



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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 Winter 2016 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.



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SCHLISSSEL**

*President,  
University of Michigan*



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*UMS President*



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

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# Winter 2016 Season Calendar

## 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

1/17

NT Live: Shakespeare's  
*Hamlet*

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

1/24

NT Live: Charlotte  
Brontë's *Jane Eyre*

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

2/24

NT Live: Christopher  
Hampton's *Les Liaisons  
Dangereuses*

## 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

4/3

NT Live: Shakespeare's  
*As You Like It*

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



# Education

EDUCATIONAL  
EXPERIENCES  
FOR  
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)

# UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

**Monday, 1/18**

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

**Monday, 1/25**

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

**Monday, 2/1**

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

**Monday, 2/8**

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

**Monday, 2/15**

“Reflection & Graduation”



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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.”



**EMILY BANDERA**

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



**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.



**ALICIA M. TORRES**

*Senior Vice President & Chief Financial Officer, Altarum Institute*

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



**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.”





### CHRIS CONLIN

*President, Conlin Travel, Inc.*

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



### 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.”







**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.”

LEVELXTALENT



**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!”

MASCO



**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.”

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### THOMAS B. MCMULLEN

*President and CEO, McMullen Properties*

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



### DENNIS SERRAS

*Owner, Mainstreet Ventures, Inc.*

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



### 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.”



### 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 LELCAJ**

*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*

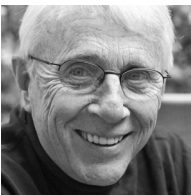
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**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 SCHLISSSEL

*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

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# SUPPORTING THE ARTS

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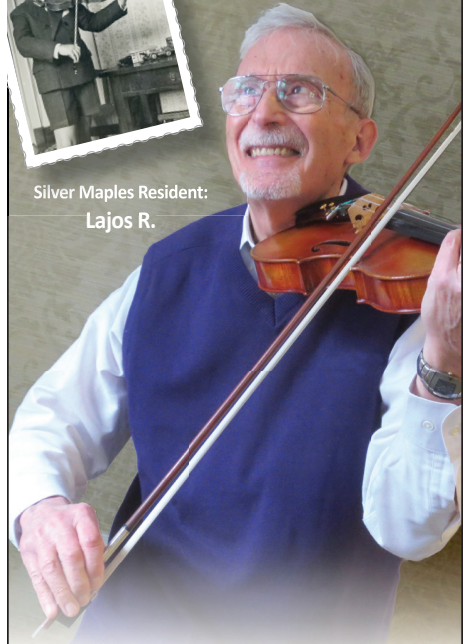


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## UMS Board of Directors

*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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### EX-OFFICIO

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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.



# UMS Choral Union

## *Love is Strong as Death*

Scott Hanoian / *Music Director and Conductor*

Arianne Abela / *Assistant Conductor*

Scott VanOrnum / *Organ*

Kristin Eder / *Mezzo-soprano*

Stephen Lancaster / *Baritone*

Sunday Afternoon, February 14, 2016 at 4:00

Hill Auditorium

Ann Arbor

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**

*Johannes Brahms*

### **Alto Rhapsody, Op. 53**

Ms. Eder

*Ralph Vaughan Williams*

### **Five Mystical Songs**

Easter

I Got Me Flowers

Love Bade Me Welcome

The Call

Antiphon

Ms. Abela, Mr. Lancaster

## **INTERMISSION**

*Maurice Duruflé*

### **Requiem, Op. 9**

Introit

Kyrie

Domine Jesu Christe

Sanctus

Pie Jesu

Agnus Dei

Lux aeterna

Libera Me, Domine

In Paradisum

Ms. Eder, Mr. Lancaster



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

Music speaks to us in ways words cannot. Whether it is the ineffable joy in Beethoven's *Symphony No. 9*, the struggle in a Shostakovich string quartet, or the ostensible sorrow in Barber's *Adagio for Strings*, music helps to give voice to the deepest of human emotion. Today, we travel through three choral masterpieces where text and music articulate the human response to the presence and inevitable loss of love in one's life. In Goethe's poem set by Brahms, the singers plead with the "Vater der Liebe" (Father of Love) to refresh a lonely heart. In Vaughan Williams' setting of George Herbert's *Mystical Songs*, we feel the urgency to connect to the Love that comes from something larger than ourselves. Finally, in Duruflé's *Requiem*, we sense the serenity of an angelic presence as it leads those we love into eternal paradise. For it is by our love for someone that we struggle with their death. It is in our music that we reconcile the two.

—Scott Hanoian

## ALTO RHAPSODY, OP. 53 (1869)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

UMS premiere: Marian Anderson with the Philadelphia Orchestra and the men of the UMS Choral Union conducted by Eugene Ormandy; May 1939 in Hill Auditorium.

### SNAPSHOTS OF HISTORY...IN 1869:

- Elizabeth Cady Stanton is the first woman to testify before the US Congress, and forms the National Woman Suffrage Association with Susan B. Anthony
- Dmitri Mendeleev makes a formal presentation of his periodic table to the Russian Chemical Society
- The American Museum of Natural History is founded in New York
- The first game of American football between two American colleges is played; Rutgers University beats Princeton University 6–4

Brahms had been an active and successful choral conductor since his youth. After his move from Hamburg to Vienna, he first became known as the director of the city's *Singakademie*. Choral works, both accompanied and unaccompanied, form a significant part of his output, even if these works, with the exception of the *German Requiem*, are not heard today as frequently as they used to be.

In the late 1860s, Brahms wrote several important choral works, including the *Liebeslieder-Waltzer* (Op. 52), the *Alto Rhapsody* (Op. 53), the *Song of Destiny* (Op. 54) and the *Song of Triumph* (Op. 55). The first two of these works were inspired by Brahms's unrequited love for Julie Schumann, one of Robert and Clara Schumann's daughters. While the waltzes express the composer's ardent feelings, the Rhapsody gives

voice to his disappointment, although comfort and solace appear at the end. In 1869, Julie married an Italian aristocrat, and the *Alto Rhapsody* was Brahms's wedding present for the young couple. (Another personal connection: at the first performance, the alto solo was sung by Amalie Weiss, the wife of Brahms's best friend, the great violinist Joseph Joachim.)

In this case, the title "Rhapsody" should be understood in the original Greek sense of "excerpt(s) from a larger work." The *rhapsodoi* (epic singers) performed selected episodes from Homer, and it was the idea of their vocal virtuosity that carried over into the Romantic piano rhapsodies of Liszt or Brahms.

The text of the *Alto Rhapsody* was taken from Goethe's *Winter Journey in the Harz Mountains*, where a merry hunting scene in the

forest is suddenly interrupted by the appearance of a misanthrope who stands outside society, suffers from his loneliness, and yearns for consolation. Omitting the hunters, Brahms only depicted the protagonist's turbulent feelings in the first part of his composition. Subsequently, the prayer for inner peace is intoned together by the soloist and the men's chorus. At this point the key changes from "tragic" c minor to "soothing" C Major, and the heavenly instrument mentioned in the poem is suggested by the broken chords played by the cellos *pizzicato* (with plucked strings).

## TEXT AND TRANSLATION

*Text by Johann Wolfgang von Goethe*

Aber abseits wer ist's?  
Im Gebüsch verliert sich der Pfad.  
Hinter ihm schlagen  
Die Sträucher zusammen,  
Das Gras steht wieder auf,  
Die Öde verschlingt ihn.  
Ach, wer heilet die Schmerzen  
Des, dem Balsam zu Gift ward?  
Der sich Menschenhass  
Aus der Fülle der Liebe trank?  
Erst verachtet, nun ein Verächter,  
Zehrt er heimlich auf  
Seinen eigenen Wert  
In ungenügender Selbstsucht.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
Seinem Ohre vernehmlich,  
So erquicke sein Herz!  
Öffne den umwölkten Blick  
Über die tausend Quellen  
Neben dem Durstenden  
In der Wüste!

But who is that on the side?  
His path disappears in the bushes,  
behind him  
the branches spring together,  
the grass stands up again;  
the wasteland engulfs him.  
Ah, who heals the pains of him  
for whom balsam turned to poison?  
Of him who drank hatred of mankind  
from the abundance of love?  
First scorned, now a scorner,  
he secretly feeds  
on his own merit,  
in unsatisfying selfishness.

If there is on your psaltery,  
Father of love, one note  
his ear can hear,  
then refresh his heart!  
Open his clouded gaze  
to the thousand springs  
next to him who thirsts  
in the wilderness!

## FIVE MYSTICAL SONGS (1911)

Ralph Vaughan Williams

Born October 12, 1872 in Gloucestershire, United Kingdom

Died August 26, 1958 in London

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

### SNAPSHOTS OF HISTORY...IN 1911:

- The Lincoln Memorial Commission is established to find an ideal site for the proposed Lincoln Memorial
- International Women's Day is celebrated for the first time
- The Triangle Shirtwaist Factory fire in New York City kills 146
- The very first Indianapolis 500 automobile race is held in the US, won by Ray Harroun at an average speed of 74.59 miles per hour

When Ralph Vaughan Williams started his career as a composer, English musical life was entirely dominated by Sir Edward Elgar, many of whose greatest works were premiered in the first decade of the 20th century. Although he acknowledged his debt to Elgar, Vaughan Williams reacted against the intense late Romantic passion of his older colleague. He sought other sources of inspiration, and found them in the past: in traditional English folksong, and in older English church music. These sources inspired his numerous sacred works, including a large number of carol arrangements.

Although Vaughan Williams served as the editor of the *English Hymnal*, he was not a believer himself. He had a reputation for being an atheist during his student days at Cambridge; in the words of his second wife, Ursula, "he later drifted into a cheerful agnosticism." Yet, from his fascination with religious music – the only continuous musical tradition that had existed in England since

the Middle Ages – he derived both technical experience and a spiritual nourishment that can be felt in works written throughout his long life.

The *Five Mystical Songs* are a good example of how a composer's involvement with old musical forms may lead to something new. The simple vocal lines have a distinctly archaic flavor; yet the harmonies were – in 1911 – quite modern, influenced by French impressionism. (In 1908, Vaughan Williams had taken some composition lessons with Maurice Ravel, who was actually three years his junior.) For instance, Vaughan Williams was fond of chords moving in parallel motion across various tonalities – a technique often found in the works of Debussy and Ravel.

The texts for these songs are by George Herbert (1593–1633), a religious poet educated, like Vaughan Williams himself, at Cambridge University. Vaughan Williams had been attracted to Herbert's poetry since his student days; one of his earliest surviving works is Herbert

setting from the early 1890s. Herbert was a gifted musician himself, playing both the lute and the viol, and often mentioned music in his poetry.

Vaughan Williams chose to set five of Herbert's poems. There is a certain symmetry in the construction of the cycle: the first and last movements are songs of thanksgiving (the first more meditative, the second jubilant). The second and fourth are exceedingly simple, hymn-like songs with repeated strophes. The central song is the most complex, both poetically and musically. This poem (which originally stood at the end of Herbert's book) is an allegory: Christ is represented as "Love," and the poem elaborates on the mystery of the Eucharist. Vaughan Williams emphasized this by introducing the melody of the chant "O sacrum convivium," sung by the chorus without words. English musicologist Michael Kennedy found "Love Bade Me Welcome" the most forward-looking of the songs, discovering links with the *Pastoral Symphony* composed between 1916 and 1921. Certainly, the dramatic dialog between a tormented sinner and an all-forgiving Love (conflict and resolution) were captured here most vividly, with great evocative power.

## TEXTS

*Text by George Herbert*

### Easter

Rise, heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since music is but three part vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### I Got Me Flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume,  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavor?  
We count three thousand, but we miss:  
There is but one, but that one ever.

## Love Bade Me Welcome

Love bade me welcome; yet my soul drew back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd any thing.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste my meat:  
So I did sit and eat.

## The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast;  
Such a Feast, as mends in length;  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

## **Antiphon**

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King.

The Church with Psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.



## REQUIEM, OP. 9 (1947)

Maurice Duruflé

Born January 11, 1902 in Louviers, France

Died June 16, 1986 in Louveciennes

UMS premiere: UMS Choral Union with Thomas Sheets conducting; March 2003 in Pease Auditorium in Ypsilanti.

### SNAPSHOTS OF HISTORY...IN 1947:

- Jackie Robinson, the first African American in Major League Baseball since the 1880s, signs a contract with the Brooklyn Dodgers
- David Bowie is born
- The AK-47 assault rifle enters production, becoming the most produced gun in history
- The Muslim majority region formed by the Partition of India gains independence from the British Empire and adopts the name Pakistan

Many famous French composers – among them César Franck, Camille Saint-Saëns, Gabriel Fauré, and Olivier Messiaen – were also organists, serving long tenures in various Parisian churches. Maurice Duruflé was a distinguished representative of this tradition. He was appointed organist at Saint-Étienne-du-Mont, a landmark Gothic edifice just behind the Panthéon, in 1930 and remained there until his death 56 years later. Unlike the other composers mentioned, he was first and foremost an organist. He was a world-famous recitalist who made many extended concert tours in Europe and the US; he published only a handful of works for the organ, a few short choral and instrumental pieces, and the *Requiem* which, written in 1947, became his best-known composition. The *Requiem* was commissioned by Duruflé's publisher. The commission coincided with the death of Duruflé's father, to whose

memory the work is dedicated.

In setting the words of the Latin Mass of the Dead, Duruflé chose to model his work on the beautiful *Requiem* by Fauré. Both works differ strikingly from the grand *Requiem* tradition of Mozart, Berlioz, or Verdi. They were planned on a much smaller scale, and are predominantly lyrical rather than dramatic in tone. Both composers omitted the movement that is the centerpiece of so many other settings, the Sequence "Dies irae," with its terrifying depiction of the Last Judgment. If the *Requiem* is performed as part of the liturgy, this movement has to be sung in Gregorian chant.

Duruflé had been immersed in Gregorian chant since his student days, and it influenced his musical style to a great extent. Many of the *Requiem's* themes are actual chant melodies from the Middle Ages, embedded in an orchestral accompaniment influenced by the impressionistic harmonies and colorful

orchestration of Debussy and Ravel.

Although the tone of the *Requiem* is predominantly lyrical, there are a few dramatic climaxes such as the setting of the words "*libera eas de ore leonis*" (deliver them from the lion's mouth) in the third movement. Similarly, near the end of the fourth-movement "Sanctus," Duruflé has the first sopranos and first tenors ascend to a high B-flat to be sung in triple *forte*, on the words *in excelsis* (on high).

In addition to the usual movements of the Requiem Mass (Introit Requiem aeternam, Kyrie, Offertory Domine Jesu Christe, Sanctus, Agnus Dei, Communion Lux aeterna), there are some movements that are not found in every requiem. One of these, "Pie Jesu," is a quiet song inserted between the "Sanctus" and the "Agnus," that can be performed either by a soloist or the chorus. In the "Libera me," Duruflé hinted at the Sequence he had not set, since this movement actually contains the words "Dies irae." In a gradual *crescendo* followed by a *decrescendo*, the day of the judgment is evoked in a flash, but then the music quickly subsides and the movement ends in a whisper. (Duruflé seems to have been partial to quiet endings: every single movement of the *Requiem* closes *pianissimo*.)

The last movement, "In Paradisum," is a short antiphon (a type of chant originally used to frame psalm recitations). The melody is Gregorian, except at the very end, where the "angelic choir" mentioned in the text prompted a short homophonic section (all the choral parts are in the same rhythm). Duruflé employed some fairly dissonant 20th-century harmonies here, but they have a

tender, "velvety" quality and almost sound like consonances. It is surely no coincidence that the last word of the piece is the same as the first: *Requiem*.

*Program notes by Peter Laki.*

## TEXTS AND TRANSLATIONS

### Introit

Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
Et tibi redetur votum in  
    Jerusalem.  
Exaudi orationem meam,  
Ad te omnis caro veniet.

Grant them rest eternal, Lord,  
And let perpetual light shine upon them.  
A hymn befits Thee, O God in Zion,  
And to Thee a vow shall be fulfilled in  
    Jerusalem.  
Hear my prayer,  
For unto Thee all flesh shall come.

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,  
Libera animas omnium  
Fidelium defunctorum  
De poenis inferni et de profundo lacu:  
Libera eas de ore leonis,  
Ne absorbeat eas tartarus,  
Ne cadant in obscurum:  
Sed signifer sanctus Michael  
Repraesentet eas in lucem sanctam:  
Quam olim Abrahae promisisti  
Et semini ejus.

Lord Jesus Christ, King of glory,  
Liberate the souls of all  
The faithful departed  
From the pains of hell and from the deep pit;  
Deliver them from the lion's mouth;  
Let not hell swallow them up,  
Let them not fall into darkness:  
But let Michael, the holy standard-bearer,  
Bring them into the holy light,  
Which once Thou promised to Abraham  
And to his seed.

### *Baritone Solo*

Hostias et preces tibi,  
Domine, laudis offerimus:  
Tu suscipe pro animabus illis  
Quarum hodie memoriam facimus:  
Fac eas, Domine,  
De morte transire ad vitam,

Sacrifices and prayers of praise,  
O Lord, we offer to Thee.  
Receive them, Lord, on behalf of those souls  
We commemorate this day.  
Grant them, O Lord,  
To pass from death unto life,

### *Chorus*

Quam olim Abrahae promisisti  
Et semini ejus.

Which once Thou promised to Abraham  
And to his seed.

## **Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine  
Domine.  
Hosanna in excelsis.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the  
Lord.  
Hosanna in the highest.

## **Agnus Dei**

Pie Jesu Domine  
Dona eis requiem.

Merciful Lord Jesus,  
Grant them rest.

## **Pie Jesu**

Agnus Dei,  
Qui tollis peccata mundi,  
Dona eis requiem.

Lamb of God,  
Who takest away the sin of the world,  
Grant them rest.

Agnus Dei,  
Qui tollis peccata mundi,  
Dona eis requiem sempiternam.

Lamb of God,  
Who takest away the sin of the world,  
Grant them rest everlasting.

## **Lux Aeterna**

Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in  
aeternum:  
Quia pius es.

May light eternal shine upon them, O Lord,  
In the company of Thy saints forever and  
ever:  
For Thou art merciful.

Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.

Rest eternal grant to them, O Lord,  
And let perpetual light shine upon them.

## **Libera Me, Domine**

Libera me, Domine, de morte aeterna,  
In die illa tremenda  
Quando coeli movendi sunt et terra,  
Dum veneris judicare saeculum  
per ignem.

### *Baritone Solo*

Tremens factus sum ego, et timeo  
Dum discussio venerit  
Atque ventura ira.

### *Chorus*

Quando coeli movendi sunt et terra.

Dies illa, dies irae,  
Calamitatis et miseriae,  
Dies magna et amara valde,  
Dum veneris judicare saeculum per ignem.  
Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Libera me, Domine....

## **In Paradisum**

In paradisum deducant te angeli,  
In tuo adventu suscipiant  
te martyres,  
Et per ducant te in  
Civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,  
Et cum Lazaro quondam paupere  
Aeternam habeas requiem.

Deliver me, O Lord, from death eternal,  
On that day of terror  
When the heavens and earth shall be moved,  
When Thou shalt come to judge the world  
by fire.

I am seized by trembling, and I fear  
The time when judgment shall come  
And I fear the coming wrath.

When the heavens and earth shall be moved.

O that day, day of wrath  
Of calamity and misery,  
Momentous day, and exceedingly bitter,  
When you come to judge the world by fire.  
Grant them rest eternal, Lord,  
And let perpetual light shine upon them.  
Deliver me, O Lord....

Into paradise may you be led by angels,  
Upon your arrival may the martyrs  
welcome you,  
And may they lead you into  
The holy city Jerusalem.

May a choir of angels welcome you,  
And with Lazarus, who once was poor,  
May you have eternal rest.

## 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.

**Arianne Abela** (*assistant conductor*) is a doctoral student at U-M. She was most recently chorus master of the U-M productions of Rossini's *Barber of Seville* and Mozart's *Die Zauberflöte*. She is also the director of music at Bethlehem United Church of Christ in Ann Arbor.

Ms. Abela was recently featured conducting on NBC's *America's Got Talent* along with collaborator and friend, Colin Britt, and 3 Penny Chorus and Orchestra. Making it to the quarter-final live rounds at Radio City Music Hall in New York, 3 Penny was featured on NBC's *Today Show* with Al Roker, Matt Lauer, and Savannah Guthrie.

Ms. Abela graduated from Smith College and received the 2008 Judith Raskin Memorial Prize for voice, the 2008 Earnst Wallfisch Prize for music, and was the winner of the 2008 Concerto Competition with Mozart *Exsultate Jubilate*. She is also a graduate of the Yale School of Music and Yale Institute of Sacred Music where she studied with Marguerite Brooks, Jeffrey Douma, and Simon Carrington. She is the 2010 recipient of the Hugh Porter Prize Award and served as assistant conductor of the Yale Glee Club and conductor of the Yale Chamber Singers in 2009–10.

Originally from the San Francisco Bay Area, Ms. Abela sang with the San Francisco Girls Chorus for many years and has collaborated with Michael Tilson Thomas and Vance George of the San Francisco Symphony, Joseph Jennings of Chanticleer, and Helmuth Rilling in the Oregon Bach Festival and World Choral Symposium. She was the 1999 recipient of the SFGC Alumnae Association Merit Scholarship and returns to the SFGC each summer as music director of the summer Alumnae Chorus.

**Kristin Eder** (*mezzo-soprano*) is featured in the role of Electre on the 2015 Grammy Award-nominated recording of Milhaud's *L'Orestie d'Eschyle*, for which *Opera News* lauded her voice as "slicing the air unassailably." Ms. Eder recently made her solo debut at Carnegie Hall, singing Mahler's *Das Lied von der Erde* with the Blue Period Ensemble. Particularly at home on the concert stage, Ms. Eder has appeared as a guest soloist with organizations such as the Tallahassee Symphony Orchestra, the Illinois Symphony Orchestra, the Toledo Symphony, the Bozeman Symphony, the Oakland Choral Society, the University Musical Society, and the Adrian Symphony. She has also performed roles with Michigan Opera Theatre, Arbor Opera Theatre, The Metropolitan Baroque Ensemble, the University of Michigan Opera Theatre, and the Blue Lake Summer Arts Festival. Her operatic roles include Hansel in *Hansel and Gretel*, Dritte Magd in *Elektra*, Jo in *Little Women*, the title role in Gluck's *Armide*, Dido and the Sorceress in *Dido and Aeneas*, Marcellina in *Le Nozze di Figaro*, Mercedes in *Carmen*, and Florence Pike in *Albert Herring*.

Ms. Eder completed her doctorate in vocal performance at the University

of Michigan, where she also received master's degrees in vocal performance and choral conducting. As a graduate student, she conducted the University's Orpheus Singers and Residential College Choirs, and she received the honor of conducting in master class with Helmuth Rilling. Additionally, she made appearances as a soloist with every major choral and orchestral ensemble on campus, performed in recital with Martin Katz, and was selected to sing in master classes with Jessye Norman and David Daniels.

Ms. Eder's 2015–16 concert season includes performances of Handel's *Messiah*, Gubaidulina's *Hour of the Soul*, and a solo recital at the Toledo Museum of Art. She also performed the role of Vlasta in Michigan Opera Theatre's production of *The Passenger*. When she is not performing, Ms. Eder teaches in the voice departments at the University of Michigan, Adrian College, and Concordia University. In the summer, she teaches on the voice faculty at Blue Lake Fine Arts Camp and the MPulse Vocal Arts Institute and Musical Theatre Workshops. Former students of hers have gone on to perform leading and supporting roles on Broadway, Off-Broadway, in national tours, and to pursue graduate studies in opera.

Described as "a fine storyteller" (*American Record Guide*), "varied in tone and alive to feeling" (*Fanfare*), **Stephen Lancaster** (*baritone*) engages audiences through diverse repertoire in concert, recital, and opera. He has been featured in venues around the world, including Carnegie Hall, the Kennedy Center, Chicago Cultural Center, Chiang-Kai Shek Memorial Hall, Centro Cultural de Belém, Petit Palau de la Música Catalana, and Vatroslav Lisinski Concert Hall.

Mr. Lancaster's recent performance of the Fauré and Duruflé *Requiems* at Carnegie Hall with Distinguished Concerts International New York "projected the pathos of the 'Libera me' with great strength" (*New York Concert Review*). He also received praise for his performance of Beethoven's Ninth Symphony with the South Bend Symphony: "Lancaster's voice was wonderful...he held his own against the orchestra's full complement of strings and wind instruments" (*South Bend Tribune*).

His 2015–16 season includes exciting new repertoire and venues: Poulenc's *Le bal masqué* on the South Bend Symphony chamber series, and creating the role of Jaques in the world premiere of *As You Like It* by Roger Steptoe with Opera Notre Dame. He will also perform recitals for the Gstaad New Year Music Festival in Switzerland, the Festival de Musique dans le Grésivaudan, and the Festival de Musique d'Uzerche in France.

A passionate recitalist, Mr. Lancaster has performed Lieder programs in Paris and Frankfurt, at the Eure-et-Loir Festival, and for the Brooklyn Art Song Society in New York. He recently released a recording of French art songs with pianist Martin Katz, *Le Menu des Mélodies* (Centaur Records), and his recital on the Dame Myra Hess Memorial Concert Series was broadcast live by classical radio station WFMT.

Born and raised in Canada, Mr. Lancaster earned certificates in piano and voice from The Royal Conservatory of Music before moving to the US. He holds degrees in vocal performance from the University of Notre Dame and the University of Michigan and his teachers have included Judith Haddon, Caroline Helton, George Shirley, and John Riley-Schofield. Committed to teaching as well as performing, he is currently an associate professor of the practice at the

University of Notre Dame where he heads the graduate studio in voice. He is also active in sacred music, serving as associate organist and choir director at St. David of Wales Episcopal Church in Elkhart, Indiana.

As keyboardist for the acclaimed University of Michigan Chamber Choir, **Scott VanOrnum** (*organ*) brings unusual depth and artistry to ensemble music-making. His recent performances with the U-M Chamber Choir include a concert tour of Australia and New Zealand, which culminated with an invitational appearance at the New Zealand Choral Federation's National Conference. A specialist in continuo instruments for baroque and early classical choral repertoire, Mr. VanOrnum is also keyboardist for the U-M Orpheus Singers, where he mentors graduate choral conducting students in conductor-accompanist collaboration. He is also on the artistic staff of the UMS Choral Union, for which he served as collaborative pianist for the 2014 Grammy Award-nominated Naxos recording of Darius Milhaud's *L'Orestie d'Eschyle*. Mr. VanOrnum is director of music at Knox Presbyterian Church in Ann Arbor, and is Adjunct Professor at Schoolcraft College in Livonia.

A prolific ensemble keyboardist, Mr. VanOrnum has collaborated in performance preparation with conductors Valery Gergiev, Hans Graf, Helmuth Rilling, Leonard Slatkin, and Michael Tilson Thomas. Other recent performances include Lou Harrison's *Concerto for Organ and Percussion* with the U-M Percussion Ensemble and Joseph Gramley, conductor; performances of Maurice Duruflé's *Requiem* at the Interlochen Center for the Arts, the Oberlin Conservatory of Music, the New Zealand Choral Federation, and



St. John's Episcopal Cathedral Los Angeles; and J.S. Bach's monumental *St. Matthew Passion* with the Detroit Symphony Orchestra. Upcoming performances will include the U-M Men's Glee Club tour of South Africa, and Johann Sebastian Bach's *St. Matthew Passion* in Los Angeles.

Mr. VanOrnum has concertized throughout the US and abroad, including performances in Germany, Italy, France, Scotland, Australia, and New Zealand. He has served on the faculties of U-M's All-State Program at Interlochen, the MPulse Vocal Arts Institute at U-M, and the Oklahoma Summer Arts Institute at Quartz Mountain. In addition to performing and teaching schedules, he has served on the executive boards of the Dearborn Symphony Orchestra and the Ann Arbor and Detroit chapters of the American Guild of Organists. An honors graduate of the Interlochen Arts Academy and recipient of the "United States Presidential Scholars in the Arts" medal, Mr. VanOrnum studied organ performance with David Craighead at the Eastman School, and with Marilyn Mason at U-M.

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 since 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, followed by the annual *Messiah* performances in December. 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. In May 2013, chorus members joined the Detroit Symphony and Leonard Slatkin in a performance of Ives's *Symphony No. 4* as part of Carnegie Hall's Spring for Music festival in New York.

Participation in the UMS Choral Union remains open to all students and adults by audition.

For more information on how to audition:

Email [choralunion@umich.edu](mailto:choralunion@umich.edu)

Call 734.763.8997

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

## UMS ARCHIVES

This afternoon's performance marks the UMS Choral Union's 432nd appearance under UMS auspices, following its most recent UMS performances in December 2015 of Handel's *Messiah* conducted by Scott Hanoian. The UMS Choral Union has been performing since its formation in 1879. Today's performance marks **Scott Hanoian's** third UMS appearance since being named music director and conductor of the Choral Union last spring. **Kristin Eder** makes her second UMS appearance today following her UMS debut in April 2013 at Hill Auditorium in a performance of Milhaud's *Oresteian Trilogy* conducted by Kenneth Kiesler and featuring orchestral and choral ensembles of the U-M School of Music, Theatre & Dance. **Scott VanOrnum** makes his 23rd UMS appearance this afternoon following his UMS debut in March 2003 at Pease Auditorium with the UMS Choral Union under the baton of Thomas Sheets. He most recently appeared under UMS auspices in the December 2015 performances of Handel's *Messiah*. UMS welcomes baritone **Stephen Lancaster** and assistant conductor **Arianne Abela**, who make their UMS debuts this afternoon.

**UMS CHORAL UNION**

Scott Hanoian, *Conductor and Music Director*  
 Arianne Abela, *Assistant Conductor*  
 Jean Schneider and Scott VanOrnum, *Accompanists*  
 Kathleen Operhall, *Chorus Manager*  
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 Sujin Seo  
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 Anna Sharples  
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 Elizabeth Starr  
 Jennifer Stevenson  
 Sue Ellen Straub

Virginia Thorne-Hermann – SC  
 Margaret (Margie) Warrick  
 Barbara J. Weathers  
 Mary Wigton – SL

**ALTO**

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 Carol Barnhart  
 Laura Bednarek  
 Margy Boshoven  
 Lora Perry Campredon  
 Kathleen Evans Daly  
 Elise Demitrack  
 Melissa Doyle  
 Sarah Fenstermaker  
 Jane Forman  
 Anne Gray  
 Judi Lempert Green  
 Johanna Grum  
 Kat Hagedorn  
 Weixuan He  
 Nancy Heaton  
 Carol Kraemer Hohnke  
 Melissa Evans Itsell  
 Sue Johnson  
 Katherine Klykylo  
 Erika Kowalski  
 Jean Leverich  
 Cynthia Lunan  
 Milisa Manojlovich  
 Karla K. Manson – SC  
 Elizabeth Mathie  
 Kathleen McEnnis  
 Beth McNally  
 Marilyn Meeker – SL  
 Anne Messer  
 Carol Milstein  
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 Mary Beth Westin  
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 Sue Wortman

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 Gary Banks – SC  
 Adam Bednarek  
 Paolo Debuque  
 John R. Diehl

Fr. Timothy J. Dombrowski  
 Nick Edwin  
 Steven Fudge – SL  
 Carl Gies  
 Arthur Gulick  
 Peter C. Henninger-Osgood  
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 Bob Klaffke  
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 Daniel Bizer-Cox  
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SL – Section Leader  
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**MAY WE ALSO RECOMMEND...**

- 2/16-20 Sir András Schiff: *The Last Sonatas*  
3/15 Apollo's Fire & Apollo's Singers: J. S. Bach's *St. John Passion*  
3/19 Montreal Symphony

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

**ON THE EDUCATION HORIZON...**

- 2/16 Pre-Concert Lecture with Steven Whiting: *The Last Sonatas*  
(Rackham Amphitheatre, 4th floor, 915 E. Washington St., 6:30 pm)

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

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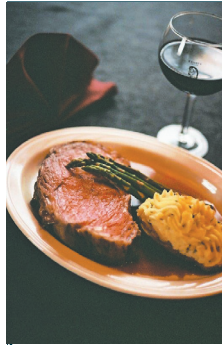
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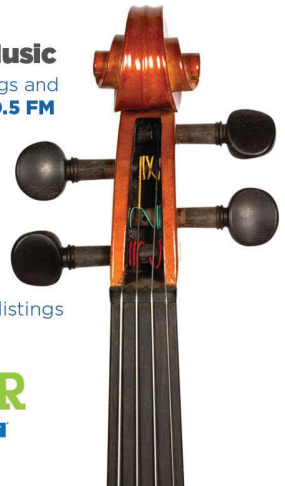
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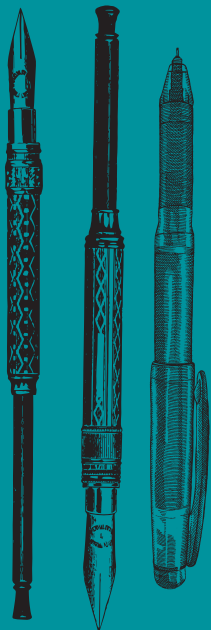
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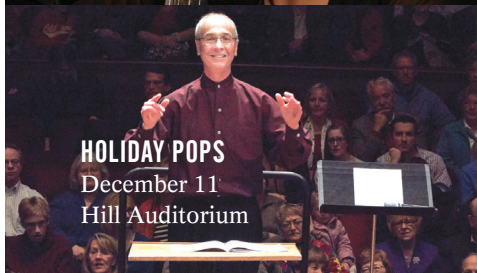
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