



2016-17 WINTER PROGRAM BOOK

138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

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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 Winter 2017 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



Thank You, Ken...

Welcome to this UMS performance! We are delighted that you are joining us in our 138th season, a season that is bittersweet for the UMS staff and family; UMS President Ken Fischer will retire at the end of June, following 30 years of leadership and service to UMS, the University of Michigan, and to our community.

Ken has fostered a culture of openness, honesty, and out-of-the-box thinking at UMS — a supportive professional environment that can be measured in part by the 21-year average tenure of the UMS management team.

Beyond Ken's lasting contributions to UMS, which include an organizational commitment to Education and an increased focus on commissioning new work, Ken has had an impact that isn't always apparent outside of the organization. His dedication to mentorship and service is vast, and includes hosting weekend tours to prospective University students interested in the arts; tirelessly serving on boards of directors within the arts industry regionally, nationally, and internationally; and generously offering his time and knowledge in connecting others.

He has achieved some of the highest recognitions in our field, including the 2016 Chamber Music America Richard J. Bogomolny National Service Award, the 2011 Association of Performing Arts Presenters Fan Taylor Distinguished Service Award, and UMS's recognition as a 2014 National Medal of Arts recipient. From the Vienna Philharmonic concerts led by Leonard Bernstein in 1988, to the first Royal Shakespeare Company residency in 2001, through the remounting of *Einstein on the Beach* in 2012, Ken has held true to his lifelong motto: "Everybody In, Nobody Out."

Ken, we wish you all of the best in the final few months of your tenure. Thank you for all that you've done for our community!

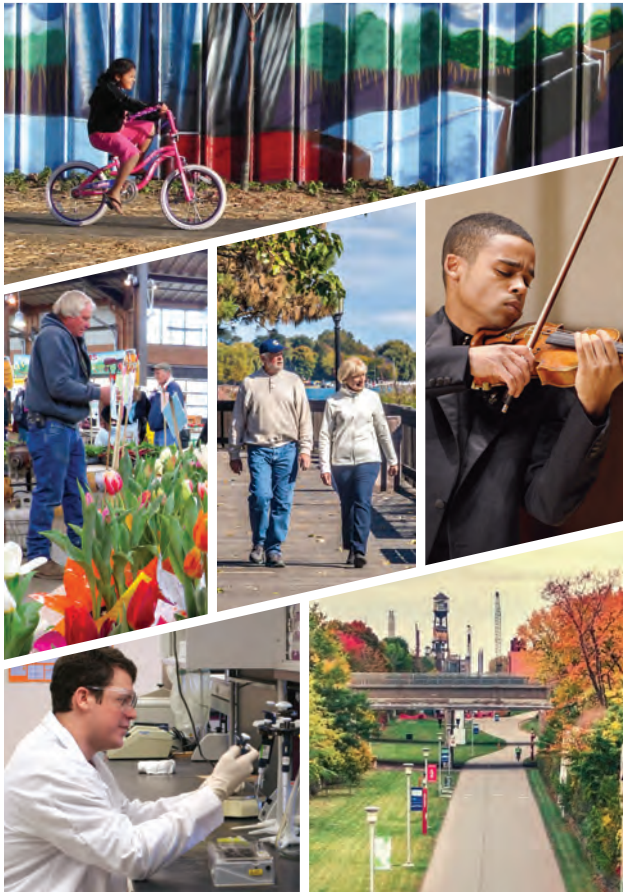
The UMS Family

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





“I have found a place where I can continue to grow and expand my horizons.”



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

We delight in venturing out and enjoying each other’s company.

Join us and see what all the buzz is about!



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RETIREMENT NEIGHBORHOOD

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Locally-Owned, Non-Profit Jointly Sponsored by the 5 Healthy Towns Foundation and United Methodist Retirement Communities, Inc.

Druid



Bruckner Orchester Linz
with Angélique Kidjo

Sarah Chang



Batsheva Dance Company

Snarky Puppy



Winter 2017 Season

January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno
Idiot-Syncrasy
- 1/15** NT Live: Harold Pinter's
No Man's Land
- 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
- 1/22** NT Live: *The Audience*
- 1/29** Inon Barnatan, piano
Anthony McGill, clarinet
Alisa Weilerstein, cello

February

- 2/2** Bruckner Orchester Linz
with Angélique Kidjo
- 2/3** Estonian Philharmonic
Chamber Choir
- 2/5** M-Prize Winner:
Calidore String Quartet
- 2/10** Budapest Festival Orchestra
with Richard Goode, piano
- 2/18** Ping Chong + Company
*Beyond Sacred: Voices of
Muslim Identity*
- 2/19** *Jelly and George*
Aaron Diehl and
Cécile McLorin Salvant

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

May

- 5/21** NT Live: Ibsen's
Hedda Gabler



Ann Arbor, we're
In Your Corner.®

Chris Ballard
Christine Phillips
Tom Forster

Not pictured:
Rick Manczak
Jack Panitch

300 North 5th Avenue ■ Suite 230 ■ Ann Arbor, MI 48104

Varnum is proud to support the
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Education & Community Engagement

Educational experiences for everyone.



Berliner Philharmoniker principal flutist Emmanuel Pahud leads a master class at the U-M School of Music, Theatre & Dance; photo: Peter Smith/UMS.

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.



THE
GILMORE
2016-2017
SEASON

PRESENTING
PIANO MASTERS
& RISING STARS

BOX OFFICE
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thegilmore.org

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.

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EDUCATION

Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

Saturday, January 21 // 7 pm

Rackham Amphitheatre
915 E. Washington St.
Fourth Floor

Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

Saturday, March 25 // 7 pm

Michigan League
Koessler Room
911 N. University Ave.
Third Floor

In collaboration with the U-M School of Music, Theatre & Dance.



EDUCATION

You Can Dance

Ever wonder what it's like to be a dancer? Join dancers from each company on the UMS season for beginner movement workshops exploring each of the company's movement styles. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at the Y 45 minutes prior to the start of class.

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

Batsheva Dance Company

Saturday, January 7 // 12 noon–1:30 pm
Ann Arbor Y
400 W. Washington St.

Igor and Moreno

Saturday, January 14 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.

Meredith Monk & Vocal Ensemble

Saturday, January 21 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.

Kidd Pivot

Saturday, March 18 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.



WELCOME TO GRADUATE ANN ARBOR—

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your favorite place to stay.*

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Graduate
ANN ARBOR

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769-2200 graduateannarbor.com

ANN ARBOR | 48104
M I

Tradition Builds the Future



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.”



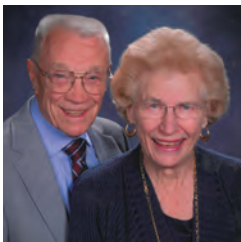
MAURICE AND LINDA BINKOW

“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.”



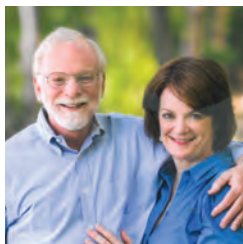
DAVID LEICHTMAN AND LAURA MCGINN

“UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students. 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.”



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.”





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.”



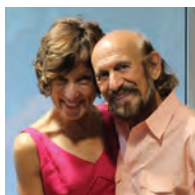
Ford Motor Company Fund



DAVID N. PARSIGIAN

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

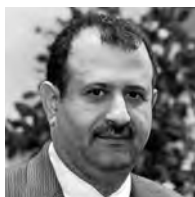
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural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



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.”



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



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 life-changing 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 X TALENT

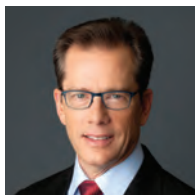


DENNIS SERRAS

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.”

MAIN STREET
— DELICIES —
DISTINGUISHED CATERING



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



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.”

MCMULLEN
PROPERTIES
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE



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.”

M E D C
MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION
PURE MICHIGAN



STEPHEN G. PALMS

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

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



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 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 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 FITZPATRICK

President, StoryPoint

“At StoryPoint we strive to inspire and enable seniors to shine every day. Our mission to create the absolute best experiences does not end within our buildings; we aim to enrich the communities we serve. Music is a language that every person — young and old — understands and enjoys. We are proud to support UMS, who inspires our community through artistic expression and talented performers.”

STORYPOINT
Shine. Everyday.



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 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.”



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





Handel's *Ariodante*

George Frideric Handel / *Composer*

The English Concert

Harry Bicket / *Conductor and Harpsichord*

Joyce DiDonato / *Mezzo-Soprano (Ariodante)*

Christiane Karg / *Soprano (Ginevra)*

Joëlle Harvey / *Soprano (Dalinda)*

Sonia Prina / *Contralto (Polinesso)*

David Portillo / *Tenor (Lucanio)*

Matthew Brook / *Bass (King of Scotland)*

Tyson Miller / *Tenor (Odoardo)*

Tuesday Evening, April 25, 2017 at 7:30

Hill Auditorium

Ann Arbor

Tonight's supporting sponsors are Mr. and Mrs. Donald L. Morelock.

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

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

The edition of *Ariodante* used in these performances is published by Bärenreiter-Verlag, Kassel, edited by Donald Burrows.

Performed by arrangement with Faber Music Ltd. London.

The English translation of the libretto is used with permission by Kenneth Chalmers, courtesy of the Barbican Centre.

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

George Frideric Handel
Ariodante

Act I

Intermission

Act II

Intermission

Act III

This evening's performance is approximately three and a half hours in duration including two intermissions. Each act is approximately one hour in duration.

ARIODANTE (1735)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

UMS premiere: This opera has never been performed under UMS auspices.

Snapshots of History...In 1735:

- The King's Highway (from Charleston to Boston) is completed
- The first successful appendectomy is performed in London
- The *New York Weekly Journal* writer John Peter Zenger is acquitted of seditious libel against the royal governor of New York, on the basis that what he published was true

Italian opera in the first half of the 18th century had conquered all the major musical centers of Europe. It became an international genre — and George Frederic Handel, German-born, Italian-trained, and English by adoption, found in it both his livelihood and a most productive outlet for his genius. Between 1710 and 1740, Handel composed more than 30 Italian operas for London stages.

Ariodante dates from Handel's last years of operatic activity. It was first performed on January 8, 1735, with the celebrated castrato Giovanni Carestini in the title role. Anna Maria Strada, whom Handel had discovered on a talent-hunting expedition to Italy and trained to become one of his stars, was Ginevra. The rest of the singers were English (a novelty for Handel), including the virtuoso bass Gustavus Waltz in the role of the King of Scotland. Waltz inspired Handel to write a particularly demanding bass role, which was a great rarity at the time.

The libretto, by Antonio Salvi, had already been set to music by Giacomo Perti (Florence, 1708). Handel may

have seen this opera while he was in Italy as a young man. Salvi's work was in turn based on an episode from Lodovico Ariosto's 16th-century epic *Orlando furioso* (canto 5). According to the story, Ginevra, the daughter of the King of Scotland, is about to marry her fiancé Ariodante, who is the heir to the throne. Their union, however, is threatened by the intrigues of the villainous Polinesso, Duke of Albany. Polinesso manages to create the false impression that Ginevra has been unfaithful to Ariodante. She comes within a hair's breadth of being put to death for a sin she never committed; Ariodante is driven to despair by the accusations to which he gives credence. In addition, due to another tragic misunderstanding, he is also believed to have died. In the end, Polinesso's ploy is exposed, and the lovers are reunited. The wedding may proceed, and the kingdom of Scotland is saved.

This crude outline, however, says little about the essence of the opera. The relatively simple plot allowed Handel to portray a very wide range

of emotions and states of mind, from ecstatic joy to deepest despondency, jealousy, rage, treachery, and more. Because Baroque serious opera — *opera seria* — tends to reduce stage situations to a few basic types of scenarios, emotions may be presented in their purest state, with a clarity that is made even greater by the structural constraints of the genre. An *opera seria* essentially consists of a succession of recitatives and arias. The plot moves forward in the *secco* (dry) recitatives, which are accompanied only by a harpsichord and a string bass. Exceptional situations will warrant a *recitativo accompagnato*, in which the orchestra also participates. The arias that follow the recitatives offer reflections on what has just transpired. Each aria is like a psychological snapshot conveying how a person feels at a given moment. Practically all the arias are in *da capo* form, which means that the main section (A) is followed by a contrasting middle section (B), after which A is repeated in full, with (unnotated) embellishments and other changes in the vocal line, added by the singer.

Commentators have often noted that *Ariodante* stands apart from Handel's operas in many ways. They have pointed to the relatively important part played by the chorus and the ballet. *Ariodante* was Handel's first opera to be performed at the recently opened Covent Garden Theatre; the new venue made it possible for Handel to collaborate with the famous French dancer Marie Sallé (the first-ever female choreographer of note), who worked in England for most of the 1730s. This is probably

why the score contains such a large number of French dances, and in particular, a dream sequence at the end of Act II, with the appearance of "good" and "bad" dreams — exactly as in Lully's *Atys* (1676). To Lully's sequence, Handel added a section for *sonnes agréables effrayés* (the pleasant dreams frightened by the dark ones), writing the words in French. First composed for *Ariodante*, this scene was not included in the first performance and transferred to Handel's next opera, *Alcina*, instead. Recent performances of *Ariodante*, however, tend to restore the ballet to its original place.

SYNOPSIS

ACT I

Ginevra, the daughter of the King of Scotland, rejoices at her impending wedding to Prince Ariodante and angrily rejects the advances of Polinesso, the Duke of Albany. Ginevra's friend Dalinda, for her part, is in love with Polinesso, unaware of his evil intentions.

Ariodante, enjoying the beauties of the royal gardens, reflects on his happiness. He is soon joined by Ginevra in a duet — one of only a handful in the opera. The King arrives to bless his daughter's marriage to this excellent young man to whom he is ready to bequeath his throne. In a rather unusual move, the King's recitative interrupts the lovers' duet, not allowing it to conclude with a typical cadence. Each of the three characters then sings a celebratory aria, each ornamented with lavish coloratura, to express their joyful anticipation of a grand wedding.

Enter Polinesso and Dalinda. Taking advantage of the young girl's devotion and naïveté, the villain enlists her in his diabolical plan: he asks her to put on Ginevra's clothes after the princess has gone to bed, and let him into the palace. He wants Ariodante to see him with someone who will look like Ginevra from a distance, thus arousing his rival's jealousy and dragging the Princess who has rejected him through the mud. The starry-eyed Dalinda agrees to everything.

Enter Lurcanio, Ariodante's brother. He declares his love for Dalinda who, however, rejects him as she is under Polinesso's spell.

The scene moves to a *valle deliziosa* (lovely valley) where Ariodante and Ginevra continue to celebrate in a pastoral setting. Their second duet, in the rhythm of a French gavotte dance, is amplified by the chorus. In lieu of a "B" section, we hear a four-movement ballet, after which the duet and chorus are repeated.

ACT II

Moonlit night. Polinesso tells Ariodante that Ginevra has bestowed upon him (Polinesso) her favors, and he is ready to prove it, too. Both Ariodante and his brother Lurcanio fall for this lie. In his next aria, Ariodante threatens to kill Polinesso if his accusation proves to be untrue, but in an unusually long and unusually slow "B" section, he anticipates the despair he will feel if the opposite turns out to be the case. He then goes into hiding to watch what is about to transpire.

Having been let into the palace by the all-too-gullible Dalinda, Polinesso addresses her as "Ginevra." Fooled by the appearances, Ariodante is ready to stab himself to death but his brother Lurcanio holds him back, urging him to live and punish the breach of honor. The title character now sings his greatest aria, "Scherza infida" (Just frolic, faithless one), a long, heart-wrenching lament that is one of the opera's high points.

Polinesso promises Dalinda that he is going to love her for the service she has rendered him. The poor girl rejoices; yet the villain, once left alone, shows the audience his true colors, declaring eternal war on honesty and virtue.

The King receives the news from his servant Odoardo that Ariodante has died, allegedly having drowned himself in the sea. He sings a moving lament for the young man he loved like a son; the lilting rhythm of the *siciliano*, combined with the dark key of f minor, gives his words a particularly poignant character. Ginevra enters, unaware of the news but full of forebodings. In his comprehensive book on Handel's operas, Winton Dean writes: "The hesitant rhythms, contrasted with the heavily stressed third bar, communicate both anxiety and puzzlement." Upon receiving the news of Ariodante's death, she faints. As the servants carry her out, Lurcanio appears and claims that it was Ginevra's infidelity that has driven his brother to his death. Ginevra is confronted with the charges in the first *recitativo accompagnato* in the opera. She pours out her despair in a tragic aria. When she finally falls asleep, her dreams and nightmares are manifested by the above-mentioned ballet sequence that closes the act.

ACT III

Meanwhile Ariodante, who has not died but has been wandering aimlessly, comes upon Dalinda who has been attacked by a gang of robbers. He saves her life. In their ensuing conversation, Dalinda is shocked to learn about the charges against her best friend; only now does she begin to understand her own unwitting role in the intrigue. Ariodante, unsettled by so much deceit, hurries off to clear up the situation, while Dalinda, who now sees everything clearly, vows to turn against the villain she has loved so blindly.

The King has decided that the only way to prove his daughter's chastity is to have a trial by ordeal, that is, have two knights fight a duel, one representing Ginevra and the other her accusers. The winner's side of the story will be believed. Polinesso (in what is really the height of hypocrisy) presents himself to fight on Ginevra's behalf. The princess protests her innocence in a stunning short aria where her voice, doubled only by violins, enters without any harmonic support; the accompanying harmony begins on a completely unexpected chord. Ginevra resolutely rejects Polinesso as her champion, but the King insists on going ahead with the duel. He is heartbroken as he has to send his daughter to her death; but he has no choice since he still believes her to be guilty and he must obey the law. Ginevra's next aria, in which she accepts the sentence, dispenses with the typical da capo form, as it consists merely of a short introduction, a fiery *allegro*, and an orchestral postlude.

Lurcanio now appears to fight Polinesso in the trial by ordeal and kills the villain. Then Ariodante enters in full armor, with the visor closed so that no one can see his face at first. When he opens his visor, there is general consternation at seeing him alive. Ariodante tells everyone how Dalinda was manipulated into committing this fraud, but she is forgiven because she never meant any harm. In an exuberant aria, more richly ornamented than any other we have heard before, Ariodante rejoices at seeing all obstacles to his happiness removed. Dalinda, whose eyes are now open, finally accepts Lurcanio's love.

Ginevra has resigned herself to being executed when her final, sad arioso is interrupted, after only five measures, by a brilliant orchestral fanfare. The King arrives, delivering the final acquittal. In a splendid final duet, Ariodante and Ginevra confirm their love for each other, and the opera concludes with a sumptuous chorus and ballet, celebrating the long-delayed royal nuptials.

Program notes by Peter Laki.

ARTISTS

With an unsurpassed reputation for inspiring performances of baroque and classical music, **The English Concert** ranks among the finest chamber orchestras in the world. Such standing is the result of tireless work at home, on the road, and in the studio since 1973, guided along the way by founder Trevor Pinnock, his successor Andrew Manze, and current artistic director Harry Bicket. The ensemble's award-winning discography of over 100 recordings features masterworks from Bach to Purcell and Handel to Mozart, as well as some of the most renowned artists in recent history. Lucy Crowe's debut solo recital *Il Caro Sassone*, Alison Balsom's *Sound the Trumpet*, and Elizabeth Watts' recent exploration of virtuosic arias by Alessandro Scarlatti are but the latest of The English Concert's endeavors.

The ensemble also enjoys working with several distinguished guest directors, including harpsichordists Laurence Cummings, Christian Curnyn, and fortepianist Kristian Bezuidenhout. This season, violinist Rachel Podger returns with a typically flamboyant program centered on the family affair of J.S. Bach, C.P.E. Bach, and his godfather Telemann.

Groundbreaking collaborations in musical theater and opera are also at the forefront of The English Concert's thinking and form part of its longstanding relationships with exceptional artists and venues. From the Buxton Festival or the Elizabethan settings of Shakespeare's Globe, and the Sam Wanamaker Playhouse to challenging perceptions of gender through the music of Handel, they fearlessly step outside of the traditional concert hall to reach new audiences. This season sees Handel's much-loved *Messiah* brought to life on stage at the Bristol Old

Vic through director Tom Morris's dramatic vision whilst the musical treasures of Jewish communities are put on show at the Wigmore Hall next summer. The new season is also profoundly influenced by literature as The English Concert celebrates the 400th anniversary of the deaths of both William Shakespeare and Miguel Cervantes. The adventures of the misguided hero *Don Quixote* are recounted through the music of Purcell and Telemann, while musical representations of the Bard's *A Midsummer Night's Dream* and *Giulio Cesare* set sail on a tour to the Far East. Completing the round-the-world trip, The English Concert's series of Handel operas-in-concert, commissioned by New York's Carnegie Hall, continues to flourish after the success of *Radamisto* in 2013, *Theodora* and *Alcina* in 2014, and *Hercules* in 2015 and 2016. The present season sees the much-anticipated return of the ever-effervescent Joyce DiDonato in the title role of *Ariodante* alongside an all-star cast.

Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** (*conductor and harpsichord*) is especially noted for his interpretation of baroque and classical repertoire and in 2007 became artistic director of The English Concert, one of the UK's finest period orchestras. He became chief conductor of Santa Fe Opera in 2013 and opened the 2014 season with a critically acclaimed *Fidelio*. Born in Liverpool, he studied at the Royal College of Music and Oxford University and is an accomplished harpsichordist.

Plans for the 2016–17 season include his first *Carmen* with Lyric Opera of Chicago and *Alcina* with Santa Fe Opera. Symphonic work includes visits to Cleveland Orchestra

including Rameau's Suite from *Les Boréades*, and a visit to the Cincinnati May Festival with Bach's *Mass in b minor*. Plans with The English Concert include UK and international touring within Europe, the US (Handel's *Ariodante* featuring Joyce DiDonato, including Carnegie Hall), and the Far East (Shanghai, Beijing, Wuhan, and Hong Kong).

Highlights of recent seasons include acclaimed productions in the US and Canada for Houston Grand Opera (*Le Nozze di Figaro*, *Rusalka*), Canadian Opera Company (*Maometto*, *Hercules*), Atlanta Opera (*Orfeo*), Santa Fe Opera (*Fidelio*, *Finta*) Metropolitan Opera (*Rodelinda*, *Clemenza*, *Cesare*), Chicago Lyric Opera (*Rinaldo*), and guest conducting with Los Angeles Philharmonic, Los Angeles Chamber Orchestra, San Francisco Symphony, Detroit Symphony, Houston Symphony, Seattle Symphony, St. Paul Chamber Orchestra, NACO Ottawa, Indianapolis Symphony, Minnesota Orchestra, Boston Symphony Orchestra, and *Messiah* with the New York Philharmonic.

Multi-Grammy Award-winner of the 2016 "Best Classical Solo Vocal Album" (*Joyce and Tony: Live at Wigmore Hall*) and the 2012 "Best Classical Vocal Solo," Kansas-born **Joyce DiDonato** (*mezzo-soprano/Ariodante*) entrances audiences and critics across the globe in operas by Rossini, Handel, and Mozart, and as a fierce advocate for the arts.

Ms. DiDonato's acclaimed discography also includes the Grammy Award-winning *Diva Divo*, *Drama Queens*, *ReJoyce!*, and *Stella di Napoli* (Erato/Warner Classics). Other honors include the *Gramophone* "Artist of the Year" and "Recital of the Year" Awards, three German Echo Klassik Awards for "Female Singer of the Year," an induction into the *Gramophone* Hall

of Fame, and "Best Female Singer of the Year" at the 2016 Spanish Opera Awards Premios Líricos Teatro Campoamor.

Highlights of Ms. DiDonato's 2016–17 season include her debut in the title role of *Semiramide* at the Bavarian State Opera under Michele Mariotti; Dido (*Les Troyens*) under John Nelsons in Strasbourg; Sesto (*La Clemenza di Tito*) under Yannick Nézet-Séguin in Baden-Baden; concerts with the Chicago Symphony Orchestra under Riccardo Muti and the Berlin Philharmonic under Nézet-Séguin; and a 20-city international tour alongside the release of her latest recording released this season entitled *In War & Peace*, a project which poses the question: "In the midst of chaos, how do you find peace?"

Born in Feuchtwangen, Bavaria, **Christiane Karg** (*soprano/Ginevra*) studied singing at the Salzburg Mozarteum and at the Music Conservatory in Verona. She was a member of the International Opera Studio at the Hamburg State Opera before joining the ensemble of the Frankfurt Opera in 2008 where her roles include Susanna, Musetta, Pamina, Servilia, Zdenka (*Arabella*), Adèle (*Die Fledermaus*), the title role of *La Calisto*, Sophie (*Der Rosenkavalier*), and Melisande (*Pelleas et Melisande*).

In 2006 she made an auspicious debut at the Salzburg Festival and has returned to sing Amor (*Orfeo ed Euridice*) with Riccardo Muti and Zerlina (*Don Giovanni*) with Yannick Nézet-Séguin. She is a regular guest at the Theater an der Wien where she has sung Ismene (*Mitridate*), Telaire (*Castor and Pollux*), and Hero (*Béatrice et Bénédicte*). At the Bayerische Staatsoper Munich she has sung Ighino (*Palestrina*); Musetta (*La Bohème*) and Norina (*Don Pasquale*) at the Komische Oper Berlin; and Anne Trulove (*The Rake's Progress*) at the Opera de Lille. In 2015 she

made her house debut at the Royal Opera House, Covent Garden singing Pamina (*The Magic Flute*) and in 2016 made her house debut at the Teatro alla Scala, Milan, singing Sophie (*Der Rosenkavalier*) and her US operatic debut singing Susanna (*Marriage of Figaro*) at the Lyric Opera, Chicago. In concert she has worked with conductors such as Nikolaus Harnoncourt, Daniel Harding, Yannick Nézet-Séguin, Mariss Jansons, and Christian Thielemann.

A native of Bolivar, New York, **Joëlle Harvey** (*soprano/Dalinda*) has quickly established herself as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music. She is the recipient of a 2011 First Prize Award from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation.

During the summer of 2016, Joëlle Harvey returned to the Cleveland Orchestra for a program of Bach and Handel, conducted by Bernard Labadie. The current season also includes appearances with the Milwaukee Symphony under Edo de Waart as Susanna in *Le nozze di Figaro*, the Los Angeles Philharmonic under John Adams as Pat Nixon in *Nixon in China*, The English Concert under Harry Bicket as Dalinda in *Ariodante*, and a return to the Glyndebourne Festival Opera as Servilia in *La clemenza di Tito*, conducted by music director Robin Ticciati. In concert, she appears with the Mostly Mozart Festival for Mozart's *Mass in c minor* and *Requiem*, which she also sings for the Kansas City Symphony and the Utah Symphony. Additionally, she sings Handel's *Messiah* with the Handel & Haydn Society and the National Symphony, appears with the San Francisco Symphony for Mahler's

Das klagende Lied, and joins the London Symphony Orchestra and Concertgebouw for John Adams' *El Niño*. She also appears in concert with the LA Chamber Orchestra and the North Carolina Symphony.

Ms. Harvey received her bachelor's and master's degrees in vocal performance from the College-Conservatory of Music in Cincinnati, where she performed the roles of Amor in Cavalli's *L'Egisto*, Emmie and Flora in Britten's *Albert Herring* and *The Turn of the Screw*, Poppea in *L'Incoronazione di Poppea*, Sophie in Massenet's *Werther*, and Nannetta in *Falstaff*.

Sonia Prina (*contralto/Polinesso*) is recognized worldwide as one of the leading contraltos of her generation. Highlights of her career include the title role of Handel's *Rinaldo* at Teatro alla Scala, Zurich Opera, and the Glyndebourne Festival; the title role in Mozart's *Ascanio in Alba* at the Salzburg Festival; Clarice in Rossini's *La Pietra di Paragone* at Théâtre du Châtelet in Paris; the title role of Handel's *Orlando* at the Sydney Opera House; and the title role of *Tamerlano* at the Munich Staatsoper.

Alongside her usual baroque repertoire, she will soon perform the great contralto roles of the *bel canto* and romantic repertoire including Quickly in *Falstaff* in Parma and Turin with Roberto Abbado, Federica in *Luisa Miller* at the Liceu, and Beethoven's Ninth Symphony at the Royal Albert Hall for the BBC Proms. Particularly fond of Handel work, she has performed the title roles of *Giulio Cesare* and *Orlando* in Paris; *Amadigi* in Naples; *Rinaldo* in Zurich, La Scala, and Glyndebourne; *Silla* in Rome; *Tamerlano* in Munich; Bertarido in *Rodelinda* in London and Vienna; Goffredo in *Rinaldo* at the Lyric Opera of Chicago; and Amastre in *Seerse* in San Francisco and Houston. The Glossa label will soon release

three new albums: Handel's *Catone* (title role), Handel's *Silla* (title role), and a new solo album with several of Gluck's world-premiere recordings.

Praised by *Opera News* for "high notes with ease, singing with a luxuriant warm glow that seduced the ear as he bounded about the stage with abandon," **David Portillo** (*tenor/Luciano*) has established himself as one of the leading artists of his generation. In the 2016–17 season, Mr. Portillo will make his Australian debut singing Ferrando in *Così fan tutte* with Opera Australia, in a new production by Sir David McVicar, conducted by Jonathan Darlington. Other roles include a return to the Metropolitan Opera as Jacquino in *Fidelio* conducted by Sebastian Weigle, Tamino in *Die Zauberflöte* for his debut with Oper Frankfurt, Pedrillo in *Die Entführung aus dem Serail* for a debut with Dutch National Opera, Don Ramiro in *La Cenerentola* with San Diego Opera, and Dr. Richardson in the world-premiere performances of *Breaking the Waves* at Opera Philadelphia, composed by Missy Mazzoli with libretto by Royce Vavrek, based on the film of Lars von Trier. Concert performances include an international tour of Handel's *Ariodante* in the role of Lurcanio, conducted by Harry Bicket. Tour stops include Carnegie Hall, Theater an der Wien, Théâtre des Champs-Élysées, The Barbican, Elbphilharmonie in Hamburg, Kansas City, Chapel Hill, and Ann Arbor. Mr. Portillo will also perform selected classical works with organ with the Madison Symphony.

In the 2015–16 season, Mr. Portillo made his Metropolitan Opera debut as Count Almaviva in *Il barbiere di Siviglia* opposite Isabel Leonard. Of the performance, the *New York Times* said that he "displayed a warm, nuanced tone." Mr. Portillo also returned to Lyric Opera of Chicago as

Andres in *Wozzeck* in a new production by Sir David McVicar, conducted by Sir Andrew Davis, and to Palm Beach Opera in a role debut as Ernesto in *Don Pasquale*. European engagements included his debut at the Théâtre des Champs-Élysées as Pedrillo, and the tenor soloist in Schumann's *Das Paradies und die Peri* with the Netherlands Radio Orchestra. Mr. Portillo concluded the season with a return to the Glyndebourne Festival as David in Sir David McVicar's production of *Die Meistersinger von Nürnberg*.

Matthew Brook (*bass/King of Scotland*) has appeared as a soloist throughout Europe, Australia, North and South America, and the Far East, and has worked extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreesh, and Sir Mark Elder; and many orchestras and groups including the Philharmonia, London Symphony, the St. Petersburg Philharmonic, the Royal Philharmonic Orchestra, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, the English Baroque Soloists, the Gabrieli Consort & Players, the Sixteen, the Royal Northern Sinfonia, Orchestre National de Lille, Orchestre de Chambre de Paris, Orchestre des Champs-Élysées, the Hallé Orchestra, the Melbourne Symphony Orchestra, the Tonhalle-Orchester Zurich, Collegium Vocale Gent, and the City of London Sinfonia.

Recent and future highlights include Zoroastro in *Orlando* with The English Concert, Fauré's *Requiem* with the Orchestre de Chambre de Paris, Tippett's *A Child of Our Time* with the Hallé Orchestra, Handel's *Messiah* with the Danish National Symphony Orchestra and with the Los Angeles Philharmonic, the King of Scotland in *Ariodante* with the Staatstheater

Stuttgart, Bach's *Lutheran Masses* with the Academy of Ancient Music, and performances of Bach's *Mass in b minor* and *The Dream of Gerontius* with the Cincinnati Symphony Orchestra.

Praised by *Opera News* for his "enormous charm and ringing tenor," **Tyson Miller** (*tenor/Odoardo*) was recently with the Santa Fe Opera for productions of *La fille du régiment*, *Salome*, *La fanciulla del West*, and *Capriccio*. Additional recent engagements include his El Paso Opera debut as Remendado in Bizet's *Carmen*, preceded by a return to Utah Opera as Raoul de St. Brioche in *The Merry Widow*, and Acis in Handel's *Acis and Galatea* with Opera Piccola of San Antonio.

Other recent operatic highlights include Gastone in *La Traviata*, the voice of the prince of Persia in *Turandot*, Pedrillo in *Die Entführung aus dem Serail*, the Registrar in *Madame Butterfly*, and Sellem in *The Rake's Progress* with Utah Opera. Mr. Miller made his Utah Symphony debut as the tenor soloist in Handel's *Messiah*, followed by a return engagement for the same piece during the 2014–15 season. Additional debut performances have included Dorvil in *La scala di seta* and Florville in *Il signor Bruschino* with Lone Star Lyric Opera. A native of Belton, Texas, Mr. Miller received a BM in vocal performance from Baylor University, and holds a MM in vocal performance from Rice University.

UMS ARCHIVES

This evening's performance marks **The English Concert**'s fourth appearance under UMS auspices following its UMS debut in January 1986 in Rackham Auditorium with Trevor Pinnock serving as a conductor and harpsichordist. **Harry Bicket** and **Joëlle Harvey** make their second UMS appearances this evening following their UMS debuts in February 2013 at Hill Auditorium in a concert performance of Handel's *Radamisto* with The English Concert. UMS welcomes **Joyce DiDonato, Christiane Karg, Sonia Prina, David Portillo, Matthew Brook,** and **Tyson Miller**, who make their UMS debuts this evening.

THE ENGLISH CONCERT

Harry Bicket / *Director and Harpsichord*

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Nadja Zwiener, *Leader*
Alice Evans
George Clifford
Thérèse Timoney
Persephone Gibbs

Violin II

Tuomo Suni
Kinga Ujszászi
Diana Lee
Jacek Kurzydło

Viola

Alfonso Leal del Ojo
Oliver Wilson

Cello

Joseph Crouch
Jonathan Byers
Gavin Kibble

Double Bass

Philippa Macmillan

Lute

William Carter

Oboe

Hannah McLaughlin (*and recorder*)
Sarah Humphrys (*and recorder*)

Bassoon

Alberto Grazzi

Horn

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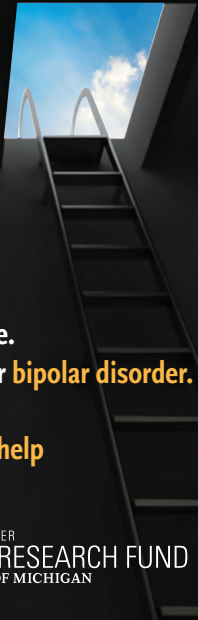


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UMS patrons gather in the Hill Auditorium lobby prior to Berliner Philharmoniker; photo: Peter Smith/UMS.

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