



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

Uncommon and engaging experiences. A sense of connection between audience and artist. Moments of clarity, inspiration, and reflection. The performing arts provide us with these elemental experiences, offering a shortcut to our creative selves.



UMS.ORG/SUPPORT 734.764.8489 Your gift will help in the following areas:

ACCESS AND INCLUSIVENESS

Helping make tickets more affordable. Helping create free educational events and community-building activities. Providing opportunities for all to experience the transformative power of the arts.

ENGAGED LEARNING THROUGH THE ARTS

Integrating performing arts into the student experience. Creating meaningful connections between the arts and life. Encouraging creative thinking, collaboration, and experimentation.

BOLD ARTISTIC LEADERSHIP

Commissioning work that reflects our commitment to tradition and innovation. Solidifying and elevating our position as a recognized national and international artistic leader. Unique and bold programming.

As a Leader and Best among arts presenters, UMS wants anyone and everyone, students and community alike, to experience the transformative power of the performing arts. We seek generous partners who want to help us achieve our goal.

Visit us online or call the UMS Development Office to make your gift today.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 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:



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



Welcome to this UMS performance.

We're delighted that you're joining us in our 138th season, one that will be marked by significant change as we celebrate UMS President Ken Fischer's 30 years of transformative leadership and welcome a new president to continue Ken's superlative work. This season has been planned with Ken's retirement in mind and includes several exciting, diverse, and engaging events that are particularly meaningful for him. As expected, 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 welcome you to learn more about all of our programs at the new 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 the now-easier and more-connected ums.org. And if you have any comments, questions, or concerns, we know that Ken would be pleased to receive them at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



MARK SCHLISSEL

MARK SCHLISSEL
President, University of Michigan



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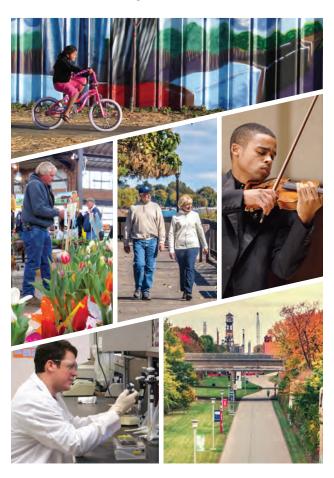
STEPHEN R. FORREST
Chair, UMS Board of Directors

Community Foundation

FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

cfsem.org. 1-888-WeEndow





Those who call Silver Maples home appreciate many social, educational, and entertainment opportunities - both near and far.

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& UNIVERSITY SUPPORT

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PEOPLE

31 generous donors

2016-17

Season

September

9/11 Falling Up and Getting Down Jason Moran & The Bandwagon with Skateboard Masters

9/18 HD Broadcast (Almeida Theatre, London) Shakespeare's *Richard III*

9/29-10/1 The TEAM: RoosevElvis

9/30 Kamasi Washington & The Next Step



October

10/8-9 Takács Quartet
Beethoven String Quartet
Cycle, Concerts 1 & 2

10/9 HD Broadcast
(National Theatre, London)
Terence Rattigan's
The Deep Blue Sea

10/13-15 Layla and Majnun

Mark Morris Dance Group

The Silk Road Ensemble

10/16 Denis Matsuev, piano

10/20-21 Dorrance Dance



November

11/12-13 Berlin Philharmonic

11/15 Gabrieli:

A Venetian Coronation 1595

11/16 Jake Shimabukuro, ukulele

11/17-20 Nora Chipaumire portrait of myself as my father

December

12/3-4 Handel's Messiah UMS Choral Union Ann Arbor Symphony Orchestra

> 12/4 HD Broadcast (Royal Shakespeare Company) Shakespeare's King Lear

12/10 The King's Singers Christmas Songbook

January

1/7-8 Batsheva Dance Company

1/12-14 Igor and Moreno Idiot-Syncrasy

> 1/19 Prague Philharmonia with Sarah Chang, violin Andrew Von Oeyen, piano

1/20 Meredith Monk & Vocal Ensemble On Behalf of Nature

1/21-22 Takács Quartet Beethoven String Quartet Cycle, Concerts 3 & 4

1/29 Inon Barnatan, piano Anthony McGill, clarinet Alisa Weilerstein, cello

February

2/2 Bruckner Orchester Linz with Angélique Kidjo

2/3 Chamber Choir

2/5 Calidore String Quartet

2/10 with Richard Goode, piano

2/18 Muslim Identity

2/19 Aaron Diehl and





March

3/4 Jazz at Lincoln Center Orchestra with Wynton Marsalis

3/9-11 Druid The Beauty Queen of Leenane

3/11 Beethoven's Missa Solemnis

3/16 Snarky Puppy

3/17-18 Kidd Pivot and Electric Company Theatre Betroffenheit

3/18 Steve Reich @ 80 Music for 18 Musicians

3/24 Mitsuko Uchida, piano

3/25-26 Takács Quartet Beethoven String Quartet Cycle, Concerts 5 & 6

3/29 DakhaBrakha 3/30-4/1 Complicite The Encounter



April

4/1 Michael Fabiano, tenor Martin Katz, piano

4/12 A Far Cry with Roomful of Teeth

4/15 Sanam Marvi

4/21 King Sunny Adé

4/22 Yo-Yo Ma, Edgar Meyer & Chris Thile

4/25 Handel's Ariodante: Opera in Concert

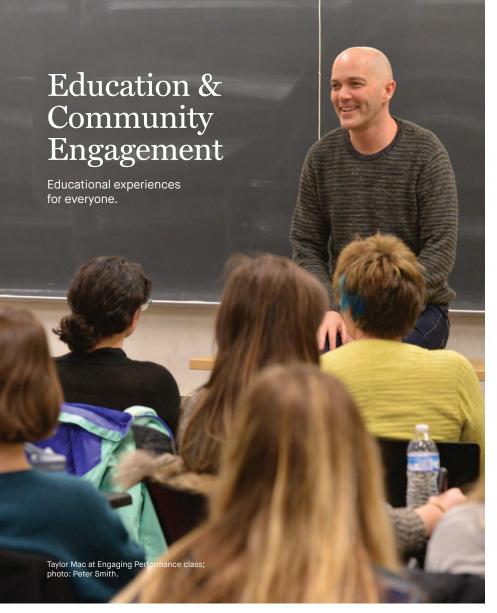


SUPPORTING THE ARTS

As longtime patrons of the arts, Honigman and its Ann Arbor attorneys are proud to support UMS.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.





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.



WELCOME TO GRADUATE ANN ARBOR-

Where your intellectual curiosity meets your favorite place to stay.

Ideally located across the street from campus, Graduate Ann Arbor has 204 guest rooms and over 11,000 square feet of meeting space for banquets and events. Get ready for experiences like you've never had before, where little moments of surprise and discovery meet you down each corridor and around every corner.













In our 138th 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



BERTRAM ASKWITH (1911-2015) PATTI ASKWITH KENNER

"The arts made a significant difference in my father's life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert's Ticket — to introduce them to a cultural experience at Michigan and keep my father's passion for the arts alive."



MAURICE AND LINDA BINKOW

"Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That's why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come."



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 AND KARL HAUSER

"An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we're not here."



MAXINE AND STUART FRANKEL

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



DAVID LEICHTMAN AND LAURA MCGINN

"UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students by the New York Philharmonic. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission."



STUART AND LINDA NELSON

"Our connection to the University of Michigan is through our grandson's incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer's legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor."



MAX WICHA AND SHEILA CROWLEY

"We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 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."



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

"Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season."



RBOR*

N E T W O R K S

The Security Division of NETSCOUT

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."





ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."







ComericA Bank

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."



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."





HONIGMAN.

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."





magine

JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

"My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community."



ISSA FOUNDATION

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."





ROBIN WEBER POLLAK

President, Journeys International

"Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting lifechanging international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts."



JAMES HOFFMAN

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."





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."

LEVEL XTALENT



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."

MAINSTREET
--- ventures



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!"





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."





M E D C

MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION

PURE / ICHIGAN

STEVE ARWOOD

CEO, Michigan Economic Development Corporation

"We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business."



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 CLARKRegional 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 2016–17 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."





TODD KEPHART
Managing Partner, Retirement Income Solutions

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."





SAVA LELCAJChief 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."



Let's TOYOTA Places

TIFFANY FORD

President and CEO, University of Michigan Credit Union

"The University of Michigan Credit Union is excited to launch "Arts Adventures" with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community."



UNIVERSITY OF MICHIGAN CREDIT * UNION



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 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."







101 North Main St., 7th Floor Ann Arbor, Michigan 48104 734.663.2445

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ANN ARBOR DETROIT GRAND RAPIDS KALAMAZOO LANSING TRO'



Handel's Messiah

George Frideric Handel / Composer

Ann Arbor Symphony Orchestra UMS Choral Union Scott Hanoian / Conductor

Janai Brugger / Soprano Meg Bragle / Mezzo-soprano Michele Angelini / Tenor Shenyang / Bass-baritone

Joseph Gascho / Harpsichord Scott VanOrnum / Organ

Saturday Evening, December 3, 2016 at 8:00 Sunday Afternoon, December 4, 2016 at 2:00 Hill Auditorium Ann Arbor

Saturday evening's supporting sponsor is the Carl and Isabelle Brauer Endowment Fund.

Sunday afternoon's supporting sponsors are Imagine Fitness & Yoga and the Carl and Isabelle Brauer Endowment Fund.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Jefferson Williams, the Michigan Center for Early Christian Studies, and the U-M Department of Near Eastern Studies for their participation in events surrounding this weekend's performances.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for providing the holiday wreaths used in this weekend's performances.

Ms. Brugger appears by arrangement with Rayfield Allied.

Ms. Bragle appears by arrangement with Schwalbe and Partners.

Mr. Angelini appears by arrangement with Etude Arts.

Shenyang appears by arrangement with IMG Artists.

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 Isaiah 40: 3	Mr. Angelini Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
3	Air Isaiah 40: 4	Mr. Angelini Every valley shall be exalted, and every hill and mountain made low: the crooked straight, and the rough places plain:
4	Chorus Isaiah 40: 5	And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
5	Accompanied recitative Haggai 2: 6 Haggai 2: 7 Malachi 3: 1	Shenyangthus saith the Lord of hosts: Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations, and the desire of all nations shall come:the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
6	Air Malachi 3: 2	Ms. Bragle 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. Bragle

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. Bragle

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

Shenyang

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

Shenyang

Isaiah 9: 2

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12 Chorus

Isaiah 9: 6

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.

13 Pifa

(Pastoral Symphony)

14 Recitative

Ms. Brugger

Luke 2: 8

... there were ... shepherds abiding in the field, keeping watch over their flock by night.

15	Arioso Luke 2: 9	Ms. Brugger And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
16	Recitative Luke 2: 10 Luke 2: 11	Ms. Brugger And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. 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. Brugger And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
18	Chorus Luke 2: 14	Glory to God in the highest, and peace on earth, good will toward men.
19	Air Zechariah 9: 9 Zechariah 9: 10	Ms. Brugger Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Savior, and he shall speak peace unto the heathen:
20	Recitative Isaiah 35: 5 Isaiah 35: 6	Ms. Bragle Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing:
21	Air Isaiah 40: 11	Ms. Bragle and Ms. Brugger 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 Matthew 11: 29	Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

22 Chorus

Matthew 11: 30

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

Intermission

Part II

23	Chorus John 1: 29	Behold, the Lamb of God, that taketh away the sin of the world!
24	Air Isaiah 53: 3 Isaiah 50: 6	Ms. Bragle He was despised and rejected of men; a man of sorrows, and acquainted with grief: He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
25	Chorus Isaiah 53: 4 Isaiah 53: 5	Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
26	Chorus Isaiah 53: 4	All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
27	Arioso Psalm 22: 7	Mr. Angelini All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
28	Chorus	

He trusted in God that he would deliver him: let

him deliver him, if he delight in him.

Psalm 22: 8

29 Accompanied

recitative Mr. Angelini
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of

heaviness: he looked for some to have pity on him, but there was no man; neither found he any

to comfort him.

30 Arioso Mr. Angelini

Lamentations 1: 12 Behold and see if there be any sorrow like unto

his sorrow ...

31 Accompanied

recitative Mr. Angelini

Isaiah 53: 8 ... he was cut off out of the land of the living: for

the transgressions of thy people was he

stricken.

32 Air Mr. Angelini

Psalm 16: 10 But thou didst not leave his soul in hell; nor didst

thou suffer thy Holy One to see corruption.

33 Chorus

Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up,

ye everlasting doors; and the King of glory shall

come in.

Psalm 24: 8 Who is this King of glory? The Lord strong and

mighty, the Lord mighty in battle.

Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up,

ye everlasting doors; and the King of glory shall

come in.

Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is

the King of glory.

34 Recitative Mr. Angelini

Hebrews 1: 5 ... unto which of the angels said he at any time,

Thou art my son, this day have I begotten thee? ...

35 Chorus

Hebrews 1: 6 ... let all the angels of God worship him.

36 Air Ms. Bragle

Psalm 68: 18 Thou art gone up on high, thou has lead captivity

captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell

among them.

^=			
3/	Cn	orus	ŝ

Psalm 68: 11 The Lord gave the word: great was the company

of the preachers.

38 Air Ms. Brugger

Isaiah 52: 7 How beautiful are the feet of them that preach

the gospel of peace, and bring glad tidings of

good things ...

39 Chorus

Romans 10: 18 Their sound is gone out into all lands, and their

words unto the ends of the world.

40 Air Shenyang

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. Angelini

Psalm 2: 4 He that dwelleth in heaven shall laugh them to

scorn: the Lord shall leave them in derision.

43 Air Mr. Angelini

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 Job 19: 25 Job 19: 26 I Cor. 15: 20	Ms. Brugger I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.
46	Chorus I Cor. 15: 21 I Cor. 15: 22	since by man came death, by man came also the resurrection of the dead. 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	Shenyang 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	Shenyang 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. Bragle then shall be brought to pass the saying that is written, Death is swallowed up in victory.
50	Duet 1 Cor. 15: 55 1 Cor. 15: 56	Ms. Bragle and Mr. Angelini 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>I Cor.</i> 15: 57	But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

52	Air Romans 8: 31 Romans 8: 33	Ms. Brugger If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth.
	Romans 8: 34	Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us.

53 Chorus

Revelation 5: 12 ... Worthy is the Lamb that was slain and hath

redeemed us to God by His blood to receive power, and riches, and wisdom, and strength,

and honor, and glory, and blessing.

Revelation 5: 13 ... Blessing, and honor, ... glory, and power, be

unto Him that sitteth upon the throne, and unto

the Lamb for ever and ever.

Amen.

MESSIAH (1741)

George Frideric Handel Born February 23, 1685 in Halle, Germany Died April 14, 1759 in London

UMS premiere: The UMS Choral Union began singing choruses of Handel's *Messiah* at its first-ever concert in December 1879 at the M.E. Church. *Messiah* has been performed in its entirety annually since December 1941.

Snapshots of History...In 1741:

- · Vitus Bering dies in his expedition east of Siberia
- · Anders Celsius develops his own thermometer scale
- · Composer Antonio Vivaldi dies
- · A memorial to William Shakespeare is erected in Poets' Corner of Westminster Abbey

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

The text for Messiah was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With Messiah, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days

later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing Messiah he wrote his next oratorio, Samson, in a similarly brief time-span.

The swiftness with which Handel composed Messiah can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "Quel fior che all' alba ride." Another secular duet. "Nò, di voi non vo' fidarmi," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering melismas from the same duet. A madrigal from 1712, "Se tu non lasci amore," was transformed into a duet-chorus pair for the end of

the oratorio, "O Death, where is thy sting," and "But thanks be to God," In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus. Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of Messiah. An oftenrepeated 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. In 1879, a group of local university and townspeople gathered together to study Handel's Messiah; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, Messiah is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah. and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in 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.





Committed to Access and Inclusiveness

At UMS, we believe that everyone should have the opportunity to discover and experience the transformative power of the performing arts through affordable tickets, free educational events, and community-building activities.

These performances of Handel's Messiah are ongoing reminders of the importance of community to UMS's success. The musicians of the UMS Choral Union and the Ann Arbor Symphony Orchestra live and work among us. And UMS is always looking for ways to give back to our community, including ticket donations to other non-profit organizations for their fundraisers, working with local agencies for homeless people to provide access to performances, and providing live performing arts experiences such as the season opener at the Ann Arbor Skatepark or our popular "You Can Dance" sessions at the Ann Arbor Y, free to members of our community.

Additionally, we offer affordable tickets for all performances; for the two recent near-sellout performances by the Berlin Philharmonic, nearly 1,900 tickets (almost 28% of the total) were sold for \$25 or less.

We welcome all, but we especially want to make sure that people with disabilities feel comfortable participating in our programs. In one of our efforts last year, UMS hosted a sensory-friendly performance of A Christmas Carol for people in our community with special needs. Our

School Day Performance series is committed to making sure that students of all abilities are able to attend and appreciate the work on our stages.

In the 2016–17 season, UMS continues to provide opportunities for individuals with special needs, including two upcoming events in the winter 2017 season:

- The Takács Quartet will offer a sensory-friendly, lights-up open rehearsal for people in the special needs community on Saturday, January 21 at noon, providing those who may not feel comfortable in a conventional performance environment with an opportunity to experience the beauty of Beethoven's string quartets.
- Ping Chong + Company will include an American Sign Language interpreter for both its School Day Performance and the evening performance to make its powerful interview-based theater production, Beyond Sacred: Voices of Muslim Identity, accessible to a broader community.

We strive to make UMS accessible to all, from our website and ticket purchase policies to services including large-print programs, assistive listening devices, service animal accommodations, signlanguage interpretation, and others upon request. For more information about the programs offered in the winter 2017 season, or about UMS accessibility in general, please contact 734-615-9398 or fohums@umich.edu.

ARTISTS

Scott Hanoian (conductor) is active as an organist, accompanist, continuo artist, conductor, choral adjudicator, and guest clinician. 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.

Janai Brugger (soprano), a 2012 winner of Placido Domingo's prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, begins the 2016–17 season at the Metropolitan Opera of New York in several roles: Jemmy in Guillaume Tell (role debut), Michaela in Carmen, Pamina in The Magic Flute, and Marzelline in Fidelio (role debut).

This year the proud recipient of the 2016 Marian Anderson Award, she gave a recital at the Kennedy Center in Washington, DC and sings Handel's Messiah at UMS in Ann Arbor. She joins the Atlanta Symphony for the role of Amor in Orfeo in concerts and a recording, and tackles the challenging role of Zemire in Getry's rarely-heard Zemire et Azor at Saratoga Opera.

Identified by *Opera News* as one of their top 25 "brilliant young artists" (October 2015 issue), Ms. Brugger appeared last season in the Metropolitan Opera's Rising Stars concert series and made several US concert and recital appearances, along with her highly successful debut as Norina in *Don Pasquale* at Palm Beach Opera. She revived the role of Musetta in *La Boheme* at Los Angeles Opera under the baton of Gustavo Dudamel.

Recent highlights include the role of Pamina in *Die Zauberflote* in which she made her UK debut at the Royal Opera House Covent Garden to great acclaim, followed by an appearance at Los Angeles Opera in a new production by Barrie Kosky; and Liu in *Turandot* at the Metropolitan Opera, where she also sang the role of Helena in *The Enchanted Island*.

In previous seasons, Ms. Brugger made her debut as Michaela in Carmen with Opera Colorado; she sang High Priestess in Aida at the Hollywood Bowl with Los Angeles Philharmonic, Juliette in Roméo et Juliette at Palm Beach Opera, and, as a member of the Domingo-Thornton Young Artist Program, her Los Angeles Opera appearances include Barbarina in Le Nozze di Figaro under the baton of Placido Domingo, Page in Rigoletto with James Conlon, and Musetta in La Bohème with Patrick Summers. Cover assignments as a young artist include the roles of Mrs. Neruda in Il Postino, and the Governess in The Turn of the Screw.

A native of Chicago, she obtained a master's degree from the University of Michigan, where she studied with the late Shirley Verrett. She received her bachelor's degree from DePaul University where she studied with Elsa Charlston. In 2010, Ms. Brugger participated in the Merola Opera Program at San Francisco Opera, and went onto become a young artist at Los Angeles Opera for two seasons.

Widely praised for her musical intelligence and "expressive virtuosity" (San Francisco Chronicle), Meg Bragle (mezzo-soprano) is quickly earning an international reputation as one of today's most gifted mezzo-sopranos.

A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach's Easter and Ascension Oratorios (the vehicle for her BBC Proms debut) and the October 2015 release of Bach's Mass in b minor.

Ms. Bragle has performed with the Houston, Indianapolis, Pacific, and Colorado Symphonies, National Arts Center Orchestra, Calgary Philharmonic, Philharmonia Baroque Orchestra, Music of the Baroque, Orchestra of St. Luke's, Orchestra of the Age of Enlightenment, Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Les Violons du Roy, and Apollo's Fire.

Highlights of her 2016-17 season include appearances with Milwaukee Symphony (Mozart's Requiem Mass), Cincinnati Symphony (Bach's Mass in b minor), St. Paul Chamber Orchestra (Pergolesi's Stabat Mater), American Bach Soloists (Handel's La Resurrezione), and Early Music Vancouver (Bach's Magnificat). She also performs this season at the Winter Park and Carmel Bach Festivals. with St. Thomas Church Choir of Men and Boys in New York, University Musical Society, Voices of Music, and Catacoustic Consort. Other recent highlights include Bruno Moretti's Vespro with New York City Ballet and tours of Bach's St. Matthew Passion and Christmas Oratorio with the Netherlands Bach Society, Ms. Bragle is also a member of the summer voice faculty at Interlochen Center for the Arts.

Her opera roles include the title role in Handel's Susannah (recently performed with Ars Lyrica Houston), Dido and the Sorceress in Purcell's Dido and Aeneas, Dardano in Handel's Amadigi, Amastre in Handel's Serse, Speranza in Monteverdi's L'Orfeo, Ippolita in Cavalli's Elena, and Elpina in Vivaldi's La Fida Ninfa.

In addition to her recordings with the English Baroque Soloists, Ms. Bragle has made several with Apollo's Fire: Mozart's Requiem (Koch), Handel's Dixit Dominus and Ode for the Birthday of Queen Anne (Avie), and Monteverdi's Vespro della Beata Vergine (Avie) and L'Orfeo (Eclectra).

Heralded by the *Dallas Morning News* as an artist who "displays a voice of silken loveliness as well as graceful agility," **Michele Angelini** (*tenor*) made his European operatic debut at the Rossini Opera Festival in Pesaro as Conte di Libenskof in *Il viaggio a Reims*, and thrills audiences on leading international stages in repertoire of Bellini, Donizetti, Gluck, Handel, Mozart, and Rossini.

Michele Angelini makes three distinguished debuts in the 2016–17 season: a Metropolitan Opera debut as Ruodi in the company's new production of *Guillaume Tell* directed by Pierre Audi and conducted by Fabio Luisi; an Opera Philadelphia debut as Argirio in Rossini's *Tancredi* in a new production by Emilio Sagi, conducted by music director Corrado Rovaris; and a Teatro Real debut as Grimoaldo in a new production of Handel's *Rodelinda* directed by Claus Guth and conducted by music director Ivor Bolton.

Highlights of recent seasons include II barbiere di Siviglia with the Royal Opera House, Covent Garden, Staatsoper im Schiller Theater Berlin, the Royal Swedish Opera, and New Orleans Opera; Libenskof in Il viaggio a Reims at Maggio Musicale Fiorentino; L'italiana in Algeri at Teatro Comunale di Bologna, Asociación Bilbaína de Amigos de la Ópera, and the Atlanta Opera; Così fan tutte at Teatro dell'Opera di Roma; as Hänschen in the world premiere of Benoit Mernier's Frühlings Erwachen at the Théâtre Royal de la Monnaie: Don Giovanni at the Royal Opera House, Covent Garden, Royal Swedish Opera, and Savonlinna Opera Festival; and La cenerentola at Fort Worth Opera and Opera Colorado. He also has bowed in productions of Il turco in Italia at Düsseldorf's Deutsche Oper am Rhein; La sonnambula at Florida Grand Opera; the title role in Mozart's II sogno di Scipione with Gotham Chamber

Opera; and Chabrier's Le Roi Malgré Lui at Bard Summerscape. Metropolitan Opera engagements have included La fille du Régiment (covering Juan Diego Flórez) and Rinaldo in Rossini's Armida (covering Lawrence Brownlee) and Uberto in La donna del lago (covering Mr. Flórez and Mr. Brownlee, respectively).

Concert work has featured his Rheingau Musik Festival debut in performances of Rossini's Stabat Mater with music director. Andrés Orozco-Estrada conducting the Frankfurt Radio Symphony Orchestra, Rodrigo in Rossini's Otello with Opera Orchestra of New York and Moïse et Pharaon with The Collegiate Chorale both at Carnegie Hall, Gennaro in Lucrezia Borgia at Bel Canto at Caramoor with the Orchestra of St. Luke's, Rossini's Petite Messe Solennelle with the New York Choral Society at Lincoln Center, and Handel's Messiah with the National Symphony Orchestra at the Kennedy Center and at Oslo's Den Norske Opera.

Shenyang (bass-baritone) is recognized as the 2007 BBC Cardiff Singer of the World as well as 2010 winner of the Montblanc New Voices at Stars of the White Nights Festival and as 2008 winner of the Borletti-Buitoni Trust Award. Highlights of the current season include the title role in Le Nozze di Figaro for his house debut with Seattle Opera. He makes important debuts with the Sydney Symphony in Beethoven's Missa Solemnis conducted by music director David Robertson, and with the New Japan Philharmonic for Mahler's Eighth Symphony conducted by Daniel Harding. He returns to the Beijing Music Festival for performances of Schoenberg's Guerre Lieder and sings a duo recital program with soprano Susannah Phillips and pianist Brian Zeger at the Metropolitan Museum of Art.

A frequent collaborator with the Metropolitan Opera, Shenyang has most recently returned to the house for Julie Taymor's beloved production of The Magic Flute, conducted by Jane Glover, and for La cenerentola under the baton of the Met's principal conductor Fabio Luisi. On the concert stage, he recently joined Yannick Nézet-Séguin and the Philadelphia Orchestra, Alan Gilbert and the New York Philharmonic, and Gianluigi Gelmetti and the Monte-Carlo Philharmonic for Beethoven's Ninth Symphony and, in a return engagement, he joined Michael Tilson Thomas and the San Francisco Symphony for Beethoven's Mass in C.

Shenyang embodies a 21st-century bridge between the cultures of East and West. His celebration of the human voice was spotlighted as Artist-in-Residence of the Shanghai Symphony Orchestra in 2011–12 in numerous programs conducted by Long Yu with repertoire ranging from Bach and Mozart to Rachmaninoff and Mahler. He joined Daniel Harding and the China Philharmonic for selections from Mahler's Des knaben Wunderhorn at the opening weekend of the Beijing Music Festival and was presented in solo recital at the Festival in a program of Schubert, Loewe, and Mahler.

Born in Tianjin, China, Shenyang studied with Professor Ping Gu at the Shanghai Conservatory of Music. He is an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program and of The Julliard School Opera Center. He has received master classes with James Levine, José Van Dam, John Fisher, Carlo Bergonzi, Renata Scotto, Sir Thomas Allen, Håkan Hagegård, Christa Ludwig, Barbara Bonney, Malcolm Martineau, Stephen Wadsworth, and Renée Fleming. Reflecting his emerging stature as a prominent musical and cultural figure in Asia and elsewhere, Shenyang

is a Brand Ambassador for Montblanc in an exclusive relationship with the luxury product company.

Joseph Gascho (harpsichord) has performed for enrapt audiences across the world, from Carnegie Hall and the Kennedy Canter to Paris, Tokyo, and Taipei. Trained under the mastery of Webb Wiggins and Arthur Haas, Mr. Gascho has garnered multiple awards for his playing, including first prize in the Jurow International Harpsichord Competition, and the prestigious Pomeroy Prize for Early Music.

As a conductor, Mr. Gascho has been praised for his "exceptionally stylish leadership" (Ionarts). He has guest-conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the Maryland Opera Studio, and the Peabody Institute. He's also wielded the baton with The University of Virginia Baroque Orchestra, George Washington University Opera, and the Magnolia Baroque Festival.

He is likewise distinguished as an accomplished recording producer. Many celebrated artists and ensembles have turned to him to produce their recordings, including 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.

Mr. Gascho serves on the faculty at the University of Michigan School of Music, Theatre & Dance, and at the Twin Cities Early Music Festival's Baroque Instrumental Program. He has spent years mentoring students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music, and conducts the student orchestra. Educational institutions across

the world have invited him to lecture and give master classes, including Gettysburg College, the University of South Dakota, and the Conservatoire in Strasbourg, France. Mr. Gascho holds masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

As keyboardist for the acclaimed University of Michigan Chamber Choir, Scott VanOrnum (organ) brings unusual depth and artistry to ensemble musicmaking. 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.

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.

The Ann Arbor Symphony Orchestra (A²SO) 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 Ann Arbor's quality-conscious audience equates the A²SO to them with their discretionary entertainment dollars. This season the A²SO announced its sixth consecutive year of over 1,000 subscribers, underscoring the quality of the musical experience delivered to our growing audience.

The A²SO 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 Michael Schachter.

A²SO concerts frequently feature world-class guest soloists including opening this season with Jon Kimura Parker here 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 and Measure for Measure. The A²SO 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 A²SO concerts in person and by broadcast on WKAR and WRCJ radio stations. Whether on an iPod or radio, in the concert hall or the classroom, the A²SO is passionately committed to lead and enrich the culture of the region. It attracts, inspires, and educates the most diverse audience possible, fosters a growing appreciation for orchestral music and regional talent, and provides imaginative programming through community involvement.

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 138year 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 and led by Scott Hanoian, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

In February, the UMS Choral Union will ioin the Budapest Festival Orchestra and conductor Iván Fischer for a performance of Beethoven's Ninth Symphony - the first time in 30 years it has been performed under UMS auspices at Hill Auditorium, In March, Scott Hanoian will lead the chorus and Ann Arbor Symphony Orchestra in a performance of Beethoven's Missa Solemnis at Hill Auditorium, followed by a reprise performance with the Toledo Symphony and Stefan Sanderling in April at the Toledo Museum of Art's Peristyle. Women of the UMS Choral Union will join the Ann Arbor Symphony Orchestra and Arie Lipsky in March for a performance of Debussy's Nocturnes, and will end the season in May with performances of Beethoven's Ninth Symphony with the Detroit Symphony and Leonard Slatkin.

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 recording was also selected as one of The New York Times "Best Classical Music CDs of 2004." Other recent highlights include a Grammy-nominated 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

Call: 734.763.8997

Visit: www.ums.org/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 433rd and 434th appearances under UMS auspices, following its most recent UMS performance in February 2016 under the baton of Scott Hanoian in a program entitled Love is Strong as Death. Scott Hanoian makes his fourth and fifth UMS appearances this weekend, following his UMS debut in December 2015 in performances of Handel's Messigh. This weekend's performances mark the Ann Arbor Symphony Orchestra's 73rd and 74th UMS performances since its 1974 UMS debut. Soprano Janai Brugger performs her fourth and fifth concerts under UMS auspices this weekend, following her UMS debut in December 2014 at Hill Auditorium in performances of Handel's Messiah. She most recently appeared in January 2016 at the Lydia Mendelssohn Theatre as part of What's in a Song? with Martin Katz. This weekend's performances mark mezzo-soprano Meg Bragle's third and fourth performances under UMS auspices following her UMS debut in December 2011 in performances of Handel's Messiah. Joseph Gascho makes his third and fourth UMS appearances this weekend following his UMS debut in December 2015 in performances of Handel's Messiah. Organist Scott VanOrnum makes his 24th and 25th UMS appearances this weekend 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 February 2016 with the UMS Choral Union and Scott Hanoian. UMS welcomes tenor Michele Angelini and bass-baritone Shenyang as they make their UMS debuts this weekend.

ANN ARBOR SYMPHONY ORCHESTRA

Arie Lipsky, Music Director of the Ann Arbor Symphony Mary Steffek Blaske, Executive Director

Jim Lancioni, Production Manager

Naomi Leong and Kira Leeper, Production Coordinators

Violin I

David Ormai*

Aaron Berofsky Concertmaster Chair

Jennifer Berg

Straka-Funk Associate Concertmaster Chair Honoring

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1/21 Pre-Concert Lecture Series: Exploring Beethoven's String Quartets (Rackham Amphitheatre, Fourth Floor, 915 E. Washington Street, 7:00 pm)

3/25 Pre-Concert Lecture Series: Exploring Beethoven's String Quartets (Michigan League Koessler Room, Third Floor, 911 N. University

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

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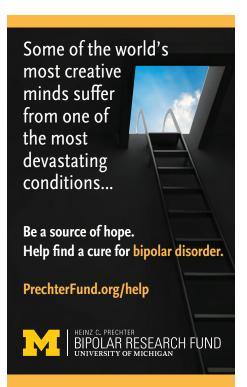
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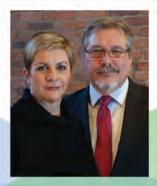
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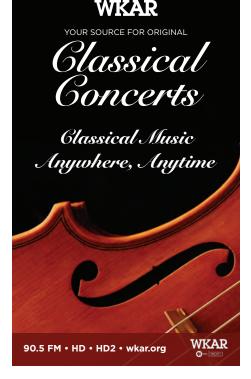
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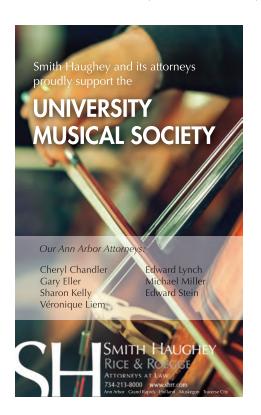
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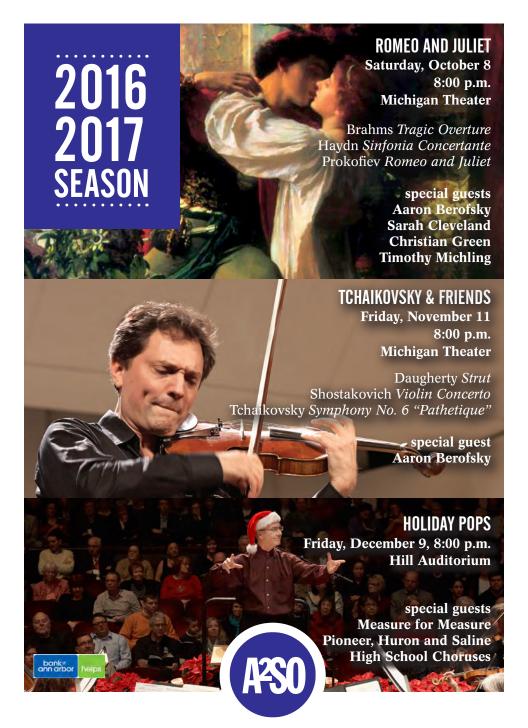
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