

1 3 7 T H S E A S O N

# 1375





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 "Stephen Forrest".

**STEPHEN R.  
FORREST**

*Chair,  
UMS Board of Directors*

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



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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 András 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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# Education

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EVERYONE



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)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



# Bravo!

The law firm of Dykema  
applauds the University  
Musical Society for bringing  
the spirit of harmony to our  
community with one sound  
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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



## Pedal to the metal.

# GILMORE KEYBOARD FESTIVAL



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[THEGILMORE.ORG](http://THEGILMORE.ORG)

# 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

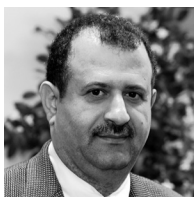


### DAVID N. PARSIGIAN

*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**

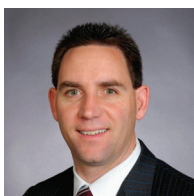


### MOHAMAD ISSA

*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.”

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### 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  
Charles H. Gershenson Trust



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

Benard L. Maas Foundation  
The Seattle Foundation  
University of Michigan Third Century Initiative





# Handel's *Messiah*

George Frideric Handel / *Composer*

Ann Arbor Symphony Orchestra  
UMS Choral Union  
Scott Hanoian / *Conductor*

Mary Wilson / *Soprano*  
Elizabeth DeShong / *Mezzo-soprano*  
Matthew Plenk / *Tenor*  
Michael Sumuel / *Bass-baritone*

Joseph Gascho / *Harpichord*  
Scott VanOrnum / *Organ*

Saturday Evening, December 5, 2015 at 8:00  
Sunday Afternoon, December 6, 2015 at 2:00  
Hill Auditorium  
Ann Arbor

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.

This weekend's performances are sponsored by Sesi Lincoln and Richard and Norma Sarns.

Endowed support from the Carl and Isabelle Brauer Endowment Fund.

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

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.



# PROGRAM

## Part I

### 1 Sinfonia

#### 2 Arioso

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

#### Mr. Plenk

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.

*Isaiah 40: 3*

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. Plenk

Every valley shall be exalted, and every mountain and hill  
... 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*

#### Mr. Sumuel

... 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;

*Haggai 2: 7*

And I will shake all nations, and the desire of all  
nations shall come: ...

*Malachi 3: 1*

... 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*

#### Ms. DeShong

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

#### 7 Chorus

*Malachi 3: 3*

... and he shall purify the sons of Levi, ... that they may  
offer unto the Lord an offering in righteousness.

- 8 Recitative** **Ms. DeShong**  
*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** **Ms. DeShong**  
*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. Sumuel**  
*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. Sumuel**  
*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. Wilson**  
*Luke 2: 8* . . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso** **Ms. Wilson**  
*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. Wilson**  
*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**

*Luke 2: 13*

**Ms. Wilson**

And suddenly there was with the angel a multitude of  
the heavenly host praising God and saying,

**18 Chorus**

*Luke 2: 14*

Glory to God in the highest, and peace on earth, good will  
towards men.

**19 Air**

*Zechariah 9: 9*

**Ms. Wilson**

Rejoice greatly, O daughter of Zion; shout, O daughter of  
Jerusalem: behold, thy King cometh unto thee: he is the  
righteous Savior, . . .

*Zechariah 9: 10*

. . . and he shall speak peace unto the heathen: . . .

**20 Recitative**

*Isaiah 35: 5*

**Ms. DeShong**

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 an hart, and the tongue of  
the dumb shall sing: . . .

**21 Air**

*Isaiah 40: 11*

**Ms. DeShong and Ms. Wilson**

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

*Matthew 11: 28*

Come unto Him, all ye that 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 burthen 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

*Isaiah 53: 3*

#### **Ms. DeShong**

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

*Psalms 22: 7*

#### **Mr. Plenk**

All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

### 28 Chorus

*Psalms 22: 8*

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

### 29 Accompanied recitative

*Psalms 69: 20*

#### **Mr. Plenk**

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

*Lamentations 1:12*

#### **Mr. Plenk**

... Behold and see if there be any sorrow like unto his sorrow ...

**31 Accompanied  
recitative**

*Isaiah 53: 8*

**Mr. Plenk**

... he was cut off out of the land of the living; for the transgressions of thy people was he stricken.

**32 Air**

*Psalm 16: 10*

**Mr. Plenk**

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**

*Hebrews 1: 5*

**Mr. Plenk**

... 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**

*Psalm 68: 18*

**Ms. DeShong**

Thou art gone up on high, thou hast 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**

*Isaiah 52: 7*

**Ms. Wilson**

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. Sumuel**  
*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. Plenk**  
*Psalm 2: 4* He that dwelleth in heaven shall laugh them to scorn: the  
Lord shall have them in derision.
- 43 Air** **Mr. Plenk**  
*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. Wilson**  
*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**

*I Cor. 15: 51*

*I Cor. 15: 52*

**Mr. Sumuel**

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,

In a moment, in the twinkling of an eye at the last trumpet:

**48 Air**

*I Cor. 15: 52*

*I Cor. 15: 53*

**Mr. Sumuel**

... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality.

**49 Recitative**

*I Cor. 15: 54*

**Ms. DeShong**

... 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*

**Ms. DeShong and Mr. Plenk**

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*

*Romans 8: 34*

**Ms. Wilson**

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.

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 ... makes 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.

## MESSIAH (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

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

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

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings

from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride.*" Another secular duet, "*Nò, di voi non vo' fidarmi,*" provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melisma* from the same duet. A madrigal from 1712, "*Se tu non lasci amore,*" was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent



display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day – establishing a tradition that continues to the present. UMS is a direct result of this tradition.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both

Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

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

*Program note by Luke Howard.*

## ARTISTS

**Scott Hanoian** (*conductor*) is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. Mr. Hanoian begins his tenure as music director and conductor of the UMS Choral Union this season. As the director of music and organist at Christ Church Grosse Pointe, he directs the church's Choir of Men and Boys, Choir of Men and Girls, the Christ Church Schola, the Christ Church Chorale, and oversees the yearly concert series. In addition to his work at Christ Church, Mr. Hanoian was the artistic director and conductor of the Oakland Choral Society and has served on the faculty of Wayne State University.

As a conductor and organist, Mr. Hanoian has performed concerts throughout the US and Europe. He has performed in evensongs and concerts throughout England, Scotland, Wales, France, Italy, Ireland, and Australia. Highlights include Wells Cathedral; Winchester Cathedral; York Minster; St. Paul's Cathedral, London; St. Peter's Basilica at the Vatican; St. Patrick's Cathedral, Dublin; Notre Dame Cathedral; and St. George's Chapel, Windsor.

Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the state funerals for Presidents Ronald Reagan and Gerald Ford. In addition, Mr. Hanoian directed the training choir and founded and conducted Cathedral Voices, the Cathedral's volunteer service choir.

Mr. Hanoian completed his graduate studies at the University of Michigan, having received degrees in choral conducting, organ performance, and church music. A student of Robert Glasgow, Jerry Blackstone, and Theodore Morrison, Mr.

Hanoian accompanied and conducted several choirs and musical organizations at U-M in rehearsals, performances, and recordings. Mr. Hanoian attended high school in northern Michigan at the world-renowned Interlochen Arts Academy, where he studied organ performance with Robert Murphy. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.

**Mary Wilson** (*soprano*) is acknowledged as one of today's most exciting young artists. She has cultivated a wide-ranging career singing chamber music, oratorio, and operatic repertoire, and has received consistent critical acclaim from coast to coast.

In high demand on the concert stage, Ms. Wilson has most recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Buffalo Philharmonic, Jacksonville Symphony, Dayton Philharmonic, VocalEssence, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta, Michael Stern, Anton Armstrong, Philip Brunelle, and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, she has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Brooklyn Academy of Music,

the Casals Festival, and the Carmel Bach Festival. With the IRIS Chamber Orchestra, she sang the world premiere of the song cycle "Songs Old and New" written especially for her by Ned Rorem. She was named an "Emerging Artist" by *Symphony Magazine* in 2004 in the publication's first ever presentation of promising classical soloists on the rise.

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

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

When **Elizabeth DeShong** (*mezzo-soprano*) sang the title role of Rossini's *La Cenerentola* at the Glyndebourne Festival, *The Guardian* wrote: "this is, quite simply, one of the great operatic performances. It is dominated by DeShong, whose voice combines a contralto opulence with blazing top notes and some of the most staggering coloratura you will ever hear..."

Ms. DeShong's operatic and orchestral engagements during the 2014–15 season took her to the Canadian Opera Company for performances as Suzuki in *Madama Butterfly*, the Orchestra of St. Luke's for Mendelssohn's *Die erste Walpurgisnacht*

in Carnegie Hall, the Wiener Staatsoper for Angelina in *La Cenerentola*, and the Los Angeles Opera where she performed Rosina in *Il Barbiere di Siviglia*. In addition, Ms. DeShong sang Elgar's *The Kingdom* with the Radio Symphony Orchestra in the Netherlands and the Royal Flemish Orchestra in Belgium, the Mozart *Requiem* with the Dallas Symphony Orchestra, the Verdi *Requiem* with the Louisiana Philharmonic Orchestra, and Hermia in Britten's *A Midsummer Night's Dream* at the Festival Aix-en-Provence.

Further performances of note include Maffio Orsini in *Lucrezia Borgia* with San Francisco Opera and English National Opera, Angelina in *La Cenerentola* at the Canadian Opera Company, and Hermia in *A Midsummer Night's Dream* at Lyric Opera of Chicago.

The recipient of numerous awards, Ms. DeShong received the Washington National Opera's "Artist of the Year Award" in 2010, for her debut performance as the Composer in Richard Strauss' *Ariadne auf Naxos*. Her portrayal of Maffio Orsini in the San Francisco Opera's production of *Lucrezia Borgia* was released on DVD on EuroArts Music and Naxos of America.

This season, **Matthew Plenk** (*tenor*) returns to the Lyric Opera of Kansas City as Don Ottavio in *Don Giovanni* and to the Opera Theater of St. Louis as Macduff in *Macbeth*. He also sings Handel's *Messiah* with UMS in Ann Arbor and with the Minnesota Orchestra, and appears at Carnegie Hall with the Oratorio Society of New York in a performance of Filas' *Requiem*.

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Mr. Plenk made his Metropolitan Opera debut in the 2007–08 season as the Sailor's Voice in *Tristan und Isolde* under the baton of Maestro James Levine, a role

he repeated under the baton of Daniel Barenboim. He has since returned to the Met as Tamino in *The Magic Flute*, Arturo in *Lucia di Lammermoor*, Janek in *The Makropoulos Case*, the Song Seller in *Il Tabarro*, and Marcellus in *Hamlet*, and appeared as Arturo in the Met's 2011 tour of Japan.

Mr. Plenk made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing the Brahms *Liebeslieder Walzer* and duets by Schumann. Other concert engagements have included his Chicago Symphony debut in August of 2015 singing Steuerman at Ravinia, performances of *Salome* and *Daphne* with the Cleveland Orchestra in Cleveland and in New York, Borsa in a concert performance of *Rigoletto* with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl, the Shepherd in *Oedipus Rex* with both the Boston Symphony Orchestra (with James Levine) and the Philadelphia Orchestra (with Charles Dutoit), his debut at the Tanglewood Festival as Iopas in Berlioz' *Les Troyens* with James Levine conducting, and appearances at the Aspen Music and La Jolla Summerfest festivals.

In 2005, Mr. Plenk was one of 16 singers invited to work with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives.

Mr. Plenk has been appointed as assistant professor of voice at the University of Denver's Lamont School of Music. He is a Samling Scholar, and holds a bachelor's degree from the Hartt School of Music and a master's degree from Yale University. His many awards include Grand Finalist in the 2007 Metropolitan Opera National Council Auditions, First Place winner of the Five Towns Music Competition, and Grand Prize winner at the Music Lovers Competition.

**Michael Sumuel**, (bass-baritone) hailed as having "vocals [that] are smooth and ingratiating" (*Daily Camera*) returns to San Francisco Opera as Escamillo in Calixto Bieto's staging of *Carmen*, and returns to Glyndebourne Festival Opera for Theseus in Britten's *A Midsummer Night's Dream*. On the concert stage, Mr. Sumuel makes his debut with the Netherlands Radio Philharmonic in Mozart's *Mass in c minor* and joins UMS in Ann Arbor and Mercury Houston for Handel's *Messiah*.

Previous seasons have included his debut at the Lyric Opera of Chicago as Masetto in a new production by Robert Falls of *Don Giovanni*, conducted by Sir Andrew Davis, and a successful San Francisco Opera debut as Tom in the world premiere of Christopher Theofanidis' *Heart of a Soldier* opposite baritone Thomas Hampson in a Francesco Zambello production conducted by Patrick Summers. On the stage of Houston Grand Opera Mr. Sumuel has performed the roles of Frank in Strauss' *Die Fledermaus*, alongside Susan Graham; Elviro in Handel's *Xerxes* opposite Susan Graham and David Daniels; Masetto in *Don Giovanni*; and Schaunard in John Caird's new production of *La Bohème*, a role that also served as his European debut with Glyndebourne Festival Opera, and was seen in an HGOCO commission *River of Light*. He made his role debut as Figaro in Mozart's *Le Nozze di Figaro* with Dayton Opera and reprised the role for his company debut with Central City Opera.

While a Studio Artist with Houston Grand Opera, Mr. Sumuel appeared as Sharpless in performances of Puccini's *Madama Butterfly*, the Motorcycle Cop in *Dead Man Walking* starring Joyce DiDonato (now available on CD), Antonio in *Le Nozze di Figaro*, and a Lackey in Richard Strauss's *Ariadne auf Naxos*. He also sang *Dulcamara* in performances of *L'elisird'amore*, Noble

in *Lohengrin*, Sciarrone in *Tosca*, and Narumoff in Tchaikovsky's *Pique Dame*.

Mr. Sumuel's competition accolades include the 2009 Fielder Grant for Career Advancement and winner of the 2009 Dallas Opera Guild Vocal Competition. He is an alumnus of the Merola Opera Program at San Francisco Opera Center and Filene Young Artist program at Wolf Trap Opera. Mr. Sumuel holds degrees from both Columbus State University and Rice University.

**Joseph Gascho** (*harpsichord*) joined the U-M School of Music, Theatre & Dance's department of organ, in September 2014 as assistant professor. Mr. Gascho enjoys a multifaceted musical career as a solo and collaborative keyboardist, conductor, teacher, and recording producer. Featuring his own transcriptions of Bach, Handel, and Charpentier, his recent debut solo recording was praised in the *American Record Guide* for "bristling with sparkling articulation, subtle but highly effective rubato and other kinds of musical timing, and an enviable understanding of the various national styles of 17th and 18th century harpsichord music."

In 2002, Mr. Gascho won first prize in the Jurow International Harpsichord Competition. As a student of Webb Wiggins and Arthur Haas, he earned masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

Recent performing highlights include performing with the National Symphony at Carnegie Hall, the Mark Morris Dance Group, the Kennedy Center Opera Orchestra, and conducting *Idomeneo* for the Maryland Opera Studio. He has also conducted numerous operas from Monteverdi to Mozart for Opera Vivente.

At the Oberlin Conservatory's Baroque Performance Institute, Mr. Gascho conducts the student orchestra, coaches chamber music, and teaches basso continuo. A strong proponent of technology in the arts, he has used computer-assisted techniques in opera productions, in a recent recording with the ensemble Harmonious Blacksmith and percussionist Glen Velez, and in his basso continuo classes.

In demand as a recording producer, Mr. Gascho has recently produced sessions and recordings for Pomerium, the Folger Consort, Trio Pardessus, the 21st Century Consort, Ensemble Gaudior, Three Notch'd Road, pianist/composer Haskell Small, Cantate Chamber Singers, and the Washington Master Chorale.

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. All of these orchestras play regularly here, and our quality-conscious audience equates us to them with their discretionary entertainment dollars. This season the A<sup>2</sup>SO announced its fifth consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to our growing audience.

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

A<sup>2</sup>SO concerts frequently feature world-class guest soloists including opening this season with Garrick Ohlsson in Hill Auditorium. The Symphony is most privileged to be part of a community already enriched with musical talent including

concertmaster Aaron Berofsky and area choruses such as the UMS Choral Union, Boychoir of Ann Arbor, and Measure for Measure. The A<sup>2</sup>SO is proud to play concerts in all venues – from area farmers markets to school classrooms, and from libraries to day care centers and senior centers.

You can hear 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. They 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. Join the A<sup>2</sup>SO at Hill on Friday, December 11 at 8:00 for its Annual Holiday Pops Concert.

Formed in 1879 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 137-year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel's *Messiah* in Ann Arbor annually following its first *Messiah* performance in December 1879. Based in Ann Arbor under the aegis of UMS, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

In May 2015, UMS announced the appointment of Scott Hanoian as the Choral Union's new music director and conductor. Hanoian's inaugural season in 2015–16 began by preparing the chorus for a September performance of Beethoven's *Choral Fantasy* with the Ann

Arbor Symphony Orchestra conducted by Arie Lipsky. The UMS Choral Union also joined the Michigan Marching Band, New York Philharmonic brass, and conductor Alan Gilbert in a special halftime show appearance at the Big House during Homecoming weekend in October. In February, the UMS Choral Union will perform a program including Duruflé's *Requiem*, Brahms's *Alto Rhapsody*, and Vaughan Williams's *Five Mystical Songs* with organ at Hill Auditorium. In April 2016, women of the UMS Choral Union will join both the Ann Arbor Symphony Orchestra and the Detroit Symphony Orchestra for performances of Holst's *The Planets*. The UMS Choral Union's season will end in April by renewing a relationship with the Toledo Symphony Orchestra in a performance of Mozart's *Requiem* conducted by Stefan Sanderling at the Rosary Cathedral.

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. The Naxos recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." Other recent highlights include a recording project with the U-M School of Music, Theatre & Dance's choral and orchestral ensembles of a performance of the rarely-heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler.

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/choralunion](http://www.ums.org/about/choralunion).

## UMS ARCHIVES

The **UMS Choral Union** began performing on December 16, 1879 and has presented Handel's *Messiah* in performances ever since. This weekend's performances mark the UMS Choral Union's 430th and 431st appearances under UMS auspices, following its most recent UMS performance in February 2015 of Mendelssohn's *Elijah* under the baton of Jerry Blackstone. This weekend's performances mark the **Ann Arbor Symphony Orchestra's** 71st and 72nd UMS performances since its 1974 UMS debut. This weekend's performances mark soprano **Mary Wilson's** fifth and sixth performances under UMS auspices. Ms. Wilson made her UMS debut in December 2008 at Hill Auditorium and most recently appeared in December 2011, both in performances of Handel's *Messiah*. UMS is pleased to welcome the UMS Choral Union's new music director and conductor **Scott Hanoian** in his UMS debut performances this weekend. UMS also welcomes mezzo-soprano **Elizabeth DeShong**, tenor **Matthew Plenk**, bass-baritone **Michael Sumuel**, and harpsichordist **Joseph Gascho** in their UMS debuts this weekend.

## ANN ARBOR SYMPHONY ORCHESTRA

Mary Steffek Blaske, *Executive Director*  
Arie Lipsky, *Music Director*  
Jim Lancioni, *Production Manager*  
Erin Casler, *Production Coordinator*

### VIOLIN I

Kathryn Votapek  
*Aaron Berofsky Concertmaster Chair*  
Mallory Bray  
*Straka-Funk Associate Concertmaster Chair*  
*Honoring Kathryn Votapek*  
Jennifer Berg  
*Jennifer Berg Violin Chair*  
Yue Fan  
*Ruth Merigian and Albert A. Adams Chair*  
Bram Margoles  
*Linda Etter Violin Chair*  
Michael Bechtel  
Katie Rowan  
*Kim, Darlene, and Taylor Eagle Violin Chair*  
Michelle Kim

### VIOLIN II

Barbara Sturgis-Everett\*  
*J. Robert Gates & Sally Rudisill Endowed Chair Honoring*  
*Anne & Julie Gates and Annie & Sally Rudisill*  
David Lamse  
*Sarah and Jack Adelson Violin Chair*  
Grace Kim  
*Brian K. Etter Memorial Violin Chair*  
Lijia Phang  
Sharon Meyers-Bourland  
*Priscilla Johnson Violin Chair*  
Alena Merimee  
Cara Schlecker  
Zachary Ragent

### VIOLA

Kathleen Grimes\*  
*Tim and Leah Adams Principal Viola Chair*  
Elinore Morin  
Kristina Willey  
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Steve Kruse

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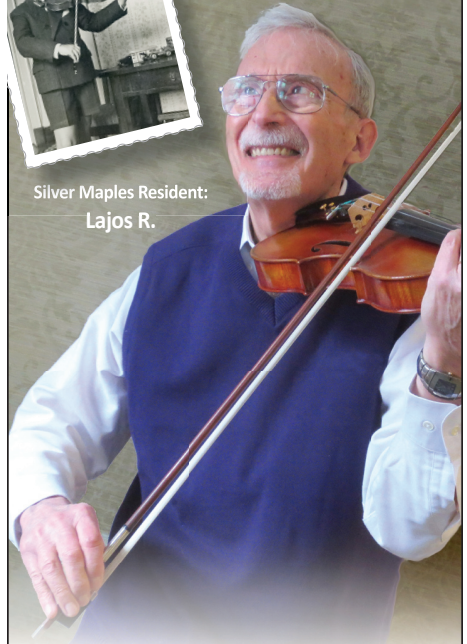


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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
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*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country 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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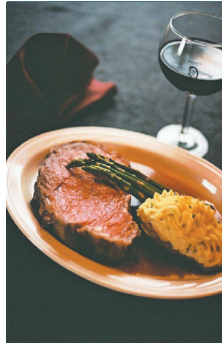
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*Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:*

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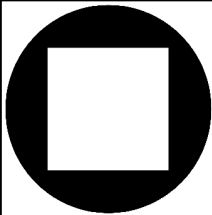


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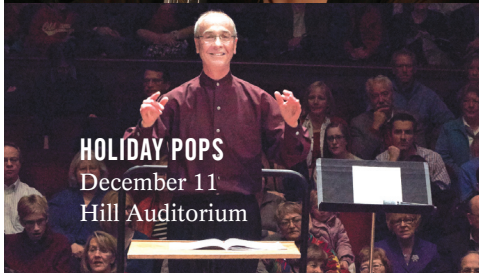
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