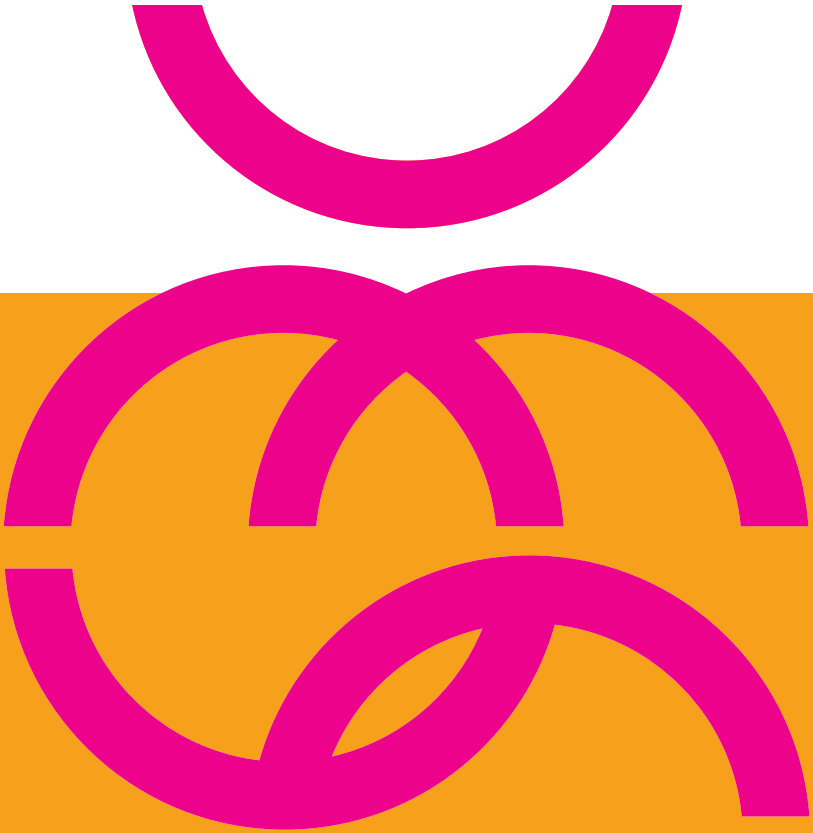


UMS PROGRAM BOOK  
FALL 2014



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UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2014-2015 season is full of exceptional, world-class, and truly inspiring performances.

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# WELCOME.



“One of the many treasures of the University of Michigan that Monica and I look forward to experiencing is UMS. With its rich legacy of bringing to our community the very best in the performing arts from around the world, UMS has brought great distinction to the University. Equally distinctive are UMS’s outstanding educational programs that animate the performances and provide added value to our students, faculty, alumni, and regional community. Thank you for being part of this remarkable 136-year-old tradition.”

**MARK SCHLISSSEL**

*President, University of Michigan*



“Thank you so much for joining us at this performance. As we welcome President Mark Schlissel and Monica Schwabs to the University and to UMS performances, we celebrate UMS’s deepened engagement with U-M academic units through our new course, Engaging Performance; the Mellon Faculty Institute; Medical Arts Program; and other initiatives serving U-M students and faculty. You can learn about these initiatives at [ums.org/learn](http://ums.org/learn). On our site you can also learn about our Emmy Award-winning documentary on Hill Auditorium, link to our online archive UMS Rewind, and share your views about this performance. We are proud to bring audiences and artists together in uncommon and engaging experiences.”

**KENNETH C. FISCHER**

*UMS President*



“UMS is beginning its 136th season as an arts presenter, the oldest university-based arts presenting organization in the US. I am extremely honored to be starting my second year as Chair of the UMS Board of Directors. In partnership with an outstanding staff, the UMS Board seeks to assure that UMS will be as strong and vital in the future as it is today. We invite you to join us in our Victors for UMS campaign, focusing on the goals of Access and Inclusiveness, Engaged Learning Through the Arts, and Bold Artistic Leadership. With your help, we can be the Leaders and Best in presenting arts and culture to our community.”

**STEPHEN G. PALMS**

*Chair, UMS Board of Directors*

# SUPPORTING THE ARTS



As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

Honigman and its Ann Arbor lawyers are proud to support UMS.

Fernando Alberdi	Carl Herstein	Cyril Moscow
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Thomas Forster	Joseph Morrison	

For more information, please contact David Parsigian at 734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).

---

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# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

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# 2014-2015 SEASON CALENDAR.

## SEPTEMBER

- 14 Itzhak Perlman, violin
- 21 Royal Shakespeare Company Live in HD:  
Shakespeare's *The Two Gentlemen of Verona*
- 27 Emerson String Quartet
- 28 National Theatre Live: Euripides' *Medea*

## OCTOBER

- 10-12 *Kiss & Cry*  
Charleroi Danses, Belgium
- 15 Gregory Porter
- 16 Chris Thile & Edgar Meyer
- 18 Belcea Quartet
- 24-25 Théâtre de la Ville  
Pirandello's *Six Characters in Search of an Author*
- 31-1 *superposition* | Ryoji Ikeda

## NOVEMBER

- 1 *The Big Squeeze: An Accordion Summit*
- 6 Apollo's Fire & Apollo's Singers  
Monteverdi's *Vespers of 1610*
- 9 Quatuor Ébène
- 13-14 San Francisco Symphony  
Michael Tilson Thomas, music director  
Gil Shaham, violin (11/14)
- 15 Bob James
- 19 Jake Shimabukuro, ukulele
- 23 Yuja Wang, piano  
Leonidas Kavakos, violin

## DECEMBER

- 6-7 Handel's *Messiah*  
UMS Choral Union & Ann Arbor Symphony Orchestra  
Jerry Blackstone, conductor
- 9 Rossini's *William Tell*  
Teatro Regio Torino Orchestra & Chorus  
Gianandrea Noseda, conductor

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.

To learn more, see video previews, get in-depth performance descriptions,  
and buy tickets, visit [www.ums.org](http://www.ums.org).



## JANUARY

- 7-10 *Helen & Edgar*  
 17 eighth blackbird  
 23 Compagnie Marie Chouinard  
 24-25 Mariinsky Orchestra  
 Valery Gergiev, music director  
 Behzod Abduraimov, piano (1/24)  
 Denis Matsuev, piano (1/25)  
 Ford Honors Program (1/25)  
 31 Dawn of Midi: *Dysnomia*

## FEBRUARY

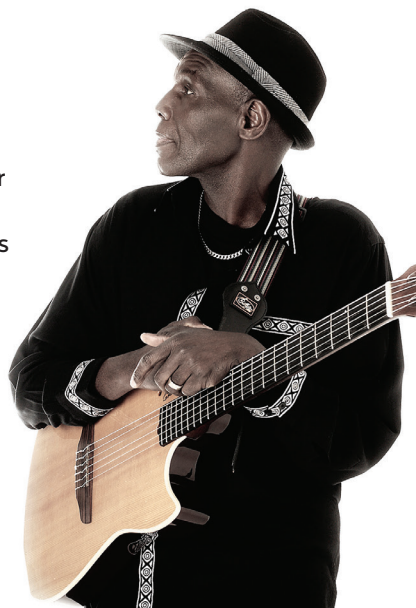
- 5 Tomasz Stańko, trumpet  
 6 Jennifer Koh, violin  
 14 Mendelssohn's *Elijah*  
 UMS Choral Union & Ann Arbor Symphony Orchestra  
 Jerry Blackstone, conductor  
 14-21 Compagnie Non Nova  
*Prelude to the Afternoon of a Foehn*  
 15 Jazz at Lincoln Center Orchestra with Wynton Marsalis  
 19 Rotterdam Philharmonic Orchestra  
 Yannick Nézet-Séguin, conductor  
 Hélène Grimaud, piano  
 20 The Campbell Brothers: *A Sacred Steel Love Supreme*  
 21-22 Trisha Brown Dance Company

## MARCH

- 12-13 A Bill Frisell Americana Celebration  
 13-14 Kyle Abraham  
 Abraham.In.Motion  
 22 Chicago Symphony Winds  
 25 Academy of St. Martin in the Fields  
 Jeremy Denk, piano

## APRIL

- 4 Gilberto Gil  
 9 Max Raabe and the Palast Orchester  
 16 Herbie Hancock and Chick Corea  
 17 Oliver Mtukudzi and the Black Spirits  
 19 Artemis Quartet  
 23 Seoul Philharmonic Orchestra  
 Myung-Whun Chung, conductor  
 Sunwook Kim, piano  
 24-26 Lyon Opera Ballet  
*Cinderella*  
 26 Richard Goode, piano



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# IMMERSE YOURSELF.



## UMS EDUCATION EXPERIENCES.

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we welcome you to be present.

[UMS.ORG/LEARN](http://UMS.ORG/LEARN)



# CAN TRADITION BUILD THE FUTURE?

At UMS, we believe it can. In our 136th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

# Leadership.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.

## UMS LEADERSHIP DONORS.

*The following individuals have made gift commitments of \$50,000 or more for the 2013–14 and/or 2014–15 seasons, or have established a permanent endowment of \$100,000 or more as a part of the Victors for Michigan Campaign.*



### **BERTRAM ASKWITH PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U–M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



### **ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### **EUGENE AND EMILY GRANT**

“We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education.”



## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We are delighted to partner with UMS for the fourth year on the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries.”



## WALLIS CHERNIACK KLEIN

“The arts are a vital part of one’s education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts.”



## CANDIS AND HELMUT STERN

“UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations.”



## ANN AND CLAYTON WILHITE

“Don’t you agree that it is virtually impossible to find someone whose day hasn’t been made better by a UMS music, theater, or dance performance? It could also be true that devoting more of your time, treasure, and talent to UMS will help you to live longer. From personal experience, you can count on us as believers. Come join us. See a performance, volunteer to help, write a check, bring a friend. We look forward to seeing you!”

## UMS CORPORATE CHAMPIONS.

The following businesses have made commitments of \$5,000 or more for the 2014–15 season.



### DOUGLASS R. FOX

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



### TIMOTHY G. MARSHALL

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank to invest in our community and Bank of Ann Arbor is pleased to once again support the University Musical Society as a sponsor during the 2014–15 season. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year.”



### JAMES LOFIEGO

*Ann Arbor and South Central Michigan Regional Bank President, Comerica Bank*

“Comerica is proud to support UMS. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we’re pleased to continue to support this longstanding tradition.”



### FAYE ALEXANDER NELSON

*President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”







### **NANCY AND RANDALL FABER**

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### **JAMES G. VELLA**

*President, Ford Motor Company Fund*

“Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community.”



Ford Motor Company Fund



### **DAVID N. PARSIGIAN**

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”

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### **MOHAMAD ISSA**

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

**ISSA FOUNDATION**



### KIRK ALBERT

*Michigan Market President, KeyBank*

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”



### ALBERT M. BERRIZ

*CEO, McKinley, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



### THOMAS B. MCMULLEN

*President and CEO, McMullen Properties*

“I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment.”



### DENNIS SERRAS

*Owner, Mainstreet Ventures, Inc.*

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”



### SHARON J. ROTHWELL

*Vice President, Corporate Affairs and Chair, Masco Corporation Foundation*

“Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of UMS for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow.”





### SCOTT MERZ

CEO, Michigan Critical Care Consultants, Inc. (MC3)

“MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan.”



### STEPHEN G. PALMS

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



### RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



### TODD KEPHART

Managing Partner, Retirement Income Solutions, Inc.

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



### SAVA LELCAJ

Chief Executive Officer, Savco Hospitality

“At Savco Hospitality, we are delighted to support UMS, a wonderful cultural asset that inspires and challenges all of us, and delivers the very best in performing arts season after season.”





### JOE SESI

*President, Sesi Lincoln Volvo Mazda*

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



### JOHN W. STOUT

*President, Stout Systems*

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



### OSAMU “SIMON” NAGATA

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming.”



### TIFFANY FORD

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”



### MARK SCHLISSSEL

*President, University of Michigan*

“The arts are a critical part of a complete education. The University of Michigan is proud to support UMS, which brings outstanding artists to our campus and provides unique educational opportunities for our students.”



# FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the venue that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Connect with the artist or ensemble. What they have to share is a very special gift that comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

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## PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

**Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

**Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

*The Good News:* most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

# Experience *The*



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# THE EVENT PROGRAM.

SATURDAY, DECEMBER 6, 2014 THROUGH  
SUNDAY, JANUARY 11, 2015

**3 HANDEL'S *MESSIAH***

Saturday, December 6, 8:00 pm  
Sunday, December 7, 2:00 pm  
Hill Auditorium

**23 ROSSINI'S *WILLIAM TELL***  
**TEATRO REGIO TORINO ORCHESTRA AND CHORUS**

Tuesday, December 9, 7:30 pm  
Hill Auditorium

**41 HELEN & EDGAR**

Wednesday, January 7, 7:30 pm  
Thursday, January 8, 7:30 pm  
Friday, January 9, 8:00 pm  
Saturday, January 10, 2:00 pm  
Saturday, January 10, 8:00 pm  
Sunday, January 11, 2:00 pm  
Sunday, January 11, 6:00 pm  
Arthur Miller Theatre

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.



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UMS PRESENTS

# HANDEL'S MESSIAH

*Composed by*  
**George Frideric Handel**

**Ann Arbor Symphony Orchestra**  
**UMS Choral Union**  
**Jerry Blackstone**  
*Conductor*

Janai Brugger, *Soprano*  
David Daniels, *Countertenor*  
Colin Ainsworth, *Tenor*  
David Pittsinger, *Bass-Baritone*

Edward Parmentier, *Harpsichord*  
Scott VanOrnum, *Organ*

Saturday Evening, December 6, 2014 at 8:00  
Sunday Afternoon, December 7, 2014 at 2:00  
Hill Auditorium • Ann Arbor

**21st and 22nd Performances of the 136th Annual Season**

Photo: Jerry Blackstone conducts UMS's 2012 production of *Messiah*; photographer: Mark Gjukich Photography.

## PROGRAM

## Part I

## 1 Sinfonia

## 2 Arioso

*Isaiah 40: 1**Isaiah 40: 2**Isaiah 40: 3*

## Mr. Ainsworth

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. Ainsworth

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. Pittsinger

. . . 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. Daniels

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .

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 Endowed support from the Carl and Isabelle Brauer Fund.

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Ms. Brugger appears by arrangement with Rayfield Allied, London.

Mr. Daniels and Mr. Pittsinger appear by arrangement with IMG Artists, New York, NY.

Mr. Ainsworth appears by arrangement with Opus 3 Artists, New York, NY.

- 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** **Mr. Daniels**  
*Isaiah 7: 14* Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 Air and Chorus** **Mr. Daniels**  
*Isaiah 40: 9* 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!  
*Isaiah 60: 1* Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- 10 Arioso** **Mr. Pittsinger**  
*Isaiah 60: 2* 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** **Mr. Pittsinger**  
*Isaiah 9: 2* 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** **Ms. Brugger**  
*Luke 2: 8* . . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.

- 15 **Arioso** **Ms. Brugger**  
*Luke 2: 9* 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** **Ms. Brugger**  
*Luke 2: 10* 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 Savior, which is Christ the Lord.
- 17 **Arioso** **Ms. Brugger**  
*Luke 2: 13* 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** **Ms. Brugger**  
*Zechariah 9: 9* Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, . . .  
*Zechariah 9: 10* . . . and he shall speak peace unto the heathen: . . .
- 20 **Recitative** **Mr. Daniels**  
*Isaiah 35: 5* 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** **Mr. Daniels and Ms. Brugger**  
*Isaiah 40: 11* 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 labor 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.

## INTERMISSION



## Part II

- 23 Chorus**  
*John 1: 29* . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air** **Mr. Daniels**  
*Isaiah 53: 3* 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* Surely he hath borne our griefs, and carried our sorrows: . . .  
*Isaiah 53: 5* . . . 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** **Mr. Ainsworth**  
*Psalm 22: 7* 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. Ainsworth**  
*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. Ainsworth**  
*Lamentations 1:12* . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative** **Mr. Ainsworth**  
*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. Ainsworth**  
*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. Ainsworth**  
*Hebrews 1: 5* . . . unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? . . .
- 35 Chorus**  
*Hebrews 1: 6* . . . let all the angels of God worship him.
- 36 Air** **Mr. Daniels**  
*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. Brugger**  
*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** **Mr. Pittsinger**  
*Psalm 2: 1* 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** **Mr. Ainsworth**  
*Psalm 2: 4* He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air** **Mr. Ainsworth**  
*Psalm 2: 9* 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* Hallelujah: for the Lord God omnipotent reigneth.  
*Revelation 11: 15* ... The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
*Revelation 19: 16* ... King of Kings, and Lord of Lords.

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

### Part III

- 45 Air** **Ms. Brugger**  
*Job 19: 25* 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. Pittsinger**  
*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. Pittsinger**  
*I Cor. 15: 52* ... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
*I Cor. 15: 53* For this corruptible must put on incorruption, and this mortal must put on immortality.

49 **Recitative**  
I Cor. 15: 54

**Mr. Daniels**

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

50 **Duet**  
I Cor. 15: 55  
I Cor. 15: 56

**Mr. Daniels and Mr. Ainsworth**

O death, where is thy sting? O grave, where is thy victory?  
The sting of death is sin; and the strength of sin is the law.

51 **Chorus**  
I Cor. 15: 57

But thanks be to God, who giveth us the victory through our  
Lord Jesus Christ.

52 **Air**  
Romans 8: 31  
Romans 8: 33

**Ms. Brugger**

If God be for us, who can be against us?

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 honor, and glory, and blessing.

Revelation 5: 13

... Blessing, and honor, ... glory, and power, be unto Him that  
sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

## ARTISTS

Grammy Award-winning conductor  
**JERRY BLACKSTONE** is  
Director of Choirs and Chair  
of the Conducting Department at the  
University of Michigan School of Music,  
Theatre & Dance where he conducts

the Chamber Choir, teaches conducting  
at the graduate and undergraduate levels,  
and administers a  
choral program of 11

choirs. In 2006, he received two Grammy  
Awards ("Best Choral Performance"  
and "Best Classical Album") as chorus  
master for the critically acclaimed

Naxos recording of William Bolcom's  
monumental *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 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



Jerry Blackstone; photographer: Peter Smith

of Janáček's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. For his significant 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.

In 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union, a large community/university chorus that frequently appears with the Detroit Symphony Orchestra and presents yearly performances of Handel's *Messiah* and other major works for chorus and orchestra. 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, Michael Tilson Thomas, and Itzhak Perlman.

**A** former winner in 2012 of Placido Domingo's prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, American soprano **JANAI BRUGGER** begins the 2014-15 season with her return to the Metropolitan Opera for the role of Pamina (cover) *Die*



Janai Brugger

*Zauberflöte* before travelling to London to sing the role at the Royal Opera House Covent Garden.

Recent highlights include her appearance as Liu *Turandot* at Hawaii Opera Theatre, a role she previously sang at the MET, and Pamina *Die Zauberflöte* at Los Angeles Opera where she was a member of the young artist program for two seasons. She joined the roster of the Metropolitan Opera to sing the role of Helena *The Enchanted Island*, made her debut as Michaela (*Carmen*) with Opera Colorado, and joined Los Angeles Philharmonic and Gustavo Dudamel as High Priestess (*Aida*) in performances at the Hollywood Bowl.

As a member of the Domingo-Thornton Young Artist Program, Ms. Brugger's Los Angeles Opera appearances include Barbarina (*Le Nozze di Figaro*) under the baton of Placido Domingo, Page (*Rigoletto*) with James Conlon, and Musetta *La Bohème* with Patrick Summers. Cover assignments included the roles of Mrs. Neruda (*Il Postino*), Governess (*The Turn of the Screw*), and Juliette (*Roméo et Juliette*), a role in which she made her debut in a special appearance at Palm Beach Opera in 2010.

**DAVID DANIELS** is known for his superlative artistry, magnetic stage presence, and a voice of singular warmth and surpassing beauty, which have helped him redefine his voice category for the modern public. The American countertenor has appeared with the world's major opera companies and on its main concert and recital stages and made history as the

David Daniels; photographer: Robert Recker



Continued on pg. 14..

**I**n 2014, the UMS Choral Union mourned the loss of two of its past leaders, **Donald Bryant**, who served as Music Director from 1969–1990, and **Thomas Sheets**, who served in that post from 1993–2003. During this most-celebrated annual tradition of *Messiah*, we wish to acknowledge their service to the ensemble, to UMS, and to the greater Ann Arbor community.

**T**HOMAS SHEETS passed away on April 24, 2014, in Prescott, AZ, at the age of 62. He was an accomplished choral conductor, dedicated



church musician, and choir master in a number of churches, including First Baptist and First United Methodist in Ann Arbor and St. John's Episcopal in Detroit. He taught classes, coached voice and conducting, produced editions of several choral works, and nurtured many musicians. A graduate of Chapman University, Thomas Sheets earned an MIM from CSU Fullerton and a DMA from University of Southern California. Before moving to Ann Arbor in 1993, he served as associate conductor for two prominent southern California choruses conducted by his mentor, the distinguished choral conductor William Hall. His tenure with these choruses prepared him well for the leadership of the 150-voice UMS Choral Union (1993–2003). During his tenure, he established the UMS Choral Union as the large chorus of choice for the Detroit Symphony Orchestra and expanded the choir's regional exposure

through collaborative performances with orchestras and choruses in Toledo and Grand Rapids. He also prepared the Choral Union for numerous performances with visiting international orchestras at Hill. He conducted performances of Bach's *St. Matthew Passion* and *b-minor Mass*, Berlioz's *Requiem*, Mendelssohn's *Elijah*, Brahms's *Ein Deutsches Requiem*, and the annual performances of Handel's *Messiah*. Dr. Sheets conducted the Jackson, Michigan, Chorale (1999–2004) and Toledo Symphony Chorus (1995–98). He also instituted the annual UMS Choral Union Summer Sings in 1994, an enduring summertime tradition that just celebrated its 21st anniversary last July. After his tenure with the Choral Union, Dr. Sheets conducted the Masterworks Chorale of Belleville, IL (2007–08) and also served as interim conductor of the Buffalo Symphony Chorus, preparing performances of John Adams's *Harmonium* as well as Verdi's *Requiem* for a performance of Murry Sidlin's concert drama *Defiant Requiem: Verdi at Terezin*, based on the true story of 16 performances of the Verdi *Requiem*, performed during World War II in the Teresienstadt concentration camp by Jewish prisoners. In August 2013, Dr. Sheets moved to Prescott, Arizona, to become choirmaster at St. Luke's Episcopal Church. He also became involved with the Prescott Chamber Orchestra, the Yavapai Symphony Association, and the Yavapai College Master Chorale.

# DONALD TROWBRIDGE BRYANT

passed away in Chelsea, Michigan, on April 11, 2014, aged 95. Born in Chesterville, Ohio, he began taking piano lessons at age eight. By age 14, he had his own piano students



and was directing a church choir. He studied music education and composition at Capital University in Columbus, Ohio, receiving bachelor's degrees in both disciplines. After four years of military service during World War II, Mr. Bryant entered The Juilliard School of Music in 1946 and earned a master's degree in piano performance. While at Juilliard, he also studied singing with Mack Harrell and served as Harrell's studio accompanist. Mr. Bryant then served for 20 years as director/pianist of the Columbus Boychoir – now known as the American Boychoir, one of the major US boychoir schools – which during his tenure was involved in major national and international tours and numerous landmark performances in New York, including the official opening of Lincoln Center, the American premieres of Leonard Bernstein's *Symphony No. 3* ("Kaddish"), Benjamin Britten's *War Requiem*, and numerous concerts performed under Arturo Toscanini. In 1969, Bryant moved to Ann Arbor to become the music director of the UMS Choral Union, a post he held until 1990, and director of music at First Presbyterian Church, Ann Arbor, from which he retired in 1994. With the Choral Union and its smaller ensemble, the Festival Chorus, he prepared

many performances for the annual May Festivals and for visiting orchestras, and led the annual performances of *Messiah*, an Ann Arbor tradition since 1879. He also led the Festival Chorus in three international tours (Europe in 1976, Egypt in 1979, and Spain in 1980). At First Presbyterian Church, he led the Chancel Choir and the children's choirs, performed piano recitals at the church, and composed many anthems and responses for both adult and children's choirs. In addition to the anthems and responses, he composed an opera, *The Tower of Babel* (1976, reprised in 1988). Other musical commissions included musical settings for the poems of Hungarian poet Sandor Weores and Polish-American Nobel Laureate Cieslaw Mikołoz (1981); from UMS, a choral work, *Death's Echo*, with poetry by W. H. Auden (1984); a three-act oratorio, *Genesis*, commissioned for Bryant's retirement (1990); from U-M Museum of Art, an oratorio *Esther* (1993); and from John and Cheryl MacKrell, commissions for a *Missa Brevis* (1988) and *A Requiem for Our Mothers* (1999).

For his achievements in music, Donald Bryant was awarded an honorary doctorate by the Westminster Choir College in Princeton, New Jersey. In Ann Arbor, he was recognized by the Washtenaw Council of the Arts with an Annie Award for artistic excellence and as the local leader in helping "hundreds of children in Ann Arbor to grow up singing and singing well." The Rotary Club of Ann Arbor also named him a Paul Harris Fellow for his service to the community, mankind, and the club – the highest honor a Rotarian can receive.

Remembrances may be made to the UMS Choral Union Endowment Fund in memory of Donald Bryant and Thomas Sheets. Gifts can be sent to the UMS Development Department, Burton Memorial Tower, 881 N. University Ave., Ann Arbor, MI 48109.

first countertenor to give a solo recital in the main auditorium of Carnegie Hall.

The 2014–15 season will see Mr. Daniels in the title role of Theodore Morrison's *Oscar*, based on the life of Oscar Wilde, in a company debut and East Coast premiere with Opera Philadelphia. Mr. Daniels will also make his company debut with the Wiener Staatsoper in the Robert Lepage production of *The Tempest* as Trinculo, conducted by the composer Thomas Adès. He will also return to San Francisco Opera to sing the role of Arsace in *Paretenope*, directed by Christopher Alden. Concert performances include the Bach *Mass in b minor* with the American Classical Orchestra at Alice Tully Hall, Handel's *Messiah* with UMS in Ann Arbor, and a gala performance with soprano Laura Claycomb and Mercury Houston. Additional appearances include a recital with Martin Katz at the Converse College with the Friends of Petrie School of Music in his home town of Spartanburg, SC.

Honored by the music world for his unique achievements, Mr. Daniels has been the recipient of two of classical music's most significant awards: *Musical America's* "Vocalist of the Year" and the Richard Tucker Award.

Canadian tenor **COLIN AINSWORTH** has distinguished himself as an up-and-coming tenor by his exceptional singing and diverse repertoire.

Acclaimed for his interpretations of the major classical and Baroque tenor roles, his many roles have included the title roles in *Orphée et Euridice*, *Pygmalion*, *Castor et Pollux*, *Roberto Devereux*, and *Albert Herring*; Don Ottavio in *Don Giovanni*, Tamino



Colin Ainsworth

in *Die Zauberflöte*, Ernesto in *Don Pasquale*, Rinnucio in *Gianni Schicchi*, Tonio in *La Fille du Régiment*, Tom Rakewell in *The Rake's Progress*, and Lysander in *A Midsummer Night's Dream*. Also a supporter of new works, he has appeared in world premieres of John Estacio's *Lillian Alling* at the Vancouver Opera, Stuart MacRae's *The Assassin Tree* at the Edinburgh International Festival, Victor Davies' *The Transit of Venus* with the Manitoba Opera, and Rufus Wainwright's *Prima Donna* at Sadler's Wells in London and at the Luminato Festival.

A prolific concert singer, Mr. Ainsworth has appeared with the Montreal Symphony, Toronto Symphony Orchestra, Philharmonia Baroque Orchestra of San Francisco, Music of the Baroque in Chicago, Mercury Baroque in Houston, Les Violons du Roy in Montreal, and the Tafelmusik Baroque Orchestra in Toronto. His vast concert and recital repertoire includes Bach's *Mass in b minor* and *St. John's Passion*, Orff's *Carmina Burana*, Mozart's *Requiem*, Schubert's *Dichterliebe*, and Janáček's *Diary of One Who Vanished*.

Mr. Ainsworth's growing discography includes Vivaldi's *La Griselda* (Naxos), *Castor et Pollux* (Naxos), *Gloria in Excelsis Deo* with the Tafelmusik Baroque Orchestra (CBC Records), the collected masses of Vanhal, Haydn, and Cherubini with Nicholas McGegan (Naxos), and the premiere recording of Derek Holman's *The Heart Mislaid* which was included on the Alderburgh Connection's *Our Songs* (Marquis Classics). He also appears in a live DVD recording of Lully's *Persée* with the Tafelmusik Baroque Orchestra (Euroarts).

This season, Mr. Ainsworth makes his debut at the Canadian Opera Company and appears in concert in Toronto, Vancouver, and Nova Scotia.



American bass-baritone **DAVID PITTSINGER** opens the current season as the Captain in Daniel Catán's *Florencia in the Amazon* at Washington National Opera directed by Francesca Zambello, a role he reprises



later in the season with LA Opera. Other highlights of Mr. Pittsinger's upcoming season include his return to the Metropolitan Opera

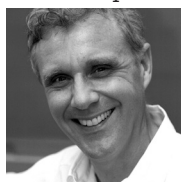
in Bartlett Sher's production *Les Contes d'Hoffmann* as Luther, and Crespel under the batons of James Levine and Yves Abel, and Nick Shadow in Portland Opera's production of *The Rake's Progress*.

Operatic highlights of Mr. Pittsinger's recent seasons include his summer performances at the Glimmerglass Festival as King Arthur in Lerner and Loewe's *Camelot* directed by Francesca Zambello; his return to Portland Opera as Jokanaan in *Salome* in a production by Stephen Lawless and conducted by George Manahan; Washington National Opera as the Speaker in a new production of *The Magic Flute* conducted by Philippe Auguin; a reprise of his Helen Hayes Award-nominated performance as Emile de Becque in Rodgers & Hammerstein's *South Pacific* at the Riverside Theater; the role of Roy Disney in the world premiere of Philip Glass's *The Perfect American* at Teatro Real directed by Phelim McDermott, which was released on DVD in 2013; and the Metropolitan Opera as the Marquis de la Force in *Dialogues des Carmélites* conducted by Louis Langrée.

Mr. Pittsinger's recent orchestral engagements include a concert staging of *Peter Grimes* with David Robertson and the St. Louis Symphony, in St. Louis and also at Carnegie Hall; Rachmaninoff's *The Bells* with the Houston Symphony;

Stravinsky's *Pulcinella* and Haydn's *Missa in tempore belli* with Rafael Frühbeck de Burgos and the Boston Symphony Orchestra; and the world premiere of Scott Eyerly's *Arlington Sons* — composed for Mr. Pittsinger and his son Richard, a boy soprano — with Leonard Slatkin and the Pittsburgh Symphony, which was released on CD in 2014.

**EDWARD PARMENTIER** retired this past summer as professor of harpsichord and director of the



Edward Parmentier

Early Music Ensemble at the U-M School of Music, Theatre & Dance. He has both led and directed doctoral seminars on campus,

several small Baroque ensembles, and co-directed the Baroque Chamber Orchestra with Aaron Berofsky. Recent activities include solo harpsichord performances in Dexter, Flint, and at Michigan State University; a presentation for the Livonia Piano Teachers' Association; two U-M summer harpsichord workshops ("Fundamentals of Harpsichord Performance" and "Repertoire: Harpsichord Suites of J.S. Bach"); and a duo-faculty recital with U-M professor of violin Aaron Berofsky.

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 Multiple Sclerosis in Southfield, Michigan; for the Great Lakes Chamber Music Society; and for Redeemer Lutheran Church in St. Clair Shores, Michigan.

The **ANN ARBOR SYMPHONY ORCHESTRA** (A<sup>2</sup>SO) has been independently and favorably compared to musical giants such as the Leipzig Gewandhaus, the Boston Symphony, and the Detroit Symphony Orchestras. This past season the A<sup>2</sup>SO announced its second-largest subscriber base in its 86-year history, underscoring the quality of the musical experience delivered to our growing audience.

The A<sup>2</sup>SO is a versatile orchestra, performing a gamut of musical styles: from Beethoven to Pärt, and from the revered Russian masters to new and contemporary music by Ann Arbor's own William Bolcom, Evan Chambers, Michael Daugherty, and Bright Sheng.

A<sup>2</sup>SO concerts frequently feature world-class guest soloists including André Watts, opening this current season in Hill Auditorium. Our Symphony is most privileged to be part of a community already enriched with musical talent including concertmaster Aaron Berofsky and principal oboist Tim Michling. We are proud to play concerts in a variety of venues — from area farmers markets to school classroom, and from libraries to day-care centers and senior centers.

Patrons may listen to A<sup>2</sup>SO concerts in person and by broadcast on WKAR and WRCJ radio stations.

Whether on the iPod or radio, in the concert hall or the classroom, the A<sup>2</sup>SO is passionately committed to lead and enrich the culture of the region. We attract, inspire, and educate the most diverse audience possible, foster a growing appreciation for orchestral music and regional talent, and provide imaginative programming through community involvement.

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 135-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 200-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eighteen 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, Theatre & Dance 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 2014–15 season began with a performance of Ravel's *Daphnis et Chloé* with the San Francisco Symphony under the baton of Michael Tilson Thomas this November. The chorus will return to Hill's stage on

Valentine's Day for a performance of Felix Mendelssohn's oratorio *Elijah* with the Ann Arbor Symphony under the direction of Jerry Blackstone. In May, the UMS Choral Union will join with the Detroit Symphony Orchestra for a concert rendition of Giacomo Puccini's *Tosca* under the direction of Leonard Slatkin at Orchestra Hall in Detroit.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please email [choralunion@umich.edu](mailto:choralunion@umich.edu), call 734.763.8997, or visit [www.ums.org/about/ums-choral-union](http://www.ums.org/about/ums-choral-union).



## 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 427th and 428th performances under UMS auspices. The chorus most recently appeared at UMS last month joining the San Francisco Symphony in a presentation of Ravel's *Daphnis et Chloé* under the baton of Michael Tilson Thomas. This weekend, **Jerry Blackstone** makes his 27th and 28th UMS appearances, following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. Dr. Blackstone most recently appeared under UMS auspices leading the Ann Arbor Symphony Orchestra and UMS Choral Union in April 2014 in a concert presentation of Brahms's *German Requiem* at Hill Auditorium. This weekend's performances mark the **Ann Arbor Symphony Orchestra's** 68th and 69th UMS performances since its 1974 UMS debut. This evening's concert marks **David Daniels'** 13th performance under UMS auspices. A U-M alumnus, Mr. Daniels made his UMS debut in Handel's *Messiah* in December 1994, and most recently appeared under UMS auspices in February 2013 in Handel's *Radamisto*. Harpsichordist **Edward Parmentier** has performed in the annual UMS presentations of *Messiah* since 1995; this weekend's performances mark his 41st and 42nd appearances under UMS auspices. UMS welcomes soloists **Janai Brugger**, **Colin Ainsworth**, and **David Pittsinger**, who make their UMS debuts this evening.



## umslobby

Scan for *Messiah* memories! Our audiences share their favorite memories of attending Handel's *Messiah* over the years.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit [www.umslobby.org](http://www.umslobby.org) to find these stories.

## ANN ARBOR SYMPHONY ORCHESTRA

Arie Lipsky,  
Music Director

## VIOLIN I

Aaron Berofsky\*  
Stephen B. Shipp  
Concertmaster Chair  
Kathryn Votapek  
Straka-Funk Associate  
Concertmaster Chair  
Honoring Kathryn  
Votapek  
Mallory Bray  
Ruth Merigian and  
Albert A. Adams Chair  
Karen Donato  
Froehlich Family Violin  
Chair

Linda Etter  
Linda Etter Violin Chair  
Jennifer Berg  
Sarah and Jack Adelson  
Violin Chair  
Laura Longman  
Katie Rowan  
Kim, Darlene and Taylor  
Eagle Violin Chair

## VIOLIN II

Barbara Sturgis-Everett\*  
The A<sup>2</sup> Principal Second  
Violin Chair Honoring  
Anne & Julie Gates and  
Annie & Sally Rudisill  
David Lamse  
Brian K. Etter Memorial  
Violin Chair  
Jenny Wan  
Priscilla Johnson Violin  
Chair  
Grace Kim  
Daniel Stachyra  
Anne Ogren  
Sharon Meyers  
Cyril Zilka

## VIOLA

Janine Bradbury\*  
Tim and Leah Adams  
Principal Viola Chair  
Barbara Zmich  
Antione Hackney  
Johnathan McNurlen  
Amy Pikler  
CELLO  
Judith Vander Weg\*  
Sundelson Endowed  
Principal Cello Chair  
Jacob Wunsch  
Marijean Quigley-Young  
Cello Chair

## BASS

Gregg Emerson Powell\*  
Robert Rohwer  
The EZ Chair

## OBOE

Timothy Michling\*  
Gilbert Omenn Endowed  
Oboe Chair  
Liz Spector Callahan  
Bill and Jan Maxbauer  
Oboe Chair  
Nermis Mises

## BASSOON

Jeffrey Lyman\*  
E. Daniel Long Principal  
Bassoon Chair  
Christian Green  
William and Betty  
Knapp Bassoon Chair  
Susan Nelson  
Thomas Crespo

## TRUMPET

Bill Campbell\*  
David S. Evans II  
Principal Trumpet Chair  
Kyle Mallari  
Lisa Marie Tubbs  
Trumpet Chair

## TIMPANI

James Lancioni\*  
A. Michael and  
Remedios Montalbo  
Young Principal  
Timpani Chair

\* denotes Principal position

Erin Casler,  
Production Coordinator  
Zac Moore, General Manager  
and Education Director  
Mary Steffek Blaske,  
Executive Director

## UMS CHORAL UNION

Jerry Blackstone,  
*Conductor and Musical  
 Director*  
 Arianne Abela,  
*Assistant Conductor*  
 Jean Schneider and Scott  
 VanOrnum,  
*Accompanists*  
 Kathleen Operhall,  
*Chorus Manager*  
 Nancy Heaton,  
*Librarian*

## SOPRANO

Arianne Abela  
 Camila Ballario  
 Jamie Bott \*  
 Debra Joy Brabenec \*\*  
 Roberta Brehm  
 Ann K. Burke \*\*\*\*  
 Anne Busch  
 Ann Cain-Nielsen  
 Carol Callan \*  
 Susan F. Campbell \*\*\*\*  
 Susan Catanese  
 Young Cho \*\*\*  
 Cheryl D. Clarkson \*\*  
 Elizabeth Crabtree  
 Marie Ankenbruck Davis \*\*  
 Carrie Deierlein  
 Kristina Eden  
 Erin L. Scheffler Franklin  
 Cynthia Freeman  
 Jennifer Freese \*  
 Katheryne Friske  
 Karen Furuhjelm  
 Cindy Glovinsky  
 Keiko Goto \*  
 Juyeon Ha  
 Katharina Huang  
 Karen T. Isble  
 Emilia Jahangir  
 Emily Jennings  
 Jaclyn Johnson  
 Ellen Kettler

Patricia Lindemann  
 Loretta Lovalvo \*\*\*  
 Rebecca Marks  
 Shayla McDermott  
 Carole C. McNamara  
 Jayme Mester  
 Katherine Mysliwiec  
 Virginia Adele Neisler  
 Tsukumo Niwa  
 Amanda Palomino  
 Christie Peck  
 Sara J. Peth \*\*\*\*  
 Margaret Dearden  
 Petersen \*\*  
 Carolyn Priebe  
 Kristen Reid  
 Jane Renas  
 Mary A. Schieve \*\*\*  
 Joy C. Schultz  
 Sujin Seo  
 Kristi Shaffer  
 Kelsey Sieverding  
 Stefanie Stallard  
 Elizabeth Starr \*  
 Jennifer Stevenson  
 Abigail Stonerook  
 Sue Ellen Straub \*\*\*  
 Virginia Thorne  
 Herrmann – SC \*  
 Barbara Hertz Wallgren \*\*\*  
 Margie Warrick \*\*\*  
 Barbara J. Weathers \*  
 Mary Wigton – SL \*\*

## ALTO

Paula Allison-England \*  
 Carol Barnhart \*  
 Hannah Bingham  
 Dody Blackstone \*  
 Margy Boshoven  
 Elim Chan  
 Kathleen Evans Daly  
 Carole DeHart  
 Elise Demittrack  
 Melissa Doyle

Sarah Fenstermaker  
 Norma Freeman \*  
 Rebecca Fulop  
 Marie Gatien  
 Johanna Grum  
 Kat Hagedorn \*  
 Sook Han \*  
 Nancy Heaton \*\*  
 Carol Kraemer Hohnke \*\*  
 Sue Johnson  
 Mimi Lanseur  
 Amanda Leggett  
 Jean Leverich \*  
 Cynthia Lunan \*\*  
 Karla K. Manson – SC \*  
 Sandra Lau Martins  
 Elizabeth Mathie  
 Kathleen McEnnis  
 Beth McNally \*  
 Marilyn Meeker – SL \*\*\*\*  
 Carol Milstein \*\*  
 Lisa Murray  
 Jane Lewy Mykytenko  
 Sile O'Modhrain  
 Kathleen Operhall \*\*  
 Lauren Tian Park  
 Hanna Martha Reincke  
 Susan Schilperoort  
 Ruth Senter  
 Cindy Shindledecker \*  
 Susan Sinta \*  
 Hanna Song  
 Katherine Spindler \*  
 Gayle Beck Stevens \*  
 Isabel Suarez  
 Liyan Sun  
 Ruth A. Theobald \*  
 Carrie Thom  
 Alice E. Tremont  
 Barbara Trevethan \*  
 Cheryl Utiger \*\*  
 Alice VanWambeke \*  
 Cynthia Weaver  
 Mary Beth Westin  
 Sandra K. Wiley \*

Joyce Wong  
Susan Wortman  
Allison Anastasio Zeglis

### TENOR

Matthew Abernathy  
Achyuta Adhvaryu  
Gary Banks  
Adam Begley  
Joseph Bozich  
John R. Diehl  
Timothy J. Dombrowski \*\*\*\*  
Steven Fudge – SL \*  
Carl Gies  
Randy Gilchrist  
Roy Glover \*\*\*\*  
Arthur Gulick \*\*  
Peter Henninger-Osgood  
Marius Jooste \*  
Bob Klaffke \*\*  
Mark A. Krempski – SC \*  
Scott Langenburg  
Richard Marsh \*  
Chris Petersen  
Ray Shuster  
Carl Smith \*\*  
Robert J. Stevenson \*  
Raymond Strobel  
Patrick Tonks  
Trevor Young  
Lawrence Zane

### BASS

Sam Baetzel \*  
William Baxter \*  
Robert Boardman  
William Boggs – SC  
Walker Boyle  
Kyle Cozad  
George Dentel \*  
John Dryden \*\*  
Robert Edgar  
Jeffrey Ellison  
Don Faber \*\*  
Kevin Fitzgerald  
Greg Fleming  
Robert R. Florka  
Kenneth A. Freeman \*  
Christopher Friese  
Philip Gorman \*\*  
Christopher Hampson  
James Head \*  
Benjamin Henri  
Robert Heyn  
Jorge Iniguez-Lluhi  
Sunho Lee  
Roderick Little \*  
Joe Lohrum  
Joseph D. McCadden \*\*  
James B. McCarthy  
Nic Mishler  
Tristan Rais-Sherman  
Travis Ratliff  
Lawrence Reichle  
Eli Rhodenhiser

James Cousins  
Rhodenhiser \*  
Evaristo Rodriguez  
Paul C. Schultz  
John Selby  
William Shell  
Robert Shereda  
David Sibbold  
Donald Sizemore – SL \*  
William Stevenson  
Thomas L. Trevethan \*  
Paul Venema  
James Watz

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\*Each asterisk next to a name represents one decade of membership in the UMS Choral Union.

SL = Section Leader  
SC = Section Coach

#### **In Memoriam**

We fondly remember those longtime members of the UMS Choral Union who passed away during 2014:

Michael Pratt

Beverly N. Slater

Terril O. Tompkins



UMS EDUCATIONAL &  
COMMUNITY ENGAGEMENT EVENTS



## NIGHT SCHOOL: CURIOUS ABOUT DANCE

For some, dance can seem like a mystery. For others, dance unlocks sights, sounds, ideas, and emotions unlike any other art form. How do you experience dance? On the heels of last season's popular UMS Night School: *Bodies in Motion* series, this edition of Night School continues to explore dance and invites both newcomers and dance aficionados alike to build knowledge about dance and meet others who share an interest in the art form.

These 90-minute "classes" combine conversation, interactive exercises, and "lectures" with genre experts to draw you into the themes related to dance, and are hosted by Clare Croft, assistant professor of dance at the University of Michigan. Drop-in to just one session, or attend them all. Events are free, and no pre-registration is required. Complete details available at [www.ums.org/learn](http://www.ums.org/learn).

Sessions are held on Mondays from 7–8:30 pm, February 2–March 16, 2015 (no class on March 2) in the U-M Alumni Center Founder's Room, 200 Fletcher Street, Ann Arbor.



Photo: Trisha Brown; photographer: Julieta Cervantes

[UMS.ORG/LEARN](http://UMS.ORG/LEARN)



TONIGHT'S VICTOR FOR UMS:

# SUSAN B. ULLRICH ENDOWMENT FUND

SUPPORTS THIS EVENING'S PERFORMANCE OF ROSSINI'S  
*WILLIAM TELL*.



## MEDELSSOHN'S *ELIJAH*

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Jerry Blackstone, conductor  
Julianna Di Giacomo, soprano  
Susan Platts, mezzo-soprano  
Nicholas Phan, tenor  
Dean Peterson, bass-baritone

Saturday, February 14, 8 pm  
Hill Auditorium

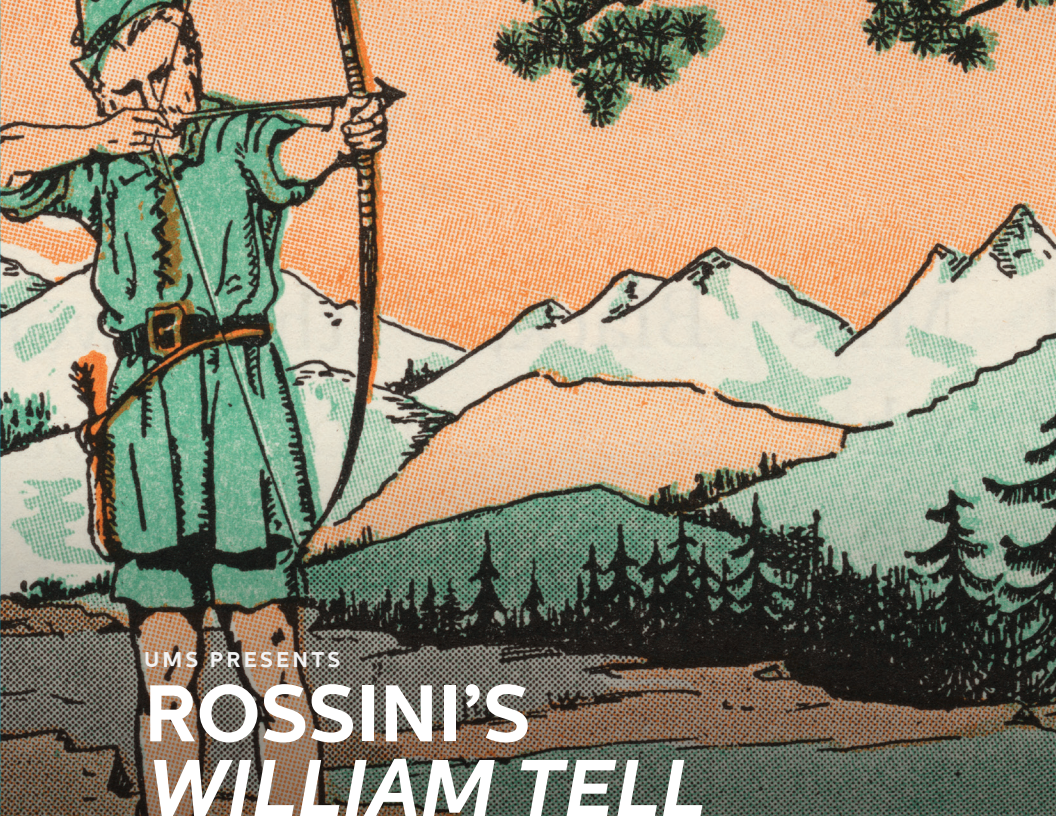
This presentation of Mendelssohn's epic oratorio is Jerry Blackstone's final performance as music director of the UMS Choral Union.

ENDOWED SUPPORT FROM THE  
**Richard and Lillian Ives Endowment Fund**

**Tickets on Sale Now**

For more information, visit  
[www.ums.org](http://www.ums.org) or call 734.764.2538.





UMS PRESENTS

# ROSSINI'S WILLIAM TELL

**Teatro Regio Torino  
Orchestra and Chorus**

**Gianandrea Noseda**

*Conductor*

**Claudio Fenoglio**

*Chorus Master*

Tuesday Evening, December 9, 2014 at 7:30  
Hill Auditorium • Ann Arbor

**23rd Performance of the 136th Annual Season  
136th Annual Choral Union Series**

Illustration: From *Friends to Know* ©Blue Lantern Studio/Corbis.

# PROGRAM

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*Gioachino Rossini*  
**William Tell**

*Opera in four acts to a libretto by Étienne de Jouy and Hippolite Bis after the eponymous play by Friedrich Schiller and Jean-Pierre Claris de Florian's story La Suisse libre. Performance duration of this evening's production, including intermissions, is approximately 3 hours and 45 minutes.*

## Act I

## INTERMISSION

## Act II

## INTERMISSION

## Act III

## Act IV

*Translation by Calisto Bassi reviewed by Paolo Cattelan and based on the critical edition by M. Elizabeth C. Bartlet, Fondazione Rossini Pesaro/Ricordi.*

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Endowed support from the Susan B. Ullrich Endowment Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

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

Special thanks to the Packard Humanities Institute for providing supertitles funding for the North American tour.

Teatro Regio Torino is grateful for the generous support of its Rossini Tour Main Partners Barilla, Eataly, Eni, Lavazza, and Tour Sponsor, Maserati. Special thanks to The Opera Foundation.

## CAST

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### *Concert performance*

**Luca Salsi** (*Baritone*)

Guglielmo Tell, a Swiss conjured

**John Osborn** (*Tenor*)

Arnoldo Melcthal, a Swiss conjured

**Angela Meade** (*Soprano*)

Matilde, a Habsburg princess, appointed to Swiss govern

**Marco Spotti** (*Bass*)

Gualtiero Farst, a Swiss conjured

**Fabrizio Beggi** (*Bass*)

Melcthal, Arnoldo's father

**Marina Bucciarelli** (*Soprano*)

Jemmy, Guglielmo Tell's son

**Anna Maria Chiuri** (*Mezzo-Soprano*)

Edwige, Guglielmo Tell's wife

**Gabriele Sagona** (*Bass*)

Gessler, the Governor of the cantons of Schwitz and Uri

**Mikeldi Atxalandabaso** (*Tenor*)

Ruodi, a fisherman

**Saverio Fiore** (*Tenor*)

Rodolfo, Captain of Gessler's guard

**Paolo Maria Orecchia** (*Baritone*)

Leutoldo, a shepherd

*Three brides and bridegrooms, Swiss peasants, knights, pages, ladies attending Matilde, hunters, Gessler's guards, soldiers, Tyrolian men and women, performed by members of the Chorus*

## NOW THAT YOU'RE IN YOUR SEAT...

---

Of the opera *William Tell*, many people know only the last portion of the overture, the melody popularized by the classic radio and TV series *Lone Ranger*. Remembering this one tune, irresistible as it certainly is, does no justice even to the overture, which has many other wonderful moments besides this theme; and even less to the grandiose four-act opera that follows. Rarely performed these days, in part because it is hard to find singers who can meet its formidable vocal demands, Rossini's final opera is a masterpiece of the first order, an uplifting paean to freedom and heroism, as well as a true musical feast.

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## Guglielmo Tell (1829/1831)

Gioachino Rossini

Born February 29, 1792 in Pesaro, Papal States

Died November 13, 1868 in Passy, nr. Paris

*UMS premiere: This complete opera has never been performed on a UMS stage.*

### SNAPSHOTS OF HISTORY...IN 1831:

- Revolts in Modena, Parma, and the Papal States are put down by Austrian troops
- The Bosnian uprising against the Ottoman Empire begins
- Nat Turner's slave rebellion breaks out in Virginia
- Charles Darwin embarks on his historic voyage aboard *HMS Beagle*
- Founding of New York University in New York City

Rossini and his wife, the great Spanish-born singer Isabella Colbran, moved to Paris in 1824. *The Barber of Seville*, *Tancredi*, and many other operas were already all the rage at the Théâtre-Italien; now the Paris Opéra decided to turn Rossini into a French composer and plans were soon underway not only for a commission but for a life annuity from the French government. During the next few years, Rossini made French versions of two of his Italian operas and adapted the music of another Italian opera to a French piece with a new plot, before embarking on a work that was conceived in French from the start: *Guillaume Tell*.

*Tell* was unprecedented not only in Rossini's output; it was also new in the context of French opera, and served as a model for what became known as "grand opera." The main characteristics of this genre — historical subject, vast tableaux involving many extras, numerous choral scenes and, above all, an elaborate ballet — are all present in this four-act work which, if performed without cuts, runs almost four hours in performance.

The legend of William Tell first appears in a late 15th-century chronicle, but the events described there supposedly took place about a century-and-a-half

earlier. True or not, the story of this fearless archer who shot an apple off his son's head is known not only in Tell's native Switzerland but well beyond. Tell's courageous act was said to have sparked the revolt of the three original Swiss cantons (Uri, Schwyz, and Unterwalden) against the Austrian oppressors, and to have led to the creation of the Swiss Confederacy.

Among the many literary adaptations of the story, the play by Friedrich Schiller (1759–1805) is one of the great classics of German literature. It became, in turn, the basis for the French libretto by Etienne de Jouy that Rossini set to music (in a revised form) to create *Guillaume Tell*. The opera, premiered in Paris on August 3, 1829, was later translated from French into Italian, and after its first Italian performance in 1831, became known as *Guglielmo Tell*. Since then the work has been performed, and recorded, in both languages.

In a way, *Guillaume Tell* could almost be called two operas in one. The political thread includes the uprising of the Swiss cantons, the parts of Melcthal and Gualtiero (Walter Fürst), the solemn oath that forms the magnificent finale of Act II, the apple scene, and the glorious conclusion. Yet there is a second thread, the love across the political divide between Arnaldo, the son of Melcthal, and Mathilde, a Habsburg princess. As the *primo uomo* and *prima donna*, it is Arnaldo and Mathilde who have the most demanding music; these young lovers are the only ones to sing long and virtuosic solo numbers — although Tell's moving "Resta immobile," with its memorable cello solo, is arguably the emotional high point of the opera.

Even so, it is likely that Arnaldo's many high 'C's' will steal the show. In fact, the great tenor aria in Act IV had a major impact on the history of operatic singing in general. It may have been

the first time that there was such a fundamental difference between the way two singers approached the same part. Contemporaries commented on the striking contrast between Adolphe Nourrit, who sang *Arnoldo* at the world premiere, and Gilbert Duprez, who took over the role in 1837. Duprez's more powerful, darker interpretation – he was said to have been the first to take full chest voice to the highest register – influenced a whole new style of singing. To this day, one can distinguish between the two approaches in performance – one lighter, the other more heroic – to one of the most challenging tenor parts ever written.

Both the political plot and the love story in *Guillaume Tell* unfold against the backdrop of the breathtakingly beautiful Swiss mountains. Rossini had not visited Switzerland (neither, for that matter, had Schiller), but the stage designer Pierre-Luc-Charles Cicéri insisted on taking a trip to Altdorf to study the locale. As a result, the entire production had to be postponed (further delays were caused by the pregnancy of the *prima donna*, Laure Cinti-Damoreau). Traces of local color appear at several points in the score, including the use, in the overture, of the *ranz des vaches*, a traditional melody played by Swiss shepherds on the *Alphorn*. (The *ranz des vaches* was also used by Berlioz in his *Symphonie fantastique*, written one year after *Tell*.) The *a cappella* chorus in Act III seems to allude to traditional music from the Alps as well; it is very unusual in classical opera to dispense with orchestral accompaniment entirely.

Rossini united all these elements – the public and the personal spheres as well as the local color – in the extraordinary closing scene of the opera (an arrangement of which, for many years, was heard at the beginning and



## TEATRO REGIO TORINO ROSSINI TOUR

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December 3 - 9, 2014

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end of transmission on Italian television). At this moment, Tell is out of danger, the Swiss have liberated their country from the oppressors, and Mathilde, who has embraced the cause of the insurgents, is united with her beloved Arnold. Over the gentle chords of the harp, everyone rejoices in the beauties of nature and praises their newly-won freedom in a majestic *crescendo*, ending the opera in a glorious and resplendent C Major.

*Guillaume Tell*, which opened the chapter of French *grand opéra*, also turned out to be the last stage work Rossini ever wrote. In fact, although he lived for another 38 years, Rossini never composed another opera. He did not abandon composition altogether; his *Stabat Mater*, *Petite messe solennelle*,

and a collection of songs and piano pieces published under the title *Péchés de vieillesse* (Sins of Old Age) are ample proof that his creative juices hadn't stopped flowing. Yet despite several invitations, he never returned to the theater. Exhaustion, poor health, and a lack of financial motivation (Rossini was, by this time, a very wealthy man) have all been cited as reasons for this early retirement. Yet whatever the reason or reasons, Rossini couldn't have ended his operatic career more gloriously: whether we call it *Guillaume* or *Guglielmo*, *Tell* unquestionably stands as one of this great composer's greatest accomplishments.

*Program note by Peter Laki.*

## SYNOPSIS

### Act I

*Bürglen, Canton of Uri.* The country folk are celebrating the imminent weddings of three couples. While the fisherman Ruodi sings a love song, William Tell, standing aside, ponders on the fate of his people, oppressed by the domination of Austria. When the wise old Melcthal arrives, accompanied by his son Arnold, Hedwige, the wife of William, asks him to bless the couples. They all sing together a song of joy.

William invites Melcthal into his house, mentioning his happiness as a father. Melcthal accepts the invitation, and pointing to William as a model, reproaches Arnold, who hasn't yet started a family. Left alone, Arnold gives vent to his desperation: he is ashamed of having once fought among the ranks of the present oppressors and he is hopelessly in love with Matilde, an Austrian princess whose life he saved in an avalanche, now a guest of the Austrian governor Gessler; he is separated from

her by status and political differences. A fanfare announces the arrival of Gessler. Arnold wants to reach his train, in the hope of seeing Matilde, but he runs into William, who urges him to carry out his duty; torn between his love for Matilde and his patriotism, Arnold finally declares himself ready to join the conspirators. Hedwige again invites Melcthal to bless the three couples. Everyone wishes the newlyweds a life of serenity.

Horns in the distance signal the arrival of Gessler; Arnold leaves, followed by William. The wedding celebrations are enlivened by song and an archery contest. Many participate unsuccessfully, but Jemmy, William's son, hits the target on his first try. Everyone hails the winner, emphasizing that, due to his ability and bravery, he is the worthy heir to William. However, it is the same Jemmy who calls attention to a man down at heel who is approaching: it is the shepherd Leuthold, running away because, in order to

defend his daughter, he has killed one of Gessler's soldiers. Ruodi refuses to ferry him to the other shore, with the excuse that the current is too strong. William, having just returned, offers his help. As soon as they set off in the boat, the guards arrive. Rudolph, their captain, demands to know the name of the boatman, whose punishment is to be death. Melcthal entreats everyone to share the responsibility and not answer: for this reason he is arrested by the guards. The unarmed villagers, who can do nothing to help him, dream of the day when they will rise in rebellion.

## Act II

*On the highlands of Rütli, as evening approaches.* A group of hunters return from a hunt; a bell reminds them that it is time to go home. Once again the sound of a horn in the distance signals the oppressive presence of the governor. Matilde, in anguish, seeks comfort in the calm solitude of the forest. She knows that Arnold wants to meet her. From the moment he saved her she hasn't been able to forget him, and wants to confess her love. Arnold arrives. The two of them can finally express the feelings they have kept hidden until now: they confess to being attracted to each other, but recognize that many obstacles will have to be overcome before their love is realized. Matilde urges him to take up arms again and cover himself with glory on the battlefield. When William and Walter Farst arrive, Matilde leaves. William, recognizing her, accuses Arnold of conspiring with the oppressors. When Arnold protests that his meeting with her was dictated by other motives, the two men reproach him for his love for the daughter of an enemy and accuse him of being unpatriotic.

In the discussion that follows, Walter reveals to Arnold that Gessler has had his father killed. Arnold despairs, but

William and Walter incite him to action: his father would have wanted vengeance, not tears, from him. Suddenly, noises are heard coming from the forest: one by one, the rebels of Unterwald, Schwitz and Uri arrive. The men of the three cantons solemnly swear to fight, and if necessary die, for the freedom of their homeland.

## Act III

*In the ruins of a chapel near the palace of Altdorf.* Arnold tells Matilde that he doesn't want to fight any longer for the Austrians and intends to vindicate his father, even if this means renouncing her; he then tells her that Gessler is responsible for his father's death. The thought of having to relinquish Arnold drives Matilde to despair. The sound of the horn, once again, announces the arrival of Gessler: Matilde begs Arnold to find refuge.

*In the main square of Altdorf.* During the course of a celebration soldiers cheer Gessler. The population is obliged to pay its respects to the governor's hat, placed on top of a pole. Gessler orders that the hundredth anniversary of Austrian domination in Switzerland be celebrated with singing and dancing. The soldiers force the women to dance, while the behavior of the men reveals their indignation. A few of the soldiers, catching sight in the crowd of William and Jemmy who refuse to make obeisance, drag them before the governor. Rudolph recognizes in William the man who helped Leuthold to escape, and Gessler has him arrested.

William tells Jemmy to go to his mother so that, when she lights a flame, it will signal the revolt, but the guards prevent him from escaping. Gessler contrives a cruel punishment: William will have to shoot an apple from his son's head, and if he refuses, they will both be killed. Encouraged by Jemmy, who urges him to go through with the trial, William

takes aim and infallibly hits the target. William faints from emotion, letting a second arrow fall. Questioned by Gessler, he confesses that he would have shot him with it had he not hit the mark. Gessler orders father and son to be executed, but Matilde, having arrived in the meantime, commands that he entrust her with Jemmy. When William is dragged away, the soldiers hail the governor, and the people curse him.

#### Act IV

*A square in front of Melcthal's house.* Arnold, embittered, dreams of vindicating his father and freeing William. When the country folk appear, determined to stage a revolt, he shows them where the arms are hidden and exhorts them to storm the governor's residence.

*On the shores of the Lake of the Four Cantons.* Matilde takes Jemmy back to his mother. Hedwige begs her to convince the governor to spare William's life. Jemmy tells them that his father is

no longer in Altdorf because Gessler is taking him away on his boat. Hedwige, observing that a storm is raging, fears that William is dead, but Leuthold brings the news that William has taken the helm and is leading them to safety.

Arriving near the shore, William leaps onto the rocks, pushing the boat adrift into the waves; he can finally embrace his wife and his son. Jemmy hands William his bow and arrow, saved from the house that was set on fire to signal the rebels that the revolt was beginning. Gessler and his soldiers, meanwhile, have reached the shore and intend to capture him, but William shoots Gessler with an arrow, singing the praises of liberty. Arnold arrives leading the rebels. The enemy's stronghold has fallen. The people cheer while the storm abates, the clouds disperse and the sun shines again over Switzerland, finally freed from the oppressor.

*Translation by Cheryl Mengle, ©Teatro Regio Torino.*

## ARTISTS

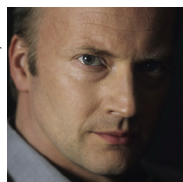
**GIANANDREA NOSEDA** is recognized as one of the leading conductors of his generation. His appointment as music director of the Teatro Regio Torino in 2007 ushered in a transformative era for the company, met with international acclaim for productions, tours, recording, and film projects. Under his leadership, the Teatro Regio Torino has launched its first tours outside of Torino with performances in Austria, China, France, Germany, Japan,

Russia, the UK, and, with this tour, Canada and the US. Maestro Noseda's initiatives have propelled the Teatro

Regio Torino onto the global stage where it has become one of Italy's most important cultural exports.

Maestro Noseda is principal guest conductor of the Israel Philharmonic Orchestra, the Victor De Sabata guest conductor of the Pittsburgh Symphony Orchestra, conductor laureate of the BBC Philharmonic Orchestra, and artistic director of the Stresa Festival (Italy). In 1997 he was appointed the first foreign principal guest conductor of the Mariinsky Theatre, a position he held for a decade.

Maestro Noseda is known to New York audiences for his regular appearances at the Metropolitan Opera since 2002 and numerous performances at Lincoln Center. He has close



Gianandrea Noseda, ©Susie Ahlburg



relationships with many of the leading orchestras and opera houses, including the London Symphony Orchestra, NHK Symphony, Philadelphia Orchestra, and Teatro alla Scala. Highlights of the current season include his Berlin Philharmonic and Salzburg Festival debuts. This season also marks his Carnegie Hall debut.

A native of Milan, Maestro Nosedà is Cavaliere Ufficiale al Merito della Repubblica Italiana.

**CLAUDIO FENOGLIO** (*chorus master*) was born in 1976 and studied choral music, conducting, and composition, as well as piano, with Laura Richaud, Franco Scala, Giorgio Colombo Taccani, and Gilberto Bosco. During his studies he began to work in opera as an assistant conductor before specializing in choral conducting. He was Assistant Chorus Master at the Teatro Massimo in Palermo for two years before becoming the Assistant Chorus Master to Claudio Marino Moretti and Roberto Gabbiani at the Teatro Regio Torino in 2002. As Associate Chorus Master since 2007, he alternated with the principal chorus master on several productions and collaborated with the Coro Filarmonico di Teatro Regio Torino. In November 2010 he became Chorus Master of the Teatro Regio Torino. He is also Chorus Master of the Children's Chorus of the Teatro Regio and of the Giuseppe Verdi Conservatory in Turin.

**LUCA SALSÌ** (*Guglielmo Tell*) made his operatic debut at the Teatro Comunale di Bologna in Rossini's *La scala di seta*. His repertoire includes such roles as Sharpless in *Madama Butterfly*, Marcello in *La bohème*, Ford in *Falstaff*, Figaro in *Il barbiere di Siviglia*, Valentin in *Faust*, the title role in *Gianni Schicchi*, Germont in *La traviata*, Ezio in *Attila*, and Frank in *Edgar* (Torre del Lago). During the 2012–

13 season he made his company debut with Liceu de Barcelona as Don Carlo in *La forza del destino*, followed by other important Verdi role debuts: *Macbeth*, Conte di Luna (*Il trovatore*), Francesco Foscari (*I due Foscari*), and *Nabucco*. He opened last season with the Chicago Symphony Orchestra in *Macbeth* under the baton of Riccardo Muti. His recent and future plans include *Ernani* (Don Carlo), *Adriana Lecouvreur* (Michonnet) in Bilbao, *Luisa Miller* (Miller) at Opéra de Lausanne, *Nabucco* in tournée in Japan with Rome's Opera Theater, *Nabucco* and *Macbeth* at Liceu de Barcelona, *Falstaff* in Sao Paulo, *Un ballo in maschera*, *Aida*, and *Nabucco* at Arena in Verona, *La forza del destino* in Parma, *Un ballo in maschera* in Bologna, *I Puritani* in Turin, *La Traviata* in Paris and Turin, *Rigoletto* in Madrid, *Nabucco* in Berlin, and *Ernani* in Salzburg.

**JOHN OSBORN** (*Arnoldo*) is a winner of the Metropolitan Opera National Council Auditions, Opera Index Awards, First Place in the Operalia Plácido Domingo Competition, and is a graduate of the Metropolitan Opera Young Artists Development Program. Osborn is a recent winner of the Aureliano Pertile Award in Asti, and recipient of a Goffredo Petrassi Award. Prestigious batons include Antonio Pappano, Richard Bonyngé, Marc Minkowski, Roberto Abbado, and Zubin Mehta. He has frequented some of the most important opera houses including The Metropolitan Opera, Wiener Staatsoper, Lyric Opera of Chicago, Maggio Musicale Fiorentino, Opéra National de Paris, San Francisco Opera, Opernhaus Zürich, La Monnaie in Brussels, San Carlo in Naples, Salzburger Festspiele, Teatro alla Scala in Milan, Accademia di Santa Cecilia in Rome, Royal Opera House in London, Teatro Colón in Buenos Aires, and the Verona

Arena. His wide repertoire includes *Guillaume Tell*, *La Donna del Lago*, *Otello* and *Armida* by Rossini; *Norma*, *I Puritani* and *La Sonnambula* by Bellini; *Les Vêpres siciliennes*, *Rigoletto*, *La Traviata*, and *Falstaff* by Verdi; Donizetti's *L'elisir d'amore*, *Don Pasquale*, *Roberto Devereux*, and *Lucia di Lammermoor*; Mozart's *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Così Fan Tutte*, and *Don Giovanni*; other French operas including *Les pêcheurs de perle*, *La Juive*, *Les Huguenots*, Offenbach's *Hoffmann*, and Massenet's *Manon*; concert performances of Händel's *Messiah*, Rossini's *Stabat Mater*, Orff's *Carmina Burana*, and Bruckner's *Te Deum*.

**ANGELA MEADE** (*Matilde*) is a native of Washington State and an alumnus of the Academy of Vocal Arts in Philadelphia, and is the recipient of the 2012 Beverly Sills Artist Award from the Metropolitan Opera and the 2011 Richard Tucker Award. She joined an elite group of singers when she made her professional operatic debut on the stage of the Metropolitan Opera substituting for an ill colleague in March 2008, in the role of Elvira in Verdi's *Ernani*. She had previously sung on the Met stage as one of the winners of the 2007 Metropolitan Opera National Council Auditions, a process documented in the film *The Audition*, released on DVD by Decca. Highlights of Ms. Meade's recent seasons include Bellini's *Norma* and Verdi's *Falstaff* at the Metropolitan Opera, the latter broadcasted live in HD; debuts at the Vienna State Opera, Deutsche Oper Berlin, Frankfurt Opera, Los Angeles Opera, Torino's Teatro Regio, and Washington National Opera, where she was subsequently honored as "2013 Artist of the Year." On the concert stage, she has appeared in recital at the Kennedy Center, and as soloist with the Baltimore, Boston, Cleveland, Houston,

Minnesota, Philadelphia, Pittsburgh, and Seattle symphony orchestras, with such conductors as Roberto Abbado, Marin Alsop, Charles Dutoit, Manfred Honeck, Yannick Nézet-Séguin, and Osmo Vänskä. This summer she returns to the Caramoor Festival in the title role of Donizetti's *Lucrezia Borgia*. Ms. Meade has taken first prize in 57 vocal competitions.

**MARCO SPOTTI** (*Gualtiero*) was born in Parma, graduated from the Conservatory Arrigo Boito, and won the Riccardo Zandonai Competition in Riva del Garda, Voci Verdiane in Busseto, and the Viotti-Valsesia Competition. After his debut at Teatro Regio Parma, he sung Il Re (*Aida*) at the Opera Marseille, Sarastro (*Die Zauberflöte*) and Orbazzano (*Tancredi*) at the Opera in Rome, Massimiliano (*I Masnadieri*) in Bologna under Daniele Gatti and in Las Palmas, Oroé (*Semiramide*) and Orbazzano (*Tancredi*) at Rossini Opera Festival Pesaro, Procida (*I Vespri Siciliani*) at Teatro Massimo Palermo, and Alvisé (*La Gioconda*) at Teatro Bellini Catania and in Athens. He regularly collaborates with the Arena di Verona as Ramfis (*Aida*), Alvisé (*La Gioconda*), Colline (*La Bohème*), Sparafucile (*Rigoletto*), and Timur (*Turandot*). In 2003 Marco Spotti debuted at La Scala in Milan as Arcas (*Iphigenie En Aulide*) with Riccardo Muti. After this debut, he was regularly invited for Sparafucile (*Rigoletto*), *Aida* with Riccardo Chailly, Daniel Barenboim, Loredano (*I Due Foscari*), Timur (*Turandot*) with Valery Gergiev, and Wurm (*Luisa Miller*) with Gianandrea Noseda. Recently he sung Don Giovanni at Covent Garden London, Colline (*La Bohème*) at Scala Milano and Festival Orange, Loredano (*I Due Foscari*) at Theatre Champs Elysees Paris, Enrico VIII (*Anna Bolena*) at Oper Köln, Walther (*Guillaume Tell*) at Opera Amsterdam and La Monnaie Bruxelles, Inquisitore (*Don Carlo*) at Teatro Regio

Torino, Banquo (*Macbeth*) at Maggio Musicale Fiorentino with James Conlon, Oroveso (*Norma*) at Teatro Massimo Palermo, and Basilio (*Il Barbiere Di Siviglia*) at Teatro Colón in Buenos Aires.

**FABRIZIO BEGGI** (*Melcthal*) studied with Giovanni Mazzei in 2009. He subsequently studied with Claudio Desderi at the Accademia Musicale di Santa Cecilia, and currently studies with Roberto Scaltriti and Carlo Meliciani. He won the *Toti Dal Monte Prize* in 2012. In 2011 he sang Amonasro in *La Fiaba di Aida*, a project based on Verdi's *Aida* at the Teatro del Maggio Musicale Fiorentino. At the Teatro Carlo Felice, Genoa, his roles have included Don Annibale, Pistaccio in Donizetti's *Il campanello*, Marco and Spinelloccio INB Puccini's *Gianni Schicchi*, Uncle Henry in the world premiere of Bruno Coli's *Oz on the Road*, and the Duke (*Roméo et Juliette*). His engagements elsewhere include Geronimo (*Il matrimonio segreto*) in Treviso, Ferrara and Rovigo; Schmidt (*Andrea Chénier*), Pietro (*Simon Boccanegra*), Monterone (*Rigoletto*) and Betto (*Gianni Schicchi*) in Turin; Don Ciccio in Giorgio Battistelli's *Divorzio all'italiana* in Bologna; and Alidoro (*La Cenerentola*) in Ferrara and Treviso.

**MARINA BUCCIARELLI** (*Jemmy*) studied at the "Luisa d'Annunzio" Conservatory in Pescara and with Mariella Devia. After winning several competitions, including the As.Li.Co. Competition, she performed at many leading Italian theatres and festivals, including the Rossini Opera Festival in Pesaro, where she made her debut as Corinna (*Il viaggio a Reims*). Her engagements also include Lisa (*La sonnambula*) in Como, Cremona, and Pavia; Binba in Raffaele Sargenti's *Lupus in fabula* in Trieste; Isabella in Rossini's

*L'inganno felice* at the Teatro Malibran in Venice; Fanni in Rossini's *La cambiale di matrimonio* at the Teatro Malibran and in Ingolstadt; Annina (*La traviata*) at La Fenice; Zerlina (*Don Giovanni*) in Genoa; Euridice (*Orphée aux enfers*) at the Maggio Musicale Fiorentino; and Pamina (*Die Zauberflöte*) in Bolzano. Her concert engagements include Rossini's *Petite messe solennelle* at the Opéra de Marseille and in Liverpool with the Royal Liverpool Philharmonic Orchestra, and a recital at the Musashino Cultural Foundation in Tokyo.

**ANNA MARIA CHIURI** (*Edwige*) was born in Alto Adige (South Tyrol) and studied at the "Arrigo Boito" Conservatory in Parma, and with Franco Corelli, and has won numerous competitions, including the Tchaikovsky Competition in Moscow. Her engagements include Fricka (*Das Rheingold*, *Die Walküre*) in Palermo; Eboli (*Don Carlos*) at La Scala in Milan and in Turin; Mistress Quickly (*Falstaff*) in Tel Aviv; Amneris (*Aida*) and Ulrica (*Un ballo in maschera*) in Liège; Edwige and the Princess de Bouillon (*Adriana Lecouvreur*) in Turin; Azucena (*Il trovatore*) at La Fenice, Venice; Klytemnästra (*Elektra*) and Herodias (*Salome*) in Bolzano, Modena, Ferrara, and Piacenza; Annina (*Der Rosenkavalier*) at the Maggio Musicale Fiorentino; and Fenena (*Nabucco*) in Wiesbaden, Parma, and Modena. Her concert engagements include Verdi's *Requiem* in Washington, Beethoven's *Symphony No. 9* in Turin, and Wagner's *Wesendonck Lieder* at the Ravello Festival; recently, Bruckner's *Te Deum* and Mozart's *Requiem* under Zubin Mehta at the Maggio Musicale Fiorentino.

**GABRIELE SAGONA** (*Gessler*) started singing with his father Vincenzo and is currently studying with mezzo Biancamaria Casoni. In 2009 he made his

debut as Colline in Puccini's *La Bohème* in Pesaro, after which he was the only bass in the finals at the As.Li.Co competition for the role of Colline. In 2010 he sang in Simone Mayr's *Amore ingegnoso* (Barone) at the Bergamo Musica Festival and Rossini's *Barbiere di Siviglia* and Paisiello's *Barbiere di Siviglia* at Teatro Verdi in Sassari. His repertoire includes several titles: *Don Giovanni* (Don Giovanni, Leporello, Masetto); *Elisir d'Amore* (*Dulcamara*; *Don Pasquale*; *Aida* (Re); *Rigoletto* (Monterone); and *Tosca* (Angelotti). His concert engagements include performances in Wiener Konzerthaus, Teatro Sociale in Bergamo and Como, Festival MiTo, Circolo degli Artisti in Torino, Amici della musica in Sondalo, and Casa Verdi in Milan. He has recorded Simone Mayr's *Amore ingegnoso* for Bongiovanni and Verdi's *Un ballo in maschera* (Tom) in a Teatro Regio Torino production for RAI.

### MIKELDI ATXALANDABASO

(Ruodi) was born in Bilbao. He won the Manuel Ausensi Competition and made his professional debut in 2007. His engagements include the title role in Falla's *El retablo de Maese Pedro* at La Monnaie in Brussels, Teatro Real in Madrid, and Teatre del Liceu in Barcelona; Ruodi (*Guillaume Tell*) conducted by Alberto Zedda in La Coruña and in Amsterdam; the Duke (*Rigoletto*) in La Coruña; Nemorino (*L'elisir d'amore*); Monostatos (*Die Zauberflöte*) and Pong (*Turandot*) in Oviedo; Sir Bruno Robertson (*I Puritani*), Lord Cecil (*Roberto Devereux*) with Edita Gruberova and Bois-Rosé (*Les Huguenots*) at the Teatro Real in Madrid; Bardolfo (*Falstaff*), Brighella (*Ariadne auf Naxos*), Triquet (*Eugene Onegin*), and Nemorino in Bilbao; Goro (*Madama Butterfly*) in Seville; Tony (*West Side Story*); Jorge in Arrieta's *Marina* at the Teatro Zarzuela in Madrid; and Beppe

(*Pagliacci*) in Toulouse. His concert engagements include Beethoven's *Symphony No. 9* with the Orchestra of the Teatro Real in Madrid, conducted by Jesús López Cobos.

**SAVERIO FIORE** (*Rodolfo*) was born in Bari, and won a scholarship to the Accademia di Arte Lirica in Osimo. At present he continues his studies coached by Luigide Corado. After having performed title roles at the most prestigious Italian musical institutions for several years (Teatro La Fenice in Venice, the Maggio Musicale Fiorentino, the Teatro dell'Opera in Rome, the Teatro San Carlo in Naples, and the Teatro Massimo in Palermo), the singer decided to devote himself mainly to the interpretation of side roles, like Arturo in *Lucia di Lammermoor*, Peppe in *Pagliacci*, Edmondo in *Manon Lescaut*, and Goro in *Madama Butterfly*. He sang in several opera productions under the batons of Loris Maazel, Seiji Ozawa, and Ricardo Muti, under which he made his debut at the Festival in Salzburg as Aufide in Rossini's *Moise et Pharaon*, then being re-engaged for the opening of the 2010–11 season at the Teatro dell'Opera in Rome for the same production.

### PAOLO MARIA ORECCHIA

(*Leutoldo*) was born in Rome and studied at the "Luisa D'Annunzio" Conservatory in Pescara, and with Ezio Di Cesare. He made his debut as Malatesta (*Don Pasquale*) with the Bayerischer Rundfunk Orchester conducted by Roberto Abbado and has subsequently performed at some of the most important theatres in Italy. His recent engagements include Prince Yamadori (*Madama Butterfly*), le Dancaïre (*Carmen*), Baron Douphol (*La traviata*), and Bogdanowitsch (*Die lustige Witwe*) in Turin; Marquis d'Obigny (*La traviata*) and Sciarrone (*Tosca*) in Verona; Fiorello (*Il barbiere di Siviglia*) in Toulon;

Nicomedes in Zemlinsky's *Der König Kandaules*, Marullo (*Rigoletto*), Kunz and Gilgenstock in Strauss's *Feuersnot*, and Hortensius (*La fille du régiment*) in Palermo; Sacristan (*Tosca*) at La Scala in Milan, and in Brescia, Como, Pavia, Cremona, Caracalla, and Rome; Don Alfonso (*Così fan tutte*) in Cagliari; and Schaunard (*La bohème*) at La Scala and La Fenice.

**ORCHESTRA TEATRO REGIO TORINO** descends from an orchestra founded at the end of the 19<sup>th</sup> century by Arturo Toscanini, under whose direction were staged the world premieres of *Manon Lescaut* and *La Bohème* by Puccini. The Orchestra has been conducted by such internationally famous conductors as Abbado, Bychkov, Gergiev, Luisotti, Tate, and finally Gianandrea Nosedà, who has been the Music Director of the Teatro Regio since 2007. The Orchestra has been invited to many foreign festivals and theaters. In the last five years, it has been guest, together with maestro Nosedà, in Germany (Wiesbaden, Dresden), Spain (Madrid, Oviedo, Zaragoza), Austria (Wiener Konzerthaus), France (at Théâtre des Champs-Élysées in Paris), and Switzerland (Verbier Festival). In the summer of 2010 it carried out a triumphant tour in Japan and China with *Traviata* and *Bohème*, a great success that was repeated in 2013 with the recent Regio Japan Tour. The first tour in Saint Petersburg in 2014 has been followed by many others concerts in Stresa, Edinburgh, and Paris. The Orchestra of Teatro Regio Torino with the Chorus of the Teatro, all conducted by Gianandrea Nosedà, have recorded two Deutsche Grammophon CDs dedicated to Verdi with Rolando Villazón and Anna Netrebko, one CD dedicated to Mozart

with Ildebrando D'Arcangelo, and two for Chandos: *Four Sacred Pieces* by Verdi and *Magnificat e Salmo XII* by Petracchi.

**TEATRO REGIO TORINO** was inaugurated in December 1740, with Francesco Feo's *Arsace*. An important international opera house from the outset, it hosted the world premieres of Puccini's *Manon Lescaut* (1893) and *La bohème* (1896), and the Italian premiere of Strauss's *Salome*, conducted by the composer. The old theatre was destroyed by fire in 1936; its replacement was inaugurated in April 1973, with *I Vespri siciliani* directed by Maria Callas and Giuseppe Di Stefano. The new theatre rapidly established a reputation as one of the leading Italian opera houses, thanks largely to the quality of its Orchestra and Chorus. In 2007 Gianandrea Nosedà was appointed music director of the Teatro Regio Torino. In addition to a full season of staged operas, Mr. Nosedà leads the Orchestra and Chorus of the Teatro Regio on international tours to represent Italian music culture worldwide, undertaking residences at the Bunka Kaikan in Tokyo in 2010 and 2013; in Spain in 2011; at the Dresden Music Festival, the Vienna Konzerthaus, and the Verbier Festival in 2013; and, each year since 2011, at the Théâtre des Champs-Élysées, Paris. This year the Teatro Regio Torino makes its first tour of North America, including performances of *Guglielmo Tell* in Chicago, Ann Arbor, Toronto, and at Carnegie Hall in New York City.

**CHORUS TEATRO REGIO TORINO** was founded at the end of the 19<sup>th</sup> century and re-established in 1945 after the Second World War, and is one of the most important opera choruses in

Europe. Under the direction of maestro Bruno Casoni (1994–2002) it reached the highest international level, as demonstrated by the performance of Verdi's *Otello* under the baton of Claudio Abbado and by the esteem of Semyon Bychkov, who, after conducting the Chorus in 2002 in the *b minor Mass* by Bach, invited it to Cologne to record Verdi's *Requiem* and returned in 2012 to involve it in a concert of Brahms with the Rai National Symphony Orchestra. The Chorus was later conducted by maestro Roberto Gabbiani, who fostered its artistic development even further, while in November 2010 the position was assigned to Claudio Fenoglio. Engaged in

the productions of the Opera Season, the Chorus also carries out important concert activity, both opera-symphonic and a *cappella*, and participates in numerous recordings, including the DVD production of *Boris Godunov* by Mussorgsky, *Un ballo in maschera* and *Vespri siciliani* by Verdi, *Thaïs* by Massenet, *Edgar* by Puccini, *Medea* by Cherubini, and several Chandos records with the Orchestra Teatro Regio Torino. The Chorus took part in numerous tours of the Teatro Regio all over Europe and in both Eastern tours, with different operas and opera-symphonic concerts: China and Japan in 2010, Tokyo and Verbier Festival in 2013, Saint Petersburg, Stresa, Edinburgh, and Paris in 2014.

## TEATRO REGIO TORINO

Piero Fassino, *The Mayor of the City of Torino and President*

Walter Vergnano, *General Manager*

Gastón Fournier-Facio, *Artistic Director*

Gianandrea Noseda, *Conductor*

### ADMINISTRATION AND STAFF

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Alessandra Bazoli, *Director of Organisation, Personnel and Legal*  
Carlo Carrà, *Director of Finance and Administration*

Paola Giunti, *Director of Communication and Public Relations*

Florence Plouchart-Cohn, *Assistant to the General Manager and Music Director*

## ORCHESTRA TEATRO REGIO TORINO

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Stefano Vagnarelli

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Claudia Zanzotto  
Fation Hoxholli  
Elio Lercara  
Enrico Luxardo  
Miriam Maltagliati  
Alessio Murgia  
Paola Pradotto  
Laura Quaglia  
Daniele Soncin  
Giuseppe Tripodi  
Roberto Zoppi

## VIOLIN II

Cecilia Bacci°  
Marco Polidori°  
Tomoka Osakabe  
Bartolomeo Angelillo  
Silvana Balocco  
Paola Bettella  
Maurizio Dore  
Anna Rita Ercolini  
Silvio Gasparella  
Roberto Lirelli  
Anselma Martellono  
Ivana Nicoletta

## VIOLAS

Armando Barilli°  
Enrico Carraro°\*  
Alessandro Cipolletta  
Gustavo Fioravanti  
Andrea Arcelli  
Rita Bracci  
Claudio Cavalletti  
Alma Mandolesi  
Franco Mori  
Claudio Vignetta

## CELLI

Relja Lukic°  
Jacopo Di Tonno°  
Giulio Arpinati  
Amedeo Fenoglio  
Alfredo Giarbella  
Armando Matacena  
Luisa Miroglio  
Paola Perardi

## BASSES

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Davide Ghio°  
Atos Canestrelli  
Fulvio Caccialupi  
Michele Lipani  
Stefano Schiavolini

## PICCOLO

Roberto Baiocco

## FLUTES

Andrea Manco°  
Maria Siracusa

## OBOES

Luigi Finetto°  
Stefano Simondi

## ENGLISH HORN

Alessandro Cammilli

## CLARINETS

Luigi Picatto°  
Luciano Meola

## BASSOONS

Andrea Azzi°  
Orazio Lodin

## HORNS

Ugo Favaro°  
Evandro Merisio  
Fabrizio Dindo  
Eros Tondella

## TRUMPETS

Ivano Buat°  
Marco Rigoletti

## TROMBONES

Vincent Lepape°  
Enrico Avico  
Marco Tempesta

## TIMPANI

Ranieri Paluselli°

## PERCUSSION

Lavinio Carminati  
Massimiliano Francese  
Fiorenzo Sordini

## HARP

Elena Corni°

## OFFSTAGE HORNS

Natalino Ricciardo°  
Pierluigi Filagna

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Franco Chiapino  
Maurizio Lusci

## ORCHESTRA INSPECTOR

Gabriele Sosso

° Principal

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the following musicians: Sergey  
Galaktionov (violin by Giovanni  
Battista Guadagnini; Turin, 1772);  
Stefano Vagnarelli (violin by  
Francesco Ruggieri; Cremona, 1686);  
Marina Bertolo (violin by Carlo  
Ferdinando Landolfi; Milan, 1751);  
Cecilia Bacci (violin by Santo Serafino;  
Venice, 1725); Enrico Carraro (viola by  
Giovanni Paolo Maggini, c.1600).

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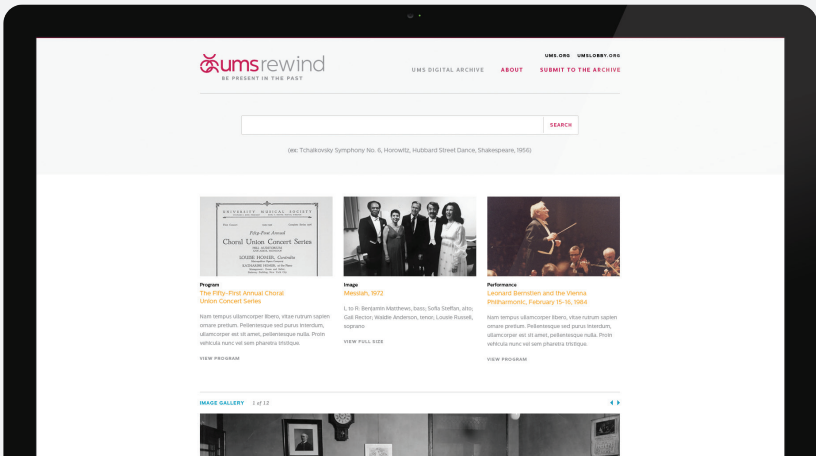
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UMS PRESENTS

# HELEN & EDGAR

*A story of Savannah told by*  
**Edgar Oliver**

*Directed by*  
**Catherine Burns**

Wednesday Evening, January 7, 2015 at 7:30  
Thursday Evening, January 8, 2015 at 7:30  
Friday Evening, January 9, 2015 at 8:00  
Saturday Afternoon, January 10, 2015 at 2:00  
Saturday Evening, January 10, 2015 at 8:00  
Sunday Afternoon, January 11, 2015 at 2:00  
Sunday Evening, January 11, 2015 at 6:00  
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**24th, 25th, 26th, 27th, 28th, 29th, and 30th Performances of the  
136th Annual Season  
International Theater Series**

*Photo: Helen & Edgar*

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---

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Matthew Perry

### *Paintings and Sketches*

Louise Oliver

### *Featuring music by*

Amerigo Mackeral & the Octave Doktors

## PROGRAM

---

### Act One, in Three Parts

## INTERMISSION

### Act Two, in Two Parts

*Helen & Edgar is approximately 80 minutes in duration.*



*Following Wednesday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.*

---

These performances are sponsored by the University of Michigan Health System.

These performances are supported by Emily W. Bandera.

Media partnership is provided by WDET 101.9 FM.

*Helen & Edgar* appears by arrangement with 2Luck Concepts, [www.2luck.com](http://www.2luck.com).

## ARTISTS

**EDGAR OLIVER** is a playwright, poet, and performer. He is a member of the Axis Theatre Company, which is under the direction of Randy Sharp and which is located at 1 Sheridan Square in Manhattan. His last one-man show, *East 10th Street: Self-Portrait with Empty House* (produced by Axis and directed by Randy Sharp), was the recipient of a Fringe First award at the 2009 Edinburgh Fringe Festival.

Three collections of his poems are available from Oilcan Press: *A Portrait of New York by a Wanderer There*, *Summer*, and *The Brooklyn Public Library* (oilcanpress.com). His novel, *The Man Who Loved Plants*, is available from Panther Books (www.goodie.org). Mr. Oliver is one of the most beloved storytellers of *The Moth*.

**CATHERINE BURNS** is the artistic director of *The Moth* and a frequent host of the Peabody Award-winning *The Moth Radio Hour*. Prior to *The Moth*, she directed and produced independent films and television, interviewing such diverse talent as Ozzy Osbourne, Martha Stewart, and Howard Stern. An accomplished fire performer, she also directed the New York City-portion of the Burning Man Festival's Fire Conclave for three years, coordinating a 70-person fire-dancing show performed in front of 50,000 people. Born and raised in Alabama, she now lives in Brooklyn with her husband and two-year-old son.

**GEORGE DAWES GREEN** (producer) created *The Moth* in 1997. He is the author of three highly acclaimed novels: *The Caveman's Valentine*, which won an Edgar award for Best First Mystery, and was made into a motion picture starring Samuel L.

Jackson; *The Juror*, which sold nearly three million copies worldwide and was the basis for a film starring Alec Baldwin and Demi Moore; and *Ravens*, which was featured on many "Best Novel of the Year" lists for 2009, including *Publisher's Weekly*, the UK's *Daily Mirror*, and *Entertainment Weekly*.

Recently Mr. Green started a new organization, Unchained, which sends busloads of raconteurs and musicians to venues all over the south, in celebration of independent bookstores.

Since the premiere of *Helen & Edgar* during October 2012, **BONNIE BLUE EDWARDS** (associate producer) has had the opportunity to participate in a variety of artistic projects. Soon after the production, she went on the road in the Deep South with the Unchained tour, produced *The Night of the Telephone* — a sold-out run of avant-garde plays, and worked alongside Emmy Award-winning actors at NYC's historic Century Club. Ms. Edwards has also been an assistant to the director and casting coordinator on two independent feature films with Oscar-winning talent, both slated for release in 2015. Currently, she is the director/producer of the documentary *Out in Alabama*, about LGBT rights in her home state.

Love and gratitude to Helen Oliver Adelson

Grateful thanks to Jonathan Ames, Romy Ashby, Axis Theatre Company, Seth Barrish, Mike Birbiglia, Joan Juliet Buck, Megan Burnham, Sandi Carroll, Andy Christie's *The Liar Show*, Travis DeMello, Neil Gaiman, Naomi Gold, Robert M. Green III, Lorry Kikta, Katie Manion, Sarah Moskowitz, Joshua Polenberg, Primary Stages, Paul Ruest at Argot Studios, Alexander Roy, Brooke Saboris at Leftfield Pictures, Tiffany Steffens at Monotone, Ben Swank at Third Man Records, Billy Thompson, Adam Wade, Kimberly Faith Waid, Sherry Weaver, and everyone at *The Moth*, especially Meg Bowles, Maggie Cino, Brandon Echter, Joan D. Firestone, Jennifer Hixson, Sarah Austin Jenness, and Robin Wachsberger.



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UNIVERSITY OF MICHIGAN

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*Those who work to bring you UMS performances each season*

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.

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# General Info.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.



**Connect** and harness the power of the U-M community. **Excel** by accessing the best learning for life. **Give back** by supporting our communities, our alumni, and the future leaders and best. **Celebrate** by keeping U-M close, and the spirit alive.

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# HOW TO BUY TICKETS.

## ONLINE

[www.ums.org](http://www.ums.org)

## IN PERSON

UMS Ticket Office  
Michigan League  
911 North University Avenue  
Mon–Fri: 9 am–5 pm  
Sat: 10 am–1 pm

*Venue ticket offices open 90 minutes before each performance for in-person sales only.*

## BY PHONE

**734.764.2538**

(Outside the 734 area code, call toll-free 800.221.1229)

## BY MAIL

**UMS Ticket Office**  
Burton Memorial Tower  
881 North University Avenue  
Ann Arbor, MI 48109-1011

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## TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes; please consult your tax advisor. Ticket returns count towards UMS giving levels.

## ACCESSIBILITY

All UMS venues have barrier-free entrances for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538 or visit [www.ums.org/about/accessibility](http://www.ums.org/about/accessibility). There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

## LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

## LOST AND FOUND

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, Lydia Mendelssohn Theatre, or Arthur Miller Theatre, please visit the University Productions office in the Michigan League on weekdays from 9:00 am to 5:00 pm. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Skyline High School, call 734.994.6515. For Trinosophes, call 313.737.6606.

## REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

## PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

Valet parking is complimentary for UMS donors at the Virtuoso level (\$10,000 or more annually) for Choral Union Series performances at Hill Auditorium and Handel's *Messiah*. Valet parking is also available for a fee (\$20 per car) until 30 minutes prior to the concert, and then subject to availability. Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT [WWW.UMS.ORG/PARKING](http://WWW.UMS.ORG/PARKING).

# POLICIES.

## SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

## TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation until the published start time.

## CHILDREN/FAMILIES

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 throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age. Learn more about budget-friendly family concertgoing at [www.ums.org/kids](http://www.ums.org/kids).

# GETTING INVOLVED.

*For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://www.ums.org/volunteer).*

## STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 175-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

## UMS ADVISORY COMMITTEE

If you are passionate about the arts, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

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