

General Information

On-site ticket offices at performance venues open 90 minutes before each performance.

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 must be able to sit quietly in their own seats without disturbing other patrons. 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 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

Sunday, November 27 through Wednesday, December 7, 2011

Canadian Brass

5

Sunday, November 27, 4:00 pm
Hill Auditorium

Handel's *Messiah*

9

Saturday, December 3, 8:00 pm
Sunday, December 4, 2:00 pm
Hill Auditorium

London Philharmonic Orchestra

25

Tuesday, December 6, 7:30 pm
Hill Auditorium

Stile Antico

33

Wednesday, December 7, 7:30 pm
St. Andrew's Episcopal Church

THE 133rd UMS SEASON

Fall 2011

September

- 17 An Evening with Ahmad Jamal
- 18 Emerson String Quartet
- 23–24 Mark Morris Dance Group
- 25 Dan Zanes & Friends

October

- 1 John Malkovich and Musica Angelica Baroque Orchestra: *The Infernal Comedy: Confessions of a Serial Killer*
- 9 Yuja Wang, piano
- 9 National Theatre Live: *One Man, Two Guvnors*
- 13 State Symphony Capella of Russia
- 15 Goran Bregovic and His Wedding and Funeral Orchestra
- 21–22 Cloud Gate Dance Theatre of Taiwan: *Water Stains on the Wall*
- 27 Schola Cantorum de Venezuela
- 27–29 Gate Theatre Dublin: Beckett's *Endgame and Watt*
- 30 National Theatre Live: *The Kitchen*

November

- 3 Apollo's Fire with Philippe Jaroussky, countertenor
- 4 Audra McDonald
- 5 Diego El Cigala
- 9 AnDa Union
- 11 *A Night in Treme: The Musical Majesty of New Orleans*
- 20 Beijing Guitar Duo with Manuel Barrueco
- 27 Canadian Brass

December

- 3–4 Handel's *Messiah*
- 6 London Philharmonic Orchestra with Janine Jansen, violin
- 7 Stile Antico

Winter 2012

January

- 8 National Theatre Live: *The Collaborators*
- 20–22 *Einstein on the Beach*
- 23 Denis Matsuev, piano
- 28 Les Violons du Roy with Maurice Steger, recorder
- 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's *From the Canyons to the Stars*

February

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor I Random Dance: *FAR*
- 19 *FELA!* (at Music Hall, Detroit)
- 19 National Theatre Live: *Travelling Light*
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15–17 Ex Machina: *The Andersen Project*
- 18 National Theatre Live: *The Comedy of Errors*
- 22–25 San Francisco Symphony with Michael Tilson Thomas, conductor: *American Mavericks*

April

- 5 St. Lawrence String Quartet (NEW DATE)
- 11 National Theatre Live: *She Stoops to Conquer*
- 12 Zakir Hussain and Masters of Percussion
- 13 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19–21 Ballet Preljocaj: *Snow White*
- 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

May

- 11 *Breakin' Curfew*

UMS Educational and Community Events

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 734.615.4077 or umsed@umich.edu. ☺

Please join us in Winter 2012 for our **UMS Renegade on Film Series**, which connects with the upcoming Renegade performance series focusing on artistic innovation and experimentation.

UMS Renegade on Film: *Absolute Wilson*

(2006, Katharina Otto-Bernstein, 105 min.)

Tuesday, January 10, 7:00 pm

U-M Museum of Art Helmut Stern Auditorium,
525 S. State Street

Absolute Wilson chronicles the epic life, times, and creative genius of theater director Robert Wilson. More than a biography, the film is an exhilarating exploration of the transformative power of creativity, and an inspiring tale of a boy who grew up as an outsider in the American South only to become a fearless artist with a profoundly original perspective on the world. The narrative reveals the deep connections between Wilson's childhood experiences and the haunting beauty of his monumental works, which include the theatrical sensations *Deafman Glance*, *Einstein on the Beach*, and *The CIVIL WarS*.

UMS Renegade on Film:

The Legend of Leigh Bowery

Followed by Q&A with Director Charles Atlas

(2002, Charles Atlas, 60 min.)

Monday, February 13, 7:00 pm

U-M Museum of Art Helmut Stern Auditorium,
525 S. State Street

Renegade filmmaker Charles Atlas (who worked extensively with the late choreographer Merce Cunningham) introduces his 2002 documentary *The Legend of Leigh Bowery*. Artist/designer/performer/provocateur Leigh Bowery designed costumes and performed with the *enfant terrible* of British dance Michael Clark, designed one-of-a-kind costumes and creations for himself, ran one of the most outrageous clubs of the 1980s London club scene (later immortalized in Boy George's Broadway musical *Taboo*), and was the muse of

the great British painter Lucian Freud. The film includes interviews with Damien Hirst, Bella Freud, Cerith Wyn Evans, Boy George, and his widow Nicola Bowery. Charles Atlas will participate in an audience Q&A immediately following the film. This film is co-presented with the U-M Institute for the Humanities, which hosts Charles Atlas's video installation *Joints Array* in February 2012.

UMS Renegade on Film:

Helicopter String Quartet

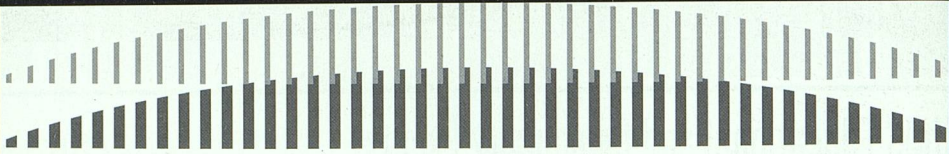
(1995, Frank Scheffer, 81 min.)

Wednesday, March 7, 7:00 pm

Michigan Theater, 603 E. Liberty Street

Tickets: \$10 general admission; \$7 students/seniors/UMS donors, subscribers, and Michigan Theater members; \$5 AAFF members

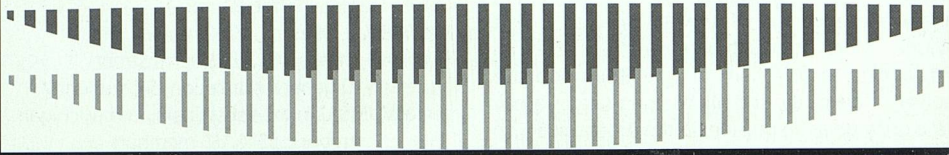
The UMS Renegade on Film series culminates at the Michigan Theater in collaboration with the Ann Arbor Film Festival (AAFF), which celebrates its 50th anniversary in March 2012. The curators at AAFF chose an amazing documentary that captures the renegade spirit and provides a fabulous lead-in to the San Francisco Symphony *American Mavericks* concerts. In one of the most certifiably eccentric musical events of the late 20th century, German composer Karlheinz Stockhausen designed and executed the performance: four string quartet members playing an original piece by Stockhausen in four separate helicopters, all flying simultaneously. The sound was then routed to a central location and mixed; the work premiered, in turn, at the 1995 Holland Festival. Frank Scheffer's film *Helicopter String Quartet* depicts the behind-the-scenes preparations for this event; Scheffer also conducts and films an extended conversation with Stockhausen in which the creator discusses the conception and execution of his composition and then breaks it down analytically. Featuring music by Karlheinz Stockhausen, performed by the Arditti String Quartet.



University Musical Society
would like to thank

**Michigan Critical Care
Consultants, Inc.**

for its support of this
afternoon's performance.



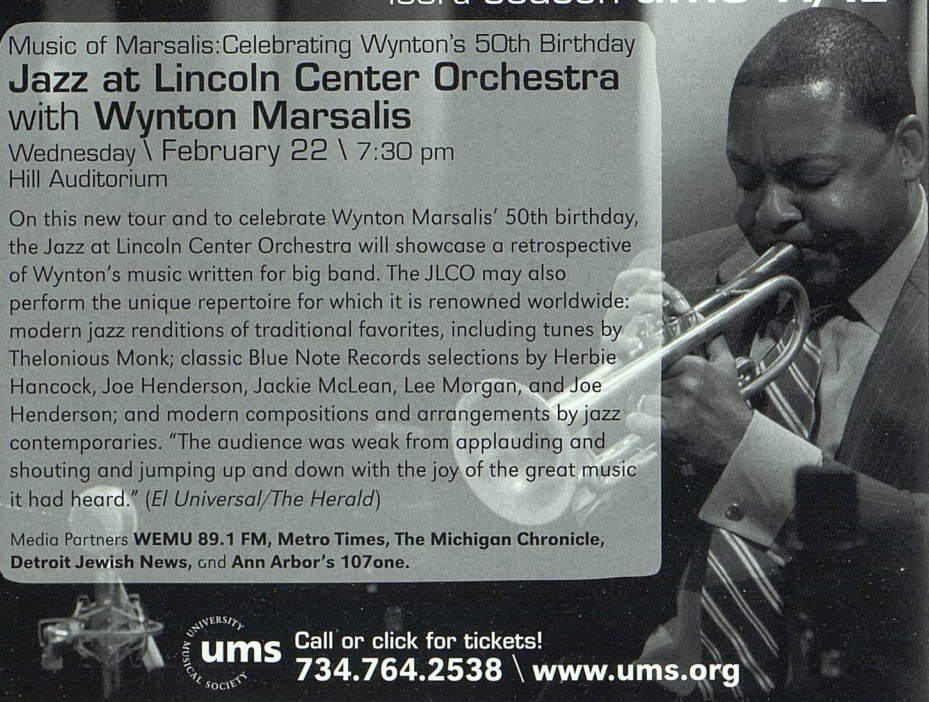
133rd season **ums 11/12**

Music of Marsalis: Celebrating Wynton's 50th Birthday
**Jazz at Lincoln Center Orchestra
with Wynton Marsalis**

Wednesday \ February 22 \ 7:30 pm
Hill Auditorium

On this new tour and to celebrate Wynton Marsalis' 50th birthday, the Jazz at Lincoln Center Orchestra will showcase a retrospective of Wynton's music written for big band. The JLCO may also perform the unique repertoire for which it is renowned worldwide: modern jazz renditions of traditional favorites, including tunes by Thelonious Monk; classic Blue Note Records selections by Herbie Hancock, Joe Henderson, Jackie McLean, Lee Morgan, and Joe Henderson; and modern compositions and arrangements by jazz contemporaries. "The audience was weak from applauding and shouting and jumping up and down with the joy of the great music it had heard." (*El Universal/The Herald*)

Media Partners **WEMU 89.1 FM, Metro Times, The Michigan Chronicle, Detroit Jewish News, and Ann Arbor's 107One.**



Call or click for tickets!
734.764.2538 \ www.ums.org

presents

Canadian Brass

Christopher Coletti, *Trumpets*
 Brandon Ridenour, *Trumpets*
 Achilles Liarmakopoulos, *Trombone*
 Eric Reed, *French Horn*
 Chuck Daellenbach, *Tuba*

Program

Sunday Afternoon, November 27, 2011 at 4:00
 Hill Auditorium • Ann Arbor

Samuel Scheidt

Galliard Battaglia

Giovanni Gabrieli

Canzona Prima a 5

Johann Sebastian Bach,
Arr. Ronald Romm

Fugue in g minor, BWV 578, "Little"

Johannes Brahms,
Arr. Ralph Sauer

Choral Prelude, No. 10, Op. 122 (posth.)

Luther Henderson

Christmas Tribute

Henderson

Ding Dong Merrily on High

Henderson

A Christmas Song

Henderson

Go Tell it on the Mountain

Del Staigers,
Arr. Arthur Frackenpohl

Carnival of Venice

INTERMISSION

Bach, Arr. Henderson

Dixie Bach

Bach, Arr. Frackenpohl

Air on the G String, BWV 1068 (ii)

*Brahms,
Arr. Brandon Ridenour*

Hungarian Dance No. 7

*Vince Guaraldi,
Arr. Ridenour*

Christmas Time is Here

Traditional, Arr. Romm

Dreydel Variations

Sonny Kompanek

Tribute to the Ballet

24th Performance of the
133rd Annual Season

*The photographing
or sound and video
recording of this concert
or possession of any
device for such recording
is prohibited.*

This afternoon's performance is supported by Michigan Critical Care Consultants, Inc.
Media partnership is provided by WRCJ 90.9 FM.

Canadian Brass appears by arrangement with The Agency Group.

Large print programs are available upon request.

Five tremendous brass musicians—each a virtuoso in his own right—form the legendary **Canadian Brass**. Friends Chuck Daellenbach and Gene Watts first came together in 1970 to form a brass quintet—a chamber music setting not entirely new, but never before having garnered the success and storied career Canadian Brass would achieve over the next 40 years. With a vast repertoire from Baroque masters to marches, holiday favorites to Dixieland, and jazz to Broadway, Canadian Brass has created their own musical world by transcribing, arranging, and commissioning more than 200 works.

With a discography of over 90 albums and an extensive world-wide touring schedule, Canadian Brass is an important pioneer in bringing brass music to mass audiences everywhere. They have sold over one million albums worldwide and continue to score Billboard chart positions while playing to packed houses throughout the US, Canada, Japan, and Europe. They were the first brass ensemble from the West to perform in the People's Republic of China (where they returned for a five-city tour to great acclaim in the spring of 2010) as well as the first brass group to take the stage at the venerable Carnegie Hall. They have also performed in Australia, the Middle East, the Soviet Union, and South America. Millions of television viewers have had Canadian Brass come into their homes with appearances on *The Tonight Show*, *Today*, and *Entertainment Tonight*, as well as numerous PBS specials.

Frequent guests of many major symphony orchestras, they are on the cutting edge of technology offering their fans multimedia opportunities including an iPhone app. Education plays a key role in the story of the Canadian Brass; a vital part of their outreach is their role as clinicians for Conn-Selmer, as well as their support and interaction with El Sistema, the acclaimed global music education program. Since 1998, Canadian Brass has been an exclusive artist at Opening Day Entertainment Group.

UMS Archives

This afternoon's concert marks the Canadian Brass's 13th appearance under UMS auspices. The ensemble made its UMS debut in March 1984 at Hill Auditorium. In May 1999, UMS honored the Canadian Brass with the UMS Distinguished Artist Award as part of the 1999 Ford Honors Program. The ensemble most recently appeared in March 2007 at Hill Auditorium.

As an original member of the Canadian Brass, Chuck Daellenbach makes his 13th UMS appearance this afternoon. Brandon Ridenour makes his second UMS appearance today, following his UMS debut with the ensemble in March 2007. UMS welcomes Christopher Coletti, Achilles Liarmakopoulos, and Eric Reed, who make their UMS debuts this afternoon.



Canadian Brass



UMS is grateful to the

Carl and Isabelle Brauer Fund

for generously sponsoring this weekend's performances of Handel's *Messiah*.



133rd season **ums 11/12**

Messiaen's *From the Canyons to the Stars*

Hamburg Symphony Orchestra

Jeffrey Tate conductor

Francesco Tristano piano

Daniel Landau filmmaker

Sunday \ January 29 \ 4 pm

Hill Auditorium

Conductor Jeffrey Tate and the Hamburg Symphony, in collaboration with Israeli filmmaker Daniel Landau, bring French composer Olivier Messiaen's *Des canyons aux étoiles* (From the Canyons to the Stars) alive in a new cinematic installation, where images of man's impact on the environment create a counterpoint to sounds of untouched nature. Through film images projected on multiple screens, Hill Auditorium will be turned into a multi-sensory experience celebrating the beauty of the earth and our unaltered landscapes.

Funded in part by an award from the **National Endowment for the Arts**. Art Works.

Media Partners **WGTE 91.3 FM** and **WDET 101.9 FM**.



ums

Call or click for tickets!

734.764.2538 \ www.ums.org

presents

Messiah

Composed by **George Frideric Handel**

UMS Choral Union

Ann Arbor Symphony Orchestra

Jerry Blackstone, Conductor

Mary Wilson, *Soprano*

Meg Bragle, *Mezzo-Soprano*

Colin Balzer, *Tenor*

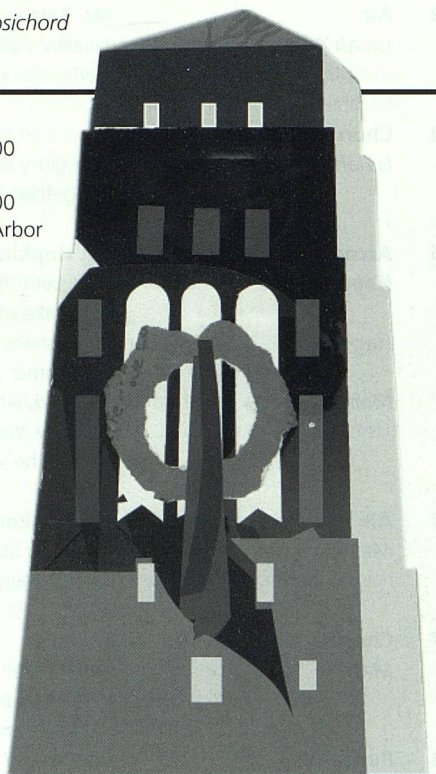
Joshua Hopkins, *Baritone*

Edward Parmentier, *Harpsichord*

Scott VanOrnum, *Organ*

Program

Saturday Evening,
December 3, 2011 at 8:00
Sunday Afternoon,
December 4, 2011 at 2:00
Hill Auditorium • Ann Arbor



25th and 26th
Performances of the
133rd Annual Season

*The photographing
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or possession of any
device for such recording
is prohibited.*

This weekend's performances are sponsored by the Carl and Isabelle Brauer Fund.

Media partnership is provided by Michigan Radio 91.7 FM and Ann Arbor's 107one.

Ms. Wilson appears by arrangement with Mirshak Artists Management.

Mr. Balzer appears by arrangement with Matthew Sprizzo Artists.

Mr. Hopkins appears by arrangement with IMG Artists.

Large print programs are available upon request.

Part I

1 Sinfonia

2 Arioso

Isaiah 40: 1

Isaiah 40: 2

Isaiah 40: 3

Mr. Balzer

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. Balzer

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. Hopkins

. . . 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. Hopkins

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

Ms. Bragle

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

Ms. Bragle

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. Hopkins
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. Hopkins
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. Wilson
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**
Luke 2: 9
Ms. Wilson
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. Wilson
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. Wilson
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. Wilson
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***Ms. Bragle**

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

Isaiah 35: 6

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

21 Air*Isaiah 40: 11***Ms. Bragle and Ms. Wilson**

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.

Matthew 11: 28

Come unto Him, all ye that labour and are heavy laden, and He will give you rest.

Matthew 11: 29

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

22 Chorus*Matthew 11: 30*

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

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***Ms. Bragle**

He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .

Isaiah 50: 6

He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

25 Chorus*Isaiah 53: 4**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. Balzer**

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. Balzer**
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. Balzer**
Lamentations 1: 12 . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative Mr. Balzer**
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. Balzer**
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. Balzer**
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 Ms. Bragle**
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. Wilson**
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. Hopkins**

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. Balzer**

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

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

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***Ms. Wilson**

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

Job 19: 26

And though . . . worms destroy this body, yet in my flesh shall I see God.

I Cor. 15: 20

For now is Christ risen from the dead, . . . the first fruits of them that sleep.

- 46 Chorus**
I Cor. 15: 21 . . . since by man came death, by man came also the resurrection of the dead.
I Cor. 15: 22 For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Hopkins**
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 Mr. Hopkins**
I Cor. 15: 52 . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
I Cor. 15: 53 For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative, Ms. Bragle**
I Cor. 15: 54 . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet Ms. Bragle and Mr. Balzer**
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Wilson**
Romans 8: 31 If God be for us, who can be against us?
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is God that justifieth.
Romans 8: 34 Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
- 53 Chorus**
Revelation 5: 12 . . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Revelation 5: 13 . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.
 Amen.

Messiah (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died 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.

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 August 22, 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 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.

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

Celebrating 75 Years of The Charles Baird Carillon

On December 4, 1936, 75 years ago, the **Charles Baird Carillon in Burton Memorial Tower** was dedicated and heard for the first time. It has become one of the most, if not the most poignant visual symbol of the University of Michigan, both visually and aurally.

Cast in 1936 for the magnificent structure of Albert Kahn which soars 212 feet above the campus, the Charles Baird Carillon is the primary teaching and concert instrument of what is the oldest school for the study of carillon and campanology (the science of bells and bell ringing) in North America. It is the heaviest instrument ever constructed by the John Taylor Bellfoundry of Loughborough, England containing 53 bells, the largest weighing over 24,000 pounds, the smallest about 15 pounds.

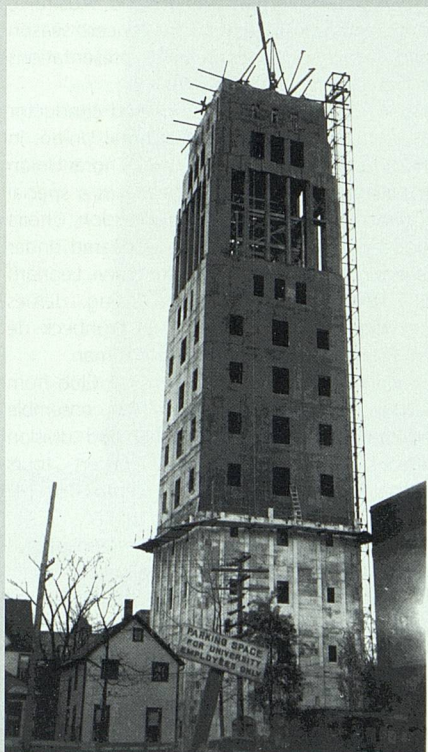
In 1929 the UMS Board of Directors authorized the construction of the Marion LeRoy Burton Memorial Tower. Several large gifts from alumni, including a gift from Charles Baird (U-M class of 1895) designated for the purchase of a carillon and

clock, plus funds raised by UMS from hundreds of community individuals whose names are etched in plaques in the tower lobby, enabled the 10-story tower to be completed in 1936. Except for the clock chime, there is no automation of any kind—any music you hear is an actual performance by a live carillonneur playing an instrument whose technological origins can be traced directly to 16th century Europe. The bells are played from a mechanical action keyboard in a room located in the center of the bell chamber. The keyboard resembles a piano keyboard in that in that it has sharps and flats, but also has a pedal keyboard for the feet. The keys, thin wooden handles played by loosely closed fists, are levers which are connected by wires directly to the bell clappers. The instrument is strictly mechanical with no electricity involved and is, as a result, highly touch sensitive; the harder one depresses a key, the louder the bell sounds.

The carillon and observation deck are open to the public Monday through Friday from 12:00–1:00 pm every day that classes are in session. **It will be open to the public after Sunday afternoon's *Messiah* performance to recreate the first public performance on the instrument 75 years ago by our first University Carillonneur, Wilmot Pratt. It is presented today by our current and seventh University Carillonneur, Steven Ball.**

Left: The Marion Leroy Burton Memorial Tower, under construction in 1936.

Below: The raising of the bourdon (the Carillon's heaviest bell) to the top of the Marion Leroy Burton Memorial Tower in October 1936.

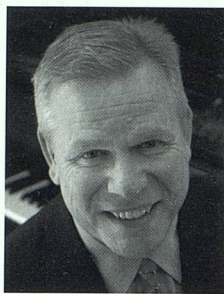


the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* 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.

Grammy Award-winning conductor **Jerry Blackstone** is director of choirs and chair of the conducting department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir performed by special invitation at the inaugural convention of the National Collegiate Choral Organization in San Antonio, and in 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors



Jerry Blackstone

contributions to choral music in Michigan, he received the 2006 Maynard Klein Lifetime Achievement Award from the ACDA-Michigan chapter.

Dr. Blackstone is considered one of the country's leading conducting teachers and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association biennial National Choral Conducting Awards competition.

He has appeared as festival guest conductor and workshop presenter in 30 states as well as New Zealand, Hong Kong, Shanghai, and Australia. Guest appearances in the 10/11 concert season included festivals and conference presentations across the country and in Shanghai.

In 2004, Dr. Blackstone was named conductor and music director of the UMS Choral Union. In March 2008, he conducted the UMS Choral Union and the Detroit Symphony Orchestra in a special performance of Bach's *St. Matthew Passion*. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, and Itzhak Perlman.

As conductor of the U-M 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 U-M Men's Glee Club recording, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

Prior to coming to U-M 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.

Association (ACDA). In addition to Dr. Blackstone's choral conducting work at the University, he has led operatic productions with the U-M Opera Theatre, including productions of Janáček's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. For his significant

Soprano **Mary Wilson** is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio, and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase" (*Dallas Morning News*).

In high demand on the concert stage, she has most recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Buffalo Philharmonic, Jacksonville Symphony, Dayton Philharmonic, VocalEssence, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta, Michael Stern, Anton Armstrong, Philip Brunelle, and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, she has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Brooklyn Academy of Music, the Casals Festival, and the Carmel Bach Festival. With the IRIS Chamber Orchestra, she sang the world premiere of the song cycle *Songs Old and New* written especially for her by Ned Rorem. She was named an Emerging Artist by *Symphony* magazine in 2004 in the publication's first-ever presentation of promising classical soloists on the rise.

On the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has created leading roles in North American and world premiere performances of Dove's *Flight*, Glass's *Galileo Galilei*, and Petitgirard's *Joseph Merrick dit L'Elephant Man*. She has appeared most recently with Opera Theatre of St. Louis, Minnesota Opera, Boston Lyric Opera, Dayton Opera, Arizona Opera, Tulsa Opera, Mississippi Opera, South-west Opera, Brooklyn Academy of Music, and

the Goodman Theatre.

An accomplished pianist, Ms. Wilson holds performance degrees from St. Olaf College in Northfield, Minnesota, and Washington University in St. Louis, Missouri. She currently resides in Memphis, Tennessee, with her husband and son.

Widely praised for her musical intelligence, "memorable, raw-silk voice" (*Toronto Star*) and "expressive virtuosity" (*San Francisco Chronicle*), American mezzo-soprano **Meg Bragle** is quickly earning an international reputation as one of today's most gifted interpreters of early music.

Recent highlights include a European tour of Bach's *Mass in b minor* with Sir John Eliot Gardiner and the English Baroque Soloists, including performances at the Bachfest Leipzig, the Prague Spring Festival, and the Aldeburgh Festival; debuts with the Orchestra of the Age of Enlightenment and Tragicomedia; Bach cantatas with the Arion Ensemble at the Montreal Bach Festival; a recording of Bach's *St. John Passion* with Les Voix Baroques; *Messiah* with the Dunedin Consort in France; and the premiere performance of a new edition of Salieri's *Requiem* in Washington DC.

Ms. Bragle has also appeared in Europe and North America with Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Apollo's Fire, Orpheus Chamber Orchestra, and the Orchestra of St. Luke's, as well as with the symphony orchestras of Memphis, San Antonio, Charlotte, North Carolina, and Nova Scotia. She has collaborated with the Mark Morris Dance Group in music by Franz Schubert, Antonio Vivaldi, Johannes Brahms, and Stephen Foster. Her opera performances include the roles of Dido and the Sorceress in Purcell's *Dido and Aeneas*, Dardano in Handel's *Amadigi*, Amastre in Handel's *Serse*, Mitrena in Vivaldi's *Moteczuma*, Speranza in Monteverdi's *L'Orfeo*, Ippolita in Cavalli's *Elena*, and Elpina in Vivaldi's *La Fida Ninfa*.

Ms. Bragle has recorded Mozart's *Requiem* with Apollo's Fire (Koch), Cozzolani's *Vespro della Beata Vergine* and *Messa Paschale* with Magnificat (Musica Omnia), Monte-



Mary Wilson



Meg Bragle

verdi's *Vespro della Beata Vergine* (Avie) and *L'Orfeo* (Eclectra) with Apollo's Fire, *Music of Medieval Love* with New York's Ensemble for Early Music (Ex Cathedra Records), Toby Twining's *Chrysalid Requiem* (Cantaloupe Music), Anthony Newman's *Requiem* (Khaeon World Music), and Copland's *In the Beginning* with the Men and Boy Choir of St. Thomas Fifth Avenue and the Oratorio Singers of Charlotte on their own labels.

Ms. Bragle studied both violin and voice at the University of Michigan before earning a BMA in voice performance and English. She also completed a Master's degree in choral conducting from Michigan State University. She is the recipient of several awards and recognition from *Symphony* magazine, the American Bach Society, the Carmel Bach Festival, and the Bethlehem Bach Festival.

With assured musicality and the tonal palette of a *lieder* specialist, Canadian lyric tenor **Colin Balzer**'s current season includes concerts with the Rotterdam Philharmonic under Yannick Nézet-Séguin, RIAS Kammerchor, Museumsorchester Salzburg, Radio Kamer Filharmonie (Amsterdam Concertgebouw), Les Musiciens du Louvre under Marc Minkowski (Salzburg Music Weeks), Philharmonischer Chor Berlin, Estonian Chamber Choir, and Musik Podium Stuttgart. In North America he is heard with Bernard Labadie and the Utah Symphony in the Mozart *Requiem*; the University Musical Society (Handel's *Messiah*), Toronto's Tafelmusik (Handel's *Hercules*), and Calgary Philharmonic (Bach's *St. Matthew Passion* under Music Director Roberto Minczuk). He sings recitals in Paris and New York (his first *Winterreise*) and performs in Mozart operas at the Bolshoi (*Don Giovanni*), France's Aix-en-Provence Festival, and Spain's Castell de Perelada Festival (*La finta giardiniera*).

Mr. Balzer has given concerts with the Het Brabants Orkest, Scottish Chamber Orchestra, Luxembourg Symphony, Munich Bach Choir, Leipzig Baroque Orchestra, Toronto's Tafelmusik, and with the Victoria, Ann Arbor, and Oregon symphonies. He sang Wolf's *Italienisches Liederbuch* at Finland's Savonlinna Festival, *Acis* in Handel's *Acis and Galatea* at Festival Vancouver, and Mattheson's *Boris Goudenow* and Lully's *Psyche* at the Boston Early Music Festival. He frequently collaborates with such distinguished

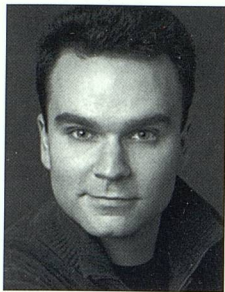


Colin Balzer

conductors as Leopold Hager, Bernard Labadie, Helmuth Rilling, Simone Young, Simon Preston, Gabriel Chmura, Christof Perick, Mario Venzago, and Kenneth Montgomery. Particularly esteemed as a recitalist, he has been welcomed at London's Wigmore Hall (accompanied by Graham Johnson), the Britten Festival in Aldeburgh, the Vancouver Chamber Music Festival, the Wratislavia Cantans in Poland, and at the Festspielhaus in Baden-Baden. Recordings to date include Wolf's *Italienisches Liederbuch* and Eisler and Henze song anthologies. A prizewinner of Holland's 's-Hertogenbosch Competition, the United Kingdom's Wigmore Hall Song Competition, Stuttgart's Hugo Wolf Competition, and Munich's 55th International ARD Competition, Mr. Balzer also holds the rare distinction of earning the Gold Medal at the Robert Schumann Competition in Zwickau with the highest score in 25 years. Born in British Columbia, he received his formal musical training at the University of British Columbia with David Meek and with Edith Wiens at the Hochschule für Musik Nürnberg/Augsburg.

Winner of the 2006 Borletti-Buitoni Trust Award and the Verbier Festival Academy's 2008 Prix d'Honneur, **Joshua Hopkins** has been hailed as "...an outstanding young baritone with a virile, vigorous, yet velvety sound and an immediately evident dramatic authority." Mr. Hopkins records in an exclusive relationship with ATMA Classique and his first recital disc on the label was released in 2010 featuring songs of Barber, Bowles, Glick, and Vaughan Williams.

In the 11/12 season, operatic performances include the roles of Argante in a new Robert Carsen production of Handel's *Rinaldo* with the touring company of the Glyndebourne Opera Festival, Junius in Britten's *The Rape of Lucretia* with Houston Grand Opera under the baton of Rory Macdonald, and Figaro in Rossini's *Il barbiere di Siviglia* both with Vancouver Opera and Lyric Opera of Kansas City. Concert engagements for



Joshua Hopkins

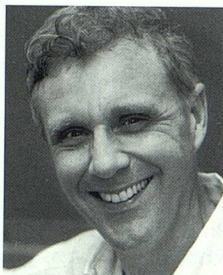
Mass in c minor with the New York Philharmonic under the baton of Alan Gilbert.

Completing his formal training as a member of the Houston Grand Opera Studio in the spring of 2005, performances with the company included the role of The Pilot in *The Little Prince* and Sharpless in *Madama Butterfly*. Further highlights have included his Metropolitan Opera debut as Ping in *Turandot* conducted by Andris Nelsons, Papageno in *Die Zauberflöte* at Opera Lyra Ottawa and at the Santa Fe Opera with Lawrence Renes, Olivier in *Capriccio* at Pacific Opera Victoria, Figaro in *Il barbiere di Siviglia* at Arizona Opera, and Sid in *Albert Herring* at the Santa Fe Opera under the baton of Sir Andrew Davis.

Profoundly committed to the art of song, Mr. Hopkins has given solo recitals in New York at Carnegie Hall with J.J. Penna, under the auspices of the Vancouver Recital Society with Graham Johnson, and in Toronto, in conjunction with The Aldeburgh Connection, offering a program entitled "Schubert's Florilegium" highlighting many *Lieder* about flowers. He is proud to have given the world premiere of Michael Tilson Thomas's *Rilke Songs* at Zankel Hall in New York and to have joined Barbara Bonney for performances of songs by three generations of Mozart (Leopold, Wolfgang Amadeus, and Franz Xaver) under the auspices of the Chamber Music Society of Lincoln Center. He also has collaborated with pianist Richard Goode in a program of Haydn part songs.

this season include Handel's *Messiah* with the University Musical Society and the Mercury Baroque Orchestra, Bach's *Magnificat* with the Orchestra of St. Luke's under the baton of Robert Spano at Carnegie Hall, and Nielsen's *Symphony No.*

3 as well as Mozart's



Edward Parmentier

performances include a faculty recital with Professor Jeffrey Lyman, U-M Associate Professor of Bassoon; a dedicatory recital on a new harpsichord at Christ Church Cathedral in Cincinnati; and five different performances on Ruckers's Mother and Child Flemish Virginals at the Detroit Institute of Arts in connection with their Rembrandt exhibit.

Mr. Parmentier has lectured and concertized at both Henderson State University and Ouachita Baptist University in Arkadelphia, Arkansas, as well as at the annual conclave of the Midwest Historical Keyboard Society in Omaha, Nebraska. In addition, Mr. Parmentier has conducted the Jackson Symphony Orchestra in numerous Baroque concerts, including J.S. Bach's *Brandenburg Concerto No. 5* and *Concerto for Harpsichord in g minor*, in which he was also a featured soloist.

A strong advocate for education and outreach, Mr. Parmentier both directed and performed at the annual Michigan Harpsichord Saturday, an outreach program held at the U-M School of Music, Theatre & Dance for young musicians in the Ann Arbor area. He has also had the privilege of performing for recovering patients at the Rehabilitation Center of the Muscular Dystrophy Association in Southfield, MI.

From its humble beginnings as the local community orchestra 83 years ago, the **Ann Arbor Symphony Orchestra** has become an artistic pillar of southeast Michigan, year after year providing nearly 80,000 Michiganders with outstanding concerts on stage, in area classrooms, libraries, and senior and day care centers.

A²SO concerts frequently feature world-class guest soloists, including, most recently, Anton Nel, Julie Albers, Adam Golka, Orion Weiss, and American Idol star David Archuleta. The Symphony is most privileged to be part of a community already

Edward Parmentier (*Harpsichord*) is professor of harpsichord and director of the Early Music Ensemble at U-M School of Music, Theatre & Dance. He has both led and directed doctoral seminars on campus, several small Baroque ensembles, and co-directs the Baroque Chamber Orchestra with Professor Aaron Berofsky.

enriched with musical talent; local virtuosi such as violinist Yehonatan Berick, cellist Anthony Elliott, pianist Arthur Greene, vocalists Freda Herseth and Stephen West, and many more who regularly join the A²SO.

In 2009, the A²SO released their first CD, featuring the music of contemporary composer Paul Fetler, as part of Naxos' American Classics series. The CD consists of live performances of Fetler's *Violin Concerto No. 2*, with concertmaster Aaron Berofsky as soloist; *Capriccio* for orchestra; and *Three Poems of Walt Whitman*, narrated by Thomas Blaske. *AnnArbor.com* described the recording as "startlingly wonderful," and praised Fetler's "evocative lyricism in music that is itself protean in color, style, and mood."

Whether on an iPod or the radio, in the concert hall or the classroom, the mission of the A²SO attracts, inspires, and educates the most diverse audience possible; fosters a growing appreciation for excellent music and regional talent; and provides imaginative programming through community involvement. Join the A²SO for performances again on January 21 and March 17 at the Michigan Theater and back at Hill Auditorium on April 21, 2012.

Formed by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 133-year history. First led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based in Ann Arbor under the aegis of UMS, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Sixteen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO).

Led by Grammy Award-winning conductor and music director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006,

including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004."

The UMS Choral Union's 11/12 season begins with its annual performances of Handel's *Messiah* at Hill Auditorium with the Ann Arbor Symphony and at Orchestra Hall with the DSO in December. The chorus will join forces with the DSO and Leonard Slatkin in February for performances of Brahms's *Ein deutsches Requiem* and Adams's *On the Transmigration of Souls* and again in April for performances of Beethoven's *Choral Fantasy* and Bolcom's *Prometheus*.

UMS Archives

The UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances ever since. This weekend's performances mark the UMS Choral Union's 418th and 419th appearances under UMS auspices. Dr. Blackstone makes his 20th and 21st UMS appearances, following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. The UMS Choral Union and Dr. Blackstone most recently appeared under UMS auspices in December 2010 in last season's presentations of Handel's *Messiah* at Hill Auditorium.

This weekend's performances mark the Ann Arbor Symphony Orchestra's 61st and 62nd UMS appearances since their 1974 UMS debut.

Harpichordist Edward Parmentier has performed in the annual UMS presentations of *Messiah* since 1995; this weekend's performances mark his 35th and 36th appearances under UMS auspices.

Soprano soloist Mary Wilson and baritone Joshua Hopkins make their third and fourth UMS appearances this weekend, following their UMS debuts in the 2008 presentations of *Messiah*. Tenor Colin Balzer also makes his third and fourth appearances this weekend, following his UMS debut in the 2006 presentations of *Messiah*.

UMS welcomes mezzo-soprano and U-M alumna Meg Bragle, who makes her UMS debut this weekend.

Ann Arbor Symphony OrchestraArie Lipsky, *Music Director and Conductor*Mary Steffek Blaske, *Executive Director***Violin I**Aaron Berofsky, *Concertmaster**Stephen B. Shipps Concertmaster Chair*Kathryn Votapek, *Associate Concertmaster*Yi-Ting Kuo, *Assistant Concertmaster**Ruth Merigian and Albert A. Adams Assistant
Concertmaster Chair*

Karen Donato

Sarah and Jack Adelson Violin Chair

Linda Etter

Linda Etter Violin Chair

David Ormai

Priscilla Johnson Violin Chair

Judy Blank

Téa Prokes

Violin II

Barbara Sturgis-Everett*

*The A²SO Principal Second Violin Chair**Honoring Anne Gates and Annie Rudisill*

David Lamse

Brian K. Etter Memorial Violin Chair

Anne Ogren

Sharon Meyers-Bourland

Cyril Zilka

Katie Rowan

Kim, Darlene and Taylor Eagle Violin Chair

Amy Cave

Emily Barkakati

Viola

Kathleen Grimes*

Tim and Leah Adams Principal Viola Chair

Alex Applegate

Antione Hackney

Linnea Powell

Barbara Zmich

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Alicia Rowe

Bill and Ilah Weiblen Cello Chair

Britton Riley

Marijean Quigley-Young Cello Chair

Daniel Thomas

Bass

Gregg Emerson Powell*

Erin Zurbuchen

The EZ Chair

Robert Rohwer

*A²SO Emerita Board Chair***Oboe**

Timothy Michling*

Gilbert Omenn Principal Oboe Chair

Gretchen Morse

English Horn

Kristin Reynolds

*Bill and Jan Maxbauer Oboe Chair***Bassoon**

Yeh-Chi Wang

E. Daniel Long Principal Bassoon Chair

Stephanie Konchel

William and Elizabeth Knapp Bassoon Chair

Christine Prince

Contrabassoon

Tim Abbott

Trumpet

Katherine Cosgrove*

David S. Evans III Principal Trumpet Chair

Kevin Maloney

Timpani

James Lancioni*

*Michael and Remedios Montalbo Young Principal**Timpani Chair*

* = Principal

Zac Moore, *General Manager*Ben Thauland, *Librarian*Jonathan Tyman, *Operations Manager*

UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*
 Arian Khaefi, *Assistant Conductor*
 Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*
 Nancy K. Paul, *Librarian*
 Donald Bryant, *Conductor Emeritus*

Soprano

Kathryn Borden
 Jamie Bott
 Debra Joy Brabenec
 Ann K. Burke
 Anne Busch
 Ann Cain-Nielsen
 Carol Callan
 Saya Callner
 Susan F. Campbell
 Young Cho
 Cheryl D. Clarkon
 Elizabeth Crabtree
 Marie Ankenbruck Davis
 Carrie Deierlein
 Chelsea DiMaria
 Kristina Eden
 Emilia Fracz
 Jennifer Freese
 Keiko Goto
 Karen T. Isble
 Anne Jaskot
 Emily Jennings
 Kyoung Kim
 Alana Kirby
 Kay Leopold
 Patricia Lindemann
 Loretta Lovalvo
 Katherine Lu
 Natalie Lueth
 Sara McMullen-Laird
 Carole McNamara
 Toni Marie Micik #
 Erica Nelson
 Ann Ophoff
 Ann Orwin
 Nancy K. Paul
 Ann Payne
 Sara J. Peth
 Margaret Dearden
 Petersen
 Julie Pierce
 Camille Porter
 Katharine Roller
 Allie Schachter
 Erin L. Scheffler-Franklin
 Mary A. Schieve
 Joy C. Schultz
 Amy Smith
 Elizabeth Starr

Jennifer Stevenson
 Ellen Storch
 Sue Ellen Straub
 Virginia A. Thorne-
 Herrmann
 Barbara Hertz Wallgren
 Margie Warrick
 Barbara J. Weathers
 Mary Wigton*

Alto

Paula Allison-England
 Olga Astapova
 Carol Barnhart
 Dody Blackstone
 Margy Boshoven
 Anne Casper
 Carole DeHart
 Valerie Delekta
 Elise Demitrack
 Melissa Doyle
 Marilyn Finkbeiner
 Katherine Fisher
 Grace K. Gheen
 Heidi Goodhart
 Siri Gottlieb
 Johanna Grum
 Anna Gustitus
 Kat Hagedorn
 Linda Hagopian
 Sook Han
 Nancy Heaton
 Jane Hecker
 Julie Anne Heikel
 Lisa Hills
 Carol Kraemer Hohnke
 Laura Holladay
 Stacey Hoopes
 Sue Johnson
 Josephine Kasa-Vubu
 Katherine Klyklo
 Jessica Lehr
 Jean Leverich
 Cynthia Lunan
 Karla K. Manson #
 Linda Selig Marshall
 Beth McNally
 Marilyn Meeker*
 Nicole Michelotti
 Carol Milstein

Francesca Minonne
 Stephannie Moore
 Stephanie Normann
 Sile O'Modhrain
 Kathleen Operhall
 Hanna Martha Reincke
 Sherry Root
 Cindy Shindledecker
 Susan Sinta
 Beverly N. Slater
 Hanna Song
 Katherine Spindler
 Gayle Beck Stevens
 Ruth A. Theobald
 Carrie Throm
 Lauren Tian
 Alice E. Tremont
 Barbara Trevethan
 Cheryl Utiger
 Crystal VanKooten
 Alice VanWambeke
 Rachelle Barcus Warren
 Iris Wei
 Mary Beth Westin
 Sandra K. Wiley
 Susan Wortman
 Allison Anastasio Zeglis

Tenor

Michael Ansara
 Gary Banks
 Reed Blaylock
 Alex Bryan
 George Case
 Fr. Timothy J. Dombrowski
 Steven Fudge*
 Randy Gilchrist
 Roy Glover
 Arthur Gulick
 Marius P. Jooste
 Ezra Keshet
 Arian Khaefi
 Jonathan King
 Bob Klaffke
 Gregory Kocsan
 Andrew S. Kohler
 Mark A. Krempski #
 Lionel Levine
 Richard Marsh
 Nicholas Mischel

Nathan Reiff
 David Schnerer
 Ray Shuster
 Carl Smith
 Christopher Switzer
 Patrick Tonks
 William Scott Walters

Bass

Sam Baetzel
 Joseph Baldwin
 William Boggs #
 Paul Bowling
 John Dryden
 Charlie Dwyer
 Don Faber
 Kenneth A. Freeman
 Christopher Frieze
 Mark Goodhart
 Philip J. Gorman
 Chris Hampson
 James Head
 Anthony DoHoon Kim
 Zachery Kirkland
 Edward Maki-Schramm
 William Malone
 Joseph D. McCadden
 James B. McCarthy
 Gerald Miller
 Brandon Pemberton
 Michael Peterson
 Victor Pinedo
 Michael Pratt
 James Rhodenhiser
 Michael Schachter
 Bradley Schick
 William Shell
 Peter Shirts
 Donald Sizemore*
 Jeff Spindler
 Robert Stevenson
 Terril O. Tompkins
 Thomas L. Trevethan
 John Van Bolt
 Alexander Von
 Hagen-Jamar
 Paul Venema

* Section Leader

Section Coach

presents

London Philharmonic Orchestra

Vladimir Jurowski, *Principal Conductor*

Janine Jansen, *Violin*

Program

Tuesday Evening, December 6, 2011 at 7:30

Hill Auditorium • Ann Arbor

Matthias Pintscher

towards Osiris (Study for Orchestra)

Wolfgang Amadeus Mozart

Violin Concerto No. 5 in A Major, K. 219

Allegro aperto

Adagio

Rondeau: Tempo di menuetto

Ms. Jansen

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

Pyotr Ilyich Tchaikovsky

Manfred Symphony in b minor, Op. 58

Lento lugubre

Vivace con spirito

Pastorale: Andante con moto

Allegro con fuoco

27th Performance of the
133rd Annual Season

133rd Annual
Choral Union Series

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Special thanks to Timothy Walker, Chief Executive and Artistic Director of the London Philharmonic Orchestra, for speaking at this evening's Prelude Dinner.

The Steinway piano used in this evening's performance is made possible by the William and Mary Palmer Fund and by the Steinway Piano Gallery of Detroit.

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

The London Philharmonic Orchestra's December 2011 US Tour is generously supported by the Dunard Fund.

The Orchestra is grateful for the support of the American Friends of the London Philharmonic Orchestra.

The London Philharmonic Orchestra appears by arrangement with Columbia Artists Management, LLC, New York, NY.

Janine Jansen's General Management is HarrisonParrott, London, UK.

Large print programs are available upon request.

Now that you're in your seat...

Many people received their first introduction to classical music from a work by Mozart—models of classical poise, harmony, and balance. Others may have been exposed to Tchaikovsky as children—maybe through Christmastime performances of *The Nutcracker*—and fell in love with the heart-on-the-sleeve passion and the Romantic intensity of this music. (Later on, maybe they discovered that these two worlds are not mutually exclusive: there is plenty of passion in Mozart and classical balance in Tchaikovsky, and the latter was a great admirer of the former, as the delightful suite *Mozartiana* attests.) In any case, most of us enjoy being reunited with our all-time favorites, and even discovering, or rediscovering, such a rarely-heard masterpiece as the *Manfred* Symphony. It is important to remain open to new music by composers living and working in our own time, and Matthias Pintscher is certainly one of the most prominent composers of the generation born in the 1970s. His new work helps us hear the older compositions with new ears, realizing that they, too, were radically modern in their own time.

towards Osiris (Study for Orchestra) (2005)

Matthias Pintscher

Born January 29, 1971 in Marl, North Rhine-Westphalia, Germany

Snapshot of History...

In 2005:

- George W. Bush begins his second term as President of the United States
- The International Atomic Energy Agency and its director Mohamed ElBaradei jointly receive the Nobel Peace Prize
- John Adams's opera *Doctor Atomic* premieres in San Francisco
- A museum dedicated to the work of Paul Klee opens in Bern, Switzerland
- Cormac McCarthy's novel *No Country for Old Men* is published

Matthias Pintscher, a native of the German province of North Rhine-Westphalia, is one of the leading European composers of his generation, and also greatly in demand as a conductor. He has held residencies with the Cleveland Orchestra and with orchestras, concert halls, and festivals in Europe and Australia; he is now based in New York. His most recent major work is a violin concerto, *Mar'eh*, a joint commission by the Lucerne Festival, the Alte Oper Frankfurt, and the London Philharmonic Orchestra, which was premiered by Julia Fischer with the Orchestra in Lucerne in September. He currently has works-

in-progress for the Ensemble Intercontemporain in Paris, the Cleveland Orchestra, and the Boston Symphony Orchestra.

Pintscher's *towards Osiris* was composed in 2005. It was one of four short orchestral works commissioned by the Berlin Philharmonic Orchestra as "asteroids" to partner Holst's suite *The Planets*, for performances and a live recording in February 2006 under Sir Simon Rattle. (The others were by Kaija Saariaho, Mark-Anthony Turnage, and Brett Dean.) The specific reference in the title is presumably to the main-belt asteroid 1923 Osiris. But Pintscher had also encountered an art-work by Joseph Beuys called *Osiris*, consisting of pasteboard objects mounted apparently at random on a blank canvas; and he had been led by this to explore the ancient Egyptian myth of the god Osiris, murdered and dismembered, but lovingly reassembled by his sister and wife Isis. The result was a major orchestral work, also called *Osiris*, which was first performed by the Chicago Symphony Orchestra and Pierre Boulez in February 2008. Pintscher describes *towards Osiris* as "an independent orchestral study" for this larger work.

The piece lasts about eight minutes, and is scored in meticulous detail for a large orchestra, including a substantial percussion section. At the start, in a landscape (or spacescape) of slides, trills, and short-lived eruptions from different parts of the orchestra, a single trumpet emerges as a virtuoso soloist. When it relinquishes the foreground, nothing else takes its place: a texture of drifting

fragments is punctuated by sharp off-beat attacks. A brass crescendo on a single note launches a meteor shower on percussion; woodwinds reiterate an insistent signal; the strings coalesce in high, translucent clouds. The brass combine in another crescendo, more sustained and more menacing—perhaps a distant echo of *The Planets*? A passage of furious orchestral activity is finally dispersed when the violins join forces in a melody that arches upwards, to disappear in the ether.

Program note by Anthony Burton, ©2011.

Violin Concerto No. 5 in A Major, K. 219 (1775)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Snapshot of History...

In 1775:

- Patrick Henry delivers his "Give me liberty or give me death" speech in Richmond, Virginia
- Pierre Beaumarchais writes his play *The Barber of Seville*
- Joseph Priestley discovers oxygen
- Erection of the Gloriette (garden building) of the Palace of Schönbrunn outside Vienna
- Johann Wolfgang Goethe moves to Weimar, the city where he will reside for the rest of his life

Mozart's *Violin Concerto No. 5* was completed only two months after the fourth concerto on December 20, 1775, and is a work which combines radiant warmth with sprightly humor, and violinistic athleticism with sublime poetry (while perhaps being the most technically demanding of the violin concertos). Conceived on a notably larger scale, it has the look of a new stage of development. How strange it is that, at the age of 19, Mozart was writing his last concerto for violin. How one could wish for just a few more!

It is soon established that this is a concerto that should not be hurried. Thematically speaking, the opening is surprisingly unassertive, with the orchestral violins striding out lightly over a quivering accompaniment, but without anything that strikes the listener as a theme. Even more unexpected is the way in which the soloist emerges: six bars of pensively soaring adagio over a murmuring accompaniment eventually burst out into a new theme full of swaggering self-confidence, revealing the opening to have been an accompaniment

in search of a tune. Note too, how the little upward sweep which ends the first orchestral section is taken up for discussion later in the movement.

The slow movement is longer than those of the other violin concertos of 1775, but its effortless beauty never wavers. There is little dialogue here, just a serenely drawn and effortlessly touching melody for the solo violin, with the orchestra supplying the most loving of accompaniments. The concerto finishes with a "Rondeau" in which returns of the opening theme are interspersed with contrasting episodes. As he had done in the finales of his previous two concertos, Mozart takes the opportunity to introduce an element of humorous impersonation. In his earlier works, this had taken the form of bagpipe-and-drone effects, but here it is an exhilarating excursion into what is usually called "Turkish" music. In fact, this style—evoked with exaggerated melodic leaps, pounding rhythms, and *col legno* effects (hitting the strings with the wood of the bow) in the cellos and basses—owes more to Hungarian gypsy music than to the Ottomans, but for most Europeans of Mozart's time, its exotic sounds would have seemed eastern enough. Mozart himself borrowed some of this section from music he had written for a ballet entitled *La gelosie del Seraglio* (The Jealousy of the Harem), but the reasons behind this particular musical joke must remain a mystery.

Program note by Lindsay Kemp, ©2011.

Manfred Symphony in b minor, Op. 58 (1885)

Pyotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

Snapshot of History...

In 1885:

- Vincent van Gogh paints his first major work, *The Potato Eaters*
- Johannes Brahms composes his Fourth Symphony
- Louis Pasteur develops his vaccine for rabies
- The Statue of Liberty arrives in New York Harbor
- Mark Twain publishes *Adventures of Huckleberry Finn*

Tchaikovsky composed his *Manfred Symphony* in just over four months in the spring and summer of 1885, three years before *Symphony No. 5*;

the first performance took place in Moscow in March 1886. The Symphony is unnumbered—and perhaps on that account unduly neglected—because it is overtly a programmatic symphony, based on a pre-existing narrative, in the tradition of Berlioz's influential *Symphonie fantastique* and *Harold in Italy*. The program was drawn up by the Russian critic Vladimir Stasov for the composer Mily Balakirev, and later passed on by Balakirev to Tchaikovsky with numerous musical suggestions, many of which he ignored. It is based loosely on Byron's poetic drama *Manfred*, completed and published in 1817.

The first movement of the Symphony introduces the central figure of the poem, Manfred, who lives in an alpine castle and recklessly roams the peaks, shunning the company of men and communing with the spirit world, in an attempt to expiate his guilt over his illicit love for his sister Astarte. Two themes at the very outset suggest his state of mind, the first dark and despondent and dominated by a falling phrase, the second suggesting the weight of his guilt in its repeated downward plunges and painful ascents: these form the basis of an extended slow section, which culminates in a blazing climax. A more lyrical group of themes in triple time represents his memories of Astarte; and in the final section, marked "Andante con duolo" (grief-stricken), Manfred's first theme returns, also in triple time, at a peak of intensity.

The second movement was suggested by an episode in the poem in which "the Alpine Fairy appears to Manfred beneath the rainbow of the waterfall." It is a balletic scherzo of dazzling brilliance, with a more melodic trio presumably representing the Fairy's own song. Manfred's first theme reappears in the course of this trio, and also towards the end of the reprise of the scherzo.

The third movement is a "Pastorale," subtitled "the simple, free, and peaceful life of the mountain folk." It presents a whole sequence of picturesque ideas, with the falling phrase from Manfred's first theme and a tolling bell casting only a momentary shadow over the sunlit landscape.

The finale, which departs substantially from Byron's narrative, depicts a subterranean bacchanal; the spirit of Astarte appears, and pardons Manfred for his earthly sins before he dies. The movement begins with a resolute march, which is then swept up into a wild dance—in the course of which fragments of Manfred's first theme reappear once more. There is a slow

interlude of solemn chords leading to Manfred's dragging second theme before the dance is resumed in fugal texture. Manfred's first theme alternates with fragments of the dance; after a pause, Astarte's music from the first movement returns, even more radiant than before. There is a reprise of the impassioned "Andante con duolo" statement of Manfred's first theme from the first movement, followed by an episode of gathering speed and excitement, and a solemn conclusion colored by the sound of the organ and by repetitions in the bass of the first phrase of the plainchant *Dies irae*.

Program note by Anthony Burton, ©2011.

The London Philharmonic Orchestra (LPO) is one of the world's best-known orchestras, balancing a long and distinguished history with a reputation as one of the UK's most forward-looking orchestras. As well as performing classical concerts, the Orchestra also records film and computer game soundtracks, has its own record label, and reaches thousands of Londoners every year through activities for schools and local communities.

The Orchestra was founded by Sir Thomas Beecham in 1932, and since then has been headed by many great conductors including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, and Kurt Masur. The current Principal Conductor is Vladimir Jurowski, appointed in 2007, with Yannick Nézet-Séguin as Principal Guest Conductor.

The LPO has been performing at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming Resident Orchestra in 1992. It also has flourishing residencies in Brighton and Eastbourne, and in summer it plays for Glyndebourne Festival Opera where it has been the Resident Symphony Orchestra since 1964. The LPO tours internationally and in the 11/12 season will visit Belgium, Switzerland, Germany, the US, Spain, China, Russia, Oman, Brazil, and France.

Having long been embraced by the recording, broadcasting, and film industries, the LPO broadcasts regularly on television and radio. It also works with the Hollywood and UK film industries, recording soundtracks for blockbuster motion pictures including the Oscar-winning score for *The Lord of the Rings* trilogy. In 2005 it established its own record label.

The London Philharmonic Orchestra maintains an energetic program of activities for young people and local communities including concerts for families and schools. Over the last few years, developments in technology and social networks have enabled the Orchestra to reach even more people worldwide: all of its recordings are available to download from iTunes, and in addition to a YouTube channel, news blog, iPhone app, and regular podcasts, the Orchestra has a thriving presence on Facebook and Twitter. For more information, please visit www.lpo.org.uk.

Born in Moscow, the son of conductor Mikhail Jurowski, **Vladimir Jurowski** completed his initial musical studies at the Music College of the Moscow Conservatory. In 1990 he relocated with his family to Germany where he continued his studies in Dresden and Berlin, studying conducting with Rolf Reuter and vocal coaching with Semion Skigin. In 1995 he made his international debut at the Wexford Festival, where he conducted Rimsky-Korsakov's *May Night*. The same year saw his brilliant debut at the Royal Opera House Covent Garden in *Nabucco*, and in 1996 he joined the ensemble of Komische Oper Berlin, becoming First Kapellmeister in 1997 and continuing to work at the Komische Oper on a permanent basis until 2001.

Since 1997 Maestro Jurowski has been a guest at some of the world's leading musical institutions including the Royal Opera House Covent Garden, Teatro La Fenice di Venezia, Opéra Bastille de Paris, Théâtre de la Monnaie Bruxelles, Maggio Musicale Festival Florence, Rossini Opera Festival Pesaro, Edinburgh International Festival, Dresden Semperoper, and the Teatro Comunale di Bologna (where he served as Principal Guest Conductor between 2000 and 2003). In 1999 he made his debut at the Metropolitan Opera in New York with *Rigoletto*.

In January 2001 Maestro Jurowski took up the position of Music Director of Glyndebourne Festival Opera and in 2003 was appointed Principal Guest Conductor of the London Philharmonic Orchestra, becoming the Orchestra's Principal Conductor in September 2007. He also holds the title of Principal Artist with the Orchestra of the Age of Enlightenment, and from 2005–2009, he served as Principal Guest Conductor of the Russian National Orchestra, with whom he will continue to work in the years ahead.



Vladimir Jurowski

Gewandhausorchester Leipzig. Highlights of the 11/12 season and beyond include his debuts with the Vienna Philharmonic, Boston Symphony Orchestra, NHK Symphony Orchestra Tokyo, and San Francisco Symphony, and return visits to the Chamber Orchestra of Europe, Staatskapelle Dresden, Tonhalle Orchester Zurich, Accademia Nazionale di Santa Cecilia, and the Chicago Symphony, St. Petersburg Philharmonic, Royal Concertgebouw, and Philadelphia orchestras.

Maestro Jurowski's operatic engagements have included *Jenůfa*, *The Queen of Spades*, and *Hänsel und Gretel* at the Metropolitan Opera; *Parsifal* and *Wozzeck* at Welsh National Opera; *War and Peace* at the Opéra National de Paris; *Eugene Onegin* at La Scala Milan and *Iolanta* at the Dresden Semperoper; as well as *The Magic Flute*, *La Cenerentola*, *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Don Giovanni*, *The Rake's Progress*, and Peter Eötvös's *Love and Other Demons* at Glyndebourne Festival Opera. Future engagements include new productions of *Ariadne auf Naxos* and *The Cunning Little Vixen* at Glyndebourne, *Die Frau ohne Schatten* at the Metropolitan Opera, *Moses und Aron* at the Komische Oper Berlin, and *Ruslan and Ludmila* at the Bolshoi Theatre.

A truly exciting and versatile artist, **Janine Jansen's** performances have left audiences spellbound and critics searching for superlatives. Ms. Jansen works regularly with the Royal Concertgebouw, Chicago Symphony, Philadelphia, Cleveland, London Symphony, Mahler Chamber, NHK Symphony, Berlin Philharmonic, and New York Philharmonic orchestras. Conductor collaborations include such eminent names as Mariss Jansons, Lorin Maazel, Valery Gergiev, Riccardo Chailly, Neeme and Paavo Järvi, Esa-Pekka



Janine Jansen

Salonen, Daniel Harding, Edo de Waart, Gustavo Dudamel, and Yannick Nézet-Séguin.

The 11/12 season sees her undertake residencies at the Wigmore Hall and with the London Philharmonic Orchestra (which includes a US tour). She will tour Asia with

the Royal Concertgebouw Orchestra and Myung-Whun Chung, and Europe with the Accademia Nazionale di Santa Cecilia and Antonio Pappano. She will also return to the Dresden Staatskapelle, Los Angeles Philharmonic, Finnish Radio Symphony, and Bavarian Radio Symphony orchestras.

In addition to her concerto performances, Ms. Jansen is a devoted chamber musician. This season

she will perform a chamber project including Schubert's *String Quintet* and Schoenberg's *Verklärte Nacht* in addition to duo recitals in London, Berlin, Amsterdam, Hamburg, Dortmund, Lyon, and Eindhoven. She established and curates the annual International Chamber Music Festival in Utrecht, and since 1998 has performed each season at the Berlin Philharmonie's Spectrum Concerts series. Her chamber partners include Jean-Yves Thibaudet, Mischa Maisky, Julian Rachlin, Itamar Golan, Martin Fröst, Khatia Buniatishvili, Leif Ove Andsnes, and Torleif Thedéen.

Ms. Jansen has an exclusive recording contract with Decca (Universal Music). Her most recent release is a French recital disc entitled *Beau Soir* with pianist Itamar Golan. Each one of her previous five albums has been awarded a platinum disc for sales in The Netherlands. Renowned for her success on iTunes, her recordings have reached number one on the digital charts on a number of occasions.

London Philharmonic Orchestra

Vladimir Jurowski, *Principal Conductor, Supported by the Tsukanov Family*
Yannick Nézet-Séguin, *Principal Guest Conductor*

Violin I

Pieter Schoeman*, *Leader*
Vesselin Gelliev, *Sub-Leader*
Chair supported by John and Angela Kessler
Radu Bitica
Helena Smart
Katalin Varnagy
Catherine Craig
Tina Gruenberg
Martin Höhmann

Chair supported by Richard Karl Goeltz
Geoffrey Lynn
Robert Pool
Yang Zhang
Rebecca Shorrock
Alain Petitclerc
Peter Nall
Galina Tannev
Joanne Chen

Violin II

Clare Duckworth, *Principal*
Chair supported by the Sharp Family
Jeongmin Kim
Joseph Maher
Kate Birchall
Chair supported by David & Victoria Graham Fuller

Fiona Higham
Ashley Stevens
Marie-Anne Mairesse
Dean Williamson
Sioni Williams
Heather Badke
Peter Graham
Stephen Stewart
Mila Mustakova
Sheila Law

Viola

Tom Dunn, *Guest Principal*
Robert Duncan
Gregory Aronovich
Katharine Leek
Benedetto Pollani
Susanne Martens
Emmanuella Reiter-Bootiman
Martina Forni
Michelle Bruil
Daniel Cornford
Isabel Pereira
Alistair Scahill

Cello

Kristina Blaumane, *Principal*
Susanne Beer, *Co-Principal*
Francis Bucknall
Laura Donoghue

Jonathan Ayling
Chair supported by Caroline, Jamie and Zander Sharp
Gregory Walmsley
Santiago Carvalho †
Susanna Riddell
Tom Roff
Helen Rathbone

Bass

Kevin Rundell*, *Principal*
Tim Gibbs, *Co-Principal*
Laurence Lovelle
George Peniston
Richard Lewis
Tom Walley
Joe Melvin
Helen Rowlands

Flute

Jaime Martin*, *Principal*
Susan Thomas
Stewart McIlwham*

Piccolo

Stewart McIlwham*, *Principal*

Oboe

Ian Hardwick, *Principal*
Angela Tennick

In September 2003, Ms. Jansen received the Dutch Music Prize from the Ministry of Culture—the highest distinction an artist can receive in The Netherlands. She has received numerous other awards including the Edison Klassiek Public Award three times (most recently in 2010), three Echo Klassik awards, the German Record Critics' Award, as well as the NDR Musikpreis for outstanding artistic achievement in 2007. In 2008 she was given the VSCD Klassieke Muziekprijs for individual achievement and in May 2009 she received the RPS Instrumentalist Award for performances in the UK.

Ms. Jansen's outstanding instrument is the "Barere" by Antonio Stradivari, on extended loan from the Elise Mathilde Foundation.

UMS Archives

This evening's concert marks the London Philharmonic Orchestra's third appearance under UMS auspices, following its UMS debut in November 1976 under the baton of Maestro Bernard Haitink. The Orchestra most recently appeared in November 2006 with Maestro Alexander Vedernikov and violin soloist Sarah Chang at Hill Auditorium.

UMS welcomes Maestro Vladimir Jurowski and Janine Jansen, who make their UMS debuts this evening.

Clarinet

Robert Hill*, *Principal*
Nicholas Carpenter*

Bass Clarinet

Paul Richards, *Principal*

Contrabass Clarinet

Steve Morris

Bassoon

Gareth Newman*, *Principal*
Simon Estell
Laurence O'Donnell

Horn

John Ryan, *Principal*
Alec Frank-Gemmill
Martin Hobbs
Mark Vines, *Co-Principal*
Gareth Mollison

Trumpet

Paul Beniston*, *Principal*
Anne McAneney*
Chair supported by Geoff and Meg Mann
Nicholas Betts, *Co-Principal*
Joe Sharp

Trombone

Mark Templeton*, *Principal*
David Whitehouse

Bass Trombone

Lyndon Meredith, *Principal*

Tuba

Lee Tsarmaklis*, *Principal*

Timpani

Simon Carrington*, *Principal*

Percussion

Andrew Barclay*, *Principal*
Chair supported by Andrew Davenport
Keith Millar
Olly Yates
Ignacio Molins
Eddy Hackett

Harp

Rachel Masters*, *Principal*
Helen Sharp

Piano/Celeste/Organ

Catherine Edwards

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133rd season **ums 11/12**

The Tallis Scholars

Peter Phillips director

Thursday \ February 16 \ 7:30 pm
St. Francis of Assisi Catholic Church

PROGRAM

Gesualdo

Lassus

Gallus

de Wert

Appenzeller

de Rore

Hassler

Zielenski

Monteverdi

Tenebrae Responses for Holy Saturday

Timor et tremor

Mirabile mysterium

O mors, quam amara est

Musae Jovis

Calami sonum ferentes

Ad dominum

Vox in rama

Adoramus te

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presents

Stile Antico

Program

Wednesday Evening, December 7, 2011 at 7:30
St. Andrew's Episcopal Church • Ann Arbor

Puer Natus Est

Plainchant

Veni Emmanuel

Thomas Tallis

Videte miraculum

William Byrd

Tollite portas

Tallis

Missa Puer natus est (excerpt)
Gloria

Byrd

Ave Maria

Robert White

Magnificat

INTERMISSION

John Taverner

Audivi vocem de caelo

Tallis

Missa Puer natus est (excerpts)
Sanctus
Benedictus

Byrd

Rorate caeli

Tallis

Missa Puer natus est (excerpt)
Agnus Dei

Byrd

Ecce Virgo concipiet

Plainchant

Puer natus est

John Sheppard

Verbum Caro

28th Performance of the
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***Puer natus est:* Music for Advent and Christmas**

The backbone of this program of Advent and Christmas music is Thomas Tallis's extraordinary yet incomplete Christmas mass, *Missa Puer natus est*. In spite of the work's phenomenal scope, there is no conclusive evidence as to its origin. One attractive theory holds that the mass was first performed by the joint forces of Queen Mary's Chapel Royal and Philip II of Spain's renowned *Capilla Flamenca* in December 1554 (Philip and Mary had married earlier in the year). It is based on the plainchant *Puer natus est nobis*—the introit for Christmas Day mass—and it has been suggested that the plainchant may well have held a double entendre for its first hearers, as Mary was at the time erroneously believed to be pregnant with a much-hoped-for heir. The work's lavish and unusual seven-part scoring, and the presence of Flemish influences in Tallis's writing, lend weight to this theory. On the other hand, the question of exactly when the first performance might have taken place presents a problem. We know that such a "joint service" took place at St. Paul's Cathedral on December 2, but that is unlikely to have been the occasion on which this mass was performed: Tallis surely knew the difference between Advent and Christmas, and cared! Furthermore, as one scholar has argued, it seems improbable that Tallis "would have been so insensitive as to use a text beginning '*Puer natus est nobis*' to celebrate the Queen's rumored pregnancy when the sex of the child, the survival of both child and mother, and the stability of the realm would all have been causes of trepidation rather than rejoicing."¹

Whatever the work's original purpose, what is not in doubt is its extraordinary scale, and virtuosic compositional intricacy. The impression it leaves is one of immense grandeur, an effect created at least in part by the steady progression of the *cantus firmus*, coupled with the almost unbroken use of a seven-part texture throughout. While the manner of his imitation seems to reflect the latest trends of continental composition, the use of a different plainchant melody as a *cantus firmus* is very much a nod to the conventions of earlier generations. Indeed, Tallis's treatment of the plainchant is governed by an extraordinarily complex quasi-medieval numerological scheme, whereby each note is assigned a value based on its

vowel in the original text. We even hear the melody in retrograde at one point during the mass. This elaborate *cantus firmus* treatment, Tallis's varied palette of contrapuntal techniques, and the work's carefully proportioned structure together render this magisterial mass setting one of the most strikingly unusual and innovative works of the period.

The second thread running through the program is the group of four Byrd Propers—the seasonal liturgical texts set for Votive Mass of the Blessed Virgin Mary during Advent. These come from the *Gradualia* of 1605, the first of two books in which Byrd set out to provide the recusant Catholic community with a comprehensive array of musical settings of the Mass Propers throughout the year. As was Byrd's custom in *Gradualia*, these works are models of concision; each one is perfectly proportioned and compellingly individual, yet Byrd develops his musical ideas over a comparatively short space of time, and is as economical with his use of material as he is efficient in his (mostly syllabic) word setting. Nonetheless, his masterful control of texture ensures that each point of imitation is clearly declaimed.

Perhaps it is Byrd's tonal resourcefulness and his genius for striking motivic invention that stands out here, though. *Tollite portas* is a prime example of the latter, where the opening point—festive and fanfare-like as the King of Glory is welcomed through the gates of Heaven—gives way to an ascending scale as the psalmist asks "Who shall ascend the hill of the Lord?" *Rorate Caeli* is similarly memorable for its persistent ascending and descending motifs—as if to illustrate the believer calling up to the heavens, which, in turn, pour down justice. By contrast, the power of *Ecce Virgo* is in the awe and wonder created by the unexpected shifts in tonality in the opening passage. These lend a palpable sense of anticipation which is only fulfilled at the final return to the tonic key of c minor as the name of the promised child—"Emmanuel"—is revealed. In *Ave Maria* Byrd creates another striking effect by effectively interrupting the opening platitudes of the angel's greeting—set to short, graceful phrases in the tonic minor—with an astonishingly luxuriant cadence in the relative major at the claim "the Lord is with thee." It is as if, just for a moment, he involves us deeply in the emotive power of those words, before readopting a more detached contemplative stance; the final alleluias graciously ooze simplicity itself.

The earliest polyphonic work in the program, Taverner's *Audivi vocem de caelo* follows the common pattern of alternating polyphony and plainchant, and is, liturgically speaking, a responsory for All Saints, though the gospel passage from which the text originates is closely associated with Advent. The piece is striking for its close-knit four-part texture and narrow tessitura, making it particularly suitable for performance by upper voices alone; indeed, there is evidence to suggest that it might have been sung by a quartet of boy trebles. In other respects, the soaring musical language of this piece is very typical of Taverner's style, though there are also some interesting turns—perhaps most notably the bold passing dissonance in the very first phrase of the polyphony, which results in a peculiarly arresting start to the piece.

If Taverner's motet is notable for its narrow compass, the opposite can be said for Robert White's expansive and virtuosic *Magnificat*, a work which rivals many of John Sheppard's for its huge range—well over three octaves spread over up to six parts. White's consistently inventive musical ideas and his imaginative and varied approach to melodic writing render this work a veritable contrapuntal *tour-de-force*. Again, plainchant verses alternate with counterpoint, but the contrapuntal verses themselves vary in conception: some are scored for full six-part choir, with the plainsong *Magnificat* tone sung as a *cantus firmus* in the tenor; others use smaller configurations of voices requiring subdivision of parts, changing at a chosen point in each verse, affording the composer the opportunity to exploit a wonderful diversity of different textures. At one point the plainchant moves to the mean voice; in others it disappears almost completely, left only as a fragmented memory in some points of imitation.

The remaining two works are both based on a strict monorhythmic *cantus firmus* according to the old tradition: the plainchant appears in regular semibreves in the tenor voice throughout the polyphonic sections of the piece, which alternate with plainchant. The two composers, however, create startlingly different works. *Videte miraculum* is one of Tallis's most sublime: through careful control of texture and harmonic rhythm, lulling use of repetition on several levels, and a masterfully paced development of motifs, Tallis's motet effuses an extraordinary sense of rapt adoration, stillness, and mystery; to hear it is to

stand awestruck before a fine painting of the Virgin and Child. In *Verbum Caro*, by contrast, Sheppard creates a radiant and sensuously enveloping sound-world spanning a huge vocal range, characterized by thrilling harmonic turns, his uniquely quirky approach to part-writing, and some truly daring sonorities. Never one to sacrifice a thrilling effect on the altar of contrapuntal integrity, Sheppard calls upon his trebles to divide into a three-part *gymel* at the very end of the polyphony, in order to finish on a glorious eight-part chord.

¹ David Humphreys, "Tallis's *Suscipe quaeso*," *Early Music* XXVIII no. 3 (August 2000), 508.

Stile Antico is an ensemble of young British singers, now established as one of the most original and exciting voices in its field. Much in demand in concert, the group performs regularly throughout Europe and North America. Their recordings on the Harmonia Mundi label have enjoyed great success, winning awards including the Diapason d'or de l'année and the Preis der deutschen Schallplattenkritik, and have twice attracted Grammy Award nominations. Their recent release, *Song of Songs*, won the 2009 Gramophone Award for Early Music and reached the top of the US classical chart.

Working without a conductor, the members of Stile Antico rehearse and perform as chamber musicians, each contributing artistically to the musical result. Their performances have repeatedly been praised for their vitality and commitment, expressive lucidity, and imaginative response to text. Stile Antico's repertoire ranges from the glorious legacy of the English Tudor composers to the works of the Flemish and Spanish schools and the music of the early Baroque. They are regularly invited to lead courses at Dartington International Summer School, and their commitment to educational work has been recognized through generous funding from the National Lottery through Arts Council England.

Stile Antico's recent engagements include debuts at the BBC Proms; the Amsterdam Concertgebouw; early music festivals in Boston, Bruges, Barcelona, and Utrecht; and at the Cervantino Festival in Mexico. The group has toured extensively with Sting, appearing across

Europe, Australia, and the Far East as part of his Dowland project *Songs from the Labyrinth*. In 2011, Stile Antico made its debut at London's Wigmore Hall, appeared at leading festivals throughout Europe, and toured twice in the US.

UMS Archives

This evening's performance marks Stile Antico's second UMS appearance. The ensemble made its UMS debut in October 2009 at St. Francis of Assisi Catholic Church.

Stile Antico

Soprano

Helen Ashby
Kate Ashby
Rebecca Hickey

Tenor

Jim Clements
Andrew Griffiths
Benedict Hymas

Alto

Emma Ashby
Eleanor Harries
Kathy Nicholson

Bass

James Arthur
Will Dawes
Oliver Hunt
Ed Elias



Stile Antico