

1 3 7 T H S E A S O N





U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# U M S L O B B Y



Did you like it? Did it move you? Did it change you?  
Did it disappoint? Tell us what you think at [umslobby.org](http://umslobby.org)  
or any of our social media spaces.

# Be Present

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

Welcome to the UMS experience. We're glad you're present.  
Enjoy the performance.





When you attend a UMS performance,  
you're part of a larger equation:

nonprofit **ARTS**  
**+** **CULTURE**  
**=** **ECONOMIC**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

Together, we invest in our local community's vibrancy.



**Ann Arbor Area**  
Community Foundation

[aaacf.org](http://aaacf.org)



**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



A handwritten signature in black ink that reads "Mark Schlissel".

**MARK  
SCHLISSSEL**

*President,  
University of Michigan*



A handwritten signature in black ink that reads "Ken Fischer".

**KENNETH C.  
FISCHER**

*UMS President*



A handwritten signature in black ink that reads "Steph Forrest".

**STEPHEN R.  
FORREST**

*Chair,  
UMS Board of Directors*

For those who leave Michigan, but for whom Michigan never leaves.



This is where you belong. Join today at [umalumni.com](http://umalumni.com)



To reveal the age  
you feel,  
stay on  
your toes.

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# 2015-16 Season Calendar

## AUGUST

8/30  
NT Live in HD:  
Arthur Miller's  
*A View from the Bridge*

## SEPTEMBER

9/11  
UMS Season Opener!  
My Brightest Diamond  
with the Detroit Party  
Marching Band and  
special guest Shigeto

9/16  
NT Live in HD: George  
Bernard Shaw's  
*Man and Superman*

9/17  
Audra McDonald

9/27  
Sphinx Virtuosi  
with the Catalyst Quartet  
and Gabriela Lena Frank,  
piano

## OCTOBER

10/3  
L-E-V

10/7  
The Gloaming

10/9-11  
New York Philharmonic  
Alan Gilbert, conductor

10/14-17  
*Antigone* by Sophokles  
Starring Juliette Binoche  
Directed by Ivo van Hove

10/18  
RSC Live in HD:  
Shakespeare's *Othello*

10/21  
Abdullah Ibrahim &  
Ekaya

10/23-24  
Sankai Juku

10/27  
Hubbard Street Dance  
Chicago

10/29  
Chicago Symphony  
Orchestra  
Riccardo Muti, conductor

10/30  
Tenebrae

## NOVEMBER

11/6  
Danish String Quartet

11/8  
Chucho Valdés:  
*Irakere 40*

11/14  
Yousouf N'Dour and  
Super Étoile de Dakar

11/15  
NT Live in HD:  
Shakespeare's *Hamlet*

11/20  
Leif Ove Andsnes, piano

## DECEMBER

12/2  
Takács Quartet

12/5-6  
*Handel's Messiah*  
UMS Choral Union  
Ann Arbor Symphony  
Scott Hanoian, conductor

12/13  
RSC Live in HD:  
Shakespeare's *Henry V*

12/17-1/3  
*A Christmas Carol*  
National Theatre of  
Scotland  
Directed by Graham  
McLaren

## JANUARY

1/8  
*What's in a Song?*  
A song recital evening  
curated by Martin Katz

1/10  
Jamie Barton,  
mezzo-soprano

1/11  
Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/20  
Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis

1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir Andrés Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoit Charest,  
composer-conductor

## MARCH

3/5

*The Chieftains*

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

*Apollo's Fire & Apollo's  
Singers*  
*Bach's St. John Passion*

3/19

*Montreal Symphony*  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

Bavarian Radio Orchestra  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

The Bad Plus  
Joshua Redman

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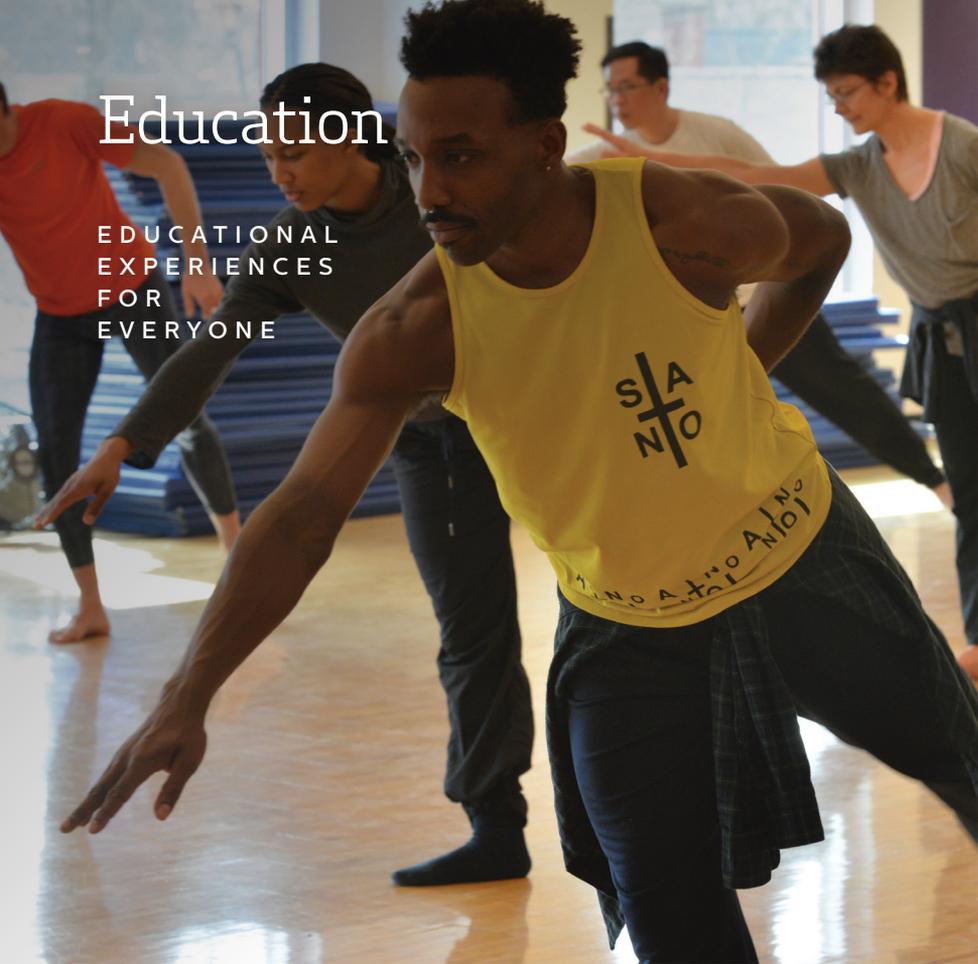
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# Education

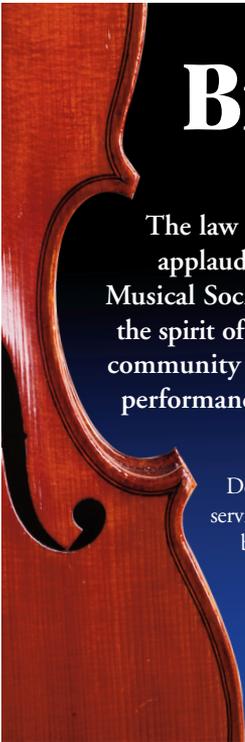
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At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed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



[UMS.ORG/LEARN](https://ums.org/learn)



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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# Tradition Builds the Future



In our 137th 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 now presents 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 Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



**BERTRAM ASKWITH (1911-2015)  
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.”



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**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.”



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of 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."



### 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."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 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. 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. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



## **LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



## **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*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



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.”

**HONIGMAN**



### **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.”

**KeyBank** 



**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”



**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”



**ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

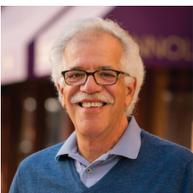
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



**THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”



**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.”





### 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.”

MILLER  
CANFIELD



### TODD CLARK

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



### 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.”



### BROCK HASTIE

*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 LELCA

*Chief Executive Officer, Savco: Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





**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.”



**TOM THOMPSON**

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”



**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 SCHLISSEL

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### MARSCHALL RUNGE

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



# Foundation, Government, & University Support

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

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## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000-\$499,000

Anonymous  
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## \$5,000-\$19,999

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The Seattle Foundation  
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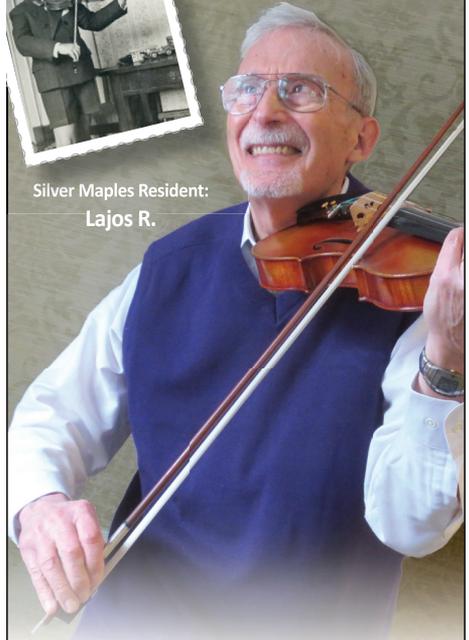


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# People

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you UMS performances  
each season



## UMS Board of Directors

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
photographer: Peter Smith Photography.

## UMS Senate

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

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*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

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*Students in our volunteer internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

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# Tenebrae

Nigel Short / *Music Director*

Friday Evening, October 30, 2015 at 8:00  
St. Francis of Assisi Catholic Church  
Ann Arbor

18th Performance of the 137th Annual Season

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that “UMS audiences are the best” and we wholeheartedly agree. This medal belongs to all of us.

## **PROGRAM**

*Alonso Lobo*

**Versa est in luctum**

*Tomás Luis de Victoria*

**Tenebrae Responsories** (excerpts)

*Gregorio Allegri*

**Miserere mei, Deus**

*Juan Gutiérrez de Padilla*

**Missa Ego flos campi** (without Credo)

## **INTERMISSION**

*Max Reger*

**Der Mensch lebt und bestehet, Op. 138, No. 1**

*Johannes Brahms*

**Fest- und Gedensprüche, Op. 109**

*Anton Bruckner*

**Ave Maria**

*Bruckner*

**Virga Jesse**

*Bruckner*

**Christus factus est**

*Brahms*

**Drei Motetten, Op. 110**

*Reger*

**Nachtlied**

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

Tonight's program takes us on a spiritual and historical journey, beginning in Renaissance Spain and Italy with the sublime music of Lobo, Victoria, and Allegri, before moving westwards to Mexico for Padilla's *Missa Ego flos campi*.

The second half of the concert features the choral works of German craftsmen Brahms, Bruckner, and Reger, giving an insight that much of their inspiration originates not only from the counterpoint of Bach, but from the expressive polyphony of their Renaissance predecessors.

## VERSA EST IN LUCTUM

Alonso Lobo

Born February 25, 1555 in Osuna, Spain

Died April 15, 1617 in Seville

UMS premiere: This piece has never been performed on a UMS concert.

It is perhaps most significant that none other than Tomás Luis de Victoria regarded Alonso Lobo as his equal as a composer of the late Renaissance. Lobo's six-voice setting was composed as a motet for the funeral of Philip II of Spain in 1598, the text a highly colorful lament on human weakness in the face of mortality. There are certainly echoes of the pleadings of Psalm 39, and the sentiments linking musical expression as a means of comfort for the bereaved might be viewed as a rather modern type of comfort-by-music. The full texture of voices appears early on in the work, the last voice to join even dispensing with the opening text in order to "catch up." There are some moments of dissonance which could well be regarded as beyond the normal parameters of decent part-writing for a funeral. This was clearly not designed to be a one-off creation for the repertoire but maybe aimed to be a heart-tugging calling-card. Lobo was a choirboy at Seville Cathedral where he later became an assistant to Guerrero. He rose to the position of *maestro de capilla* at Toledo Cathedral, where he remained until near his death.

Versa est in luctum cithara mea,  
et organum meum in vocem  
flentium,

Parce mihi Domine,  
nihil enim sunt dies mei.

My harp is tuned for lamentation,  
and my organ to the voice of those who  
weep.

Spare me, O Lord,  
For my days are as nothing.

Cutis mea denigrata est super me  
et ossa mea aruerunt.

My skin is become black upon me,  
and my bones are dried up.

## TENEBRAE RESPONSORIES (EXCERPTS)

Tomás Luis de Victoria

Born 1548 in Sanchidrián, Spain

Died August 20, 1611 in Madrid

UMS premiere: These works have never been performed on a UMS concert.

Tomás Luis de Victoria is rightly renowned for his settings of the Responsories for *Tenebrae* (1585). For while their relatively direct, homophonic style has little of the sinewy complexity of his *Requiem*, and is written in just four parts, it combines the heightened drama of the events and sentiments of Christ's Passion with an emotionally charged rendition of Christ's own words, the unfolding events in narrative form and also the resulting view of the bystander and, by extension, the devotions of the faithful throughout subsequent history. These Responsories are only a part of Victoria's complete Holy Week output which encompasses Lamentations, Passions, and Motets, but they succeed in encapsulating the flavor of the drama of the events surrounding Christ's crucifixion.

The term *Tenebrae* (darkness) is a subtitle to the Divine Office of *Matins* and *Lauds* on Thursday, Friday, and Saturday of Holy Week. At one time celebrated during the hours of darkness, this Office was illuminated solely by a formidable triangular candelabra of 15 candles, extinguished one by one after each chanted recitation of the psalms until only one remained, representing Christ. This was hidden behind the High Altar to underline the symbolism of His burial and a feeling of desolation in the world. Another peculiarity at the beginning and conclusion of these services is the tradition of banging pews, slamming down books, and sounding clappers – yes, like the football-supporters' instruments – to resemble the thunder of Good Friday; a rather ominous effect when experienced in the flesh.

Being *responsories*, the form of the texts has an element of repetition of certain phrases which Victoria is faithful to, resulting in a type of simple *da capo* form. Contrast in each movement is further supplied by the use of "semichorus" groups of solo voices, ranging from two in *Amicus Meus* to the more usual trio of voices prior to the repetition of part of the text. Inevitably, parallels might be drawn with prayerful forms such as Litany and the strophic elements of the *Kyrie* or *Agnus*. The word-painting use of upper voices in *O Vos Omnes* is the sole use of obviously expressive devices in these settings, which are in the main direct narrative and rely on pure and finely crafted part-writing to achieve the composer's goals. From a musical perspective, despite the angst of the accounts and our reflections on events, there is a pleasing coherence in the structure and this might well explain the lasting appeal of this collection.

### **Amicus Meus**

(Fourth Responsory in the Second Nocturn of Matins on Holy Thursday)

Amicus meus osculi me tradidit signo:

Quem

osculatus fuero, ipse est: tenete eum

Hoc malum fecit signum, qui per osculum ad  
implevit homicidium.

Infelix praetermisit pretium sanguinis, et in  
fine laquaeo se suspendit. Bonum erat illi, si  
natus non fuisset homo ille.

The sign by which my friend betrayed me  
was a kiss:

He whom I kiss, that is him: hold him fast.

He who committed murder by a kiss gave this  
wicked sign.

The unfortunate wretch repaid the price of  
blood and in the end hanged himself. It was  
better for that man if he had never been born.

### **Iudas Mercator Pessimus**

(Fifth Responsory in the Second Nocturn of Matins on Holy Thursday)

Iudas mercator pessimus osculo petiit

Dominum

ille ut agnus innocens non negavit Iudae  
osculum.

Denariorum numero Christum Iudaeis  
tradidit.

Melius illi erat si natus non fuisset.

Judas, the vile merchant, sought a kiss  
from the Lord

Who, like an innocent lamb, did not deny  
the kiss to Judas.

For a pile of silver, he betrayed Christ to  
the Jews.

It would have been better for him had he  
not been born.

### **Unus ex Discipulis**

(Sixth Responsory in the Second Nocturn of Matins on Holy Thursday)

Unus ex discipulis meis tradet me hodie: Vae  
illi per quem tradar ego: Melius illi erat si  
natus non fuisset.

One of my disciples will betray me today. Woe  
to him by whom I am betrayed. Better for him  
had he never been born.

Qui intingit mecum manum in  
paropside,

hic me traditurus est in manus peccatorum.

Melius illi

erat si natus non fuisset.

He that dips his hand with me in the dish,  
it is he

who will give me up into the hands of  
sinners.

It were better for him had he never been born.

## **O Vos Omnes**

(Fifth Responsory in the Second Nocturn of Matins on Holy Saturday)

O vos omnes qui transitis per viam:  
attendite et videte si est dolor sicut dolor  
meus.

Attendite, universi populi, et videte dolorem  
meum.

O all ye that pass by the way,  
Wait and see if there be any sorrow like my  
sorrow.

Watch, all peoples, and see my  
sorrow.

## **Sepulto Domino**

(Ninth Responsory in the Third Nocturn of Matins on Holy Saturday)

Sepulto Domino, signatum est monumentum,  
volvantes lapidem ad ostium monumenti  
Ponentes milites qui custodirent illum.

Accedentes principes sacerdotum ad  
Pilatum, petierunt illum.

The Lord having been buried, the tomb was  
sealed by rolling a stone across the door, and  
soldiers were placed to guard it.

The chief priests went to Pilate and  
petitioned him.

## MISERERE MEI, DEUS

Gregorio Allegri

*Born 1582 in Rome, Italy*

*Died February 7, 1652 in Rome*

UMS premiere: Singing Boys of Norway; February 1952 at Hill Auditorium.

Gregorio Allegri would have been a rich man had he benefited from rights on the success of this single, chart-busting work. What is remarkable is that its popularity seems to be largely the result of tinkering and decoration by others down the ages. Its original version would sound austere, if not downright dull, in comparison. In essence this is simply a *falsi-bordone* psalm-setting with two contrasting treatments in alternation until a final coda version. There are maybe two explanations for its popularity. The first five-voice section, with its rather sensuous inner part-writing, alternates with a higher four-part treatment which takes the top voice up to soprano top-‘C’ in modern editions. This has become a battle-ground for competitive singers over the ages to prove their technical worth.

The other associated factor is the account, or myth, that young Mozart listened to, and dictated onto manuscript the music for this piece as it was a protected source at the time. Just to debunk this, many musically talented youngsters could dictate this writing, especially when one accounts for its oft-repeated structure. The real challenge is in the final phrase where the two groups, five and four-voice, combine to form quite a dense texture – and there’s only one chance to hear it. The text is that of Psalm 50, associated with penitential seasons, imploring the Lord for mercy.

Miserere mei, Deus  
Secundum magnam misericordiam tuam  
Et secundum multitudinem miserationum  
tuarum  
Dele iniquitatem meam  
Amplius lava me ab iniquitate mea  
Et a peccato meo munda me  
Quoniam iniquitatem meam ego cognosco  
Et peccatum meum contra me est semper  
Tibi soli peccavi  
Et malum coram te feci  
Ut iustificeris in sermonibus tuis  
Et vincas cum iudicaris  
Ecce enim in iniquitatibus conceptus sum  
Et in peccatis concepit me mater mea  
Ecce enim veritatem dilexisti  
incerta  
Et occulta sapientiae tuae manifestasti  
mihi  
Asperges me hysopo et mundabor  
Lavabis me et super nivem dealabor  
Auditui meo dabis gaudium  
Et laetitiam exultabunt ossa humiliata  
Averte faciem tuam a peccatis meis  
Et omnes iniquitates meas dele  
Cor mundum crea in me Deus  
Et spiritum rectum innova in visceribus  
meis  
Ne proicias me a facie tua  
Et spiritum sanctum tuum ne auferas a me  
Redde mihi laetitiam salutaris tui  
Et spiritu principali confirma me  
Docebo iniquos vias tuas  
Et impii ad te convertentur  
Libera me de sanguinibus  
Deus, Deus salutis meae  
Exultabit lingua mea iustitiam tuam  
Domine labia mea aperies  
Et os meum adnuntiabit laudem tuam  
Quoniam si voluisses sacrificium  
dedissem utique  
Holocaustis non delectaberis  
Sacrificium Deo spiritus contribulatus  
Cor contritum et humiliatum  
Deus non spernet

Have mercy on me, God  
According to your great kindness  
And according to the multitude of your  
mercies,  
Erase my iniquities  
Wash me completely from my iniquities  
And cleanse me of my sins  
For I know my iniquities  
And my sins are always before me  
To you alone, I have sinned  
And done evil before you  
That you may be fair in your speech  
And justified in your judgement  
Behold, I was conceived in iniquity  
And in sin did my mother conceive me  
Behold, you desire truth in the inward  
parts  
And you teach me wisdom in the hidden  
places  
Purify me with hyssop and I will be clean  
Wash me, and I will be whiter than snow  
Let me hear your joy and gladness  
And my humble bones will rejoice  
Turn your face away from my sins  
And erase all of my iniquities  
Create in me a pure heart, oh, God,  
And renew your right spirit within  
me  
Do not turn me away from your sight,  
And do not take your Holy Spirit from me  
Return your gladness and salvation to me  
And uphold me with a willing spirit  
I will teach sinners your way  
And they will be converted unto you  
Save me from blood,  
God, God of my salvation  
My tongue will praise of you righteousness  
Lord, open my lips  
And my mouth will sing your glory  
For you don't delight in sacrifices, or I  
would do so  
Nor do you desire burnt offerings  
The sacrifices of God are a broken spirit  
A broken and humble heart  
God will not despise

Benigne fac Domine in bona voluntate tua  
Sion  
Et aedificentur muri Hierusalem  
Tunc acceptabis sacrificium  
iustitiae  
oblaciones et holocausta  
Tunc inponent super altare tuum vitulos.

Do well, Lord, in your good pleasure to  
Zion  
And build the walls of Jerusalem  
Then you accept the sacrifices of  
righteousness  
In oblations and burnt offerings  
Then they will offer bulls on your altar.

## MISSA EGO FLOS CAMPI (WITHOUT CREDO)

Juan Gutiérrez de Padilla

*Born 1590 in Málaga, Spain*

*Died 1664 in Puebla, Mexico*

UMS premiere: This piece has never been performed on a UMS concert.

Padilla, the elder of two such named composers, was born in Málaga, Spain, but moved to what is modern-day Mexico at the age of 30 to compose music in the massive region of New Spain, which was a viceroyalty of Spain and an extension of its culture. He worked at the biggest religious center of the region at that time, Puebla de Los Angeles, being appointed *maestro de capilla* of the Cathedral there in 1628. Unsurprisingly, therefore the vast majority of his works were sacred; many being intended to be supported by instruments duplicating the vocal lines. The *Mass Ego flos campi* ("I am the flower of the field" – presumably thematically influenced by a piece named thus) is in the usual sections: Kyrie, Gloria, Sanctus, Benedictus, and Agnus (omitting the Credo in tonight's performance). Two opposing groups of voices sing in antiphony and with a rich, combined sonority.

## DER MENSCH LEBT UND BESTEHET, OP. 138, NO. 1

Max Reger

Born March 19, 1873 in Brand, Bavaria, Germany

Died May 11, 1916 in Leipzig

UMS premiere: This piece has never been performed on a UMS concert.

The first of a collection of eight sacred part-songs on texts by different authors, *Der Mensch* deals with the dichotomy of the seemingly short span of Mankind's tenure on earth and the timelessness of God's essence and how we are at his mercy. Composed in 1914, publication coincided with Reger's final reviewing of the works and his own early death, possibly hastened by his nervous breakdown. Relatively conservative in style, sounding decidedly modal in parts, there are hints of the polychoral methods of Heinrich Schütz or Samuel Scheidt, yet with hints of his mastery of chromatic writing. The antiphony at the outset between women's and men's voices will seem reminiscent of Bruckner's own choral scoring, especially in his motet, *Ave Maria*.

Der Mensch lebt und bestehet

Nur eine kleine Zeit;

Und alle Welt vergehet

Mit ihrer Herrlichkeit.

Es ist nur Einer ewig und an allen Enden,

Und wir in Seinen Händen.

Man can live and thrive

Only for a short time.

The whole world shall perish

With all its splendor and fame

Only One is eternal and omnipresent,

And we are in His possession.

*Text by Matthias Claudius (1740–1815).*

## FEST- UND GEDENKSPRÜCHE, OP. 109

Johannes Brahms

*Born May 7, 1833 in Hamburg, Germany*

*Died April 3, 1897 in Vienna*

UMS premiere: This piece has never been performed on a UMS concert.

The three motets of *Fest- und Gedenksprüche* were composed between 1886 and 1888 and were premiered when Brahms was given the freedom of the City of Hamburg in 1889. The compositional style is a blend of the counterpoint of Bach with the influence of antiphonal methods of Giovanni Gabrieli. All three movements are in A-B-A form with two four-part choirs suggesting a “stereo” effect and the central sections show Brahms’ own, warm, middle-and-low scoring so reminiscent of his autumnal orchestral colors. It would be difficult to imagine that the composer was not subconsciously paying homage to the example of the Motets of Bach in this work. The texts are a selection by Martin Luther (1483–1546) from the Old and New Testaments of the Bible.

### Unsere Väter

Unsere Väter hofften auf dich;  
und da sie hofften, halfst du ihnen aus.  
Zu dir schrieen sie und wurden errettet;  
sie hofften auf dich und wurden nicht zu  
Schanden,  
Der Herr wird seinem Volk Kraft geben;  
der Herr wird sein Volk segnen mit Frieden.

In thee our fathers trusted;  
they trusted and thou didst deliver them.  
To thee they cried, and were saved;  
in thee they trusted, and were not  
disappointed.  
The Lord will give strength to his people,  
the Lord will bless his people with peace.

### Wenn ein starker Gewappneter

Wenn ein starker Gewappneter seinen  
Palast bewahret,  
so bleibet das Seine mit Frieden.  
Aber: ein jeglich Reich, so es mit ihm selbst  
uneins wird,  
das wird wüste; und ein Haus fället über  
das andere.

When a strong man, fully armed,  
guards his  
own palace, his goods are in peace;  
But every kingdom divided against itself  
is laid  
waste, and house falls upon  
house.

*Luke 11,22/17b*

## Wo ist ein so herrlich Volk

Wo ist ein so herrlich Volk, zu  
dem Götter also nahe sich tun  
als der Herr, unser Gott, so oft  
wir ihn anrufen.

Hüte dich nur und bewahre deine Seele wohl,  
dass du nicht vergessest der Geschichten,  
die deinen Augen gesehen haben,  
und dass sie nicht aus deinem Herzen

kommen

alle dein Leben lang,

Und sollst deinen Kindern und

Kindeskindern kundtun.

Amen.

*Deuteronomy 4,7,9*

For what great nation is there that  
has a god so near to it as  
the Lord our God is to us,  
whenever we call upon him?

Only take heed, and keep your souls  
diligently, lest you forget the things which  
your eyes have seen,

and lest they depart from your hearts all  
the

days of your life;

Make them known to your children and to  
your children's children.

Amen.

**AVE MARIA  
VIRGA JESSE  
CHRISTUS FACTUS EST**

Anton Bruckner

*Born September 4, 1824 in Ansfelden, Austria*

*Died October 11, 1896 in Vienna*

UMS premieres: “Ave Maria” and “Christus factus est” by the Estonian Philharmonic Chamber Choir; October 1997 at St. Francis of Assisi Catholic Church. “Virga Jesse” by the Vienna Boys Choir; January 1953 at Hill Auditorium.

For a composer so widely associated with Wagnerian-scale symphonic orchestral writing, it might be easy to remain unaware of Bruckner’s ecclesiastical output, so intrinsic to his culture and formation. Besides his settings of the Ordinary (the constant “movements” of the Mass – Kyrie, Gloria, etc.) the motets are of creative significance in his output. There are aspects of the lines of the Church’s own song, Gregorian chant, and more than a hint of modality, taking this music out of the secular realm of his symphonies. His role as an organ-improviser is apparent in the “presumed acoustics” inherent in the scoring of his motets – the grand-rhetorical gestures and the gaps for the building to sing on its own – and in the features such as extended pedal-points. The range of dynamics and the wide spread of the required vocal ranges further reveal his early-life activities in the music of the Liturgy.

*Ave Maria* is based on the Angel Gabriel’s message to the Virgin Mary at the Annunciation, a second, supplicatory section provided as an adjunct combines this to form perhaps the most oft-recited prayer of the Church: *Ave Maria*. In Bruckner’s 1861 setting, the original text, announcing that Mary is to be the mother of the Son of God is set in alternating upper and men’s voices, the whole choir combining in wide-ranging texture at Sancta Maria, invoking Mary’s intercession to Jesus on mankind’s behalf. A particular harmonic feature is the extensive use of suspensions and *appoggiaturas*, lending a sense of supplication. Listen for the opening phrase in the upper voices, an essay on quasi-renaissance simplicity and also the incantations: “Jesus” – merely piled-up A-Major chords yet in almost orchestral impact in the third utterance.

The motet *Virga Jesse* may have been intended for the celebration of the 100th anniversary of the diocese of Linz but it was given its first performance in the Weiner Hofmusikkapelle on the Feast of the Immaculate Conception in 1885. Like the other motets in this group, it is for a *cappella* choir, but this time in only four, undivided voices, beginning unassumingly homophonic and quasi-modal. Lulled into a conventional security, the turn of modulations comes as a surprise, almost countering the sense of the text. Bruckner cannot resist a word-painting liberty in the “Alleluia,” referring to the previous phrase about the “lowest with the highest” and separates the tenors from the

basses by a dizzying two-and-a-half octaves.

*Christus factus est* is a Gradual text (so called as it was the step between Epistle and Gospel and also sung standing on an intervening step – *gradus*) for Maundy Thursday during Holy Week. It brings to mind the purpose of the Crucifixion and, despite the ignominious nature of the cross, that it was necessary for the salvation of the world. The setting is at once succinct yet symphonic in its expressive reach. Gestures on a grand scale and a huge range in all musical senses create a choral masterpiece which demand extraordinary flexibility and stamina in the singers.

### **Ave Maria**

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.

Hail Mary, full of grace, the Lord is with you,  
you are blessed among women,  
and blessed is the fruit of your womb, Jesus  
Holy Mary, mother of God,  
pray for us sinners,  
now and in the hour of our death.

Amen.

Amen.

### **Virga Jesse**

Virga Jesse floruit:  
Virgo Deum et hominem genuit:  
pacem Deus reddidit,  
in se reconcilians ima  
summis.

The rod of Jesse hath blossomed:  
a Virgin hath brought forth God and man:  
God hath restored peace,  
reconciling in Himself the lowest with the  
highest.

Alleluja.

Alleluia.

### **Christus factus est**

Christus factus est pro nobis obediens usque  
ad mortem, mortem autem crucis.  
Propter hoc et Deus exaltavit illum et dedit  
illi nomen quod est super omne nomen.

Christ became obedient for us, even unto  
death, death upon the cross.  
Because of this, God raised him and bestowed  
on him the name which is above all names.

*Philippians 2, 8–9*

## DREI MOTETTEN, OP. 110

Brahms

UMS premiere: This piece has never been performed on a UMS concert.

The Op. 110 Motets, unlike Brahms's earlier examples in Op. 29 and Op. 74, look beyond the Germanic contrapuntal tradition to Gabrieli in their antiphonal effects; they are essentially of the same inspiration as *Fest- und Gedenksprüche*, Op. 109, but maintain a rather respectful attitude towards the texts, as if knowingly a preparation for a higher purpose. No. 1, "Ich aber bin elend," is a perfect example of this method, using a heightened pleading at "Herr Gott, deine Hilfe." This movement is in three sections. "Ach, arme Welt," a gloomy text, is akin to a Bach chorale in straightforward strophic form but written with painstaking precision. The final motet has an overlapping structure, the third stanza being an elaboration of the first and the fourth of the second, with increased imitative working of the previous material, proof if it were needed of the composer's intimate knowledge of the disciplines of earlier periods.

### Ich aber bin elend

Ich aber bin elend, und mir ist wehe.  
Herr, Herr, Gott, barmherzig und gnädig und  
geduldig und von großer Gnade und Treue,  
der du beweisest Gnade in tausend Glied,  
und vergibst Missetat, Übertretung und  
Sünde,  
und vor welchem niemand unschuldig ist.  
Herr, Herr Gott, deine Hilfe schütze mich!

But I am wretched and full of woe.  
Lord, Lord God, merciful and gracious and  
patient, of the greatest clemency and  
constancy, you who show mercy to a thousand  
generations, and forgive misdeeds,  
trespasses  
and sin and before whom nobody is innocent,  
God, Lord God, may your help protect me.

*Psalm 69:29[30], Exodus 34:6-7*

## Ach, arme Welt

Ach, arme Welt, du trügest mich  
Ja, das bekenn ich eigentlich,  
Und kann dich doch nicht meiden.

Du falsche Welt, du bist nicht wahr,  
Dein Schein vergeht, das weiss ich zwar,  
Met Weh und großem Leiden.

Dein Ehr, dein Gut, du armer  
Welt,  
Im Tod, in rechten Nöten fehlt,  
Dein Schatz ist eitel falsches Geld,  
Dess hilf mir, Herr, zum Frieden.

*Text by Anon.*

## Wenn wir

Wenn wir in höchsten Nöten sein  
Und wissen nicht, wo aus und ein  
Und finden weder Hilf noch Rat,  
Ob wir gleich sorgen früh und spät,

So ist das unser Trost allein,  
Daß wir zusammen ingemein  
Dich rufen an, o treuer Gott,  
Um Rettung aus der Angst und Not.

Sieh nicht an unser Sünden groß,  
Sprich uns derselb'n aus Gnaden los;  
Steh uns in unserm Elend bei,  
Mach uns von aller Trübsal frei;

Auf daß von Herzen können wir  
Nachmals mit Freuden danken dir,  
Gehorsam sein nach deinem Wort,  
Dich allzeit preisen hier und dort.

*Text by Paul Eber (1511–69).*

Ah, poor world, you deceive me –  
yes, in fact I confess it –  
and I cannot yet avoid you.

You false world, you are not real.  
Your glint fades, I know it indeed,  
with woe and great suffering.

Your honor and your goodness, you poor  
world,  
fail in death and times of true need;  
your treasure is vain, false money,  
Help me, Lord, to come to peace with this.

When we are in deepest need  
and know not what to do,  
and find neither help nor counsel,  
although we worry morning and night,

then it is our only solace together  
to frequently call upon you,  
O constant God,  
for deliverance from our fear and need.

Consider not our great sins,  
absolve us out of grace;  
stand by us in our misery,  
make us free from all affliction;

So that from our hearts  
we can thank you afterward with joy,  
obedient to your every word,  
and praise you at all times everywhere.

## NACHTLEID

Reger

UMS premiere: This piece has never been performed on a UMS concert.

In the manner of a Bach Chorale harmonization, but with Reger's flair for inner chromatic intrigue, this text echoes the sentiments of the Compline hymn: *Before the ending of the day*. It is direct, simple, and rather innocent in style but with a hint of the fatherly care of Brahms in the background.

Die Nacht ist kommen,  
Drin wir ruhen sollen;  
Gott walt's, zum Frommen  
Nach sein'm Wohlgefallen,  
Daß wir uns legen  
In sein'm G'leit und Segen,  
Der Ruh' zu pflegen.

Treib, Herr, von uns fern  
Die unreinen Geister,  
Halt die Nachtwach' gern,  
Sei selbst unser Schutzherr,  
Schirm beid Leib und Seel'  
Unter deine Flügel,  
Send' uns dein' Engel!

Laß uns einschlafen  
Mit guten Gedanken,  
Fröhlich aufwachen  
Und von dir nicht wanken;  
Laß uns mit Züchten  
Unser Tun und Dichten  
Zu dein'm Preis richten!

O God, be with us,  
for the night is falling;  
For Thy protection  
we to Thee are calling;  
Beneath Thy shadow  
to our rest we yield us;  
Thou, Lord, wilt shield us.

May evil fancies flee  
away before us;  
Till morning cometh,  
watch, O Father, o'er us;  
In soul and body  
Thou from harm defend us,  
Thine angel send us.

While we are sleeping,  
keep us in Thy favor;  
When we awaken,  
let us never waver  
All day to serve Thee,  
Thy due praise pursuing  
In all our doing.

*Text by Petrus Herbert (c. 1530–71).*

## ARTISTS

Described as “phenomenal” (*The Times*) and “devastatingly beautiful” (*Gramophone Magazine*), award-winning choir **Tenebrae**, under the direction of Nigel Short, is one of the world’s finest vocal ensembles renowned for its passion and precision.

As the first-ever ensemble to be multi-nominated in the same category for the *BBC Music Magazine Awards* (2012), Tenebrae’s recording of *Victoria’s Requiem Mass, 1605* secured the accolade for “Best Choral Performance.” The choir’s recording of Fauré’s *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Award (2013), described as “the very best Fauré *Requiem* on disc.” *Mother of Child* (2003) was nominated for “Choral Disc of the Year,” featuring sacred music by living British composers. Tenebrae’s ever-increasing discography has resulted in collaborations with Signum, Decca, Deutsche Grammophon, EMI Classics, LSO Live, and Warner Classics, with the choir’s recent recording of Russian Orthodox music being launched on its own label, Bene Arte, receiving glowing reviews and reaching the top position on the UK Classical Chart.

Tenebrae is dedicated to supporting contemporary composers, having worked with Alexander Levine, Paul Mealar, Joby Talbot, and Will Todd, in addition to an upcoming release with Ola Gjeilo and Alexander L’Estrange. Furthermore, the choir is renowned for its highly acclaimed interpretations of the choral canon with repertoire ranging from the hauntingly passionate works of Gesualdo and Victoria to the beautiful choral masterpieces of Poulenc and Tavener.

“Passion and Precision” is Tenebrae’s motto, and through its continued dedication to performance of the highest quality, audiences around the world experience the power and intimacy of the human voice.

Award-winning conductor **Nigel Short** has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the globe.

A singer of great acclaim, Mr. Short was a member of the world-renowned vocal ensemble The King’s Singers from 1994–2000. Upon leaving the group, he formed Tenebrae, a virtuosic choir that embraced his dedication to passion and precision. Under his direction, Tenebrae has enjoyed collaborations with orchestras and instrumentalists of various musical genres and now enjoys a reputation as one of the world’s finest choral ensembles.

To date, Mr. Short has conducted the Aurora Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra, Scottish Ensemble, and, for Baroque repertoire, The English Concert. He has directed the London Symphony Orchestra with Tenebrae in a live recording of Fauré’s *Requiem*, which was nominated for the Gramophone Award (2013). Since then, he has conducted the orchestra alongside Tenebrae for a sold-out performance in St. Paul’s Cathedral as part of the City of London Festival (UK). Other orchestral recordings include Mozart’s *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and two discs of music by Will Todd with the English Chamber Orchestra.

Mr. Short has conducted recordings for many of the world's major record labels including Decca Records, Deutsche Grammophon, EMI Classics, LSO Live, Signum, and Warner Classics.

## **UMS ARCHIVES**

UMS welcomes Tenebrae as it makes its UMS debut this evening. UMS is pleased to welcome back music director Nigel Short in his second performance under UMS auspices, following his UMS debut in October 1999 as a member of The King's Singers at Hill Auditorium.

**Tenebrae**

Nigel Short / *Music*  
*Director*

*Soprano*

Jessica Cale  
Rosemary Galton  
Marie Macklin  
Emilia Morton  
Amy Wood

*Alto*

Hannah Cooke  
Martha McLorinan  
Eleanor Minney  
Katie Schofield

*Tenor*

Benjamin Alden  
Ruairi Bowden  
Nicholas Madden  
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### **MAY WE ALSO RECOMMEND...**

- 1/8            *What's in a Song?* featuring Martin Katz, curator and pianist  
(Song Remix)
- 1/10          Jamie Barton and Martin Katz (Song Remix)
- 3/15          J. S. Bach's *St. John Passion*/Apollo's Fire & Apollo's Singers

*Tickets available at [www.ums.org](http://www.ums.org).*

### **ON THE EDUCATION HORIZON...**

- 12/1          Master Class: violist Geraldine Walther of the Takács Quartet  
(Watkins Lecture Hall, U-M Earl V. Moore Building, 100 Baits Dr.,  
6-7:30 pm)
- 12/1          Artist Interview: composer/pianist Timo Andres  
(McIntosh Theater, U-M Earl V. Moore Building, 100 Baits Dr.,  
7:30-9 pm)
- 1/18-2/22    UMS Night School: Constructing Identity  
(U-M Alumni Center, 200 Fletcher St., Mondays, 7-8:30 pm)

*Educational events are free and open to the public unless otherwise noted.*

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*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

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## UMS K-12 Think Tank

*Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:*

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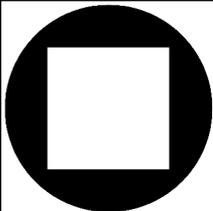


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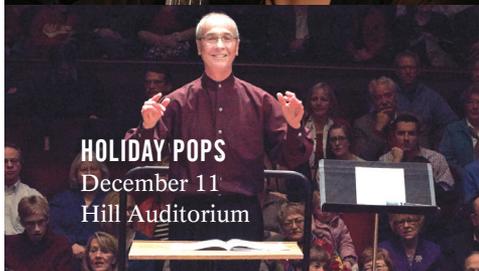
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