* (written in 1914, one year after the symphony).

Vaughan Williams himself suggested that the peaceful resignation of this ending had a parallel in the following passage from H.G. Wells's novel *Tono-Bungay*, which ends with the following passage:

Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down under the horizon, pass — pass. The river passes, London passes, England passes.

A few months after the première of the "London Symphony," World War I broke out and the world was never the same again. The man who had given Vaughan Williams the idea of writing a symphony — his young disciple George Butterworth — was killed in the Battle of the Somme. The symphony was published in 1920 with a dedication in memoriam Butterworth, which may be taken as a symbol for all that was lost when "Europe went to war."

Rhapsody in Blue

George Gershwin

Born September 26, 1898 in New York

Died July 11, 1937 in Los Angeles

"When the *Rhapsody* ended, there were several seconds of silence and then all hell broke loose," writes Charles Schwartz in his Gershwin biography, describing the first performance of *Rhapsody in Blue*, which took place on February 12, 1924, at New York's Aeolian Hall. The work was heard at the end of a long concert given by the famous bandleader Paul Whiteman and labeled, somewhat ambitiously, an "Experiment in Modern Music." In reality, all Whiteman wanted was to have popular tunes arranged for a classical orchestra to enhance the respectability of jazz among a high-brow audience.

It was for this concert that Whiteman had commissioned the *Rhapsody* from Gershwin. He invited musicians like Jascha Heifetz, Fritz Kreisler, Sergei Rachmaninoff, and Leopold Stokowski to come and witness the great "experiment," which, however, rapidly began to degenerate into quite a boring affair — until, that is, the 27-year-old George Gershwin came on stage.

"Whiteman gave a downbeat," Schwartz writes:

...and [Ross] Gorman began his clarinet solo. At the sound of the clarinet, with its opening "wail," the audience became as if transfixed. Jolted by the exuberant, unexpected beginning, they were rooted in their seats, their *ennui* and restlessness disappearing as if by magic.... It was unmistakably clear as the *Rhapsody* continued that it was generating a vitality and cohesiveness that are only too infrequently encountered in creative works. The *Rhapsody* seemed to have something pertinent to say and was saying it forcefully and directly, with personality and conviction.

The work had originally been entitled simply "American Rhapsody." According to another Gershwin biographer, Edward Jablonski, the title

Rhapsody in Blue came from Gershwin's brother and collaborator, Ira. After visiting a gallery and seeing some paintings by James McNeill Whistler — with titles such as "Nocturne in Black and Gold" and "Arrangement in Gray and Black" — Ira thought, "why not a musical *Rhapsody in Blue*?"

Although notated precisely in score, the *Rhapsody* displays a quasi-improvisatory quality in the loose and unpredictable way its various sections follow one another; a sense of order is restored at the end when two of the main themes return. Elements of jazz and Western classical music are combined in a fashion that many composers, both American and European, have sought to emulate, though few can be said to have succeeded as well as Gershwin. The extraordinary success of this work catapulted Gershwin, already a noted presence on Tin Pan Alley and Broadway, into fame as a composer of serious music. The *Rhapsody* is a landmark composition, one of the first American concert

pieces to become truly popular both at home and abroad.

Gershwin himself stressed the distinctive American quality of his work: "In the *Rhapsody* I tried to express our manner of living, the tempo of our modern life with its speed and chaos and vitality. I didn't try to paint definitive descriptive pictures in sound.... I consider the *Rhapsody* as embodying an assimilation of feeling rather than presenting specific scenes of American life in music."

Symphonic Dances from *West Side Story*

Leonard Bernstein

*Born August 25, 1918 in Lawrence,
Massachusetts*

Died October 14, 1990 in New York

Not many Broadway musicals have made the crossover into the symphonic repertoire, and fewer still have achieved the classic status that

UMS ARCHIVES

The Chicago Symphony Orchestra has a long history of performing under UMS auspices dating back to their UMS debut in 1892, only one year after the Orchestra was established, and continuing to their most recent Ann Arbor residency under the direction of Christoph Eschenbach in September 1997. Tonight's performance marks the Orchestra's 201st appearance under UMS auspices.

Tonight marks Mr. Spano's third UMS appearance since his debut in 1994 leading the Orchestra of St. Luke's. Mr. Roberts makes his fourth UMS appearance tonight since his February 1994 debut with the Lincoln Center Jazz Orchestra. He later appeared with his trio and septet in 1995. Jason Marsalis made his UMS debut performing with Marcus Roberts in 1995; tonight marks his second UMS appearance and marks Roland Guerin's UMS debut.

Ralph Vaughan Williams's *Symphony No. 2* has only been performed once in UMS history: by the Chicago Symphony Orchestra under Maestro Frederick Stock during the 31st annual May Festival in 1924.

George Gershwin's *Rhapsody in Blue* has been performed six previous times by such piano soloists as Oscar Levant (1945 and '52), Jesus Maria Sanroma (1953), John Browning (1961), André Watts (1976), and Ivan Davis (1985).

Finally, symphonic selections from Leonard Bernstein's *West Side Story* were first performed for UMS audiences five years after its opening on Broadway by the Boston Pops Tour Orchestra under Maestro Arthur Fiedler in 1962. Excerpts were again performed at Hill Auditorium under Maestro Fiedler in 1967 with the Yomiuri Nippon Symphony Orchestra.

belongs to *West Side Story*. It seems that this Bernstein-Laurents-Sondheim collaboration, first performed in 1957 at New York's Winter Garden Theatre, had everything one could wish for. One of the world's greatest plays (Shakespeare's *Romeo and Juliet*) was brilliantly adapted as a contemporary saga with a timely social message (ethnic hostility in modern New York City). And the musical score — bold, dissonant, intricate, yet irresistible in its rhythmic richness — drives home the social message while singing a paean to love and providing supreme entertainment all at the same time.

It is a tribute to Bernstein's music that it is viable even in purely instrumental form without lyrics or staging, and it could be arranged as a suite along the lines of those drawn from classical operas and ballets. (In fact, choreography was an important element of *West Side Story* in both its stage and film versions.) Bernstein liked to stress the links of his musicals with the operatic tradition. After all, opera used to be a popular form of entertainment in many European countries, and Bernstein tried to reclaim this function of the art form that "modern classical" opera had all but abandoned.

The sections in the *Symphonic Dances* — a suite arranged from the show in 1961 — are played without pauses between them. The excerpts do not follow the order in which they appear in the show, their order is, rather, based on "feel," as Sid Ramin, who collaborated with Bernstein on the suite, put it in his preface to the printed score.

The suite opens with the nervous, syncopated prologue from the show in which the rivalry of the two gangs, the Jets and the Sharks, is acted out in pantomime. Next, we hear "Somewhere there's a place for us" and "Scherzo," two excerpts from the musical's dream ballet sequence. "Mambo" and "Cha Cha" are from the scene at the gym where the two protagonists, Tony and Maria, first meet during a dance. The music of the "Meeting Scene" accompanies their first words to one another. In the "Cool" fugue, the Jets make a show of their fierce power. The "Rumble" is the climactic show-

down between the two gangs where the leaders of both groups are killed. The poignant, lyrical Finale recalls the dream of "Somewhere" as, after so much agitation and violence, the piece ends in a whisper.

In these *Symphonic Dances*, Bernstein accomplished the amazing feat of bridging the worlds of Broadway and Carnegie Hall as only he could do, being equally at home in both places. The symphonic version allows the jazzy melodies and rhythms to shine in full orchestral splendor; the score uses many contemporary techniques that are unusually advanced for a Broadway musical. Complex patterns such as notes grouped in sevens across measures of 2/4 make the music more exciting without making it any less accessible. The tritone (augmented fourth), that most dissonant and tonally unstable interval, runs like a leitmotif through the entire score. And the Jets' cynical warning, "Keep cool, cool, boy," is developed as — of all things — a fugue (although one shouldn't necessarily think of J.S. Bach here).

Yet Bernstein and his collaborators didn't hesitate to ask "as many members of the orchestra as possible" to snap with their fingers for a special percussion effect, and even to shout "Mambo!" — something one would hardly expect from a symphony orchestra. The trap set finds a natural niche in the midst of the percussion section. Despite their newly won symphonic garb, the jazz dances of the show lose nothing of their original flavor.

By calling his suite *Symphonic Dances*, Bernstein may have intended a secret nod to Rachmaninoff, who had used that title in his last work. Yet it is more likely that he wanted to emphasize his focus on the instrumental dances from the show, to the exclusion of most of the songs. Had he included the great hits "Tonight," "Maria," or "America," we would inevitably be reminded of the lyrics (masterpieces in their own right by Stephen Sondheim). By grouping (and regrouping) the instrumental dances, Bernstein not only kept the rhythmic momentum going throughout but also created a piece that was entirely self-contained. You don't have to know

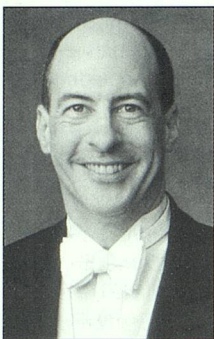
the lyrics — indeed, you don't have to know the plot of *West Side Story* — to enjoy the *Symphonic Dances* as one of Bernstein's greatest orchestral scores.

Program notes by Peter Laki.

Robert Spano is currently in his fifth season as music director of the Atlanta Symphony Orchestra. He also has served as director of the Festival of Contemporary Music at the Boston Symphony's Tanglewood Music Center in 2003 and 2004, and from 1996 to 2004 he was music director of the Brooklyn Philharmonic.

Mr. Spano has conducted nearly every major North American orchestra. He also has led the

Royal Concertgebouw Orchestra; the Orchestra of La Scala; the Czech, New Japan, and Helsinki philharmonics; the Frankfurt Radio, BBC, and City of Birmingham Symphonies; and the Tonhalle Orchester. He has appeared with the opera companies of Chicago, Houston, Seattle, and Santa



Robert Spano

Fe, as well as the Royal Opera House, Covent Garden, and the Welsh National Opera.

In August, Mr. Spano conducted Wagner's *Ring of the Nibelungen* at the Seattle Opera before launching the Atlanta Symphony's season with Mahler's *Resurrection* Symphony. As part of his collaboration with Osvaldo Golijov, Mr. Spano conducts the composer's chamber opera *Ainadamar* and *La Pasión según San Marcos*. Additional Atlanta highlights include concerts with the Atlanta Symphony Orchestra Chorus; an all-Beethoven program; Bach's *Magnificat* and Brahms's *Symphony No. 2*; John Adams's *Chamber Symphony*, and Steve Reich's *Tehtillim*.

Next year, Mr. Spano and the Atlanta Symphony will appear on Lincoln Center's Great Performers series in *The Passion of Osvaldo Golijov*; the following week he conducts the New York Philharmonic in the world premiere of John Harbison's *Milosz Songs* with Dawn Upshaw; in March, Mr. Spano and the Atlanta Symphony Orchestra and Chorus appear at Carnegie Hall. Other season highlights include the world premiere of a work by Peter Lieberson with the Cleveland Orchestra. Mr. Spano and the Atlanta Symphony will serve as the conductor and orchestra in residence for the 2006 Ojai Music Festival.

An accomplished pianist, Mr. Spano performs in recitals and in chamber music with colleagues from the Atlanta and Boston symphonies, the Brooklyn Philharmonic, and Oberlin Conservatory.

From 1998 to 2002, Mr. Spano was head of the Conducting Fellowship Program at Tanglewood. He has served on the faculties of The Juilliard School, the Curtis Institute, and Bowling Green State University, and he is associate professor of conducting at Oberlin Conservatory.

Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano grew up in a musical family, composing and playing flute, violin, and piano. He studied conducting with Robert Bausitian at the Oberlin Conservatory and continued his studies at the Curtis Institute with the late Max Rudolf.

Marcus Roberts is from Jacksonville, Florida. A few years after losing his sight at age five, he began to teach himself to play piano, receiving his first formal lesson at 12. Mr. Roberts went to Florida State University (FSU), where he studied classical piano with Leonidus Lipovetsky. During this time, he won the Young Artist's Competition at the 1982 National Association of Jazz Educators annual conference. The next year he won the Great American Jazz Piano Competition, later followed by First Prize at the Thelonious Monk International Jazz Competition. He was honored with a 1995 National Academy of Achievement



The Marcus Roberts Trio

Award and the 1998 Helen Keller Award for Personal Achievement. In 2003, Mr. Roberts was inducted into the Jacksonville Jazz Hall of Fame.

Marcus Roberts joined Wynton Marsalis's ensemble and toured and recorded with him for the next six years. He made six recordings with BMG/Novus before signing with Columbia Records in 1994. All of his recordings have been critically acclaimed, several reaching number one on *Billboard's* jazz chart. His recording of George Gershwin's *Rhapsody in Blue (Portraits in Blue, 1996)* was nominated for a Grammy Award. His newest release is *New Orleans Meets Harlem*.

Mr. Roberts's deep respect for the contributions and achievements of the great masters of jazz and classical music has shaped the development of his sound and unique style and philosophy of jazz improvisation. The Marcus Roberts Trio, with bassist Roland Guerin and drummer Jason Marsalis, has been together for 10 years, and their unity as a group is evident in their performances.

Mr. Roberts has been instrumental in the development of young musicians. Last year he served as Housewright Scholar at FSU's School of Music. The experience was so successful that he joined the faculty as an assistant professor, teaching whenever he is not on tour. When on tour, the trio also regularly provides master classes, workshops, school shows, and residency programs.

The trio has a busy year-round touring schedule, including performances with orchestras around the world. Last fall, Mr. Roberts per-

formed at the grand opening of Lincoln Center's Rose Theater in New York City and on tour in South Korea. This year he appeared at the Sundance Film Festival in January and premiered two music commissions, one at the Rose Theater in April. Marcus Roberts and his trio also performed at the Saito Kinen Festival in Matsumoto, Japan. While there, they recorded Gershwin's *Concerto in F* with the Saito Kinen Festival Orchestra under Seiji Ozawa.

A native of Baton Rouge, Louisiana, bassist **Roland Guerin** began his music studies with the viola in elementary school and started playing guitar in eighth grade. He switched to bass after hearing his mother play bass lines. Mr. Guerin began to study jazz at Baton Rouge High Magnet School and, in 1986, he went to Southern University in Baton Rouge to study with jazz clarinetist Alvin Batiste. After graduating in 1991, he toured and recorded with the Mark Whitfield Band.

Mr. Guerin first worked with Marcus Roberts in 1995, after Mr. Roberts heard him play with Ellis Marsalis. Roland Guerin brings a deep and resonant bass sound to the trio, and during the past six years, he has played an important role in the development of the trio concept that was first presented on Mr. Roberts's *Time and Circumstance*. Mr. Guerin was featured on Marcus Roberts's 1996 *Portraits in Blue*, as well as the 1997 *Blues for the New Millennium*. He also is featured on Mr. Roberts's trio recordings, including Gershwin's *Concerto in F* with the Saito Kinen Festival Orchestra. He has several recordings under his own name, including *The Winds of the New Land*, *Roland Guerin Sextet Live at the Blue Note*, *You Don't Have to See it to Believe It*, and *Groove, Swing, and Harmony I and II*.

The youngest son of pianist Ellis Marsalis, drummer **Jason Marsalis** began playing drums at the age of three, but he began his formal musical training two years later on the violin. At age six, he began studying with legendary drummer James Black. After six years of studying both

instruments, he finally dropped his violin studies to focus on the drums. Mr. Marsalis spent his high school years at the New Orleans Center for the Creative Arts, graduating in 1995. He then studied music at Loyola University in New Orleans.

Jason Marsalis and Marcus Roberts have had a long association, but Mr. Marsalis began performing regularly with Mr. Roberts in 1994, when he was 17. He has held the drum chair in the Marcus Roberts Trio since that time. Mr. Marsalis has been featured on all of Mr. Roberts's group recordings since 1995 — *Portraits in Blue, Time and Circumstance, Blues for the New Millennium, In Honor of Duke, Cole After Midnight, New Orleans Meets Harlem*, and Gershwin's *Concerto in F* with the Saito Kinen Festival Orchestra. He also has two recordings under his own name, *The Year of the Drummer* and *Music in Motion*.

In its second century, the **Chicago Symphony Orchestra** (CSO) enjoys an enviable position in the music world, with performances greeted by enthusiastic audiences both at home and abroad.

The Orchestra's 115-year history began in 1891 when Theodore Thomas, then the leading conductor in America, was invited by Norman Fay, a Chicago businessman, to establish a symphony orchestra in Chicago. Thomas served as music director for 13 years until his death in 1905 — just three weeks after the dedication of Orchestra Hall, the Chicago Orchestra's permanent home.

Thomas's successor was Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure at the Orchestra's helm lasted 37 years, from 1905 to 1942. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the US affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the

Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski held the post in 1947–48; and Rafael Kubelik led the Orchestra for three seasons, from 1950 to 1953.

The next 10 years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra's eighth music director, served from 1969 until 1991. He then held the title of music director laureate and returned to conduct the Orchestra for several weeks each season until his death in September 1997. Solti's arrival in Chicago launched one of the most successful musical partnerships of our time. The Chicago Symphony Orchestra made its first international tour in 1971 under his direction, and subsequent European tours, as well as tours to Japan and Australia, have reinforced its reputation as one of the world's finest musical ensembles.

In September 1991, the CSO began a new collaboration with Daniel Barenboim, who assumed leadership as its ninth music director. Mr. Barenboim's tenure has been distinguished by the opening of Chicago's new Symphony Center, highly praised operatic productions in Orchestra Hall, virtuoso appearances with the Orchestra in the dual role of pianist and conductor, as well as more than 20 international tours.

Carlo Maria Giulini began to appear in Chicago regularly in 1955; he was named principal guest conductor in 1969 and served in that capacity until 1972. The Orchestra's second principal guest conductor was Claudio Abbado, who held the post from 1982 to 1985. In March 1995, composer-conductor Pierre Boulez was named the Orchestra's third principal guest conductor.

Since 1916 the Orchestra has amassed a discography numbering over 900. Recordings by the Orchestra have earned 58 Grammy Awards from the National Academy of Recording Arts and Sciences.

Chicago Symphony Orchestra

Daniel Barenboim, *Music Director*

Pierre Boulez, *Principal Guest Conductor*

The Helen Regenstein Principal Guest Conductor

Duain Wolfe, *Chorus Director*

Augusta Read Thomas, *Mead Composer-in-Residence*

Violins

Samuel Magad, *Concertmaster**
The Sarah and Watson
Armour Chair

Robert Chen, *Concertmaster**
The Louis C. Sudler Chair,
endowed by an anonymous benefactor

David Taylor, *Assistant*
*Concertmaster**

Yuan-Qing Yu, *Assistant*
*Concertmaster**

Cornelius Chiu
Nathan Cole
Alison Dalton

Kozue Funakoshi

Russell Hershov

Qing Hou

Nisanne Howell

Blair Milton

Paul Phillips, Jr.

Sando Shia

Susan Synnstedt

Rong-Yan Tang

Akiko Tarumoto

Baird Dodge, *Principal*

The Marshall and
Arlene Bennett Family
Foundation Chair

Albert Igonnikov,
Assistant Principal

Lei Hou

Tom Hall

Arnold Brostoff

Fox Fehling

Hermine Gagné

Rachel Goldstein

Mihaela Ionescu

Wendy Koons

Melanie Kupchynsky

Joyce Noh

Nancy Park

Ronald Satkiewicz

Florence Schwartz

Jennie Wagner

Eric Wicks

Violas

Charles Pikler, *Principal*
The Prince Charitable
Trusts Chair

Li-Kuo Chang, *Assistant*
Principal

The Louise H. Benton
Wagner Chair

John Bartholomew

Catherine Brubaker

Karen Dirks

Richard Ferrin

Lee Lane

Diane Mues

Lawrence Neuman

Yukiko Ogura

Daniel Orbach

Max Raimi

Robert Swan

Thomas Wright

Cellos

John Sharp, *Principal*
The Eloise W. Martin Chair
Kenneth Olsen, *Assistant*
Principal

Philip Blum

Loren Brown

Richard Hirschl

Katinka Kleijn

Donald Moline §

Jonathan Pegis

David Sanders

Gary Stucka

Brant Taylor

Basses

Joseph Guastafeste, *Principal*

Daniel Armstrong

Roger Cline

Joseph DiBello

Michael Hovnanian

Robert Kassinger

Mark Kraemer

Stephen Lester

Bradley Opland

Harp

Sarah Bullen, *Principal*

Lynne Turner

Flutes

Mathieu Dufour, *Principal*

Richard Graef, *Assistant Principal*

Louise Dixon

Jennifer Hackett

Piccolo

Jennifer Hackett

Oboes

Michael Henoch, *Acting*
Principal

Scott Hostetler, *Acting*

Assistant Principal

Jelena Dirks ‡

Clarinets

Larry Combs, *Principal*
John Bruce Yeh, *Assistant*
Principal
Gregory Smith
J. Lawrie Bloom

E-Flat Clarinet

John Bruce Yeh

Bass Clarinet

J. Lawrie Bloom

Bassoons

David McGill, *Principal*
William Buchman,
Assistant Principal
Dennis Michel
Burl Lane

Contrabassoon

Burl Lane

Saxophone

Burl Lane

Horns

Dale Clevenger, *Principal*
Daniel Gingrich,
Associate Principal
James Smelser
David Griffin
Oto Carrillo

Trumpets

Christopher Martin, *Principal*
The Adolph Herseth Principal
Trumpet Chair, endowed by
an anonymous benefactor
Mark Ridenour, *Assistant*

Principal

John Hagstrom

Tage Larsen

Trombones

Jay Friedman, *Principal*
James Gilbertsen, *Associate*
Principal
Michael Mulcahy
Charles Vernon

Bass Trombone

Charles Vernon

Tuba

Gene Pokorny, *Principal*
The Arnold Jacobs Principal
Tuba Chair, endowed by
Christine Querfeld

Timpani

Donald Koss, *Principal*
Edward Atkatz †, *Assistant*
Timpani
Vadim Karpinos, *Acting*
Assistant Timpani

Percussion

Edward Atkatz †, *Principal*
Patricia Dash
Vadim Karpinos
James Ross, *Acting Principal*
Michael Kozakis ‡

Piano

Mary Sauer, *Principal*

Librarians

Peter Conover, *Principal*
Carole Keller
Mark Swanson

Orchestra Personnel

Anne MacQuarrie,
Acting Director

Stage Technicians

Kelly Kerins, *Stage Manager*
Dan Graney
James Hogan
Thomas Ingersoll
Christopher Lewis
Patrick Reynolds
Joe Tucker

* Concertmasters and assistant concertmasters are listed by seniority.

† On leave

‡ Permanent substitute

§ On sabbatical

The Nancy and Larry Fuller Principal Oboe Chair is currently unoccupied.

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

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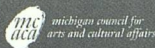
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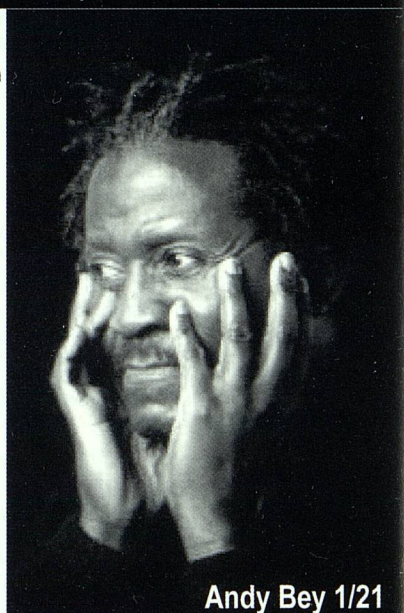
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Vocals

with

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Reuben Rogers, *Bass*

Herlin Riley, *Drums*

Romero Lubambo, *Guitar*

Program

Saturday Evening, December 10, 2005 at 8:00
Hill Auditorium, Ann Arbor

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*Tonight's program will be announced by the artists from the stage
and will be performed without an intermission.*

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Special thanks to the UMS African American Arts Advocacy Committee for their
participation in this residency.

Special thanks to Steven Ball for coordinating tonight's pre-concert music on the
Charles Baird Carillon.

The Steinway piano used in this evening's performance is made possible by
William and Mary Palmer and by Hammell Music, Inc., Livonia, Michigan.

Ms. Reeves appears by arrangement with International Music Network.

Large print programs are available upon request.

Dianne Reeves, one of the pre-eminent jazz vocalists in the world today, was awarded the Grammy Award for "Best Jazz Vocal Performance" for each of her last three recordings — a Grammy first in any vocal category.

Ms. Reeves' singing draws upon a world of influences; she is tied to a powerful storytelling instinct and her virtuosity and improvisational gifts are breathtaking. In 1987, she was the first vocalist signed to the reactivated Blue Note/EMI label. As a result of her unique R&B and jazz

stylings, Ms. Reeves has since captured a huge following and tremendous acclaim throughout the world.

Ms. Reeves has performed with Daniel Barenboim and the Chicago Symphony Orchestra and has been a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. She has also recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra.

Additionally, Dianne Reeves was the first Creative Chair for Jazz for the Los Angeles Phil-

Dianne Reeves



love the big gray sky hovering outside my kitchen window," says Ms. Reeves. "Inside, I'm cooking for about 30 people — which I love to do — listening to mel-low music. It's the perfect time to sit back, relax, and float through great music."

harmonic. In this role she oversaw the scheduling of jazz programming and educational workshops at both the Hollywood Bowl and the Walt Disney Concert Hall. An Ella Fitzgerald Award recipient, Ms. Reeves performed at the closing ceremony of the Winter Olympic Games in Salt Lake City and appeared and performed on a season-ending episode of HBO's *Sex and the City*.

In late 2002, Ms. Reeves worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on her most recent Grammy-winning album, *A Little Moonlight*, an intimate and highly praised collection of 10 standards featuring her touring trio (pianist Peter Martin, bassist Reuben Rogers, and drummer Greg Hutchinson).

In late 2004, Ms. Reeves' first holiday recording, *Christmas Time is Here*, was released to outstanding reviews. Ben Ratliff of the *New York Times* wrote, "Ms. Reeves, a jazz singer of frequently astonishing skill, takes the assignment seriously; this is one of the best jazz Christmas CDs I've heard."

Ms. Reeves closed out 2004 with performances throughout Europe and Asia and was delighted to be the featured performer at UNICEF's Annual Gala in New York City.

Ms. Reeves has completed an upcoming PBS special on Billy Strayhorn (composer of the Duke Ellington signature "Take the A Train") and performs and appears in George Clooney's film *Good Night, and Good Luck*.

UMS ARCHIVES

This evening's concert by Dianne Reeves marks her second UMS appearance following her debut during UMS's Hill Auditorium Re-Opening Weekend in January 2004. Ms. Reeves celebrated the re-opening of Hill along with vocalist Dee Dee Bridgewater and violinist Regina Carter in the Jazz Divas Summit.

Two members of her quartet return tonight, pianist and musical director Peter Martin, who makes his third UMS appearance after his 2001 debut with the Lincoln Center Jazz Orchestra (LCJO), and bassist Reuben Rogers, who makes his fourth appearance following his 1995 debut with the Marcus Roberts Trio and Septet. Romero Lubambo returns to UMS tonight after his 1996 debut with soprano Kathleen Battle. Herlin Riley makes his seventh UMS appearance tonight, having appeared six times with the LCJO between 1995 and 2004.



A Tribute to Herbie Hancock

127th ums season 05|06

SFJAZZ Collective

Joshua Redman artistic director and saxophone | **Bobby Hutcherson** vibraphone
Nicholas Payton trumpet | **Renee Rosnes** piano | **Miguel Zenón** alto saxophone
Plus additional artists to be announced

FRIDAY, MARCH 31, 8 PM ▶ Michigan Theater

With the release of his new album *Possibilities* in August, Herbie Hancock has been all over the airwaves. This spring, the all-star SFJAZZ Collective pays tribute to this living legend with performances of his works juxtaposed with new pieces composed by each of the eight individual Collective members. Through this innovative approach, the Collective (the "west coast" response to the Lincoln Center Jazz Orchestra) shows that jazz is a living, ever-changing and ever-relevant art form.

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